

**ART 5: HISTORY OF NON-WESTERN ART**  
**Riverside Community College District, Moreno Valley College**  
**FALL 2017**

**Tuesday, 5:30-8:40PM**

**Classroom: LIB 136**

**Instructor: Dr. Amanda Cachia**

**Office: PSC 2-D**

**Phone: (951) 571-6924**

**: [Amanda.Cachia@mvc.edu](mailto:Amanda.Cachia@mvc.edu)**

**Class website: Blackboard**

**Office Hours: Mondays/Wednesdays: 10-11am, Tuesdays: 4-5pm,  
Thursdays: 12:50-1:50pm**

**Virtual Office Hour: Wednesdays: 1-2pm**

**REQUIRED TEXTS** (available in bookstore): : ***Art Beyond the West, 3rd edition*** by Michael Kampen-O'Riley

*This handout contains all the basic information you need for this course - details on aims, policies, workload, grading and resources. You should consult this document and any addenda throughout the course, and speak to me promptly if you are unclear about requirements.*

**COURSE DESCRIPTION:**

Art 5 is a survey course designed to cover the arts of non-European cultures. It will provide the student with a familiarity of contemporary approaches, themes, and problems in dealing with non-Western art from a historical perspective. Some basic anthropological ideas about the functions of art will be covered as an overlap and supplement to an aesthetic approach. These points will be utilized through an overview of the arts of: Pre-Columbian and contemporary South America and North America; the Caribbean; the arts of Oceania, the Pacific Island cultures; the arts of sub-Saharan Africa; the arts of Islamic societies; the Indus Valley Civilization, the arts of South Asia and Southeast Asia. The types of art that will be explored in this class include, but are not limited to: objects, body adornment, dance, music, and literature. The student will gain a familiarity with the distinctive iconography of each region, and how these manifestations relate to the local cosmological and political institutions.

We will cover works from the prehistoric period to the present, as appropriate for each culture/geographic region. In addition, we will investigate the disparate methods used for gathering information about the arts that give expression to the

various cultural groups. Purposes for the creation of specific types of artworks often have stronger influences on technique and style than is normal for western works, and serve as determinants in aesthetic values. Stylistic issues will be considered in relationship to purpose, and the conditions that affect stylistic evolution, or the lack of stylistic change, will be investigated with regard to controlling cultural factors. The differences from the western canons of art history will be scrutinized. Students will be expected to master visual recognition of select works by these artists and to discuss how the works demonstrate the significant traits of style, technique and material well as how they reflect the context of their creation in other ways. Mastery will be demonstrated through three exams, a written project, and class discussion.

### **STUDENT LEARNING OUTCOMES**

**Upon successful completion of this course, you should be able to:**

- **Recognize distinctive iconography of each geographical area and relate these manifestations to the local, social, cosmological, and political institutions.**
- **Develop criteria for aesthetic judgment of non-Western art.**
- **Identify and describe the stylistic characteristics of the countries, regions, and periods of non-European artworks.**

### **Aims & Objectives for the Course**

The aim of the course is to introduce students to the discipline of art history outside of Europe and European influenced traditions as well as the visual arts and to establish these fields of study in a position within the humanities as a both a form and a body of knowledge.

The specific objectives are:

- To provide you with a working definition of what constitutes visual art, and to enable you to determine how key works of art are described and discussed;
- To familiarize you with a variety of examples of visual/material culture through selected examples of art forms produced in cultures outside of direct European influence;
- To model for you some of the range of kinds of 'history' that can be and have been written about art, examining key examples;
- To provide an overview of some of the major contemporary issues/problems that have arisen, particularly regarding concerns about identity, discrimination, impact of tourism and the art market, white patrons and influence, conflicts and contradictions between "traditional" and Western cultures, and the legacy of colonialism.

## **Policies and Requirements**

Below are instructions relating to attendance, participation, and submission of written work. It is your responsibility to ensure that you are familiar with these.

### **A: ATTENDANCE AND RELATED MATTERS**

#### **I. Absence and lateness**

Take careful note that:

- You may be absent from class up to 3 times without grade penalty, and explanations (illness, sporting events, oversleeping, car breakdown etc.) do not need to be offered;
- If absent 4 times or more, *whatever the reasons*, it will lower your grade by one complete letter and will greatly impair your ability to fully participate in class
- DO NOT email me with your reasons or excuses for missing class, as there are no excused or unexcused absences. All absences above your allotted 3 will affect your grade
- If you are not present for attendance, you will be marked absent. Please also note, leaving class early will cause you to be marked absent.
- If you miss class it is YOUR responsibility to obtain notes from a classmate. I do not provide lecture notes.

Please show courtesy to your colleagues and me by turning up to class on time. After every 3 late arrivals your overall grade will be lowered by one half numeric point on the scale (e.g. from B- to C+).

If you find it necessary to drop, it is your responsibility to submit a drop card to the Admissions Office. A student may be dropped by the instructor after numerous absences. If you stop attending, and have not officially withdrawn by the last drop date, you will receive an F.

#### **II. Library Study Hours**

You are required to spend several hours studying or writing assignments for this class outside our twice-weekly meetings.

**\*NOTE:** Your success in this course will depend on your ability to read college level texts and comprehend their content. Further, your language and writing skills must be adequate to successfully complete written essays.

#### **III. Respect for the Classroom Environment**

A grade penalty of one whole letter grade will be applied, without prior warning, to anyone who does not comply fully with the following stipulations, and repeat non-compliance will result in a 'Fail' grade for the course:

- **Cell phones must be turned off during class.**
- **Text messaging and the use of electronic devices are not permitted!! If you are texting than you are not participating and may be marked absent for the day.**
- **Carrying on private conversations or exchanging notes during class time is not acceptable.**
- **Sleeping in class is not acceptable.**
- **Reading matter that is not being discussed in class must not be in evidence.**
- **IF I EVEN SEE YOU USING ANY ELECTRONIC DEVICE DURING CLASS TIME, INCLUDING A LAPTOP, THERE WILL BE A REQUIRED POP QUIZ.**

### **B: ACTIVITIES AND EXAMS**

Each student is expected to read the corresponding chapters to the units covered from the required text.

All reading assigned by the instructor, whether from the textbook or a handout, is required. Please read prior to the next class meeting. Good note taking is essential to your success in the class, and several writing assignments will depend on the accuracy and comprehensiveness of your class notes.

Extra credit projects may be assigned during the course at the instructor's discretion.

As many of the lectures cover material in greater depth than the textbook, **participation through attendance is required**

Grading will be based on three exams and five writing assignments.

|   |      | <u>Semester Total</u> |   |
|---|------|-----------------------|---|
| first exam                                      | 25 % | 90-100 %              | A |
| second exam                                     | 25 % | 80-89                 | B |
| third exam                                      | 25 % | 70-79                 | C |
| written assignments,<br>homework, participation | 25%  | 60-69                 | D |

The exams will cover lectures and assigned readings from the class. There will be class time set aside before each exam for a review.

Written homework assignments are required and may include extra research outside of class. Additionally, you may be expected to visit either a museum or gallery for one of your writing assignments. Please expect this as an assignment and make

whatever arrangements necessary.

\*Extra Credit: As a standing policy, any student who brings to class a current newspaper or magazine article (no more than a week old) concerning anything relevant to any discussions about non-European art from the lectures, will receive extra credit. Additional extra credit projects may be assigned during the course at the instructor's discretion.

**No Make-up Exams will be allowed.** If you miss an exam you will receive an "F" for that grade. If you arrive late you will not be allowed to enter the exam.

\*\*\***Late paper policy:** Written homework assignments more than one week late will not be accepted by the instructor, and will constitute a lowered grade.

**How your final grade is determined:** All points you have accrued during the semester (exams and any extra credit, if applicable) are totaled together, than divided by FOUR to ascertain an average score. This is your grade for the semester!

**All exams are mandatory.**

The exams will cover both lecture material and readings from the text. The exams may include slide identification, slide comparisons, objective questions, and essays. Essay question themes, not the actual questions, will be provided in advance. Essays must be completed in class during exam time.

**Final grades** are available through WebAdvisor.

**Incompletes:**

Incompletes will only be given according to Moreno Valley policy and only for students who are in good standing (i.e., student does not have excessive absences and all work submitted has received passing grades).

**Disabilities**

Please let me know *by the end of the second class at the latest* if you have a learning or physical disability which will require accommodation. If you have some physical, emotional, or psychiatric disability or limitation that may affect your academic performance, please contact the **Disability Support Services (DSS) office @ Moreno Valley Campus on (951) 571-6138 or [dss@mvc.edu](mailto:dss@mvc.edu)**. They will make an assessment, and offer support, alternatives, accommodations, and options. You may also want to keep me informed of your situation.

**\*\*A Note on Plagiarism**

As you should be aware, Moreno Valley College enforces strict standards as regards to academic honesty, and students may fail the course or be dismissed from the College for breaches of these standards. Plagiarism is an offence to offer as one's own work the words,

ideas, or arguments of another person without appropriate attribution by quotation, reference, or footnote. Plagiarism is further defined as occurring when the words of another are reproduced without acknowledgment or when the ideas or arguments of another are paraphrased and presented in such a way as to lead the reader to believe that they originated with the writer.

In light of this, please note that:

- blatantly intentional plagiarism – i.e. piecemeal or wholesale appropriation of text from one or more printed or internet source – will result in a ‘Fail’ grade for the course and prosecution to the full extent of RCC policy.
- plagiarism by default – i.e. uncredited adoption of ideas from source texts due to carelessness in referencing – will result in a ‘Fail’ grade for the project in question and, if not rectified, a ‘Fail’ grade for the course.

**\*\*\*All information is subject to change at the discretion of the instructor.**

### **CLASS CALENDAR:**

|                  |   |
|------------------|---|
| Week 1, Aug 29:  | Introduction to the approaches to non-Western Art (Read O’Riley Intro)  |
| Week 2, Sept 5:  | The Art of Southern, Eastern, and Central Africa (Read O’Riley corresponding pages)   |
| Week 3, Sept 12: | Art of African village-based societies: Bamana, Senufo, and Dogon, (Read Mackenzie pp.25-34 on website)   |
| Week 4, Sept 19: | Leadership and Art: the Kingdoms of Ghana and Nigeria: the Asante, Nok, Ile-Ife, the Benin, and the Yoruba (Read O’Riley corresponding pages and Mackenzie on website 18-24). |
| Week 5, Sept 26: | The Native art of Melanesia and Island New Guinea (Read O’Riley corresponding pages)  |
| Week 6, Oct 3:   | The Native art of Australia (Read O’Riley pp. 207-209)<br><b><u>**EXAM I</u></b>  |
| Week 7, Oct 10:  | The Chiefly art of Polynesia (Read O’Riley corresponding pages)   |
| Week 8, Oct 17:  | Art of the Eskimo and the Northwest Coast: Kwakiutl, Tlingit and Haida (Read O’Riley corresponding pages)   |
| Week 9, Oct 24:  | The Southwest USA: The Pueblo and the Navajo Peoples (Read O’Riley corresponding pages)   |

- Week 10, Oct 31: The Arts of the Huichol of the Sierra Madre and The Arts of Native North America: The Iroquois Confederacy  
**\*\*EXAM II**
- Week 11, Nov 7: Pre-Columbian South America: Chavin, Moche, Nasca, Tiwanaku, and Inca (Read O'Riley corresponding pages)
- Week 12, Nov 14: The Art of Haitian Vodoo.
- Week 13, Nov 21: The Indus Valley: Harappa, Mohenjo-daro, and the rise of Hindu arts in South Asia (Read O'Riley corresponding pages)
- Week 14, Nov 28: The Rise of Buddhist arts in the East, The spread of Hindu/Buddhist art through Southeast Asia (Read O'Riley corresponding pages)
- Week 15, Dec 5: In Praise of Allah: The Art of the Islamic World (Read O'Riley pp. corresponding pages)
- Week 16 **FINAL EXAM TUESDAY DECEMBER 12, 5:30 PM**