Art History 3652 Ancient Andean Art

Syllabus

Maya Stanfield-Mazzi, Ph.D., Assistant Professor
University of Florida, Spring Semester, January 6–April 22, 2015 (3 credit hours)
Mondays Period 5 (11:45–12:35) and Wednesdays Periods 5–6 (11:45–1:40) in Fine Arts C 201
Final exam: Thursday, April 30, 12:30–2:30 pm
Email address: mstanfield@ufl.edu Office telephone: 352-273-3070
Office: Fine Arts C 123 Office hours: Tuesdays 12:50–2:45 pm

Course Description
This course will examine the art of Pre-Columbian South America, namely that of the Andean region, which corresponds to the countries of Peru, Bolivia, Chile, Argentina, and Ecuador. The time period is from 2600 BCE (before common era, or BC) to about 1550 CE (common era, or AD). The class will also explore the theoretical issues regarding this art and its interpretation.

Expanded Course Overview
While looking in detail at the art of several cultures of the coastal and highland Andes, this course will address the following themes:
- **Approaching Andean art.** What sources are used to learn about the art of cultures that did not leave behind written records? What are the limits of archaeology? How have scholars conceived of Pre-Columbian Andean time?
  - **The beginnings of art.** What are the very first examples of art produced in the Andes? How, where, and why did major, monumental art emerge? How did art facilitate social organization?
  - **The art of kings and empires.** How was art used as a tool to support ruling classes? How did it legitimize imperial expansion? How does it differ from the art of small-scale societies?
- **Deciphering Andean art.** In what ways have scholars attempted to understand native Andean ways of thinking and seeing? What “Western” ways of thinking about art need to be abandoned in order to understand Andean art?
  - **Andean Folk Art.** How does traditional Andean art of today relate to ancient cultures, and how does it relate to modernity? What does “folk” mean in regard to this type of art?

Learning Objectives
- Understand the factors that unify Andean art across time and space.
- Distinguish between the art of different cultures of the Pre-Columbian Andes and grasp the basic chronology.
- Comprehend and synthesize scholarly arguments about Andean art, and apply them to specific works of art.
- Adopt a critical approach to the development of scholarship on ancient Andean art.
- Use art historical methods to describe, compare, and analyze works of Andean art orally and in writing, independently and in groups.

Required and Recommended Materials
These required books may be purchased at the Bookstore or elsewhere:
Readings for discussion will be available on Ares, accessible through the E-learning (Canvas) site for the course. Visit https://lss.at.ufl.edu/ to log in. Additional class materials, including a copy of this syllabus, terms lists, and images, will be posted there under Resources.

Other readings with remarkable illustrations are on reserve in the Fine Arts Library, as listed below. The texts above are also on reserve.

The course will make use of the exhibition of Andean folk art on view at the Grinter Gallery, Roy Craven’s Journey Through South America. We will visit the gallery together and students will write an analysis of one of the works displayed there. We will also visit the Florida Museum of Natural History to view works of Wari and Tiwanaku art from its collection, and visit the Grinter Gallery for a second show of Pre-Columbian art (including Andean), Window to Latin America.

**Requirements**

All students must: (1) attend class, (2) complete homework assignments and do assigned readings before the classes for which they are assigned, (3) participate in class discussions and activities, (4) write an analysis of a work of Andean art on display at the Grinter Gallery, (5) complete a peer review of a classmate’s paper on one of the Grinter works, (6) revise the Grinter Gallery paper based on peer review, (7) write a research paper (max 5 pages) focusing on three works of art from the Middle Horizon (using the Bergh book), and (8) take the in-class midterm and final examinations.

The midterm will be given in class on Wednesday, February 18th. It will consist of two essays, which you will have prepared in advance, based on study questions and images that have been provided to you. You will need to provide identifying information for the artworks you will discuss, and will have 40 minutes to write each essay. The final will be a similar format but you will have an hour for each essay.

Because the lectures provide the most current information on the field, it is vital that students attend class. The lectures will also provide images of many works that are not in the readings. Class is also the place for active learning—there will be discussion, short writing activities, and group activities.

Absences for exams and late papers will require documentation, i.e. a doctor’s note, in order to be excused. Unexcused absences count against both the attendance and participation grades, and are reflected in the final grade. Students who do not complete both papers and both exams will automatically fail the course. Assignments must be submitted in hard copy at the beginning of class on the due dates, not sent through email unless indicated by the professor. Late assignments without a doctor’s note or similar documented excuse will not be accepted at all.

Students should arrive to class on time and ready to speak, and should refrain from eating in class. Laptops and other electronics are to be used ONLY for taking class notes. A 10-minute break will be given halfway through the long class period.

Details of this syllabus are subject to change as needed.

**Communication**

The principal form of communication for this course is email, using students’ @ufl.edu addresses. Students should be sure to check their UF email often and use it to communicate with the professor, mstanfield@ufl.edu. Emails will be responded to within 48 hours. Any important announcements posted on Elearning will also come to students as emails, but students should not use Elearning to send messages to the professor (use email instead). If you cannot come to office hours but would like to speak to the professor, feel free to call her office number during office hours (Tuesdays 12:50–2:45 pm), 352-273-3070. Otherwise ask for an appointment to meet in person.
Grade Breakdown
Class attendance: 5%
Class participation: 10%
Grinter Gallery paper, draft and revision: 10%
Grinter Gallery paper peer review: 5%
Midterm examination: 20%
Research paper: 25%
Final examination: 25%

Grading Scale
Grades are tabulated on a 100-point scale and a letter grade is assigned as follows:

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<th>Grade</th>
<th>Percentage Range</th>
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<tr>
<td>A</td>
<td>93–100</td>
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<td>A-</td>
<td>90–92</td>
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<td>B+</td>
<td>87–89</td>
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<td>B</td>
<td>83–86</td>
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<td>B-</td>
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<td>C+</td>
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<td>D+</td>
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<td>59 and below</td>
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If you have questions about how grade points are assigned by the University, go to: https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx

Academic Honesty
The university’s policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Full information regarding these policies is available at the following links:
Academic Honesty: https://catalog.ufl.edu/ugrad/current/advising/info/student-honor-code.aspx
Student Conduct and Honor Code: https://www.dso.ufl.edu/scer/process/student-conduct-honor-code/

Students with Disabilities
I will make every attempt to accommodate students with disabilities. At the same time, anyone requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide you with the necessary documentation, which you must then provide to me when requesting accommodation. Please make your request at least one week before the needed accommodation.

University Counseling & Wellness Center
3190 Radio Road
P.O. Box 112662, University of Florida
Gainesville, FL 32611-4100
Phone: 352-392-1575
Web: http://www.counseling.ufl.edu/cwc/

SCHEDULE AND ASSIGNMENTS

Wednesday, January 7th
Introductions. What is this class about? What is its structure? What are the requirements?
Introduction to the Andes.

Assignment:
This syllabus. Read it thoroughly and always bring it to class; it is your contract with me.
Purchase textbooks.
Art of the Andes: Preface and Ch. 1, “Introduction”
Note: Each underlined item is a new unit. A terms list will be handed out in class and posted on E-learning before each new unit.

**Monday, January 12th and Wednesday, January 14th**

CLASS VISIT TO GRINTER GALLERY JAN. 14TH, SHORT PAPER ASSIGNMENT HANDED OUT

Pre-Columbian Andean Art: Initial Approaches

**Assignment:**


*Wari: Lords of the Ancient Andes*, “Introduction” by Luis G. Lumbreras and “The History of Inquiry into the Wari and Their Arts” by Susan E. Bergh and Justin Jennings, pp. 1–27, for discussion **Wednesday the 14th**

**NO CLASS Monday, January 19th—Martin Luther King Jr. Day**

**Wednesday, January 21st**

The Cotton Pre-Ceramic and Initial Periods: Caral and More

**Assignment:**


**Monday, January 26th and Wednesday, January 28th**

**GRINTER GALLERY PAPER DUE IN CLASS TYPED (1–2 PAGES) MONDAY JAN. 26TH**

The Early Horizon: Chavin de Huantar

**Assignment:**


Ares: <New reading on Chavin, TBD>, for discussion **Wednesday the 28th**

**Monday, February 2nd and Wednesday, February 4th**

**PEER REVIEW OF GRINTER GALLERY PAPER DUE IN CLASS MONDAY FEB. 2ND**

The Early Horizon on the South Coast: Paracas

**Assignment:**


**Monday, February 9th and Wednesday, February 11th**

**REVISION OF GRINTER GALLERY PAPER DUE IN CLASS MONDAY FEB. 9TH (with draft and peer review attached)**

STUDY QUESTIONS FOR MIDTERM HANDED OUT WEDNESDAY THE 11TH

The Intermediate Period on the South Coast: Nasca

**Assignment:**

*Art of the Andes*: Ch. 3, “Paracas and Nasca,” pp. 72–90.


Monday, February 16th
Review for Midterm

MIDTERM Wednesday, February 18th

Monday, February 23rd and Wednesday, February 25th
The Intermediate Period on the North Coast: Moche
Assignment:
Art of the Andes: Ch. 4, “Moche”
Wari: Lords of the Ancient Andes, “Looking at the Wari Empire from the Outside In” by Luis Jaime Castillo Butters, pp. 47–61, for discussion Wednesday the 25th

NO CLASS March 2–6—Have a safe Spring Break!

Monday, March 9th and Wednesday, March 11th
The Middle Horizon: Tiwanaku
Assignment:
Art of the Andes: Ch. 5, “Tiwanaku and Wari Imperial Styles,” pp. 118–137
Wari: Lords of the Ancient Andes, “The Coming of the Staff Deity” by Anita G. Cook, pp. 103–121, for discussion Wednesday the 11th

Monday, March 16th, Wednesday, March 18th, Monday, March 23rd and Wednesday, March 25th
Class visit to FLMNH: Details TBD
PAPER ASSIGNMENT HANDED OUT WEDNESDAY THE 18TH
The Middle Horizon: Wari
Assignment:
Wari: Lords of the Ancient Andes, “The Rise of an Andean Empire” by Katharina Schreiber, pp. 31–45, for discussion Monday the 16th
Wari: Lords of the Ancient Andes, “The Wari Built Environment” by Gordon F. McEwan and Patrick Ryan Williams, and “The Art of Feasting: Building an Empire with Food and Drink” by Donna Nash, pp. 65–101, for discussion Wednesday the 18th
Wari: Lords of the Ancient Andes, “Archives in Clay” by Patricia J. Knobloch, and “Shattered Ceramics and Offerings” by Mary Glowacki, pp. 122–157, for discussion Monday the 23rd

Monday, March 30th and Wednesday, April 1st
CLASS VISIT TO GRINTER GALLERY APRIL 1ST
The Late Intermediate Period: Chimú and More
Art of the Andes: Ch. 6, “Late Intermediate Period Styles”
Monday, April 6\textsuperscript{th} and Wednesday, April 8\textsuperscript{th}, Monday, April 13\textsuperscript{th}, Wednesday, April 15\textsuperscript{th}, and Monday, April 20\textsuperscript{th}

PAPER ASSIGNMENT DUE IN CLASS MONDAY THE 6\textsuperscript{TH}

STUDY QUESTIONS FOR FINAL HANDED OUT MONDAY THE 20\textsuperscript{TH}

The Late Horizon: Inka

Assignment:

- *Art of the Andes*: Ch. 7, “Inca Art and Architecture”
- *Wari: Lords of the Ancient Andes*, “Wari’s Andean Legacy” by William H. Isbell and Margaret Young-Sánchez, pp. 251–267, for discussion Monday the 6\textsuperscript{th}
- *Ares*: Jean-Pierre Protzen, “Inca Architecture,” in *The Inca World: The Development of Pre-Columbian Peru, A.D. 1000–1534*, 193–217, for discussion Wednesday the 8\textsuperscript{th}
- *Ares*: John H. Rowe, “Standardization in Inca Tapestry Tunics,” in *The Junius B. Bird Conference on Andean Textiles*, pp. 239–261, for discussion Monday the 20\textsuperscript{th}

**Wednesday, April 22\textsuperscript{nd}**

Colonial Epilogue, Course Conclusions, and Review for Final

**Thursday, April 30\textsuperscript{th}**

FINAL EXAM 12:30–2:30 pm

**Critical Dates**

- Jan. 19: No class—Martin Luther King, Jr. Day
- Jan. 14: Class visit to Grinter Gallery, short paper assignment handed out
- Jan. 26: GRINTER GALLERY PAPER DUE IN CLASS
- Feb. 2: PEER REVIEW OF GRINTER GALLERY PAPER DUE IN CLASS
- Feb. 9: REVISION OF GRINTER GALLERY PAPER DUE IN CLASS (with draft and peer review attached)
- Feb. 11: Study questions for midterm handed out
- Feb. 18: MIDTERM EXAM
- March 2–6: Spring Break
- March 18: Paper assignment handed out
- April 6: PAPER ASSIGNMENT DUE IN CLASS
- April 20: Study questions for final handed out
- April 30: FINAL EXAM 12:30–2:30 pm