

ART 2708 // Art of the Americas



*San Lorenzo Colossal Head 1. Olmec culture.
San Lorenzo, Veracruz. 1100 BC*

CSUB Art & Art History Dept.
Spring 2025 • M/W 2:30-3:45pm
Visual Arts Building 103

Dr. Bill Kelley Jr.

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Personal Zoom ID: csub.zoom.us/my/bkelleyjr

Office Hours: Lecture Building 103

Mon 11:30-1pm / 2-2:30pm • Tue 10-11am (zoom)

Wed 11:30-1pm / 2-2:30pm

This course provides an exploration into the historical issues and cultural efforts brought forth within the indigenous, colonial and national eras in the American hemisphere. Students will inquire into central issues including the limits of where “America” is situated both as a region and as a collective experience. Students will explore art practices ranging from indigenous art from pre-contact through contemporary periods as well development of national identities in the modern period. The role of art in the development of cultural identities in different American contexts; the role of art in sustaining real and imagined historical narratives including the revival of preconquest and contemporary indigenous/folk culture; the struggle between religious and secular, nationalist, and international avant-garde artistic currents. The social and ideological uses of art and the representation of race, ethnicity, class, and gender.

The class will cover art from a four-thousand year time span (ca. 2000 BCE–2000 CE) and see the ways in which artists from the American hemisphere have continually built on their region’s shared artistic and cultural legacies. By the end of this course, students will be able to discuss connections between native American cultures across the hemisphere and their survival and symbolic revivals in the modern era. Students should also be able to analyze art from the hemisphere from multiple points of view and speak about different theoretical perspectives.

It is expected that students attend all classes as information will be presented that is not in the texts, take thorough notes, participate in class discussions and complete the required reading and assignments as listed in the syllabus. It is imperative that you stay current with the reading and videos as the class will be moving very quickly. Because our time is limited in class, students will have to work on assignments outside of class and work collaboratively with peers. Students will need to complete three exams (no Mid-term nor Final) using assigned readings and lectures.

Please be aware that some of the content we will be discussing in class may provoke strong emotions and may make you uncomfortable. Art is inherently challenging to our faculties and we must be open to that which questions our understanding of things. Part of the purpose of this class is to create a space where we can have an open, equal and honest exchange of ideas – we must be mindful that, even when disagreeing with classmates, one needs to always be respectful of differing opinions. Please feel free to stop by my office during office hours. If you are experiencing a personal issue that is affecting your ability to do well in the course, please come talk to me – it is best to discuss these things early. Do not wait for a failing grade. ART 2708 is for Art History majors as well as for non-majors fulfilling their General Education Area C-1 requirement. The course is also designed to reinforce Written Communication. By the end of this class,

students will be able to: Describe elements important to the human experience in relation to the history, values, beliefs and practices, communication styles (verbal and nonverbal), or modes of artistic expression of one or more cultures. Explain how their self-understanding is expanded by the distinct perspectives on the human experience offered by Arts and Humanities disciplines. Analyze primary source material to more fully understand ideas, cultural practices, literary texts, languages, or works of art. Write organized analytic responses communicating their understanding of ideas, cultural practices, literary texts, languages, or works of art. Apply Arts and Humanities disciplinary methods. Create proficient thesis statements. Use discourse-appropriate syntax. Use logical reasoning, at the appropriate level, to develop and organize ideas. Correctly use summary, paraphrase, and direct quotes to synthesize sources into a paper.

REQUIRED TEXTBOOKS

- Esther Pasztor, *Pre-Colombian Art* (Cambridge University Press, 1998). I provide a PDF.
- David W. Penny, *North American Indian Art* (Thames and Hudson, 2004).

REQUIRED READINGS

- Gauvin Alexander Bailey, *Art of Colonial Latin America* (Phaidon Press, 2005) Intro provided online.
- Bernal Díaz del Castillo, *The History of the Conquest of New Spain* (University of New Mexico Press, 2008) Sample provided online.
- Jacqueline Barnitz & Patrick Frank, *Twentieth Century Art of Latin America* (University of Texas Press, 2015) Intro provided online.

Students must plan to have the textbook by the second week of class. It is available online, including Amazon.com. Please speak with me if you are having difficulty obtaining a copy.

RECOMMENDED TEXTS *(for students interested in pursuing topics in greater depth)*

- Andrew Finegold, Ellen Hoobler (eds), *Visual Culture of the Ancient Americas: Contemporary Perspectives* (University of Oklahoma Press, 2017).
- Mary Ellen Miller, *Art of Mesoamerica* (Thames and Hudson, 2012).
- Rebecca R. Stone, *Art of the Andes* (Thames and Hudson, 2012).

GRADE BREAKDOWN

- **3 Exams** (25% each): Exams consist of slide identifications (by artist, title, and art movement) and short essay questions that allow you to demonstrate your knowledge of art terms, appropriate historical context, and information about specific artworks and artists.
- **Participation, Quizzes and Reading Responses** (25%): Students will be asked to discuss artworks in class. Pop Quizzes, Attendance (online and in-person) and periodic Responses to reading assignments will also count towards your participation grade.

ATTENDANCE & PARTICIPATION

Your participation grade is a combination of class attendance, visiting artist reflections, contributions to class discussions, group work, and pop quizzes. Regular attendance is key as there will be a great deal of material covered in class that is not in the textbook. Two classes can be missed without an excuse. Every absence after two will cause one point to be deducted from your final grade. Habitual tardiness will also affect your final grade (each late arrival after two will count as half an absence). If you are absent for a family emergency or extended illness, please come talk to me to arrange make up for material missed.

This class is in person, but there will be a small number of classes held online. Because nonverbal feedback is essential in human interactions, **I expect students in this class to keep their cameras on during synchronous portions of online instruction.** With this in mind, please plan where you will be

during class time so you can participate in a setting that is free from visual distractions. Do not participate in class while driving or travelling. Repeatedly having your cameras off will affect your Participation Grade, and it might have you marked as absent. If you believe you have a legitimate reason not to have your camera turned on, please consult with me in advance of the class period, and I will make a determination.

EXAMS

The three exams will not be cumulative. There will be a class prior to each exam where we review the material and students are encouraged to study together outside of class. Missed exams will count as an “F” unless the student has a valid excuse, cleared in advance, in which case a make-up exam will be arranged. Exams will be on Canvas. These dates may change.

- **Exam 1:** Mon. Feb 24th
- **Exam 2:** Wed. Mar 26th
- **Exam 3:** Mon. May 12th

POP QUIZZES & READING RESPONSES

There will be periodic pop quizzes given in class based on the reading material most recently assigned or lecture material most recently presented in class. There will be periodic Reading Responses on Canvas on the assigned readings. Successful completion will count as part of your participation grade.

VISITING ARTIST TALK EXTRA CREDIT

As part of your Participation Grade in this class you have the option of attending a Visiting Artist Lecture Series (VALS) this semester. You will have to turn in a 250-word summary of the topics covered.

ACADEMIC ACCOMMODATIONS

If you have any needs or require accommodations related to a disability or learning difference, please contact the Office of Services for Students with Disabilities (SSD). You can reach them by calling 661-654-3360 / TDD 661-654-6288 or visiting SADM 140. Once you have your accommodations letter, please schedule a time to meet with me during office hours to coordinate your accommodations.

RESPECT FOR THE CLASSROOM ENVIRONMENT

Please show courtesy to your peers and instructor through:

- Coming to class on time and not leaving early.
- Don't check your phone or other media while class is in session.
- Always keep your cameras on. If you don't, I will assume you left and mark you absent.
- Be in a quiet, stationary space where you can take notes during class.

TECHNOLOGY FOR ONLINE COURSE & EMAIL USE

To assure your ability to benefit from all of the resources available in this class, please be sure you have a computer that meets or exceeds the following standards:

- A PC or Mac laptop with at least an i5 processor or equivalent
- 8 GB of RAM / 256 GB hard drive
- A web camera (built in or stand-alone)
- High speed internet access

Please also check your CSUB email regularly, at least once a day, as faculty use it to communicate important information about class and assignments. The instructor will only check his CSUB email during working hours (M-F 8am-6pm) and will not be checking phone messages during this semester.

LATE ASSIGNMENTS

Late assignments and exams will not be accepted unless prior arrangements are made (i.e. a legitimate, justifiable reason is needed for me to consider granting a student extra time, so plan ahead and budget your time) or if you have a justifiable illness with a doctor's letter. If you have an excused absence and your assignment is late, send it to me as an e-mail attachment as soon as it is complete and then check with me to see if you need to follow up with a hard copy. It is your responsibility to follow up on late assignments.

PLAGIARISM

I use TurnItIn software on all exams and papers (www.turnitin.com). It checks for AI use and all forms of plagiarized material. Don't tempt fate. Plagiarism is generally an automatic failing grade on the assignment. Plagiarism is the use of another person's ideas or words without proper acknowledgement. Two of the most common forms of plagiarism are defined by Diana Hacker in *The Bedford Handbook for Writers* (1994) as: "1) borrowing someone's ideas, information, or language without documenting the source and 2) documenting the source but paraphrasing the source's language too closely, without using quotation marks to indicate that language has been borrowed" (477). I regularly check to see if material has been plagiarized. Please ask me if you are unsure of when you should document a source (see Hacker 477-78) or what is meant by paraphrasing too closely (Hacker 467-79) and read CSUB's [Academic Integrity Policy](#).

Since production in art making and writing require analytical and critical thinking skills and are central to the learning outcomes of art courses, all art and writing assignments should be prepared by the student. The development of strong competencies in these areas is critical to preparing yourself for both class discourse and the creative workplace. Therefore, AI-generated or assisted submissions are not permitted and will be treated as plagiarism. Students are not allowed to use advanced automated tools (artificial intelligence or machine learning tools such as ChatGPT or Dall-E 2) on assignments in this course.

SCHEDULE

Please note, changes may be made to the schedule if necessary and will be announced at the beginning of class

❖ **WEEK 1**

- 1/22 - Introduction to the class
 - COVER: Class syllabus and course textbooks
 - READ:
 - Penney, Ch. 1: *Introduction* (pp. 9-25, provided online)

❖ **WEEK 2**

- 1/27 – Why Study the Hemisphere? Lecture on the history of Pan-Americanism and introduction of Native art in the U.S. territory.
 - READ:
 - Penney, Ch. 1: *Introduction* (pp. 9-25, provided online)
- 1/29 – The Ancient Woodland cultures in North America
 - READ:
 - Penney, Ch. 2: *Ancient Woodlands* (pp. 26-52)

❖ **WEEK 3**

- 2/3 – The cultures of the Southwest in the U.S. territory
 - READ:
 - Penney, Ch. 4: *Southwest* (pp. 79-105)
- 2/5 – The cultures of the Far West in the U.S. territory

- READ:
 - Penney, Ch. 4: Far West (pp. 127-139)

❖ WEEK 4

- 2/10 – A history of art history: An introduction
 - READ:
 - Pasztory, *The Western Discovery of Pre-Colombian Art* (pp. 6-13)
- 2/12 – Introduction to Mesoamerica and the Andean regions
 - READ:
 - Pasztory, *Mesoamerica and the Andes* (pp. 14-21)

❖ WEEK 5

- 2/17 – Mesoamerica: Man in Time and the Olmec
 - READ:
 - Pasztory, Ch. 1: *The Olmec: The Power of the Body* (pp. 24-47)
- 2/19 – Mesoamerica: Man in Time and the Olmec, Exam 1 review
 - READ:
 - Pasztory, Ch. 1: *The Olmec: The Power of the Body* (pp. 24-47)
 - Exam 1 review: Questions and Preparations

❖ WEEK 6

- 2/24 – **Exam 1**
 - Timed synchronous exam in Canvas. Please be on time.
- 2/26 – The Mayan cultures in Mesoamerica
 - READ:
 - Pasztory, Ch. 1: *The Maya Esthetes in Power* (pp. 47-63)

❖ WEEK 7

- 3/3 – Exam 1 review / The Mayan cultures in Mesoamerica
 - Brief review of Exam 1
 - READ:
 - Pasztory, Ch. 1: *The Maya Esthetes in Power* (pp. 47-63)
- 3/5 – The Mayan cultures in Mesoamerica
 - READ:
 - Pasztory, Ch. 1: *The Maya Esthetes in Power* (pp. 47-63)

❖ WEEK 8

- 3/10 – Teotihuacan culture in Mesoamerica: An alternative
 - READ:
 - Pasztory, Ch. 2: *Teotihuacan: The Cosmos is the Hero* (pp. 65-73)
- 3/12 – Teotihuacan culture in Mesoamerica: An alternative
 - READ:
 - Pasztory, Ch. 2: *Teotihuacan: The Cosmos is the Hero* (pp. 65-73)

❖ WEEK 9

- 3/17 – The Aztec
 - READ:
 - Pasztory, Ch. 3: *The Aztec: The Servants of the Gods* (pp. 82-97)
 - Diaz del Castillo, *Arrival in the Splendid City of Tenochtitlan* (pp. 156-166)
- 3/19 – The Aztec and Spain
 - READ:
 - Pasztory, Ch. 3: *The Aztec: The Servants of the Gods* (pp. 82-97)
 - Diaz del Castillo, *Arrival in the Splendid City of Tenochtitlan* (pp. 156-166)

❖ WEEK 10

- 3/24 – Bonus lecture on contemporary art
 - Alfadir Luna (Mexico) *Procession of the Corn Man*, 2018
 - Exam 2 Questions: Come prepared with questions for the exam
- 3/26 – **Exam 2**
 - Timed synchronous exam in Canvas. Please be on time.

❖ WEEK 11

- 3/31 – Cesar Chavez Day, No Class.
- 4/2 – The Andes: Cosmic Order in Space
 - READ:
 - Pasztory, Ch. 4: *Chavín de Huántar: A Metaphysical Synthesis* (pp. 99-109).

❖ WEEK 12

- 4/7 – The Andes: Paracas/Nazca
 - READ:
 - Pasztory, Ch. 4: Paracas/Nazca: Variations on a Theme (pp. 109-121)
- 4/9 – Exam 2 review / The Moche: An Alternative Path in Andean Art
 - READ:
 - Pasztory, Ch. 5: *The Moche: Portraits in Humor* (pp. 129-143)
 - Brief review of Exam 2

❖ Spring Break

- 4/14 – 4/16: Spring Break

❖ WEEK 13

- 4/21 — The Moche: An Alternative Path in Andean Art
 - READ:
 - Pasztory, Ch. 5: *The Moche: Portraits in Humor* (pp. 129-143)
- 4/23 – The Inca: Disappearance of the Image
 - READ:
 - Pasztory, Ch. 6: *The Inca: Stone as Metaphor* (pp. 145-146, 150-163)

❖ **WEEK 14**

- 4/28 – The Inca: Disappearance of the Image,
 - READ:
 - Pasztory, Ch. 6: *The Inca: Stone as Metaphor* (pp. 145-146, 150-163)
- 4/30 – Colonial Latin America: An introduction
 - READ:
 - Bailey, *The Art of Latin America: Introduction, First Encounters* (PDF, pp. 17-68)

❖ **WEEK 15**

- 5/5 – Bonus lecture on contemporary art
 - Pablo Sanaguano (Ecuador) *Ice Miners of Chimborazo*, 2010

❖ **WEEK 16**

- 5/12 – **Exam 3**
 - Timed synchronous exam on Canvas. Please be on time.