

De Anza College
ICS 5/Art 2F-.66Z and ICS 5/Art 2F-.66Z
Winter Quarter 2019

Multicultural Art in the United States

Instructor: Nancy H. Olsen
E-mail: olsennancy@fhda.edu

Office Hours: Tues-Thur 12:30-1:30pm
MCC14 Division Office

Textbooks required

Lewis, Samella, *African American Art and Artists*, University of California Press. Third edition – expanded and revised, 2003. ISBN 0-520-23935-0 WWW.UCPRESS.EDU

This textbook is available on Google books too!

Giusella Tatorre, *Walls of Empowerment: Chicana/o Indigenist Murals of California*, University of Texas Press 2008 ISBN 978-0-292-71906-4 www.utexaspress.com

Kim, Elaine, Margo Machida, Sharon Mizota, Lisa Lowe
Fresh Talk, Daring Gazes: Conversations on Asian American Art, University of California 2003. ISBN 0-520-24485-0 WWW.UCPRESS.EDU

Course Description

A cross-cultural and interdisciplinary introduction to Intercultural Studies and American art history focusing on various art forms produced by American artists of Asian, Chicano/Latino/a, African and Native American heritage. Concepts of race, gender and class expressed graphically by artists, as social/public issues, are contributions to American visual traditions. We will explore as many of these as we can given time constraints of the quarter system.

Student Learning Outcome Statements (SLO's) for this class:

- Students will demonstrate critical analysis based upon social constructs of race, class, ethnicity, gender and other factors of identity to gain cultural competence in local, national, and global contexts.
- Students will identify, examine, and authenticate the values, experiences and cultural contributions of marginalized populations in the United States.
- Students will critically analyze and evaluate diverse scholarly perspectives in Multicultural art history.
- Students will apply skills demonstrating their abilities to analyze art works on the basis of social, cultural, political, economic and/or ethnic contexts and issues relevant to gender studies.
- Students will demonstrate critical thinking and visual literacy skills through oral communication.
- Students will write a research paper utilizing her or his ability to analyze, evaluate and synthesize primary and secondary sources..'

Advisory:

This is an Online class. Students must use course materials inside Canvas. Students should expect to spend several hours per week viewing powerpoints, slide lists with notes, writing short (or longer) essays, online exercises and participating in class forums in addition to assigned readings, quizzes and midterms. The more assignments you read, the better you will do in the course! Extra credit assignments add secondary info to your understanding of issues.

Contribute to a positive, collaborative learning environment online by being open and receptive to ideas and opinions of others! You may disagree with a concept or opinion, but be respectful of others' ideas.

Accessing the Canvas System

Canvas is the De Anza College online course management system (CMS). It is built on the Moodle platform and hosts traditional on-campus courses enhanced with online features, hybrids, and fully online courses (like this one!).

As an online course, we never meet in the classroom. Instead, we utilize the course management system to meet online throughout the session, Please note office hours above if you wish to discuss homework, assignments, grades and so forth – or make an appointment for some other time. It is important that all students understand how to access online course materials.

ACCESSING THE COURSE AT:

<https://canvas.deanza.edu>

- 1. Log-in to the site using your user name and password. If you are doing this for the first time, there are instructions on the beginning page to walk you through the process of logging in and establishing a password.**
- 2. Once you've logged in, find the link for the course and open the course environment.**
- 3. Follow the instructions for each week of the session. You will only be able to see one week at a time.**

No student can log into the system until noon of the first day of class in the quarter. If you ADD the class after the quarter begins, it may take up to one (1) full business day from the time you officially enroll, for your account to be created (please be patient). If you cannot log-in by noon on the next business day after your ADD was processed, contact technical support at:

<http://canvashelp.deanza.edu/?pg=contact>

GOALS

Every cultural group constructs its own body of aesthetics based on their world view or philosophical outlook. These concepts and social issues (based in the American Experience) reflect shared experiences that are the contexts for the visual images. To

fully understand and appreciate the art we must have knowledge of these cultural contexts thereby understanding the responses that the artists voice.

A college readiness level of reading is not required, but is strongly encouraged. If you are in a transfer program, you will want to approach this course as though it is a class at a four-year institution. The goal of this class is to add breadth to your understanding of art as it reflects public issues that are now current. It reflects a variety of aesthetic preferences, based on cultural values. You should take notes during the lectures to study for tests.

You will have an opportunity to improve your college level skills by:

- **Writing** – two “problems,” essays in exams, participating in forums and reflections.
- **Critical thinking** – practice synthesizing ideas and information from reading materials, class exercises done with online sources and outside reading sources for problems and essays.
- **Ethno-aesthetics** – become familiar with cultural values that create rules for aesthetic choice in each cultural climate of Asian Americans, Native Americans, and African Americans. Some are different from Western European aesthetics, some are similar.
- **Artistic analysis** – students will have a chance to develop some critical skills to analyze what makes good art, for Western European art and for non-Western European art.
- **Intercultural Studies** – gain sensitivity through understanding and thus respect for other cultural views, contexts for visual imagery and issues related to ethnicity, gender and social class identification. Gain sensitivity to concepts of ethnocentricity and stereotyping.
- **Appreciation for diversity** – every culture contributes different views of artistic expression here in the United States, making it a very rich environment!

Requirements to pass the course:

Attendance

Class attendance is important even in an online environment.! This course is self-paced. Establish a schedule for yourself , find a time to check in regularly and complete work in a timely fashion. Missed assignments affect final grades, sometimes significantly!

Read assignments – we will discuss ideas in the assignments in class forums.. Be prepared to add a considered thought!!! Any student who has failed to submit class assignments for one week may be dropped the following week. **However**, Students are responsible to drop/withdraw from the course or select P/NC option in a timely fashion.

(Last day to add - 1/19, last day to drop is 1/20 with full refund, to request pass/no pass 2/1, to drop with a “W” is 3/1.)

Ask questions about what you don't understand!! Strange words?? Confusing concepts?? **If you have questions, email me or come to my office hours for additional guidance.**

This class is conducted 100% online, most of your grade will be based on quizzes, short answers, essays, multiple and forum participation that you write in response to class questions.

Canvas class website page – go to <https://canvas.deanza.edu>. If you are registered for the class, you should have access to the page automatically starting January 7 at noon. If you do not have one, you will need to set up a Canvas page for yourself. Go to De Anza's Canvas website – there are steps listed to help you get signed in.

2 Problems – A “Problem” assignment is where you have to use your own thinking skills based on what you have learned to complete the assignment. Three problems will be assigned during the quarter. They will be uploaded to Canvas through Turnitin.com. Allow yourself enough time to do them so you are not pushing your mental limits at the end of the quarter! You'll be required to visit a museum or collection, a wall mural, and research three artists – work it into your schedule!! Problems will appear on the Canvas page – Watch for them!!

7 Quizzes – Covers textbook assignments, powerpoints and class slide lists with notes, and online videos watched through Video's On Demand and YouTube. Each quiz will open in Canvas every Friday and close Sunday night at 11:55pm. It will give you an hour to answer multiple choice questions about the assignments and give short answer essays.

Two midterms – take 'em, pass 'em! Midterms test your understanding of the reading material and the class powerpoints and reflections/forums.

Final exam – be there! Finish it! This is a De Anza College requirement. Not taking it will result in an F in the class.

Extra Credit - can be earned in a number of ways to help your final grade! Look for announcements on the syllabus AND in Canvas modules. Cultural events, performances or places can be attended for extra credit. Be there and write a one-page reflection on what you learned, what surprised you, and other thoughts that came to you while learning! Upload in module designated for Extra Credit for the week.

If you decide to add the class, it is your responsibility to follow through with the paperwork (last day to add is Jan 19). If you decide to drop the class (last day Jan. 20), it is your responsibility to follow through with the paperwork. If you decide to change your grade option from a letter grade to a pass/no pass option, you have to initiate the paper work with Admissions and Records.

Cheating is not tolerated – don't do it!! If you have trouble taking tests, especially in the allotted time, please contact me!! For essays, downloading sentences or paragraphs from any internet site is considered as cheating!! Canvas is connected to Turnitin.com and will recognize them and give you a similarity percent (I allow up to 10% similarity to accommodate quotes, essay questions included, and words used often by everyone). Copying sentences or paragraphs out of the textbook must be accompanied with quote marks and author, publication date and page number to be considered appropriate. Copying sentences or paragraphs from websites must also be accompanied with quote marks and source identification and date. Without those acknowledgements, the copied work is considered plagiarized. A similarity score of higher than 10% will be questioned and higher than 15% can earn a No Credit (N/C) score. Use your own words and you'll be fine.

Homework

It is your responsibility to buy the textbooks and read the assignments in a thoughtful manner. Be ready to discuss the issues in class!! Save all your written homework on disk as backup!! Questions are MOST WELCOME – no textbook author has thought of everything!! Read, it's OK to question what authors say! If you need help with reading or writing in English (whether you are ESL or NOT), take advantage of the Student Success Center

Student Success Center

Need help reading or writing? Visit De Anza's Student Success Center for peer tutoring and workshops!

The Student Success Center offers free tutoring (funded in part by your DASB fees) for many De Anza classes.

Visit <http://www.deanza.edu/studentsuccess> for hours and information about workshops, group, drop-in and online tutoring, and to apply for (limited) weekly individual tutoring. Or stop by in person to check out our fun and welcoming centers.

- Academic Skills Center for workshops Adjunct courses in ATC 302
- General Subject tutoring in ATC 305
- Listening & Speaking and World Language support in ATC 313
- Math, Science and Technology tutoring in S43
- Writing and Reading tutoring in ATC 309

Diana Alves de Lima
Co-Director, Student Success Center
Learning Resources Division
De Anza College
21250 Stevens Creek Blvd.
Cupertino, CA 95014
408-864-8485
www.deanza.edu/studentsuccess

Above all BE KIND TO YOURSELF!! Allow yourself enough time to do the assignments – this isn't high school, this is college and it's more complicated than high school!

Problems are assignments that you write in response to a list of questions that you will find on Canvas. They are usually due approximately three weeks after the assignment is given. It always involves going somewhere to look at some kind of art. You must go there in person, these problems cannot be done online by sitting at your computer. You **HAVE** to be in front of the work of art – it's a space/size/time consideration for which there is no substitution!! You have to produce evidence that you have actually been there – such as photographs. Digital images should come from your cell phone, not the web!!s. If you are not in the Bay Area and can't go to the museums on the list, email me and tell me where you are/will be. I will find one for you. You answer the questions first based on what you observe – first hand. When you write up your answers I suggest that you also consult the textbook to help you answer the questions. (Not to tell you what to say, but the topics to cover.) You will find yourself examining your own opinions or the presentation of the images. That's good and encouraged! Do it in writing!! The more you read, the more you will have something to say. People who can't think what to say haven't read enough!!

Forums and Reflections

Forums and reflections are your opportunity to express yourself regarding the subjects we cover each week. Usually there is one to do per week of class. Each forum or reflection you post is worth 5 points. There are more than you actually **NEED** to do in order to achieve the 75 points required during the quarter. So pick and choose carefully. Keep track of how many you've done – with all the students in the class, I often do not have time to keep track of that myself! If there's some confusion, we can compare how many you've done.

Quizes

There are 7 quizzes (10pts ea.) to take online that test your understanding of the reading assignments. They are multiple choice, from 10 to 20 questions and you have two chances to take the quiz, with the highest score retained as your real score.

Midterm tests

There will be 2 midterms and one final. Tests come in two parts – **slide identification (25 pts)** and **essay (25 pts)**.. Review power points are posted on Canvas for you to access. You can retrieve them in a Power Point format with notes added regarding “why the picture/image is important.” The final will have one comprehensive essay as well.

Essays follow the general collegiate format – Introduction/question to answer, state your answer, then provide the information that leads to justifying your answer. Finish with a bibliography of your sources of information. It is helpful to call out the source of your information as you write – you can abbreviate it like this (Author, publication date). Then you only have to give the full citation once in your bibliography at the end. All four year colleges expect students to know this system, so it's good to learn how to do it now! Writing essays is your chance to show me what **YOU** have learned so don't be shy, help me understand what you have learned.

Grading Policy

75 points for reflections and forums, 7 quizzes, two midterms, two problems, and a final all enter into your final grade. I arrive at final grades mathematically. The 7 quizzes are worth 10 points each, 75 points for reflections and forums, two midterms worth 50 points each, two problems are worth 50 points each, and the final is worth 100 points. The total number of points possible to be earned is 445. In addition, opportunities to earn extra credit can be uploaded onto Canvas throughout the quarter. Each student may earn a maximum of 20 points of extra credit. If one does more than 20 points, the additional effort will be noted (brownie points).

445 or greater = A+.

92% of 445 = 409 points. That is the cut-off for an A (409-445) .

90% A - ranges from 400 - 409.

.. 80% of 445 = 356. That is the cut-off for a B.

B+'s range from 378 - 408 (85%).

B's range from 364-377 (82%)

B-'s range from 356 -363 (80%)

70% of 445= 311. That is the cut-off for a C.

C+ ranges from 333+-355 (75%+)

C ranges from 311 - 332 (70%+)

C- does not exist.

60% of 445 = 267. That is the cut-off score for a D.

D+'s range from 289 – 331 (65%+)

D's range from 275 – 288 (62%+)

D-'s range from 267 – 274 (60%+)

Anything below 261 is an F. If you have an identified learning disability, have health problems, or you are an ESL student, please visit me during office hours, or contact me by email. We'll figure out a plausible course of study for you!

Grading -

The Good News: this is a Humanities class where there are no exact answers, only thoughtful answers! Thoughtful answers use information gained from class power points, reading assignments and doing the problems. The more reading you do, the easier it will be to answer essay questions and write problems. Reading and grading problems is not an exact science either. To help communication between you and me, try to be as specific as you can, monitor your use of pronouns and definitely do not answer problem questions with a "yes" or "no" answer.

I am committed to helping you improve your communication skills. I respond to your writing with comments in the editing mode. I applaud when you put two concepts together in a manner that has meaning. I try to show you what to do next time when you did not. Office hours are meant for students who would like to discuss their progress, have questions about the problems or anything else. I want everyone to be a successful student.

The Bad News: I am a rather strict grader. I expect people to invest time in their education. As you plan out your time for this class, plan 2 hours homework time for every hour spent online!! This is the customary expectation of 4-year institutions, get used to it. There is no such thing as instant knowledge!! Give yourself time to absorb

the information. If part of a homework assignment comes off the internet, I am not impressed. I reserve the right to give a 0 if copying is evident.

SCHEDULE OF CLASS TOPICS, READING ASSIGNMENTS AND TESTS

Week 1 January 7 - 13 Steps 1 through 9. (Work at your own pace!)

Check in - Get acquainted! Who's who?? Let us know you're HERE!!

Order textbooks or go get them! There are two copies of the textbook in the Library on my Reserve shelf - Olsen Reserve. You can check it out for 2 hours or overnight. If two hours, I recommend you Xerox the reading for the week and return the book to the desk quickly in case someone else is waiting for a turn. That way, you have your own copy to mark up and highlight etc. Helpful for reviewing for a midterm! Some of these Steps are indirectly related to the reading because they want to get you to do some thinking and deciding, based on your reading!

Step 1. What do you expect to learn about multicultural art?

Introduction to multicultural art. How does culture contribute to visual images? What are aesthetics? How do they change with every culture? What is culture? Open the first power point "Reality and the Arts" and go through it thoughtfully.

Step 2. You are expected to write one-half a page (500 words) about what you learned from the first power point "Reality and the Arts" and upload it onto the Catalyst space provided.

We want to learn about - Africa's traditional carving and textiles – Kente cloth, etc., Secret Societies' roles as patrons of the arts. Social status of blacksmiths and their social responsibilities.

Step 3. Download worksheet "Treasures of African Art" from Canvas to answer. re: video

Step 4. Watch the Video: "Treasures of African Art BBC" with Grif Rhys-Jones who is an anthropologist and stresses African aesthetics and role of artist in village societies.. Upload worksheet in space provided.

Step 5. Download the "African slide list" that goes along with the powerpoint. It's not just a list, there is more information that explains each image as you look at the pictures, so use this slide list in conjunction with the power point study.

Step 6. Open the African Art powerpoint – Hunter-Gatherer art, farmer's art and concerns, cottage industry and complex societies' and African American heritage.

Step 7 Forum question: How do the visual images made in different media express the adaptation three different types (hunter-gatherer, farming, ranked society) of cultures to their respective environments?

Extra credit: Watch other documentaries from the Tribal Eye Series such as "Behind the Mask" (Dogon) or "Crooked Beak of Heaven" (Haida) and write a reflection paper about what you learned. Upload it onto Turnitin.com - first line of assignments.

Extra credit – go to the internet and google: Shaman, !Kung-San culture, Dogon culture, and Ashanti culture. Notice the relationship between the environment that nature provides and the society's adaptation to that environment in terms of their art forms.

Step 8 Reading Assignment for next week: *African American Art and Artists*; Forewords- pp. xi- pp. 4 and Chapter 1 Cultural Deprivation and Slavery p.7- 21, Chapter 2 p.23 –57.

Week 2 - January 14 - 20 Colonial period and slavery Steps 10 through 17.

Step 9 - Visit the Museum of African Diaspora's (MOAD in San Francisco) main website page. Go to the 'Explore' pull down menu. Find "Slave Narratives" and choose at least three personal narratives in to read. Follow the instructions in the module - THEN - **Step 10** -Write a one page reflection on what you learned, what surprised you? What stereotypes do the narratives help to eliminate from your understanding of that period of time in American history? What do they confirm?

Write your reflection in the Canvas space provided.

Step 11 Read Robert Farris Thompson's excerpt (PDF on Canvas) from "Flash of the Spirit" on kente cloths. (If the text is turned sideways, make your computer turn it one-quarter turn to make it up-right.) After you've read about Mende sources of textile patterns, open "Ozella's Quilt" and study the seemingly nonsensical poem that accompanies pattern designs. This comes from scholarly research *Hidden In Plain View: A Secret Story of Quilts and the Underground Railroad*, Jacqueline L. Tobin and Raymond G Dobard, . Visit the Smithsonian collection of African American quilts to round out your understanding of how those patterns are now legacy in African American culture - passed down from mother to daughter.

Step 12– Download Colonial African American slide list and information to study with the power point. Pay attention to quilts and quilt making in Africa as free people and in the US as slaves. Think about how quilt making changed, what it became, how it reflects the spirit of a quiet resistance! Use this slide list with the Part II section of the powerpoint in Step 5. Open the power point lecture of African – African American Diaspora. Study the pictures with the slide list information. Notice that some art forms continue in the US in slightly altered form. Notice that artistic roles change gender in some cases - in African cultures men were weavers and women were potters. In the US women were expected to weave and sew, men were brought to potteries to work.

Visit Smithsonian Institution website – Harriet Tubman page paying particular attention to the Underground Railroad that Tubman organized. Quilt patterns are part of that “underground” communication. Where do those patterns come from?

Step 13- Take Quiz #1 on Lewis: Chapters 1, 2, and Flash of the Spirit Opens Jan 18 and closes Jan 20 at 11:55pm.

Step 14 - Download Problem 1. Choose your museum/exhibit and follow instructions and questions in the problem. To help you evaluate your art pieces that you choose when you get to the exhibit, prepare yourself by studying the two power points entitled “Composition Explained”, and “Contrepposto Explained” modules on Canvas.

Start your problem this weekend! There is an extra day - Martin Luther King Jr Holiday – choose a museum/exhibit to visit. (MOAD usually open and no entrance fee on MLK day!), Cantor Center for Visual Arts@Stanford-closed Tuesdays, Asian Art Museum - closed Mondays, SJSU King Library California Room closed weekends, or De Anza College Annex) Please note that SJSU California Room and De Anza will probably be closed on holidays!

Step 15 – Week 3 Assigned Reading - Chapter 3 New Americanism and Ethnic Identity p.59 -113. Chapter 4 Harlem Renaissance and Beyond to 1960's

This reading assignment expands on the power points and the "slide lists" available to download and print out each week.

Extra Credit – Watch “Amistad” movie on Netflix and upload a reflection. Or go to Henry Tanner web page and learn more about the artist and his work.

Week 3 January 21 - 27 First African American Professional Artists, Harlem Renaissance, WPA, and WWII. Steps 16 through 25.

Step 16 Study the powerpoint - Post Civil War - Free black artists in the south and in the north. Limner painting Joshua Johnston, Early 19th C. painters: Robert Duncanson & Edward Bannister. Sculpture - Edmonia Lewis and Meta Vaux Warrick – and Henry Tanner.

Step 17 Open and download the "First Professional Artists" slide list. Use your slide list information and the reading assignment in Lewis to help you study the power point.

Step 18 – First Professional Artists Reflection – Write a one page reflection focused on the themes or subject matter African American artists used in their

work. Who is the audience that these works are aimed at? What is the social purpose of the art works?

Step 19 Download the Harlem Renaissance to Contemporary Artists power point and study it carefully in conjunction with your textbook and the slide list which you will find in the next step.

Step 20 Slide list for the Harlem Renaissance to download. This is different from the slide list in Step 17.

Step 21 Download African American Sculptors slide list. It begins with Edmonia Lewis (before the Harlem Renaissance) and ends with Richmond Barthe, who is part of the Renaissance. Add this list to the powerpoint above in Step 19.

Step 22 – Download the worksheet for Ken Burns' JAZZ: Episode 2 "The Gift". Answer the questions as the video goes along. Upload here for 5 points credit.

Step 23 Find episode 2 (here or De Anza website Videos On Demand - type in title in search box) on Ken Burn's "Jazz" entitled "The Gift" and watch the whole episode - it covers early 20th C African American artistic emergence by following the lives of Louis Armstrong and "Duke" Ellington. You also get a good exposure to the early difficulties African American artists had being recognized as talented artists. Additional information on the Harlem Renaissance is available in a sub-module following Step 21.

Step 24 - Join the class forum discussing the Harlem Renaissance – thinking about the new styles of music, literature, and visual art that came out of that creative point in time. What was new and who was the audience? Due 10/15!

Step 25 - Quiz #2 – chapter 3 Harlem Renaissance and "Jazz". Opens Jan 25 and will close Jan 27 at 11:55pm Continue working on Problem 1.

Extra Credit Video: "Against the Odds" is on Netflix – if you subscribe, or rent it to watch on your computer. Print out the work sheet for the video and fill it out as you watch. Philosophically, what does the Harlem Renaissance mean for African American artists?? For the US?? – submit worksheet on Canvas on the "Against the Odds" upload module,.

Step 26 – Assignment for Week 4: *African American Art and Artists: Chapter 5, 143-172; p.198-244; p. 276-288, p. 291-337. Conclusion.*

Week 4 Jan. 28 - Feb. 3 Civil Rights Movement and other current issues and artists. Steps 27 through 32

Step 27 Open the powerpoint you used for the Harlem Renaissance and scroll forward until you come to the artists AFTER the Renaissance. They are usually

people who were children during the Renaissance and learned about African American art in an entirely different way than artists of the former generation.

Step 28 Choose at least three of the artists' websites to visit and study - in conjunction with assigned reading. **Focus particularly on what the artist says about issues and interests that concern them as creative individuals.**

Contemporary African American artists and old social issues presented in a new, positive approach, using styles current for the 50's, 60's and 70's. Romare Beardon, Alma Thomas, Jacob Lawrence – three different approaches to the same social problem. Elizabeth Catlett, Saunders, Chandler, Faith Ringgold – painting, sculpture, installations, and quilts .

Finish contemporary artists.

Step 29 Upload a reflection about what you learned about the artist onto Canvas. The site will be open all quarter.

Step 30 Upload Problem 1 – Due by Oct. 19 at 11:55pm (It's ok to upload your problem sooner if you have finished it earlier!!). Save a copy on your computer!!

Step 31 - - Review for Midterm #1- Chapters 1 through 5 + Conclusion in *African American Art Artists*. Study the review power point of pictures for Part 1 - memorize artists, who made the work, and why it is important in our study. Keep your computer power point program open to the "notes" section of the powerpoint program so that you can see the reasons WHY the picture is important in terms of this class.

Step 32 - Midterm 1, Part 2 - essay questions will be posted on Canvas on Jan. 31, and will be due Feb. 3, 5 minutes to midnight.

Step 33 Midterm 1, Part 1 - 1 hour, 25 questions. Opens Feb. 2, closes Feb. 3 at 11:55pm - 2 chances, program will use your highest score.

Step 34 Upload Essays to Canvas - will be due at 11:55pm Feb 3.

Extra Credit – HAMILTON – go to Wikipedia and read about Alexander Hamilton's life, then go to YouTube and listen to all the songs (if you don't already have the CD!)

Write a reflection about how Miranda represented events in Hamilton's life using contemporary music styles and language. How much African American cultural influence can you find in the songs and lyrics??? How is that appropriate for Caribbean beginnings? How is that appropriate for contemporary audiences?

Week 5 Feb.4 - 10 Begin Chicano section - Steps 34 through 43.

Step 35 - Reading assignment in *Walls of Empowerment* Introduction: Indegenism and Chicana/o Muralism pp. 1-31.

Step 36 - Chicana/o Artistic Heritage – download slide lists to read. The first powerpoints for this class cover background information about Mexican and Mexican American heritage !! We start with images that come from a time before history – identified as PreColumbian prehistory. Cultures developing in MesoAmerica farmed in the highlands of Mexico (Valley of Mexico) AND in the lowlands (rain forests of Campiche, Guatemala, Belize). What were they growing? Read this slide list carefully - ideas put forward here consolidate the latest scholarly research regarding the murals and mural motifs put together by Karl Taube, UC Riverside - Anthropology dept.

Ranked societies developed also – leaders, specialists (e.g. priests, stone workers, potters, weavers, artists). The first true city of MesoAmerica was - (see below!)

Step 37 – Download powerpoint of PreColumbian art and architecture.

Teotihuacan and Teotihuacanese wall murals. Who were the murals for? Who saw them? Who understood them? Who did the Teotihuacanese THINK saw the murals?

Step 38 Explore Teotihuacan at websites provided. There are always 2 positions for presentation - from the Insider's view and from the Outsider's view. The deYoung presents the Outside perspective, the Teotihuacan website presents a perspective closer to an Inside view. (Visit the deYoung Museum website and click on "past exhibits". Tour the exhibit virtually, then click on the official Teotihuacan website - study all of the drop down menus - read them!!). 2 video formats to watch. The second one covers the cave over which the Pyramid of the Sun was built. The main text/conversations are in Spanish but - hang on – there's an English speaker in the crowd that continues to translate. The important part is to look at the pictures thoughtfully! Archaeologists found a burial here upon first discovery. It was thought to be a high status burial as it had been plundered several times. Try to get a sense of Taube's "Flower Mountain" concepts. Your question for reflection - "Which perspective - inside or outside - represents Teotihuacan best?" 500 word answer plz!

Step 39 - Mayan sculpture, architecture and wall murals

Tikal, Palenque, Bonampak Mayan culture developed in the lowland areas of MesoAmerica along the Uscamacinta River during Classic times (AD 500- 900) , continuing onto the Yucatan Peninsula in PostClassic times (after 900 AD). Study websites of these "city states". Pay attention to the manner of rendering a figure in painting and in sculpture. Note: Pakal represented on his sarcophagus lid – famous for many reasons! You'll see it again!!

Step 40 - Write a description of Mayan images – what is the subject matter? Is it the same as Teotihuacan's subject matter? How do they differ (style-wise and subject-wise)?? How do the Mayan artists get their images to look so real? Upload description here in this step.

Step 41 - Aztec!! Tenochtitlan, Moctazuma, Cortez and beginning of Spanish hegemony. (Look up this word if you do not know what it means!) Discuss Aztec and Mayan image differences. Even though both cultures use a black line to outline their figures, what's the difference in presentation, visually speaking???. Write your reflection and upload here!.

Step 42 - Quiz #3 on Teotihuacan, Mayan and Aztec material. Opens Feb 8 @ 8 am and closes 5 minutes to midnight on Sunday, Feb.10 at 11:55pm..

Step 43 Reading assignment for Week 6 - Walls of Empowerment, Introduction "Indigenism and Chicana/o Muralism" and Chapter 1 "Dialectics of Continuity and Disruption."

Week 6 Feb.11 - 17 Cortez and Spanish Entrada, Posada, and Mexican Revolutionary Artists Rivera, Orozco, Siquieros, Kalo. Steps 44 through 50

(Lunar New Year Celebrations, Asian Art Museum, Feb. 17!! Extra Credit!! if you participate! Take selfies at the museum! What did you learn?)

Step 44 - Study the elements of the Spanish Entrada - see slide list - download to use with powerpoints.

Step 45 Jose Guadalupe Posada Download the slide list for "Jose Guadalupe Posada" and "Artists of the Mexican Revolution" to study with the powerpoints. Newspaper 'broadsides' were Podada's means of communicating with a large working population inside and outside Mexico City. Open the power point of Jose Guadalupe Posada and study the themes that were of interest to Posada. Why do you think he chose those subjects for his "broadsides"? Who are they made for?

Step 46 – Join the Class forum discussion regarding the use of the "Calavera" as symbolism for a revolutionary patriot like Posada. Why do you think the 'calavera' was so representative???

Step 47 Open the power point of "Artists of the Mexican Revolution". Diego Rivera was an apprentice to Posada when he was about 12. Posada taught Rivera important ideas that he carried forward into his own career as an artist. Study the powerpoint with the slide lists you download. Pay attention to the "Notes" in the powerpoint that have additional information about each picture and its significance as far as Rivera, Orozco, and Siquieros go. What is their political philosophy? It is important to understand that philosophy in light of the images to be interpreted!.

Step 48 - Quiz #4 on Posada and Artists of the Mexican Revolution. **Quiz 4 will open Feb. 15 and will close Feb. 17 at 11:55pm.**

Step 49 Begin Problem 2. Look for a wall mural to analyse – maybe near your home OR take a trip to San Francisco Mission District and/or pay a visit to Balmy Alley and Precita Eyes in SF. It will be due beginning March 11 - ending March 14 by 11:55pm. Be sure to embed pictures in your text!

March 15 - 18 - President's Day - Feb. 18 - NO SCHOOL -use that day to catch up or do extra credit!

Step 50 - Week 7 Reading Assignment –Chapter 2 – The Chicano Movement and Indigenist Murals pp.66 -99. Chapter 3 – Graffiti and Murals: Urban Culture and Indigenist Glyphs pp.100-138.

Keep working on Problem 2,

Week 7 Feb. 18 - 24 American – Chicano/a Movement – Wall Mural Art

Steps 51 through 55

Step 51 - download the worksheet for "Chicano: Struggle in the Fields"

Step 52 Open the YouTube video “Chicano: Struggle in the Fields”, watch the whole documentary. Note where/how California wall murals fit into the struggle!!

Step 53 Upload your worksheet on Canvas in this module. It will be open from 2/18 to 2/24 – 5 minutes to midnight for the worksheet.

Extra Credit – watch “Zoot Suit Riots” documentary – the next in the YouTube Chicano! Series. Write a reflection in the Extra Credit page on Catalyst – what did you learn? What surprised you? Can you think about these riots in an historical manner? – that is – what else was happening in the world at that same time. What was the general mind set of the United States at that time?

Step 54 – Read Chapter 4 The Chicana/o Mural Environment, Indigenist Aesthetics and Urban Spaces pp140- 175 and Chapter 5 Gender, Indigenism, and Chicana Muralists
Keep working on Problem 2!

Step 55 - Quiz #5 opens Feb 22 @ 8 am and closes Feb. 24 11:55 pm.

Week 8 Feb. 25 - March 3 Chicana/o Wall Murals, Indigenism, Chicana Muralists, Post-Modern Murals. Problem 2 due 3/14, get ready for Midterm # 2 - Steps 55 to 61

Free admission to the Asian Art Museum March 3! Go to AsianArtSF.org and find out what is happening at the museum for that day! You can always sign up for a docent tour, for instance!

Step 56 - Download Chicano Wall Murals slide list and powerpoint. Both of these accompany the pictures in the textbook pp.176-210.

Step 57 – Class Forum – participation is required! Discuss the importance of Indigenism relative to the “appropriation” of images and their use now. What are the images?? What are the changes in meaning of the images?

Step 58 Chapter 6 Murals and Postmodernism pp211-239. Epilogue pp. 241-244. Upload your reflections on Catalyst in the space provided.

Step 59 - Open Review Powerpoint for Midterm #2 Download the slide list. Study pictures, who made them, what is the title, why are they important for us to know about?

Step 60 - Midterm #2 Essay questions posted 3/7/19. Essays will be due on Canvas 3/10 by 11:55 pm

Step 61 – Midterm #2, Part 1 opens March 8 @ 8 am closes March 10 at 11:55pm.. Part 1 - 25 Multiple choice slide identifications and reasons why image is important - 2 chances, highest score recorded. Part 2 - Essays due by five minutes to midnight March 10. **You are not done with the midterm until you have completed BOTH parts of the Midterm!!**

Week 9 – March 4 - 10 Begin Asian American section. Steps 62 through 70.

Step 62 - Upload Problem 2 onto Canvas - deadline March 14 at 11:55pm.minutes to midnight. Canvas will be open for accepting Problem 2 starting March 11, ending March 14.

Begin Asian American Section Step 63 - YouTube -Video: First Person Singular: IM Pei. Be sure you have the hour-long version!! Others are too short!

Step 64 Download worksheet from Canvas, fill it in as you go and upload it on this module.

Step 65 - Assignment: Read - Chinese Artistic Heritage – download PDF and information pages (courtesy Asian Art Museum, San Francisco)

Step 66 - Open power point titled “A Quick Tour of Hong Kong plus more” Read all the pages and study the powerpoint with notes under the pictures. Japanese aesthetics – castles, gardens, painting and Zen Buddhism, Woodblock prints - Kabuki theater – Yoshiwara District in Edo –Hokusai and Hiroshige.

Step 67 - Class Forum – participation is required. If an artist is required to keep his work focused on Nature, how would that affect the artist's creativity?

Step 68 Reading Assignment for week 10 “Views From Asian California 1920-1965.”(4 pages - PDF on Canvas)

Step 69 Quiz 6 - Asian Artistic Heritage and Views from Asian California Opens 3/15 @ 8 am, closes 3/17 at 11:55pm.

Step 70 Reading Assignment: *Fresh Talk, Daring Gazes* - “Preface” by Margo Machida – pp.xi-xiii, “Forward” by Lisa Lowe and "Interstitial Subjects" by Elaine Kim p,1 - 50.

Extra credit –Sunday, March 3 visit Asian Art Museum, San Francisco – (admission is free that day) to see collections of Chinese, Japanese, Indian and Southeast Asian art. Free docent tours of collections. Write a 1 - 2 page reflection on what you learned, what was interesting, what surprised you and post it on Turnitin.com over the weekend!

At the Asian Art Museum's website (asianart.org) there are a number of extra credit things to do also. Click on Education and then choose a subject – like the interactive brush painting lesson. Do it and write a summary of what you did and how it went/ Enjoyable? Did you learn things that you could apply to art in this class

Week 10 March 11 - 17 Early Asian American Artists in California, WW II, developing political and social issues Steps 71 – 74.

Step 71 - – download slide lists and powerpoint “Asian American artists in California.” Study both sets of materials together, paying close attention to the notes under the pictures in the powerpoint. – Obata in Yosemite, Obata at Topaz, Utah during WWII. Watercolor artists in California. Graphic artists of Japantown Art and Media Workshop (JAM), San Francisco, 70's and 80's. Ends with Roger Shimomura's exhibit “An American Diary”.

Step 72 - Go to Roger Shimomura's website, <http://www.rshim.com>, and click on his biography and on links. Go to the Greg Kucera Gallery link, and click on it. Read the biography and the gallery's thoughts about Roger's work and Roger's words about his work. Where would you put his work in terms of the "interstitial subjects" of the text book? How would you describe Roger Shimomura's work?

Step 73 - Answer this question in the homework and upload on Canvas- 1 page max. 500 words minimum.

Step 74 Quiz 7 - Early Asian American artists, JAM Workshop artists to Roger Shimomura. Opens Mar 15 - 8am, closes Mar 17 at 11:55pm. LAST QUIZ!!

Week 11 March 18 - 24 Contemporary Asian American Artists discussed by other artists of Color. Steps

Step 75 Assignment: Fresh Talk, Daring Gazes, “Interchanges” Pacita Abad, Kristine Yuki Aono, Tomie Arai, Sung Ho Choi, Albert Chong, Ken Chu, David Chung, Michael Joo, Jin Soo Kim, Manuel Ocampo, and Roger Shimomura. Feel free to read others if they are interesting to you!

Step 76 Download Maya Lin worksheet and fill in as you watch YouTube “**Maya Lin: A Strong Clear Vision.**” Watch all sections of the video. Upload here at Step 76!

Step 77 - Participate in the Forum on contemporary Asian American artists thinking about I. M. Pei, Maya Lin, and the Asian American artists in the text book like Roger Shimomura. The architects seem to be in opposite corners from the artists represented in the textbook. In this FORUM, please consider what similar social/political problems they experienced as the others, or did they??? due to time period circumstances or social standing? Before or after the advent of Pop Art? What was different??

Step 78 Complete any outstanding assignments before the end of the week!
Turn in any other extra credit assignments you want to submit before 3/29!.

Step 79 Review powerpoint of pictures for the final exam. Final exam essay questions will be posted Mar 21 –Thursday by 6 pm. will be due on Canvas by Wednesday March 27 at 11:55pm

Step 80 Studying for the final exam! Part 1 will have 25 multiple choice questions about the pictures in the review power point just like you did for the midterms. There will be two essays to upload. Part 2 essay will cover the Asian American section that we have just covered. Part 3 will be a comprehensive essay that will be posted on Canvas with pictures. It will cover African American, Chicano/a and Asian American issues in a comparative manner. So review the issues we covered in Midterm 1 and 2!!

Week 12 March 25 - March 29 Final Exam Week - Steps 81- 82

Step 81 Final Exam -Part 1 – slide identification section will open March 25 @ 8 am. It – closes on Tuesday March 26 at 11:55pm. One hour, 50

questions, 2 chances to take the test, the higher score will be your final score.

Step 82 Final exam essays, Upload Parts 2 and 3 by 11:55pm and it's over!! Whoopee !!!

ALL EXTRA CREDIT MUST BE POSTED BY 3/29 11:55 PM ON CANVAS TO RECEIVE CREDIT!!!

Grades will be posted on Canvas April 3, 2019