

# Cover Sheet: Request 13901

## ARH 3XXX Indigenous Arts and the Colonial Americas

### Info

Process	Course New Ugrad/Pro
Status	Pending at PV - University Curriculum Committee (UCC)
Submitter	Maya Stanfield-Mazzi mstanfield@arts.ufl.edu
Created	5/6/2019 2:46:33 PM
Updated	10/14/2019 2:45:43 PM
Description of request	Creation of new upper-division undergraduate course, Indigenous Arts of the Colonial Americas.

### Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CFA - Art and Art History 011302000	Elizabeth Caple		9/27/2019
No document changes					
College	Recycled	CFA - College of Fine Arts	Jennifer Setlow	Returning for notes as sent in email.	10/14/2019
No document changes					
Department	Approved	CFA - Art and Art History 011302000	Elizabeth Caple	Corrections have been made per email from Dr. Stanfield-Mazzi	10/14/2019
No document changes					
College	Approved	CFA - College of Fine Arts	Jennifer Setlow		10/14/2019
No document changes					
University Curriculum Committee	Pending	PV - University Curriculum Committee (UCC)			10/14/2019
No document changes					
Statewide Course Numbering System					
No document changes					
Office of the Registrar					
No document changes					
Student Academic Support System					
No document changes					
Catalog					
No document changes					
College Notified					
No document changes					

# Course|New for request 13901

## Info

**Request:** ARH 3XXX Indigenous Arts and the Colonial Americas

**Description of request:** Creation of new upper-division undergraduate course, Indigenous Arts of the Colonial Americas.

**Submitter:** Maya Stanfield-Mazzi mstanfield@arts.ufl.edu

**Created:** 10/14/2019 1:58:14 PM

**Form version:** 7

## Responses

**Recommended Prefix** ARH

**Course Level** 3

**Number** XXX

**Category of Instruction** Intermediate

**Lab Code** None

**Course Title** Indigenous Arts of the Colonial Americas

**Transcript Title** Indig Arts Americas

**Degree Type** Baccalaureate

**Delivery Method(s)** On-Campus

**Co-Listing** No

**Co-Listing Explanation** N/A

**Effective Term** Earliest Available

**Effective Year** Earliest Available

**Rotating Topic?** No

**Repeatable Credit?** No

**Amount of Credit** 3

**If variable, # min** 3

**If variable, # max** 3

**S/U Only?** No

**Contact Type** Regularly Scheduled

**Weekly Contact Hours** 3

**Course Description** Examines art created by indigenous people in the Americas during the colonial period, i.e., the centuries postdating 1492. While keeping in mind the European (as well as African and Asian) influences on this art, the course looks at indigenous artworks from native perspectives within their historical contexts of colonialism.

**Prerequisites** Any ARH 2000-level course

**Co-requisites** None.

**Rationale and Placement in Curriculum** The following courses already exist in the curriculum and address indigenous arts of the the Americas from before the time of European arrival:

ARH3653 Ancient Andean Art

ARH3653 Mesoamerican Art

The new course addresses the development of indigenous arts after conquest and/or colonization by Europeans. It considers the Americas as a whole (North and South), considering that the regions became more interconnected and shared similar experiences of colonialism. The time period is from 1492 to the present, and the course serves as an appropriate counterpart to courses such as ARH3357 Global Baroque Art, which considers art created in the Americas by European immigrants and/or from a western point of view.

This class will fulfill distribution requirements for the Art History major, counting as:

1. A course in Art from 1300 to 1750

2. A course in Art of Africa, Asia, and/or Latin America and/or the art of Native Americans, Aboriginal Australians, and/or Pacific Islanders.

It will also count towards the various other majors in the School that require one or more Art History courses.

**Course Objectives** • Develop a critical understanding of the category of “indigenous” art and understand how it has led to indigenous artworks’ presence in museums and libraries.

• Develop a critical understanding of the term “colonial,” especially in relation to post-colonial and

decolonial theory.

- Recognize, interpret, and analyze artworks from several native groups.
- Understand the historical conditions that led to the creation of such works.
- Hone critical reading skills by synthesizing and discussing scholarly texts.
- Memorize the names and geographical locations of several native groups.
- Improve research and writing skills by producing a research paper on an indigenous art form.

**Course Textbook(s) and/or Other Assigned Reading** Required textbooks:

- Angélica Afanador Pujol, *The Relación de Michoacán (1539-1541) and the Politics of Representation in Colonial Mexico*. Austin: University of Texas Press, 2015.
- Diana Magaloni Kerpel. *The Colors of the New World: Artists, Materials, and the Creation of the Florentine Codex*. Los Angeles: Getty Research Institute, 2014. Required for purchase.
- Elena Phipps, Johanna Hecht, and Cristina Esteras Martín. *The Colonial Andes: Tapestries and Silverwork, 1530–1830*. New York: Metropolitan Museum of Art, 2004.

Several other readings are assigned for coverage of other indigenous art forms, in the form of articles or book chapters.

Examples include:

- James A. Luna, "I've Always Wanted to Be an American Indian," *Art Journal*, 1992, pp. 18–27.
- Candace S. Greene, "Structure and Meaning in Cheyenne Ledger Art," in *Plains Indian Drawings 1865–1935*, pp. 26–33.
- Karin Tice, "Introduction" and Chapter 6 of *Kuna Crafts, Gender, and the Global Economy*. Austin: University of Texas Press, 1995.

**Weekly Schedule of Topics** Here are the main course themes, some of which are explored over two weeks:

1. Introductions. An illustrated preview of the course.
2. Defining, Collecting, and Preserving Indigenous Art
3. Featherwork: A Native Art to Define the Americas
4. Manuscripts: Contesting European Narratives
5. Woodwork: Ritual Practice and Local Materials
6. Silverwork: European Influences and Native Transformations
7. Woolen Tapestries: Survival and Invention
8. Cotton Textiles: Creativity in Varied Indigenous Contexts
9. Ceramics: From Utility to Finery
10. Epilogue, Conclusions, and Review for Final

**Links and Policies** Canvas: <https://ufl.instructure.com>

Attendance: [catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/](https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/)

Course Evaluation: [gatorevals.aa.ufl.edu/students/](https://gatorevals.aa.ufl.edu/students/)

Evaluation Results: [gatorevals.aa.ufl.edu/public-results/](https://gatorevals.aa.ufl.edu/public-results/)

Grading Points: [catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/](https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/)

Honor Code: [sccr.dso.ufl.edu/process/student-conduct-code/](https://sccr.dso.ufl.edu/process/student-conduct-code/)

Disability Resource Center: [dso.ufl.edu/drc](https://dso.ufl.edu/drc)

Counseling and Wellness Center: [counseling.ufl.edu/](https://counseling.ufl.edu/)

Additional policies:

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

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. There are no "free" absences, and attendance is calculated as the percentage of class days attended.

Students who do not complete requirements 6–8 (see below) will fail the course. Written assignments should be submitted as Word documents on Canvas unless otherwise stated. Assignments are due at 12:30 pm on the due dates.

Students should arrive to class on time and ready to speak, and should refrain from eating in class. Laptops should NOT be used for taking notes, and can only be used to consult readings in electronic format. During lectures all electronics should be stowed, and notes should be taken on paper. Students are encouraged to bring hard copies of the class readings to the appropriate class sessions. A 10-minute break will be given halfway through the long class period.

**Grading Scheme** 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) take the map quiz
- (5) come to class meetings at the Harn Museum of Art and the Florida Museum of Natural History (see schedule)
- (6) assemble an annotated bibliography, figures list, and abstract for a research paper
- (7) write a research paper (5–7 pages) discussing an indigenous art form by way of select examples
- (8) take the in-class midterm and final examinations. The exams will consist of essays that students have prepared in advance, based on study questions and images that have been provided. They will need to provide identifying information for the artworks they discuss.

**Grade Breakdown:**

Class attendance: 10%

Class participation: 15% (group activities 10%, individual participation 5%)\*

Short homework assignments: 5%

Map quiz: 5%

Midterm examination: 15%

Annotated bibliography, figures list, and abstract for research paper: 10%

Research paper: 20%

Final examination: 20%

\* Group participation is assessed on the basis of written index cards that groups produce in response to in-class prompts; individual participation is assessed based on the frequency and correctness of oral comments during class discussions. Points are awarded for both of these elements for a total participation grade for the semester.

**Instructor(s)** Maya Stanfield-Mazzi