I. ASCRC General Education Form

<table>
<thead>
<tr>
<th>Group</th>
<th>Group X: Indigenous and Global Perspectives</th>
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<tbody>
<tr>
<td>Dept/Program</td>
<td>Department of Art</td>
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<tr>
<td>Course #</td>
<td>ART 367</td>
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<tr>
<td>Course Title</td>
<td>Ancient American Art</td>
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<tr>
<td>Prerequisite</td>
<td>ART 150 or ART 151, or consent of instructor</td>
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<tr>
<td>Credits</td>
<td>3</td>
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II. Endorsement/Approvals

Complete the form and obtain signatures before submitting to Faculty Senate Office

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<thead>
<tr>
<th>Please type / print name</th>
<th>Signature</th>
<th>Date</th>
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<tbody>
<tr>
<td>Instructor</td>
<td>Rafael Chacon</td>
<td></td>
</tr>
<tr>
<td>Phone / Email</td>
<td><a href="mailto:hrafael.chacon@umontana.edu">hrafael.chacon@umontana.edu</a></td>
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<tr>
<td>Program Chair</td>
<td>Dr. Rafael Chacon</td>
<td></td>
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<tr>
<td>Dean</td>
<td>Dr. Stephen Kalm</td>
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III. Description and purpose of the course:

General Education courses must be introductory and foundational. They must emphasize breadth, context, and connectedness; and relate course content to students’ future lives: See Preamble:

http://www.umt.edu/facultysenate/gened/GEPreamble_final.htm

This course is an investigation of the major urban and ceremonial centers of the Americas before 1492. It emphasizes the civilizations of Mesoamerica, Central America, the Caribbean basin, and the Andean empires of South America, as well as a few sites in North America.

IV. Criteria:

Briefly explain how this course meets the criteria for the group. See:

http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm

1. ART 367 analyzes how the visual arts articulated an indigenous cosmology.
2. It focuses on various strategies for reading the structure and meaning encoded in the layout of ritual centers, cities, stone sculpture, murals, ceramics, precious metals, and textiles.
3. Students analyze a work of art in terms of its relationship to its historical, technological, or cultural period.
4. Students learn the vocabulary associated with art history and the analysis of artwork.
5. Students identify pivotal works by period, date, artist, title, medium, or possibly function.

V. Student Learning Goals:

Briefly explain how this course will meet the applicable learning goals. See:

http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm
The following represent the course objectives of the art history and criticism curriculum:

- **Art History**: to gain a comprehensive and global view of the development of history and culture; to understand that art is a manifestation of intellectual history; and to study the various methodologies used to gain that knowledge.

- **Visual Literacy and Language**: to develop knowledge of visual language and the terminology needed for the analysis and discussion of works of art.

- **Technical Skills**: to learn the range of materials and technical applications employed by artists over time.

- **Critical Thinking**: to gain knowledge of and competence in critically analyzing visual images, past and present, and express their relevance to society through informed discourse, both verbal and written.

VII. Syllabus: Paste syllabus below or attach and send digital copy with form. The syllabus should clearly describe how the above criteria are satisfied. For assistance on syllabus preparation see: [http://teaching.berkeley.edu/bgd/syllabus.html](http://teaching.berkeley.edu/bgd/syllabus.html)

*Please note: As an instructor of a general education course, you will be expected to provide sample assessment items and corresponding responses to the Assessment Advisory Committee.*
COURSE AIM: This course is an investigation of the major urban and ceremonial centers of the Americas before 1492. It emphasizes the civilizations of Mesoamerica, Central America, the Caribbean basin, and the Andean empires of South America, as well as a few sites in North America. The course analyzes how the visual arts articulated an indigenous cosmology. It focuses on various strategies for reading the structure and meaning encoded in the layout of ritual centers, cities, stone sculpture, murals, ceramics, precious metals, and textiles.

FORMAT: I teach this course in a slide lecture format, but I also encourage open, frank, and fair discussion in the classroom. The syllabus below is arranged thematically and on a weekly basis. Discussions and debates often develop lives of their own and sometimes unfinished work will spill over into the next session.

REQUIREMENTS AND GRADES:
Good performance in this class and in art history in general rests on the ability to develop a grasp of hundreds of images representing the creative output of particular peoples during specific periods of time and to analyze primary and secondary texts that illuminate their creative process. You will also be expected to engage the ideas that motivated and/or shaped their artistic endeavors, to stay abreast of the readings, and to share your thoughts and ideas with the class.

Readings: The readings can be found in two books: Mary Miller, *Art of Mesoamerica* for the first half of the term and Rebecca Stone-Miller, *Art of the Andes* for the second half. Additional readings, mostly articles and portions of books, are on reserve at the Mansfield Library. A copy of each reading is filed separately under the author's last name. You may copy these or check them out for use in the library (two-hour reserve). In the syllabus the readings are grouped on a weekly basis. Those marked with an asterisk (*) are optional. I shall always let you know where we are on the syllabus, but stay abreast of the readings because you will be called upon in class and the texts will inevitably show up in quizzes. Readings are also available on-line through the Mansfield’s electronic reserve system [http://eres.lib.umt.edu](http://eres.lib.umt.edu). Our password is **ANAMART**.

Good class participation depends on your ability to prepare well in advance of the discussion. Give yourself plenty of time to read the assigned texts. Read them intelligently and by all means bring your questions to class.

Participation: 25 % of your grade is determined by attendance and participation in class discussion. Attendance Policy: I expect at least 85 % attendance and occasional participation to earn a "C" and 95-100 % participation with frequent and thoughtful contribution to class discussion for an "A".
Attendance is taken at the start of class. **If you are not present at roll call, you will be marked absent regardless of when you show up.** Participation may count for more of the final grade if it has been exceptionally good or less if exceedingly poor. Improvement over the course of the quarter will be registered in the final grade.

Quizzes: There will be three quizzes staggered throughout the semester. These quizzes are worth 25% of your grade. Slides discussed in class will be on view for roughly one week after the lecture in the Slide Library (FA 204).

Research Paper and The Festival of the Dead: This project is worth 50% of your grade. The class will. You will work in small teams (4-6 people) to research the Each one of you will write an individual research paper. See attached handouts for my grading criteria. The research paper will be due by mid-semester and will be revised and resubmitted. **LATE PAPERS WILL NOT BE ACCEPTED.**

Grades:  
- Participation 25% 300 points  
- Quizzes (3) 25% 300 pts.  
- Research Project 50% 600 pts.

**If you have any learning disabilities and/or physical impairments that may impede the successful completion of this course, please speak with me as soon as possible.**

**Syllabus**

**Week 1**
**Introduction**
**1492: the Tainos of the Caribbean and the Europeans**
Readings:
- Arrom, Juan José, "The Tainos: Principal Inhabitants of Columbus’s Indies," 509-13.

**Week 2**
**Mesoamerican Origins: the Olmec and West Mexico**

**Week 3**
**The Great Empires: Teotihuacan**
- Miller, 65-82.
- Eliade, *Patterns in Comparative Religion*, 382-85.*

**Week 4**
**The Maya City States**
- *Maya: Lords of the Jungle video.*
- Chacón, "A Brief Introduction to the Mesoamerican Calendar."

**Week 5**
The Classic Period in Oaxaca and Veracruz
Readings: Miller, 48-53, 83-92, and 167-68.

QUIZ #1

Week 6
The Valley of Mexico: the Toltecs and Aztecs
Miller 170-95 and 195-230.
Video on the Aztec.

Week 7
North American Connections: The Mississippi Valley
Snow, Dean, The Archeology of North America, 60-89.
Myths of the Moundbuilders video.
RESEARCH PAPERS DUE.

Week 8
El Dorado: Metallurgy in Central and South America
Zuidema, Tom, "The Tairona of Ancient Colombia."

Week 9
Andean Centers: Chavin de Huantar
Stone-Miller, Rebecca, Art of the Andes, 7-49.
Townsend and Chacón, "Art in Central America and the Andean Region," 1-4.*

Week 10
Tuesday, November 2, ELECTION DAY—No class.
The South Coast of Peru: the People of Paracas and Nazca
Stone-Miller, 50-82.
Townsend and Chacón, "Paracas, and "Textiles of South America,” 4-11, 21-23.*

Week 11
QUIZ #2
Thursday, November 11, VETERANS DAY—No class

Week 12
The North Coast of Peru: the Moche and the Chimú
Stone-Miller, 83-118, 162-70, and 172-76.

Week 13
The Altiplano of Peru and Bolivia: Tiwanaku and Wari
Thursday, November 25, Thanksgiving—No class

Week 14
The Inka Empire
Townsend and Chacón, “Inca” 15-17.*

Week 15
Quiz #3

Finals Week