

**ART 1.4 Course Outline as of Fall 2024****CATALOG INFORMATION**

Dept and Nbr: ART 1.4 Title: MESOAMERICAN ANDEAN ART

Full Title: Introduction to Mesoamerican and Andean Art

Last Reviewed: 5/8/2023

Units	Course Hours per Week		Nbr of Weeks		Course Hours Total	
Maximum	3.00	Lecture Scheduled	3.00	17.5	Lecture Scheduled	52.50
Minimum	3.00	Lab Scheduled	0	5	Lab Scheduled	0
		Contact DHR	0		Contact DHR	0
		Contact Total	3.00		Contact Total	52.50
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 105.00

Total Student Learning Hours: 157.50

Title 5 Category: AA Degree Applicable

Grading: Grade or P/NP

Repeatability: 00 - Two Repeats if Grade was D, F, NC, or NP

Also Listed As:

Formerly:

**Catalog Description:**

In this class, students will survey the art and architecture of Mesoamerican and Andean art from its nascency through the Spanish invasion. The materials presented will highlight themes in visual representation within Mesoamerican and Andean cultures. Additionally, we will focus on comparing and contrasting regional differences in artistic styles within the separate geographic areas studied. Special attention will be given to understanding the ways in which art and architecture solidify the belief systems and manifest the cosmic worldviews of the various cultures examined. Architecture, sculpture, painting, ceramics, basketry, textiles, metalwork, among other items will serve as the source materials.

**Prerequisites/Corequisites:****Recommended Preparation:**

Eligibility for ENGL 100 or ESL 100

**Limits on Enrollment:****Schedule of Classes Information:**

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Andean art from its nascency through the Spanish invasion. The materials presented will highlight themes in visual representation within Mesoamerican and Andean cultures. Additionally, we will focus on comparing and contrasting regional differences in artistic styles within the separate geographic areas studied. Special attention will be given to understanding the ways in which art and architecture solidify the belief systems and manifest the cosmic worldviews of the various cultures examined. Architecture, sculpture, painting, ceramics, basketry, textiles, metalwork, among other items will serve as the source materials. (Grade or P/NP)

Prerequisites/Corequisites:

Recommended: Eligibility for ENGL 100 or ESL 100

Limits on Enrollment:

Transfer Credit: CSU;UC.

Repeatability: Two Repeats if Grade was D, F, NC, or NP

### **ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:**

<b>AS Degree:</b>	<b>Area</b>		Effective:	Inactive:
	E	Humanities	Fall 2024	
<b>CSU GE:</b>	<b>Transfer Area</b>		Effective:	Inactive:
	C1	Arts	Fall 2024	
<b>IGETC:</b>	<b>Transfer Area</b>		Effective:	Inactive:
	3A	Arts	Fall 2024	
<b>CSU Transfer:</b>	Transferable	Effective:	Fall 2024	Inactive:
<b>UC Transfer:</b>	Transferable	Effective:	Fall 2024	Inactive:

**CID:**

**Certificate/Major Applicable:**

Major Applicable Course

### **COURSE CONTENT**

**Student Learning Outcomes:**

At the conclusion of this course, the student should be able to:

1. Differentiate characteristics of art and architecture from various time periods and regions within Mesoamerica and the Andes.
2. Apply vocabulary from the discipline of art history to ancient Mesoamerican and Andean art.
3. Describe the intersection of art, history, religion, language, and politics in Mesoamerican and Andean art.

**Objectives:**

At the conclusion of this course, the student should be able to:

1. Develop a geographic awareness of the cultural heritage of Mesoamerica and the Andes.
2. List and describe representative artworks and monuments from Mesoamerica and the Andes from different chronological periods.
3. Analyze and explain the interplay of the form, content, function, and meaning using examples from Mesoamerican and Andean art and architecture.
4. Examine and differentiate artistic styles of the variety of indigenous cultures within Mesoamerica and the Andes.

5. Summarize unifying artistic elements and themes within Mesoamerican and Andean cultures before European contact.
6. Understand the rich legacy of indigenous Mesoamerican and Andean art.
7. Describe the impact of the Spanish invasion on Mesoamerican and Andean art.
8. Interrogate the role of the Spanish invasion on our current understanding of indigenous Mesoamerican and Andean art.
9. Recognize the impact of one's own cultural and personal value judgements in assessing the merits of Mesoamerican and Andean art.
10. Discuss the interaction between Mesoamerican and Andean art and contemporary issues of looting, cultural heritage, and museum display.

## **Topics and Scope:**

### **I. Introduction to Mesoamerican Art**

#### **A. Geography**

1. How to define Mesoamerica
2. Lowlands vs. Highlands

#### **B. Chronology**

1. Chronological markers vs. descriptive terms
2. Indigenous calendars

#### **C. Materials and resources**

1. Jade, obsidian, feathers, and pigments

#### **D. Trade and connections with neighboring regions**

1. Caribbean, American Southwest, and South America

### **II. Olmec Art**

#### **A. Beginnings of Mesoamerican cultures: Early, Middle, and Late Formative art**

1. Stylistic qualities of Olmec art
2. Colossal sculpture: altars and colossal heads
  - a. Portraiture and human face

#### **B. Location: Gulf Coast of Mexico/ States of Veracruz, and Tabasco**

1. Important sites: San Lorenzo, La Venta, and Tres Zapotes
2. Role of ceremonial centers
3. Ceramic tradition

#### **C. Stylistic influence on Oaxaca and neighboring cultures**

### **III. Art of the Zapotecs**

#### **A. Late Formative Art in the Valley of Oaxaca**

1. Stelae and effigy vases

#### **B. Architecture**

1. Important sites: Monte Alban, Lambityeco, and Yagul
2. Temples and tombs

### **IV. The Art of Teotihuacan**

#### **A. Urban culture and the rise of the city-state**

1. Valley of Mexico, Central Highlands

#### **B. Architecture**

1. Pyramid of the Sun
2. Pyramid of the Moon
3. Temple of the Feathered Serpent

#### **C. Painting**

1. Murals
2. Talud-Tablero

#### **D. Sculpture, ceramics, masks, and decorative arts**

#### **E. Stylistic qualities of Teotihuacano art and cross-cultural influences with Classic Maya art**

## V. Mayan Art

### A. Geographic expanse

1. Southern Mexico
2. Northern Central America
3. Internal and external relationships

### B. Chronology

1. Late pre-Classic
2. Classic
3. Post-Classic

### C. Important city-states

1. Tikal, Guatemala
2. Copan, Honduras
3. Palenque, Mexico
4. Uxmal, Mexico

### D. Hieroglyphic language and calendars

### E. Stylistic qualities of Classic Mayan art

1. Sculpture
2. Painting
  - a. Bonampak, Mexico
  - b. Calakmul, Mexico
3. Ceramics

### F. Architecture

1. Pyramids
2. Ball courts

### G. Funerary equipment and offerings

## VI. Mesoamerican Art after the Fall of Classic Mayan Cities

### A. Seibal

### B. Cacaxtla and Xochicalco

### C. Mitla

### D. Huastecs

### E. Toltecs

1. War, death, and sacrifice themes
2. Symbols of eagles and jaguars
3. Use of metal and gold

### F. Tula

### G. Chichen Itza

### H. Tulum

## VII. Mexica (Aztec) Art

### A. Architecture and urban planning

1. Tenochtitlan

### B. Sculpture

### C. Ceramics

### D. Decorative arts

### E. Stylistic qualities of Aztec art

1. Integration of religion, war, and sacrifice in art

### F. Spanish invasion and post-contact art

1. Codices and manuscripts

## VIII. Introduction to Andean Art

### A. Geography

1. Northern, Central, and Southern Andes
2. Coastal Peru, Highland Peru, and Titicaca region
3. Role of the environment and landscape on Andean art

- B. Chronology
  - 1. Horizons and Intermediate Periods
- C. Aesthetic styles: collectivity, duality, transformation, and symbolism
- IX. Earliest Andean Art
  - A. Lithic Period
  - B. Pre-Ceramic Period
    - 1. Fiber and textile arts
  - C. Initial Period
    - 1. Architecture
    - 2. Sculpture
- X. Chavin Art
  - A. Late Initial Period
    - 1. Old Temple at Chavin de Huantar
  - B. Early Horizon Period
    - 1. New Temple at Chavin de Huantar
  - C. Architecture
    - 1. U-shaped structures, pyramids, and sunken courtyards
  - D. Iconography
    - 1. Deities, animals, composite humans, shamans in transformation
  - E. Impact of Chavin style on later styles of the Paracas, Moche, Wari, and Tiwanaku
- XI. Art of the Paracas
  - A. Stylistic similarities and differences with Chavin art
    - 1. Role of naturalism in Paracas art
  - B. Ceramics, textiles, goldwork
  - C. Subterranean tombs and mummy bundles
- XII. Nasca Art
  - A. Stylistic qualities of Nasca art and their relationship to art of Chavin and Paracas
  - B. Ceramics, textiles, and goldwork
  - C. Earthworks
- XIII. Moche Art
  - A. Regional stylistic differences between the North and South Coasts
  - B. Adobe brick architecture
    - 1. Cerro Blanco
  - C. Tombs
    - 1. Sipan
  - D. Ceramics
    - 1. Portrait vessels
- XIV. Tiwanaku and Wari Art
  - A. Stylistic qualities of Tiwanaku and Wari art
    - 1. Imperial styles
  - B. Stylistic similarities and differences between Tiwanaku vs. Wari art
  - C. Architecture, sculpture, goldwork, ceramics, and fiber arts
- XV. Chimu Art
  - A. Overview of the Late Intermediate Period Styles
    - 1. Chimu, Sican, Chimor, Chan Chan, Chancay, Pachacamac, and Ica
  - B. Influence of geography upon artistic styles
  - C. Ceramics, textiles, and metalwork
- XVI. Incan Art
  - A. Empire building and artistic styles
  - B. Stonework
    - 1. Cuzco, Machu Picchu, Saqsa Waman, Ollantaytambo
  - C. Textiles, metalwork, and ceramics

## D. Spanish invasion and aftermath

### Assignment:

1. Weekly reading of assigned texts (2-3 hours)
2. Written assignments (1000+ words) such as:
  - A. Research paper
  - B. Museum/gallery response
  - C. Formal analysis essay
  - D. Discussion post
3. Exams (3 or more) that consist of image identifications, image comparisons, vocabulary recognition, and/or vocabulary application
4. Present visual and critical analyses (in written and/or verbal form) of works of art in the classroom, an online discussion, a museum, and/or a gallery
5. Oral presentation(s)

### Methods of Evaluation/Basis of Grade:

**Writing:** Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

Written assignments

Writing  
10 - 40%

**Problem Solving:** Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

Visual and critical analyses

Problem solving  
0 - 20%

**Skill Demonstrations:** All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

Oral presentation(s)

Skill Demonstrations  
0 - 20%

**Exams:** All forms of formal testing, other than skill performance exams.

Exams

Exams  
40 - 80%

**Other:** Includes any assessment tools that do not logically fit into the above categories.

Attendance and/or participation

Other Category  
0 - 20%

### Representative Textbooks and Materials:

Representative Textbooks:

The Art of Mesoamerica: Olmec to Aztec. 6th ed. Miller, Mary. Thames and Hudson Press. 2019.

The Art of the Andes: Chavin to Inca. 3rd ed. Stone, Rebecca. Thames and Hudson Press. 2012

(classic).

**Open Educational Resources:**

**SMARTHISTORY of Art XIA - The Americas Before 1500.** SmartHistory

Authors. [https://human.libretexts.org/Bookshelves/Art/SmartHistory\\_of\\_Art\\_2e/SmartHistory\\_of\\_Art\\_XIa\\_-\\_The\\_Americas\\_before\\_1500](https://human.libretexts.org/Bookshelves/Art/SmartHistory_of_Art_2e/SmartHistory_of_Art_XIa_-_The_Americas_before_1500) Open Education Resource (OER) Libre Texts Project. CC BY-NC-SA 4.0

**Web-Based Resources:**

**Khan Academy: AP/College Art History**

**Metropolitan Museum of Art: Heilbrunn Timeline of Art History**