PURPOSE: The purpose of this course is to examine the arts of Oceania (Polynesia, Micronesia, Melanesia) within the contexts of the cultures that produced them. This is going to be a challenging course for both the class and for me. For the past 35 years I have approached the arts of the Pacific by moving through the Pacific as if on a voyage—based on geography—moving from island group to island group, exploring visual culture along the way. This semester, none of the books I used in the past are in print, but a very rich new text is available. However, it requires a total re-engineering of the course. Thus bear with me and the book as we move through it. I will assign specific sections of the text to be read beforehand. You will be responsible for identifying pertinent ideas, providing verbal summaries or for interacting with the class on the material.

TEXT: Peter Brunt, Nicholas Thomas et al, *Art in Oceania, A New History*

The syllabus will alert you to which portions of the book you should read for any given subject. I will randomly call on individuals to report on what you deemed important in that day’s assignment.

OFFICE HOURS: 9:30-10:30 Wednesdays. I want to do all I can to help you appreciate the art of the South Pacific and to help you do well in the course. Please see me if you have questions or need help. If you need to talk with me, please try to see me during office hours. Otherwise you can arrange an appointment for a mutually agreeable time.

READING LIST: The reserve list at the AFA Library contains sources both for reading and for looking at reproductions. Some of these are PDF files that you may download. There are numerous other sources available if you wish to do a little digging on your own in the library system or online. Many of the publications of the Bernice P. Bishop Museum in Honolulu are available in the library system. Two good periodical sources, *The Journal of the Polynesian Society* (572.996 P783) and *Oceania* (919.05 O15) are in libraries other than AFA. Perhaps the best bibliographical source is Hanson, L., *The Art of Oceania: a Bibliography*. (AFA).

LECTURES: Lectures will follow the general scheme presented below. Within each major area different themes or topics may be chosen for lectures. Since some of the material presented in class may not be readily available in the text or in other sources, it is essential that you attend class. If you miss, please be sure to obtain adequate notes from another student. PowerPoint documents for my lectures will be placed on reserve. Go the University Libraries homepage and access course reserves.

ATTENDANCE: The University policy on attendance is that a student is expected to attend all classes. Notes from lectures are essential.

TARDINESS: Lateness is disruptive. Please be on time for class. If you are late, be sure to let me know at break or immediately after class so I can give you credit for attendance.

CELL PHONES: Please remember to turn your cells off at the beginning of class and since I am guilty of forgetting, remind me to do so as well.

EXAMS: Exams consist of image identification (island group, ethnic group, type of object, name of object, material, date, function, style, etc.), essays in the form of discussion of images or comparisons of images, identification of terms, map locations, and essays. There will only be two tests, so be prepared!
IMPORTANT DATES:

<table>
<thead>
<tr>
<th>Event</th>
<th>Dates</th>
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</thead>
<tbody>
<tr>
<td>No classes: Spring Break</td>
<td>March 1-8</td>
</tr>
<tr>
<td>Exams: Exam 1</td>
<td>February 25</td>
</tr>
<tr>
<td>Exam 2</td>
<td>May 2 -- 12:30-2:30</td>
</tr>
<tr>
<td>Dates for paper assignments:</td>
<td></td>
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<tr>
<td>January 24</td>
<td>Last day to discuss topic with professor</td>
</tr>
<tr>
<td>January 31</td>
<td>Topic and beginning bibliography due-email</td>
</tr>
<tr>
<td>February 28</td>
<td>Outline and extended bibliography due-email</td>
</tr>
<tr>
<td>April 11</td>
<td>Paper due</td>
</tr>
</tbody>
</table>

GRADES: Please be aware of the University’s new policy on minus grades. This can affect your overall university performance! [http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html](http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html)

Grades will be based on the following:

- Low test: 25%
- High test: 30%
- The first test will be given Thursday, February 25
- Paper: 25%
- The final is scheduled for May 2 at 12:30-2:30.
- Prep: 7%

<table>
<thead>
<tr>
<th>Component</th>
<th>Points possible</th>
<th>Grades</th>
<th>Points required for grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exam 1</td>
<td>80 points*</td>
<td>A (exceptional)</td>
<td>285-300</td>
</tr>
<tr>
<td>Exam 2</td>
<td>100 points*</td>
<td>A- (very, very good)</td>
<td>270-284</td>
</tr>
<tr>
<td>Paper</td>
<td>100 points</td>
<td>B+ (very good)</td>
<td>264-269</td>
</tr>
<tr>
<td>Preparation</td>
<td>20 points+</td>
<td>B (good)</td>
<td>255-263</td>
</tr>
<tr>
<td>TOTAL</td>
<td>300 points</td>
<td>C+ (high average)</td>
<td>234-239</td>
</tr>
</tbody>
</table>

* the test with the lower score counts as only 80 points while that with the higher score is 100 points.

* Preparation has to do with reading in advance of class, participation, being alert

+ Preparation has to do with reading in advance of class, participation, being alert

PAPER: A paper of about 7-10 pages of text will be based on the art within the cultural context of a specific island group or ethnic group.

**Deadline 1:** January 24: The professor must approve TOPICS by 5:00 January 24:. In order to assure that there is time to speak with me I am creating a signup sheet for my office hours. If you cannot come at that time, negotiate a time to come. I have two publication deadlines and research travel, so I will not be available at all times. So see me early. Only one person may use any particular topic, so your idea may already be taken. I will be glad to help you come up with a topic if you do a little preliminary looking and investigation for yourself. (Look through some sources such as your text, Buehler, Force, or Guiart, etc.) Please do not ask me to help you decide on a topic if you have done absolutely no groundwork. Remember Hanson, L., *The Art Of Oceania: A Bibliography*.

**Deadline 2:** January 31. Formal emailed topic is due Friday, January 31, supported by a beginning bibliography that suggests you have searched to see if there is adequate material for research. Also indicate that you have reviewed the Honor Code statement.

**Deadline 3:** February 28. BIBLIOGRAPHIES AND OUTLINES are due February 28. As part of the outline you must have a thesis statement suggesting what the gist of your paper is, and an outline of how you will address your thesis and support it and defend it. You must also indicate that you have explored the idea of plagiarism as found at: [http://owl.english.purdue.edu/owl/resource/589/01/](http://owl.english.purdue.edu/owl/resource/589/01/). Please look at all sections to assure yourself what you need to cite as far as sources are concerned in your paper. Indicate on your bibliography outline assignment that you have explored this website thoroughly and are well aware of what constitutes plagiarism.]
Deadline 4: April 11 The PAPER is due April 11. There is adequate time to research and write a paper, almost a month for each assignment. Please do not ask for an extension on any of these deadlines.

The web: There may be good sources on the web, but please be careful in its use. For information on how to cite Web-based resources properly in a bibliography, see Melvin Page, A Brief Citation Guide for Internet Resources in History and the Humanities <http://www.h-net.msu.edu/about/citation/>.

Plagiarism: Plagiarism will not be tolerated. You are responsible for knowing: http://owl.english.purdue.edu/owl/resource/589/01/.

Illustrations: It is imperative that you include illustrations in your paper and that you refer to the specific images in your discussion. Be sure to cite illustrations just as you would a quotation.

STUDENTS WITH SPECIAL NEEDS Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.” Please do not come to me after the first exam to state that you have special needs. Take care of it immediately.

MAKE UP EXAMS I understand that there are reasons for a student to miss an exam. It takes time and effort for the professor to create a different exam and to administer it. Please be conscientious about being present and on time for exams. You need to have an excuse from a reasonable source in order to make up an exam, and if at all possible, let me know prior to the exam so I can make appropriate arrangements.

THE HONOR CODE: We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity. On all work submitted for credit by students at the university, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment."

You signed this on registering.

LIBRARY HELPS
AFA Librarians: Ann Lindell and Tom Caswell
Library Homepage  http://www.uflib.ufl.edu/ (for all library services and collections)
Course Reserves  https://ares.uflib.ufl.edu/ (for hard copy and/or electronic reserves)
Ask-A-Librarian  http://www.uflib.ufl.edu/ask/ (direct email or online chat for assistance)
IR @ UF  http://ufdcweb1.uflib.ufl.edu/ufdc/?g=ufirg (to access the UF digital Institutional Repository)
Library Tools and Mobile Apps  http://www.uflib.ufl.edu/tools/ (smart phone apps, RSS feeds, and much more)
Subject Guides/Specialists  http://apps.uflib.ufl.edu/staffdir/SubjectSpecialist.aspx (by discipline and/or course)

READING LIST, ARH 3585, OCEANIC ART
Jan 7 INTRODUCTORY MATERIAL
Required: Art in Oceania, pp. 10-23.

Jan 9 (two class periods) Early Oceania: Sahul/Lapita
Required: Art in Oceania, pp.26-49
Possible additional reading:

Jan 14: Voyages
Required: Art in Oceania, pp. 51-66
William Ayres, Archaeology of Nan Modol, Ponape (PDF)

Jan 16 (two class periods) Polynesian marae
Required: Art in Oceania, pp. 67-75

Jan 21 New Guinea
Required: Art in Oceania, pp. 78-90

Jan 23 (two class periods) Trading systems
Required: Art in Oceania, pp. 90-105
Possible additional reading:

Kula:
Campbell, S. 2002 The art of Kula-
No. 1, The History and Anthropology of the Massim, Papua New Guinea [Part 1] (Jan.,
1983), pp. 3-10

Rai Coast:

Jan 28 Headhunters
Required: Art in Oceania, pp. 107-120
Possible additional reading:


Jan 30 (two class periods) Peacemaking/cosmologies
Required: Art in Oceania, pp. 121-141
Watch streaming video by Chris Brown, Gogodala, a cultural revival?
Possible additional reading:

Strathern and Strathern, Self-Decoration in Mount Hagen

Feb 4 Sea monsters
Required: Art in Oceania, pp. 142-159
Possible additional reading:

Holmes, J. “Initiation Ceremonies of Natives of the Papuan Gulf,” The Journal of the
418-425.

Feb 6 (two class periods) Place. Warfare, Trade Solomon Islands/New Ireland
Required: Art in Oceania, pp. 160-185; 197-201
Possible additional reading:

Solomons:

New Ireland:
Lincoln, L. Assemblage Of Spirits.
Oceania.
Kuchler, S. “Making Skins: Malangan and the Idiom of Kinship in Northern New Ireland,” in
Jeremy Coote, Anthony Shelton, Anthropology, Art, and Aesthetics.

Feb 11 New Britain
Required: Art in Oceania, pp. 186-197; 201-211
Possible additional reading:


Feb 13 (two class periods) Men’s groups
Required: Art in Oceania, pp. 212-241
Possible additional reading:
Sprigs and Mumford, “Southern Vanuatu Rock Art” (PDF)
Joël Bonnemaison, Arts of Vanuatu, University Of Hawaii Press, 1996

END OF TEST ONE MATERIAL

BEGIN TEST TWO MATERIALS:

Feb 18 Eastern and Northern Oceania -- Feathers!
Required: Art in Oceania, pp. 242-261
Possible additional reading:

Feb 20 (two class periods) Tattoo
Required: Art in Oceania, pp. 262-269; 285
Possible additional reading:
Handy, W. "Where Beauty is Skin Deep," The International Studio, March 1923, 528-534.

Feb 25 EXAM 1

Feb 27(two class periods) Central Polynesia
Required: Art in Oceania, pp. 270-289
Possible additional reading:
Barrow, T. The Art Of Tahiti, pp. 20-49.

MARCH 1-8 SPRING BREAK

Mar 11 Easter Island I
Required: Art in Oceania, pp. 252-253; 291-297
Possible additional reading:
Mar 13 (two class periods) Easter Island II
Required: Art in Oceania, pp.

Mar 18 Architecture I
Required: Art in Oceania, pp. 298-323
Possible additional reading:

Mar 20 (two class periods) Architecture II
Required: Art in Oceania, pp. 298-323
Possible additional reading:

Mar 25 Impact of WWII
Required: Art in Oceania, pp. 326-347
Possible additional reading:

Mar 27 (two class periods) Cultural Revivals
Required: Art in Oceania, pp. 348-367
Possible additional reading:
  To be determined

Apr 1 Modernism
Required: Art in Oceania, pp. 368-383
Possible additional reading:
  To be determined

Apr 3 (two class periods) Tourism and Pacific kitsch
Required: Art in Oceania, pp. 384-407
Possible additional reading:
  To be determined

Apr 8 Contemporary art I
Required: Art in Oceania, pp. 408-439
Possible additional reading:
  To be determined

Apr 10 (two class periods) Contemporary art II
Required: Art in Oceania, pp.
Possible additional reading:
  To be determined

Apr 15 Urban Art / Popular Culture
Required: Art in Oceania, pp. 440-465
Possible additional reading:
  To be determined

Apr 17 (two class periods) Continuity and Change / wrap-up
Required: Art in Oceania, pp. 466-501
Possible additional reading:
  To be determined