**ARTH 4410**  
**ART OF SMALL SCALE CULTURES**  
**Fall 2015**  
**Utah State University**  
**TR, 4:30-5:45, FAV 150**

**INSTRUCTOR:**  
Sandra Charlson  
Office : UR 112 (Just west of FAV)  
TR 3-4 or By appointment  
Phone : 435-797-1560  
E-mail : sandra.charlson@usu.edu  
(put ARTH 4410 in email subject line)

**Course Description:**  
Through geographically and thematically oriented Power Point based lectures, online video presentations, class discussions, independent research and a an opportunity to attend the St. Louis Art Museum and local cultural events, the students will become familiar with a broad range of arts of Native North, Meso, Central and South America, Africa, and the South Pacific regions. While we will look at a few instances of contemporary art, the course will concentrate primarily on how the arts are used in the daily life of the traditional small scale societies of these particular areas of the world.

**NOTE:**  
Keep in mind that we are considering a major portion of the world. For further study of a particular area in which you are interested, do your research paper in this area, come to me for additional reading suggestions, or enroll in the “focus” course in that area when it is offered.

**Writing Fellows (WF):**  
This class has been selected to participate in a special College of Humanities and Social Sciences program designed to help students develop their writing skills with the help of specially trained fellow students.

Here's how the program works: for your first Out of Class Writing (OCW) and your final research paper, you will first submit a good draft to me for your WF. She will write comments on the paper, which will then be discussed during a conference with her. These comments will raise questions, suggest changes, and provide you with a valuable resource for revising your material for the final draft. You will then submit both the original draft (with the WF's comments) and the final paper to me.
The WF will not grade your papers. Her responsibility is to act as a reader—to make suggestions; you are still ultimately responsible for evaluating these suggestions, revising the draft, and putting it in its final form.

Students working in the WF program were nominated by faculty and come from a variety of majors. They have in common excellent writing skills plus a willingness to work closely with other students. In addition, they enroll in a special seminar that focuses on the theory, practice, and teaching of writing. WFs can help you improve the clarity and precision of your writing.

As assignment deadlines near, you will be given a sign-up sheet for arranging your individual conference. Keeping in mind the following guidelines will be helpful:

1. Think of the first submission of an assignment as if it were a final product. Papers should be typed (preferably word-processed), doubled-spaced, and complete. They should not be rough drafts but the best work that you can do. It is at this point that real revision can begin.

2. Assignments must be submitted on time as no extensions can be granted. I will collect and distribute them to the WFs.

3. Final papers to be evaluated will not be accepted unless accompanied by the original draft and the WF’s comments.

4. Please note the time and place of your conference; remember that your WF is a student like yourself with a busy schedule.

Your evaluation and ideas for improvement will be appreciated. You can relay your concerns to me at any time during the semester or speak to the WF director, Julie Foust Andrew (797-3648; Julie.foust@usu.edu). At the end of the term, you will be asked to fill out a formal evaluation.

Your writing fellow for this course is Ashley Barnett. Her email is antbarnett21@gmail.com Ashley is an active part of the instructional team here. You will turn in a draft of your first writing (OCW 1, Personal Essay) to her on September 10 (tentative date; may change). Your initial due dates for your first draft are listed in the due dates section of this syllabus with a WF after the date; you will see the first draft due date and then the final due date, in which the assignment comes to me. Both drafts will be turned in in class, in person. NO electronic submissions please.
Course Objectives/IDEA Objectives

Through slide lectures, online video presentations, in-class discussions, field trips, guest lectures and other methods, the students will become knowledgeable about a wide variety of arts used in the daily life of the traditional small scale societies of Native North, Meso, Central and South America, Africa, and the South Pacific regions.

*Gaining factual knowledge about the arts in traditional small scale societies of Native North, Meso, Central and South America, Africa, and the South Pacific regions.  
(IDEA #1) Class attendance and participation, OCW’s, Final Paper and Presentation of Project

*Developing skill in expressing oneself orally or in writing and reading (IDEA # 8)
OCW’s, Proposals, Preliminary, Final Paper, Presentation

*Gain experience in art historical research
Learning how to find and use resources for answering questions or solving problems
(IDEA #9) OCW’s, Proposals, Preliminary, Final Paper and Presentation

Required texts:
- Oceanic Art by Nicholas Thomas, 1995 (2002 reprint)
- The Art of Mesoamerica by Mary Ellen Miller, 2006 (4th edition)
- African Art by Frank Willett, 2002 (3rd edition)
- A Short Guide to Writing about Art, by Sylvan Barnet, (9th edition)

Readings on Reserve:
All course books can be found in Merrill Cazier Library, under the course number, ARTH 4410.

Weekly discussions:
Make certain that you have read the text and related readings before class; we will have class discussions at least once a week regarding the material in the readings and how they relate to the week’s lecture topic

Course related expenses
In addition to buying textbooks for the class, if you choose the hands on project, you will possibly be purchasing materials. Because everyone’s choices and projects will differ, it is hard to say how much you will spend; I would estimate anywhere between 10 to 40 dollars. I encourage you to borrow, trade, shop local and inexpensive or online, use found objects.

Attendance and participation:
Required and expected. A good record here will help in determining borderline grades for the better; I tend to develop an attitude problem towards people who skip. If you are ill, or an emergency arises, please call the FAV Office (435-797-1560) and leave a message for me. At the end of the semester, I will count up the absences for each student; each absence after the first 3 will result in one point per absence being deducted from your point total. Absences add up quickly; also, I have always found that classes are much more stimulating if there is a fair amount of discussion - if you have a question or comment, SPEAK UP!!!
Students with Special Needs:
Please let me know of any needs in particular you have or anything I can assist with in making the classroom as “user-friendly” as possible for you. The earlier I know, the better I can help. See also the Students with Disabilities section of my syllabus under Classroom information below.

Requirements, Grade Point Breakdown and Due Dates:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Personal Essay (OCW 1)</td>
<td>15 pts.</td>
<td>SEPT 10 WF; Sept 15</td>
</tr>
<tr>
<td>*IRO Proposal # 1</td>
<td>10 pts.</td>
<td>SEPT 24, emailed</td>
</tr>
<tr>
<td>*IRO Proposal #2</td>
<td>25 pts.</td>
<td>OCT 6</td>
</tr>
<tr>
<td>*IRO Preliminary</td>
<td>30 pts.</td>
<td>OCT 20</td>
</tr>
<tr>
<td>Out of Class Writing #2 (OCW 2)</td>
<td>35 pts.</td>
<td>NOV 3</td>
</tr>
<tr>
<td>Out of Class Writing #3 (OCW 3)</td>
<td>30 pts.</td>
<td>NOV 17</td>
</tr>
<tr>
<td>*IRO Paper/Project</td>
<td>70 pts.</td>
<td>NOV?? TBA; WF</td>
</tr>
<tr>
<td>*IRO Final Presentation</td>
<td>60 pts.</td>
<td>NOV 17- DEC 1</td>
</tr>
<tr>
<td>Attendance and Participation</td>
<td>25 pts.</td>
<td>Daily</td>
</tr>
</tbody>
</table>

Total - 300 points

Grades are assigned based on the University’s criteria as follows:

A* 100% to 94%  A- <94% to 90%  A- <94% to 90%
B+ <90% to 87%  B <87% to 84%    B- <84% to 80%
C+ <80% to 77%   C <77% to 74%  C- <74% to 70%
D+ <70% to 67%  D* <67% to 60%
F <60%

*USU does not recognize A+ or D- as grades.

Due dates are your responsibility – jot these dates down on your academic datebook (get one now and get organized!) and plan your life accordingly.

As far as grading methods, each of your assignments will come with a grading rubric. The assignments listed above with the * are all related to your Independent Research Opportunity. See below under Assignment Information.

Student Work:
Any work turned in after the due date will be graded down, unless prior arrangements have been made with me. You must complete all work, and complete it on time, in order to pass. Late work is not accepted; you have all the due dates here in the syllabus! Zeroes in the gradebook make a huge difference. Pay attention to due dates.
Extra Credit Policy:
I believe that extra credit is extra work and that is the LAST thing you need. Put all of your valuable time into working extra hard on your existing assignments.

Attendance and participation:
Required and expected. A good record here will help in determining borderline grades for the better; I tend to develop an attitude problem towards people who skip. If you are ill, or an emergency arises, please call the FAV Office (435-797-1560) and leave a message for me. At the end of the semester, I will count up the absences for each student; each absence after the first 3 will result in one point per absence being deducted from your point total. Absences add up quickly; also, I have always found that classes are much more stimulating if there is a fair amount of discussion - if you have a question or comment, SPEAK UP!!!

Remember:
"Teachers don't GIVE grades, students EARN them."

Communications Intensive (CI)
ARTH 4410 is a CI course and meets these criteria:
1. Is an upper division course. ARTH 4410

2. Requires both written and oral communication.
   * Final paper (IRO) and the preliminary assignments leading up to it (Paper Proposals 1 & 2, Preliminary);
   * Out of Class Writings;
   * In-class individual 15/20 minute presentation with follow-up Q & A;
   * weekly in-class discussion over textbook and lectures

3. Requires a significant quantity of written and oral communication as demonstrated by the outcomes, assignments, and assessment in the course.
   * Final paper (IRO) and the preliminary assignments leading up to it (Paper Proposals 1 & 2, Preliminary);
   * Out of Class Writings;
   * In-class individual 15 minute presentation with follow-up Q & A;
   * weekly in-class discussion over textbook and lectures

4. Has an individual writing component.
   * Final paper (IRO) and the preliminary assignments leading up to it (Paper Proposals 1 & 2, Preliminary);
   * Out of Class Writings
5. Incorporates communication/learning components that reinforce effective two-way communication skills appropriate for discipline-specific audiences.

* Preliminary assignments leading to final paper (Paper Proposals 1 & 2, Preliminary) which include written teacher/student commentary;
* In-class individual 15 minute presentation with follow-up Q & A;
* Weekly in-class discussion over textbook and lectures
* Conferences with WF

6. Allow for continued improvement through opportunities for revision, and/or multiple assignments.

* Preliminary assignments leading to final paper (Paper Proposals 1 & 2, Preliminary) which includes written teacher/student commentary;
* Chance to revise papers after WF conference

ASSIGNMENT INFORMATION
You will turn all of your assignments to me in class on the due date; no emailed assignments please

Assignment Descriptions:

Out of Class Writings (OCW’S):

I firmly believe that writing is one of the skills you should develop in an art history course. This course is listed with the Communications Intensive program, thus you will be doing lots of writing! You will be required to read one or two chapters of the Barnet book each week and we will have a mid-semester review session on information from it that I think is most pertinent to writing your final research paper. Everyone will do the assigned readings in the writing text and attend the session; even if you write well, there is nothing wrong with a little review.

In your “OCW’s” you will also be asked to think and write about issues significant to learning about small scale cultures, material and otherwise and, at the same time, gain more experience in writing. OCW 3 will potentially act as a midterm. See the schedule above for due dates.
INDEPENDENT RESEARCH OPPORTUNITY

A major portion (2/3rds, that is) of your grade in this class will be based upon assignments all of which relate to independent research that you will conduct. The IRO consists of the following:

Paper Proposal #1
Paper Proposal # 2
IRO Preliminary
In Class Presentation
Final Paper/ Project

You will choose one of two pathways on which to travel with this, both of which include the first 5 assignments listed above, but differ in the end product:

Pathway 1 students will turn in a 8-12 page final paper;
Pathway 2 will turn in a 6-8 page paper and a final hands-on project.

You will choose either path which fits your learning style the best in exploring the nature of small scale arts in an individual manner. Sounds easy to skip writing a full blown research paper, but only the most brave will take on the project. Ideas: Creating a garment out of animal gut, building a kiln in which to fire an African inspired hand-crafted pot; making your own Native American inspired dyes and dyeing a garment of your creation, crafting a musical instrument out of wood or gourd and playing it for us… Both pathways will involve a fair amount of writing up until the end product.

*IRO Assignment descriptions:

*Proposal #1: you will state what you would like to focus upon in your research. If you need to, you may turn in 2-3 proposals and I can help you choose. Due on Thursday, September 24th (via email).

*Proposal # 2: having decided through proposal # 1 what you are going to research, you will then come up with specific questions that are relevant to your topic and that we agree upon as the focus of your research. Due in class on Tuesday, October 6th.

*IRO Preliminary: This assignment, while not being exactly a first draft of your paper, will be a detailed description of your paper or project. This “prelim” will include a thesis statement, an abstract (we’ll define those later), and annotated bibliography and an outline of what your end product will look like. Due in class on Tuesday, October 20. 29.

*End Product: You will choose either…
**Pathway # 1: Final Paper**

You will be required to do a 8-12 page research paper (typed, double-spaced) on the topic of your choice (provided it has something to do with this class, of course). The paper will be due in class tentatively on **Tuesday, November 24**. We will talk more about this in class as the semester progresses and you become more familiar with what you would like to research. The paper must be based on ORIGINAL, scholarly research. I do not tolerate plagiarism in my classroom. It is theft and will be rewarded with an F. I also don’t like to read papers that I’ve seen on the internet – they are easy to spot! **NOTE:** If you cover a topic that I do in class, you must not simply repeat what I said. In any case, you need to ask the right questions and delve into your topic thoroughly.

**OR....**

**Pathway # 2: Hands-on Project**

You might want to focus your research on a particular craft in the areas we are studying and get some hands-on experience. For example, if you are studying metalsmithing, you might choose to study metal arts in a certain part of the world and complete a metal piece, **USING THE TECHNIQUES OF THE CULTURE YOU STUDY**. If you want experience in a craft area different from the media you usually work in, this might be a good time to do that. Some important things to keep in mind are:

- You are still required to write a short paper with a final bibliography at the end of the semester;
- You don’t need to work in your media of expertise;
- In addition, your project cannot be something that you already know how to do well; *this is an opportunity to learn something new*;
- You need to use the techniques of the culture you study (i.e., you can’t just throw a pot, using the electric wheel and kiln at Pulliam and call it a hands-on project: you need to look in to other methods of shaping and firing);
- You need to discuss and clear the project with me BEFORE you start.
- An art historically researched paper (6-8 pages) and bibliography is due in class tentatively on **Tuesday, November 24**. The **project piece** itself is **due on the day you present**.

Doing research into an area of your interest can be really exciting, given that you think about what you want to do and do the preliminary work needed. Some suggestions:

- Your media in another culture - metals, ceramics, fiber, glass, stone (obsidian, jade, limestone)
- Techniques
- Contemporary Native American Art
- Role of the arts, artists
- Spirit worship and art
- Art and Economics - patrons, past and present
- Art of Wealth, Status
- Household and Daily arts
- Architecture
- Mythology
- The appropriation of world cultures by Euro-Americans
These are just a few ideas (we will cover these themes throughout the course of the semester also) - use one of them or come up with something of your own - there's lots to explore!!!

*In class presentation:* The last three weeks of the semester are reserved for each of you to share your research with your classroom colleagues in a 15-20 minute presentation. We will choose presentation dates out of a hat in the 3rd week of class, so that you can plan your research timing accordingly.

**Classroom information:**

**Plagiarism** Plagiarism includes knowingly "representing, by paraphrase or direct quotation, the published or unpublished work of another person as one's own in any academic exercise or activity without full and clear acknowledgment. It also includes the unacknowledged used of materials prepared by another person or agency engaged in the selling of term papers or other academic materials." The penalties for plagiarism are severe. They include warning or reprimand, grade adjustment, probation, suspension, expulsion, withholding of transcripts, denial or revocation of degrees, referral to psychological counseling and other appropriate disciplinary actions.

If you still have questions about what constitutes plagiarism, see me or your Barnet book [http://catalog.usu.edu/content.php?catoid=3&navoid=265](http://catalog.usu.edu/content.php?catoid=3&navoid=265)

**Academic Integrity** – "The Honor System" Each student has the right and duty to pursue his or her academic experience free of dishonesty. The Honor System is designed to establish the higher level of conduct expected and required of all Utah State University students. The Honor Pledge: To enhance the learning environment at Utah State University and to develop student academic integrity, each student agrees to the following Honor Pledge: "I pledge, on my honor, to conduct myself with the foremost level of academic integrity." A student who lives by the Honor Pledge is a student who does more than not cheat, falsify, or plagiarize. A student who lives by the Honor Pledge:

- Espouses academic integrity as an underlying and essential principle of the Utah State University community;
- Understands that each act of academic dishonesty devalues every degree that is awarded by this institution; and
- Is a welcomed and valued member of Utah State University [http://www.usu.edu/studentservices/studentcode/article6.cfm](http://www.usu.edu/studentservices/studentcode/article6.cfm)

In addition, no student is permitted to create a threatening, or harassing environment in this course. Classroom civility is a part of the Student Code and infractions will be pursued through the Student Conduct Coordinator. This course will be conducted in a safe and tolerant environment, and any person who detracts from that environment will be instructed to leave without the ability to make up coursework.
**Grievance Process (Student Code)** Students who feel they have been unfairly treated [in matters other than (i) discipline or (ii) admission, residency, employment, traffic, and parking - which are addressed by procedures separate and independent from the Student Code] may file a grievance through the channels and procedures described in the Student Code: [http://studentlife.tsc.usu.edu/stuserv/pdf/student_code.pdf](http://studentlife.tsc.usu.edu/stuserv/pdf/student_code.pdf) (Article VII. Grievances, pages 25-30).

**Sexual Harassment** Sexual harassment is defined by the Affirmative Action/Equal Employment Opportunity Commission as any "unwelcome sexual advances, requests for sexual favors, and other verbal or physical conduct of a sexual nature." If you feel you are a victim of sexual harassment, you may talk to or file a complaint with the Affirmative Action/Equal Employment Opportunity Office located in Old Main, Room 161, or call the AA/EEO Office at 797-1266. [https://hr.usu.edu/files/policies/339.pdf](https://hr.usu.edu/files/policies/339.pdf)

**Students with Disabilities** The Americans with Disabilities Act states: "Reasonable accommodation will be provided for all persons with disabilities in order to ensure equal participation within the program. If a student has a disability that will likely require some accommodation by the instructor, the student must contact the instructor and document the disability through the Disability Resource Center (797-2444), preferably during the first week of the course. Any request for special consideration relating to attendance, pedagogy, taking of examinations, etc., must be discussed with and approved by the instructor. In cooperation with the Disability Resource Center, course materials can be provided in alternative format, large print, audio, diskette, or Braille." [http://www.usu.edu/drc/students/handbook/](http://www.usu.edu/drc/students/handbook/)

**Withdrawal Policy and "I" Grade Policy** Students are required to complete all courses for which they are registered by the end of the semester. In some cases, a student may be unable to complete all of the coursework because of extenuating circumstances, but not due to poor performance or to retain financial aid. The term 'extenuating' circumstances includes: (1) incapacitating illness which prevents a student from attending classes for a minimum period of two weeks, (2) a death in the immediate family, (3) financial responsibilities requiring a student to alter a work schedule to secure employment, (4) change in work schedule as required by an employer, or (5) other emergencies deemed appropriate by the instructor. [http://catalog.usu.edu/content.php?catoid=7&navoid=1259#Complete_Withdrawal](http://catalog.usu.edu/content.php?catoid=7&navoid=1259#Complete_Withdrawal)
Emergency Procedures

In the case of a drill or real emergency, classes will be notified to evacuate the building by the sound of the fire/emergency alarm system or by a building representative. In the event of a disaster that may interfere with either notification, evacuate as the situation dictates (i.e., in an earthquake when shaking ceases or immediately when a fire is discovered). Turn off computers and take any personal items with you. Elevators should not be used; instead, use the closest stairs.

The first link below takes you to USU’s emergency procedures page. The least you should do is to register yourself with Code Blue, so that in the event of an emergency, you hear directly from the University (see the second link).

For Code Blue:
https://ssb.banner.usu.edu/zprod/z_bwgkogad.P_DispAddrUpdate

Cell phones/laptops:
My main concern here is distraction. Please be responsible and considerate with your use of cellphones, laptops and the like. As a courtesy to all in the class, generally I’d like you to turn your cell phones off or to silent before entering. If you are in the midst of an emergency in which you might need to be reached, please advise me of this before class. A word on texting: I would really prefer you not text during class. In a classroom as small as this, it can be really distracting to both teacher and student (especially you!!). I heavily discourage the use of laptops in class – it is far too easy to disengage. Instead, be engaged in the living realities right in front of you!

LECTURE TOPICS AND READING LIST:
(Subject to change at the whim of the instructor and progression of the course; pages you need to read are listed after the author’s name)

WEEK ONE Sept. 1, 3
Class intro: Syllabus and expectations
Barnet: Preface and Ch 1
Introduction to Tribal Arts and to Native America

OCW# 1 assigned 9/3

**********9/7 Labor Day – No Classes**********

WEEK TWO Sept. 8, 10
Ancient Woodland/Mississippian/Northeast, Great Lakes
Berlo, Chs. 1,3; Barnet Ch. 6

DUE Thursday 9/10 and Tuesday, 9/15: OCW 1
WEEK THREE  September 15, 17
Daily and Ceremonial Arts of the Plains and Great Basin
Berlo, pp. 107-130; Barnet, Ch 8

SIGN UP FOR PRESENTATIONS
IRO Proposal # 1 assigned 9/17

WEEK FOUR  Sept. 22, 24
The Southwest
Berlo, pp 133-137 and Ch. 2

NO CLASS SEPT 24: TAKE-HOME ASSIGNMENT
DUE Thursday 9/24 VIA email: Proposal # 1

WEEK FIVE  Sept. 29, Oct. 1
Daily and Ceremonial Arts of the Northwest Coast
Berlo, Ch. 6
Intro to Oceanic: New Guinea: Abelam
Thomas, Ch 1,5
Asmat, Thomas, Ch 3; Barnet, Ch 5

DUE Tuesday, 9/29: TAKE-HOME ASSIGNMENT Proposal
# 2 assigned 10/1

WEEK SIX  Oct. 6, 8
New Zealand Maori
Thomas, Chs. 2,4
Samoa: Bark cloth
Thomas, Ch. 6; Barnet Ch 9

DUE Tuesday, 10/6: Proposal # 2

WEEK SEVEN  Oct. 13, 15
RESEARCH REVIEW DAY 10/13
IRO Prelims assigned 10/13

*******FALL BREAK – Friday, October 16******
NO CLASS THURSDAY, OCTOBER 15:
FRIDAY CLASS SCHEDULE
**WEEK EIGHT** Oct. 20, 22  
Australian Aboriginal Arts  
Readings TBA (To be Announced)  

**NEHMA field trip: Thursday, 10/22**  

**IRO PRELIMS DUE 10/20**  

**OCW 2 assigned Thursday, 10/22**  

---  

**WEEK NINE** Oct. 27, 29  
Cosmology and Architecture of Mesoamerica  
Miller, pps. 6-37, 65-82, 103-121, Ch. 7, plus 162-163, 179-192  
Barnet, Ch 12  

29th - Days and Nights of the Dead: Craft and Folk Art  
Miller, 53-59, other readings TBA  

---  

**WEEK TEN** Nov 3, 5  
Metals and ceramics of Pre-Columbian Central and South America  
Readings TBA  
Barnet, Chs. 10, 11 (possibly 2,3,7 also)  

**OCW 2 DUE 11/3**  

---  

**WEEK ELEVEN** Nov. 10, 12  
Intro to Africa; Arts of the Spirit World  
Willett, Chs. 1,2 and pp. 65-114  
Masking in West Africa  
VIDEO: Yaaba Soore  
Willett, Ch. 5  

**OCW 3 assigned Tuesday, 11/10**  

---  

**WEEK TWELVE** Nov 17, 19  
Africa – Ceremonial and Arts of Daily Life  
Willett, Ch. 6, Barnet, Ch. 4  

**STUDENT PRESENTATIONS start Nov 19**  
**OCW 3 DUE 11/17**  

---  

**WEEK THIRTEEN** Nov. 24  
**STUDENT PRESENTATIONS**  

***November 25- November 27 – THANKSGIVING BREAK***
WEEK FOURTEEN Dec. 1, 3

STUDENT PRESENTATIONS

WEEK FIFTEEN

STUDENT PRESENTATIONS

**************************Dec 14-18  FINALS WEEK**************************

We will meet on:
Tuesday, 12/15 3:30-5:20
for presentations, conclusions and evaluations

Final exam schedule found at:
http://catalog.usu.edu/content.php?catoid=8&navoid=2549

GOOD LUCK ON EXAMS AND HAVE A GREAT HOLIDAY!!