
Term Information

Effective Term Summer 2013

General Information

Course Bulletin Listing/Subject Area History of Art
Fiscal Unit/Academic Org History of Art - D0235
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 2005
Course Title History of Latin American Art: Prehispanic and Early Modern
Transcript Abbreviation Latin Amer Art
Course Description This course examines the art of Latin America from about 1500 BC to 1821, surveying both prehispanic civilizations as well as the era of Spanish and Portuguese rule from first encounters in 1492 to the wars of independence in the early nineteenth century. A wide range of objects and images will be discussed, from painting, sculpture, and architecture to ceramics, featherwork, and textiles.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Lecture, Recitation
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites
Exclusions

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 50.0703
Subsidy Level Baccalaureate Course
Intended Rank Freshman, Sophomore, Junior, Senior

Quarters to Semesters

Quarters to Semesters

New course

Give a rationale statement explaining the purpose of the new course

A new introductory level course taught by our recently hired specialist in the early modern art of Latin America. It is designed to complement our other 2000-level courses focusing on Europe and America, Asia and Africa.

Sought concurrence from the following Fiscal Units or College

Requirement/Elective Designation

General Education course:

Visual and Performing Arts; Historical Study

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- Students develop abilities to be informed observers of the visual arts of pre-conquest and colonial Latin America.
- Students develop an understanding of the fundamental human beliefs and values of pre-conquest and colonial Latin Americans and of how these beliefs and values impacted the visual arts.
- Students learn to analyze, appreciate, and interpret works of art.
- Students acquire an understanding of the fundamental historical developments of pre-conquest and colonial Latin America and of the reverberations of these developments in the contemporary world.
- Students learn to think, speak and write critically about primary and secondary historical sources by examining diverse interpretations of past events and ideas in their historical contexts.

Content Topic List

- Introductions: Latin America, Prehispanic to Early Modern
- Mesoamerica: The Olmecs
- Andes: Chavin
- Mesoamerica: The Late Formative
- Andes: Paracas
- Mesoamerica: Teotihuacan
- Andes: Moche
- Mesoamerica: Monte Alban, Veracruz, and Cotzumalhuapa
- Andes: Tiwanaku
- Andes: Wari
- Mesoamerica: Early Classic Maya
- Mesoamerica: Late Classic Maya
- Andes: Lambayeque, Chimú, and Chancay
- Mesoamerica: The Epiclassic
- Andes: The Inka
- Mesoamerica: the Aztecs
- First Encounters: The Caribbean
- The Conquests of Mexico
- Fall of the Inka
- Indigenous Brazil
- Santiago Talatelolco: Indigenous Humanism in New Spain
- Guaman Poma: Writing to the King
- Sugar, Rebellion, and the Sculpture: Aleijadinho
- Baroque Spectacle: Corpus Christi in New Spain and the Andes
- The Age of the Revolutions: Art and Politics from 1750-1821

Attachments

- HamannHA2005updated Oct.doc: syllabus
(Syllabus. Owner: Jones, Mary Beth)
- GE Assessment Plan HA2005.pdf: assessment plan
(GEC Course Assessment Plan. Owner: Shelton, Andrew C)

Comments

- How will the course be assessed? The goal assessment seems clear but a statement on how the unit will assess the goals specifically is required. Sorry if I didn't see it. Please advise. *(by Heysel, Garrett Robert on 10/23/2012 11:22 PM)*

COURSE REQUEST
2005 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
11/01/2012

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Jones, Mary Beth	10/23/2012 11:18 AM	Submitted for Approval
Approved	Shelton, Andrew C	10/23/2012 02:53 PM	Unit Approval
Revision Requested	Heysel, Garrett Robert	10/23/2012 11:22 PM	College Approval
Submitted	Shelton, Andrew C	10/24/2012 11:37 AM	Submitted for Approval
Approved	Shelton, Andrew C	10/24/2012 11:38 AM	Unit Approval
Approved	Heysel, Garrett Robert	10/30/2012 08:52 PM	College Approval
Pending Approval	Nolen, Dawn Jenkins, Mary Ellen Bigler Vankeerbergen, Bernadette Chantal Hogle, Danielle Nicole Hanlin, Deborah Kay	10/30/2012 08:52 PM	ASCCAO Approval

HA 2005: History of Latin American Art: Prehispanic and Early Modern
Lectures: Monday and Wednesdays TIME
Recitations: TIME

Professor: Byron Hamann
310B Pomerene Hall
(614) 688-8192
hamann.40@osu.edu

Course Description:

This course examines the art of Latin America from about 1500 BC to 1821, surveying both prehispanic civilizations as well as the era of Spanish and Portuguese rule from first encounters in 1492 to the wars of independence in the early nineteenth century. A wide range of objects and images will be discussed, from painting, sculpture, and architecture to ceramics, featherwork, and textiles. These artifacts will be studied both for how they reflect the aesthetic ideals of different peoples from different cultures and backgrounds (indigenous American, European, African) in the past, as well as for how they illuminate social, political, and economic themes in the cultures they were made for. The course's main goal is to teach not only a body of knowledge but also a set of critical tools that you should be able to apply to a wide range of material not specifically covered in the course.

Each lecture will focus on a particular culture, artistic school, or theme; the contents of the lectures on Monday and Wednesday will be further explored in the Thursday/Friday sections through, among other things, the discussion of primary textual sources.

Objectives:

History of Art 2005 fulfills both the Visual and Performing Arts and the Historical Study section of the General Education Curriculum requirement. The stated goals and rationales for the two categories are as follows:

Visual and Performing Arts

Goals:

Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

Expected Learning Outcomes:

- 1. Students analyze, appreciate, and interpret significant works of art.*
- 2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.*

Historical Study

Goals:

Students recognize how past events are studied and how they influence today's society and the human condition.

Expected Learning Outcomes:

- 1. Students construct an integrated perspective on history and the factors that shape human activity.*
- 2. Students describe and analyze the origins and nature of contemporary issues.*
- 3. Students speak and write critically about primary and secondary historical sources by examining diverse interpretations of past events and ideas in their historical contexts.*

History of Art 2005 is designed to meet all of these objectives, and to do so in multiple ways. It engages works of art through close analyses of their structure, function, subject matter, and meaning (thereby addressing the requirements of the VPA category of the GEC) as well as through the historical factors—political, social, and cultural alike—that contributed to their creation. Indeed, the course emphasizes the fact that material objects—whether Chavín statues or Tupinamba feather capes—are the stuff of history and that, in them, a particular kind of historical thinking (connected to but different from those of other more overtly “political” events) has been realized in concrete form. The use of objects to tell history is especially important when studying indigenous Latin America, because alphabetic writing did not exist before the arrival of the Europeans. Instead, indigenous peoples conveyed their ideas about their own history through the creation and use of art and architecture. Because the course concerns several quite distinct civilizations—from the Olmecs to the Inka to nineteenth-century creole nationalists—it also provides many opportunities for cross-cultural comparison, not only among those earlier civilizations covered by the course, but also between them and our contemporary context. The course equally takes up issues of interpretation, including both conflicting (and more or less contemporaneous) interpretations of a single work (how did Mixtecs versus Europeans view an indigenous god-image in sixteenth-century Mexico, for example) and the changing history of the interpretation of specific works of art (how, and why, did late eighteenth century elites claim prehispanic artifacts as their “own” heritage). Because colonial Latin America was a crossroads linking four continents (Europe and, through the slave trade, Africa to the east; Asia, via Pacific commerce, to the west), the second part of the course will help students to understand the long history of worldwide connectedness and travel before our current globalized age. Since commerce and the flow of artifacts (textiles, chocolate, silver, paintings, books)

was a crucial component of life in early modern Latin America, the focused attention on material things that the history of art privileges makes it a particularly relevant discipline through which to approach this era and the globecrossing issues it raises.

HA 2005 also emphasizes general principles and strategies of visual analysis through which students can appreciate and begin to understand works of art from historical and cultural contexts other than those included in the course itself. Moreover, the course lectures, readings, and other assignments are designed to enhance the students' overall critical, analytic, and interpretive abilities, just as the paper and the essay format of the exams are intended to encourage students to work on the clarity and precision of their writing.

Texts:

Mary Ellen Miller, *The Art of Mesoamerica*, 5th ed. (2012).

Rebecca R. Stone, *Art of the Andes from Chavín to Inca*, 3rd ed. (2012).

Dana Leibsohn and Barbara Mundy, *Vistas: Visual Culture in Spanish America 1520-1820* (2010).

Additional primary source readings, in English translation, will be available on Carmen as well as in online resources

Images for Study:

The Powerpoint presentations for this class will be made available for online study through Carmen: <https://carmen.osu.edu/>

Course Requirements and Grading:

Exams:

There will be a midterm exam, held during class on **Monday, February 24** and a final exam on the university appointed day and time—**DATE**. The midterm will cover all material presented before February 23; the final exam everything after that (with a comprehensive portion that will draw on what you should have assimilated throughout the entire course). The exams will consist of short essays of three types: (1) comparisons, in which you will be asked to identify a pair of works, then discuss their similarities and differences in relation to a particular question or set of questions; (2) “unknowns,” in which you analyze a work neither seen nor discussed in class in relation to things that were; and (3) responses to a particular question, which may or may not be related to a specific image, and which will likely draw on some of the readings for the course.

Paper:

Each student will be required to write a short (three- to five-page) comparative analysis of two works of art (Specific assignments will be handed out shortly.) **DUE March 24**. Please note: all papers must be typed, double-spaced, in 12-point font and with 1 inch

margins on all sides. The grades of all papers received after 5 pm on the due date will be automatically reduced 1/2 letter grade for each day they are late: no exceptions.

Participation:

Regular attendance of the weekly hour-long discussion sections is essential to success in this course, not only because it would be difficult to do well on the exams without it, but also because a significant fraction of your overall grade actually depends on that attendance. Perfect attendance will guarantee a participation grade of B (85), and active involvement in the discussions there will raise the grade even higher. Each section that the student is absent without an approved excuse will lower the basic participation grade below 85.

Grading:

Your grade will be calculated on the following bases:

Midterm:	25%	Paper:	25%
Final exam:	40%	Participation:	10%

Scale:

94-100	A
90-93	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+
74-76	C
70-73	C-
67-69	D+
60-67	D
Below 60	E

Class Schedule:

PART ONE: PREHISPANIC WORLDS

Monday, January 6

Introductions: Latin America, Prehispanic to Early Modern

Wednesday, January 8

Mesoamerica: The Olmecs

Reading: Miller, 25-47

Monday, January 13

Andes: Chavín

Reading: Stone 30-55

Primary source reading: Pictorial writing in the Lanzón [Carmen]

Wednesday, January 15

Mesoamerica: The Late Formative

Reading: Miller, 58-77

Monday, January 20 Martin Luther King Day, no class

Wednesday, January 22

Andes: Paracas

Readings: Stone 56-72

Primary source reading: Weaving Creation: The Paracas Textile, Brooklyn Museum [Carmen]

Monday, January 27

Andes: Nasca

Readings: Stone 72-90

Wednesday, January 29

Mesoamerica: Teotihuacan

Readings: Miller 78-105

Monday, February 3

Andes: Moche

Readings: Stone 91-126

Wednesday, February 5

Mesoamerica: Monte Albán, Veracruz, and Cotzumalhuapa

Readings: Miller 106-127

Primary source reading: Monte Albán Genealogical Stela [Carmen]

Monday, February 10

Andes: Tiwanaku

Readings: Stone 127-144

Wednesday, February 12

Andes: Wari

Readings: Stone 144-162

Monday, February 17

Mesoamerica: Early Classic Maya

Readings: Miller 128-151

Primary source reading: Cacao vessel dedication text [Carmen]

Wednesday, February 19

Mesoamerica: Late Classic Maya

Readings: Miller 153-199

Primary source reading: Tablet of the Cross, Palenque [Carmen]

Monday, February 24

MIDTERM EXAM

Wednesday, February 26

Andes: Lambayeque, Chimu, and Chancay

Readings: Stone 163-193

Monday, March 3

Mesoamerica: The Epiclassic

Readings: Miller 200-237

Wednesday, March 5

Andes: The Inka

Readings: Stone 194-218

Primary source reading: Cieza de Leon on Inka Religion, 1554 [Carmen]

MARCH 10-14 SPRING BREAK

Monday, March 17

Mesoamerica: The Aztecs

Readings: Miller 238-271

Primary source reading: Matrícula de Tributos, ca. 1519, folios 8r and 8v [online resource]

PART TWO: LIVING WITH THE EUROPEANS

Wednesday, March 19

First Encounters: The Caribbean

Readings: Mundy and Leibsohn 3-15

Primary source reading: Fray Ramón Pané on Taíno religion, 1498 [Carmen]

Monday, March 24 ESSAY PAPERS DUE

The Conquests of Mexico

Primary source reading: The Lienzo de Tlaxcala, 1552, Cells 0-48 [online]

Wednesday, March 26

The Fall of the Inka

Readings: Mundy and Leibsohn 27-37

Primary source reading: Pisarro's Letter on Atahualpa [Carmen]

Monday, March 31

Indigenous Brazil

Readings: Mundy and Leibsohn 38-45

Primary source reading: Hans Staden among the Tupinamba, circa 1557 [Carmen]

Wednesday, April 2

In class: watch *How Tasty was my Little Frenchman* (dir. Nelson Pereira dos Santos, 1971).

No readings

Monday, April 7

Santiago Tlatelolco: Indigenous Humanism in New Spain

Readings: Mundy and Leibsohn 55-66

Primary source reading: Description of Featherworking, in Florentine Codex Book 10, circa 1580 [Carmen]

Wednesday, April 9

Guaman Poma: Writing to the King

Readings: Mundy and Leibsohn 67-78

Primary source reading: Guaman Poma's introductory letter to Philip III, 1609 [Carmen]

Monday, April 14

Sugar, Rebellion, and Sculpture: Aleijadinho

Readings: Mundy and Leibsohn 91-101

Primary source reading: Letter on the Cimarron kingdom of Palenque [Carmen]

Wednesday, April 16

Baroque Spectacle: Corpus Christi in New Spain and the Andes

Readings: Mundy and Leibsohn 109-120

Primary source reading: Sigüenza y Góngora on the Corpus Christi riots in Mexico City, 1692 [Carmen]

Monday, April 21

The Age of Revolutions: Art and Politics from 1750-1821

Readings: Mundy and Leibsohn 130-140

Primary source reading: León y Gama, Description of Two Monoliths, 1792 [Carmen]

Final Exam: DATE

Students with disabilities: Any student who feels that s/he may need an accommodation based on the impact of a disability should contact the professor to discuss your specific needs. We rely on the Office of Disability Services to verify the need for accommodation and to help develop accommodation strategies. Students with disabilities who have not previously contacted the Office of Disability Services are encouraged to do so, by looking at their website (<http://www.ods.ohio-state.edu>) and calling them for an appointment.

Academic misconduct: Students are reminded that academic misconduct is a violation of the code of Student Conduct and, per faculty rule 3335-31-02, must be reported to the Committee on Academic Misconduct. The University defines academic misconduct as

any activity that tends to compromise the academic integrity of the institution or subvert the educational process. (The University rules on academic misconduct can be found on the web at <http://acs.ohio-state.edu/offices/oa/procedures/1.0.html>) The most common form of misconduct is plagiarism. Remember that any time you use the ideas or statements of someone else, you must acknowledge that source in a citation. This includes material that you found on the web. The University provides guidelines for research on the web at <http://gateway.lib.ohio-state.edu/tutor>.

MEMORANDUM

TO: Arts and Sciences Committee on Curriculum and Instruction
RE: Assessment Plan for proposed GE course HA2005

History of Art 2005 fulfills both the Visual and Performing Arts requirement in the Arts and Humanities (Breadth) section of the General Education Curriculum as well 3 hours of the Historical Studies requirement. Students may opt to count the course in either category but not both. The stated goals and rationales for the two categories are as follows:

Arts and Humanities:

Goals:

Students evaluate significant writing and works of art. Such studies develop capacities for aesthetic and historical response and judgment; for interpretation and evaluation; for critical listening, reading, seeing, thinking, and writing; and for experiencing the arts and reflecting on that experience.

Learning Outcomes:

- 1. Students develop abilities to be informed observers of or active participants in the visual, spatial, performing, spoken, or literary arts.*
- 2. Students develop an understanding of the foundations of human beliefs, the nature of reality, and the norms that guide human behavior.*
- 3. Students examine and interpret how the human condition and human values are explored through works of art and humanistic writings.*

Visual and Performing Arts Learning Outcomes:

- 1. Students develop abilities to analyze, appreciate, and interpret significant works of art.*
- 2. Students develop abilities to understand how ideas influence the character of human beliefs, the perception of reality, and the norms that guide human behavior.*

Historical Study:

Goals:

Students develop knowledge of how past events influence today's society and help them understand how humans view themselves.

Learning Objectives:

- 1. Students acquire a perspective on history and an understanding of the factors that shape human activity*
- 2. Students display knowledge about the origins and nature of contemporary issues and develop a foundation for future comparative understanding*

3. *Students think, speak, and write critically about primary and secondary historical sources by examining diverse interpretations of past events and ideas in their historical contexts.*

History of Art 2005 is designed to meet all of these objectives, and to do so in multiple ways. It engages works of art through close analyses of their structure, function, subject matter, and meaning (thereby addressing the requirements of the VPA category of the GEC) as well as through the historical factors—political, social, and cultural alike—that contributed to their creation. Indeed, the course emphasizes the fact that material objects—whether Chavín statues or Tupinamba feather capes—*are* the stuff of history and that, in them, a particular kind of historical thinking (connected to but different from those of other more overtly “political” events) has been realized in concrete form. The use of objects to tell history is especially important when studying indigenous Latin America, because alphabetic writing did not exist before the arrival of the Europeans. Instead, indigenous peoples conveyed their ideas about their own history through the creation and use of art and architecture. Because the course concerns several quite distinct civilizations—from the Olmecs to the Inka to nineteenth-century creole nationalists—it also provides many opportunities for cross-cultural comparison, not only among those earlier civilizations covered by the course, but also between them and our contemporary context. The course equally takes up issues of interpretation, including both conflicting (and more or less contemporaneous) interpretations of a single work (how did Mixtecs versus Europeans view an indigenous god-image in sixteenth-century Mexico, for example) and the changing history of the interpretation of specific works of art (how, and why, did late eighteenth century elites claim prehispanic artifacts as their “own” heritage). Because colonial Latin America was a crossroads linking four continents (Europe and, through the slave trade, Africa to the east; Asia, via Pacific commerce, to the west), the second part of the course will help students to understand the long history of worldwide connectedness and travel before our current globalized age. Since commerce and the flow of artifacts (textiles, chocolate, silver, paintings, books) was a crucial component of life in early modern Latin America, the focused attention to material things that the history of art privileges makes it a particularly relevant discipline through which to approach this era and the globecrossing issues it raises.

HA 2005 also emphasizes general principles and strategies of visual analysis and historical interpretation through which students can appreciate and begin to understand works of art from historical and cultural contexts other than those included in the course itself. Moreover, the course lectures, readings, and other assignments are designed to enhance the students’ overall critical, analytic, and interpretive abilities, just as the paper and the essay format of the exams are intended to encourage students to work on the clarity and precision of their writing.

Assessment:

Data: The extent to which HA2005 is meeting its GE goals and objectives will best be gauged by examining the work students produce for the course. The mid-term and final examinations will consist primarily of essay questions requiring students to *analyze and assess the visual or formal characteristics of specific works of art* as well as *explain what these works can tell us about the precise historical moments in which they were created*. Students’ ability to generalize

the knowledge and interpretive skills they have gained in class will also be tested through a term paper that will require them to interpret, again both formally and contextually, two work of Latin American art that they will have examined firsthand in a local museum or collection. All written assignments are thereby explicitly geared towards assessing student's rate of success at achieving both learning objectives of the VPA and Historical Studies GEs. In addition, a narrative student evaluation will be required for this course, one section of which will deal specifically with the GEs. Students will be asked how successful they believe the course was in terms of meeting the learning outcomes of the GEs and invited to suggest any ways for its improvement in this respect.

Process: All student evaluations will be reviewed by the instructor after each offering of the class and annually by the chair of the department as part of that faculty member's annual review. Any problems that the students identify with respect to the GE will be addressed at this time. In addition, a random sample of 5% of the student work will be scanned and archived from each offering of the course. After every third offering, a two-person assessment committee appointed by the Undergraduate Studies Committee will be charged with examining this material with the dual aim of 1. assessing how well the assignments are designed in terms of meeting the learning outcomes of both the VPA and the Historical Studies GEs; and 2. assessing the rate of student success in achieving these goals. The committee will also review all student evaluations for the prior three offerings of the course. It will then issue a brief report addressed to the chair of the Department (and shared with the instructor[s] of the course), containing any recommendations for improving or enhancing the course, specifically in relation to its fulfillment of the learning outcomes of the GEs.