Art History 6654 Pre-Columbian Art Seminar: The Moche

Syllabus

Maya Stanfield-Mazzi, Ph.D., Assistant Professor
University of Florida, Spring Semester, January 6–April 23, 2014
Mondays Periods 6–8 (12:50–3:50 pm) in Fine Arts C 116A 3 credits
Final papers due Monday, April 28 at 5:00 pm
Email address: mstanfield@ufl.edu Office telephone: 352-273-3070
Office location: Fine Arts C 123 Office hours: Wednesdays Periods 6–7 (12:50–2:45)

Introduction
The Moche (or Mochica) culture flourished along the north coast of Peru from about 1–700 CE (AD). Moche elites settled in various river valleys commissioned religious-political complexes with large adobe platforms, often painted with colorful murals. The Moche buried their dead in tombs filled with pottery (sculpted and painted with fine brushes), textiles, and works of precious stone and metal. As archaeologists uncover more and more examples of Moche art, we can look carefully at these items and their contexts to better understand the society and ideology they represent.

Course Overview
This course will examine the history and historiography of Moche art from an art historian’s point of view. We will examine ways in which Moche art has been studied using fundamental art historical approaches (albeit often applied by non-art historians, especially anthropologists and archaeologists). The course will be organized following these approaches, and will cover the following:

1. Social context: What do we know about Moche society, and how can that wider context be applied to understand Moche art?
2. Materials, Techniques, and Technologies: What advances have been made in understanding Moche materials and technical approaches? What insights can be gleaned?
3. Style: What are the formal features of Moche art, and how have they been analyzed to understand Moche chronology and regional differentiation, among other things?
4. Iconography: How have scholars approached the conundrums of Moche subject matter? Various themes will be considered, including religion, ritual, war, and sex.
5. Gender: Can Moche art be studied using a feminist or gender-sensitive approach? What was the role of women in Moche society, and how does art help us understand it?
6. Semiotics: How can Moche visual culture be understood as a system of signs, even as a form of writing instead of art?
7. Collecting, Fakes, and the Art Market: What does the possession of Moche art have to do with our society today?

Course Objectives for Students
• Train as art historians; practice discussing art (both orally and in writing) in terms of the basic methods listed above.
• Develop scholarly reading, research, and writing skills. Recognize and articulate scholars’ arguments, and build one’s own argument in writing.
• Use appropriate search, bibliography, and citation tools in research.
• Engage in the process of peer review; provide feedback on a peer’s paper and implement feedback on one’s own paper.
• Understand the history of Moche studies and identify new directions for scholarship.
Assigned Reading

Required for purchase:

Many other required readings are on reserve in the Fine Arts Library and on electronic reserve (Ares), as listed below. The texts above will also be on reserve. The electronic reserves can be accessed through the E-learning site for the course. Visit [https://lss.at.ufl.edu/](https://lss.at.ufl.edu/) to log in and choose “Course reserves” from the list at the left. Additional class materials, including a copy of this syllabus, will also be posted there.

Requirements

Students should plan to attend every class and participate fully in class activities. For each class students should come having read all of the required readings for that day. They should also come with a short written synopsis of each reading. The synopsis should identify the author’s main argument and explain how the selection is a contribution to the literature, rather than summarizing the reading’s content in detail. Each week specific students will be assigned to read their brief synopses to the class and lead discussions on their selections using 2–3 questions they have written in advance. The synopses for those assigned weeks should be turned in.

Students should complete a 15–17 page research paper on a topic of their choice, which will be selected in consultation with the professor. In preparation for this, students should submit a brief paper abstract and working bibliography March 10th. Then the first draft of the paper, due April 14th, will be submitted for blind peer review. Completed peer reviews will be due April 21st. Then students will have an additional week to respond to the reviews and complete a final draft of their papers, due April 28th. Each student will also present a summary of his or her research in class on either April 14th or April 21st.

If illness or another dire event prevents a student from completing any work, he or she should speak to the professor about making up what was missed. Students should arrive to class on time and ready to speak, and should refrain from eating in class. A 15-minute break will be given halfway through the class period.

Grade Breakdown

Class attendance and participation overall: 30%
Synopses and discussion questions on assigned days: 10%
Presentation of research: 10%
Project Summary and Working Bibliography: 5%
Peer review of classmate’s paper: 10%
Response to revisions suggested by classmate: 10%
Final paper: 25%

Grading Scale

Grades are tabulated on a 100-point scale and a letter grade is assigned as follows:

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<tr>
<th>Grade</th>
<th>Percentage</th>
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<tr>
<td>A</td>
<td>93–100</td>
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<td>B</td>
<td>83–92</td>
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<td>C</td>
<td>73–82</td>
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<td>D</td>
<td>63–72</td>
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<td>F</td>
<td>59 and below</td>
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The University recently implemented minus grades. If you have questions about how the new minus grades will affect your GPA, go to: [https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx - calculating](https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx - calculating)
Academic Honesty
The university’s policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Full information regarding these policies is available at the following links:
Academic Honesty: http://www.registrar.ufl.edu/catalog/policies/students.html#honesty
Honor Code: http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php
Student Conduct: http://www.dso.ufl.edu/sccr/honorcodes/conductcode.php

Students with Disabilities
I will make every attempt to accommodate students with disabilities. At the same time, anyone requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide you with the necessary documentation, which you must then provide to me when requesting accommodation. Please make your request at least one week before the needed accommodation.

University Counseling & Wellness Center
3190 Radio Road
P.O. Box 112662, University of Florida
Gainesville, FL 32611-4100
Phone: 352-392-1575
Web: http://www.counseling.ufl.edu/cwc/

SCHEDULE AND ASSIGNMENTS

January 6th
Introduction; discussion of course topic, semester outline, and student expectations.
Introduction to the Moche.
Required reading:
  • McClellands and Donnan, Moche Fineline Painting, Ch. 1, Introduction, pp. 1–7.

January 13th
Social Context
Required reading:
• Jackson, Moche Art and Visual Culture, Part I, Chs. 1–3, pp. 3–78.

January 20th—NO CLASS
Assignment:
• If you are not already using a citation manager such as Endnote or Procite, you should create an account and complete the tutorial for RefWorks:
  http://www.uflib.ufl.edu/refworksufpage.html
  • Create a folder in your RefWorks account entitled “Moche.” Then use the library catalogue or another database to find a few interesting sources about the Moche and import them to the folder.
Then create a Word document and write some sentences at the ends of which you cite the Moche texts using RefWorks. Then try formatting the document using RefWorks in Chicago 16th Edition, which RefWorks can be set to. **You are required to use a citation manager when writing your final paper.**

- Catch up on course readings independently.

**January 27th**

**Materials, Techniques, and Technologies**

*Required reading:*


**February 3rd**

**Style**

*Required reading:*


**February 10th**

**Iconography: Basic Approaches**

*Required reading:*

- Alva, Walter, and Donnan, Christopher B. *Royal Tombs of Sipán*, Los Angeles: Fowler Museum of Cultural History, University of California, 1993. Ch. 4 on Ares; entire book on reserve at Fine Arts Library. (Students should skim entire book to view the three tombs that were excavated, but focus on Tomb 1, covered in Ch. 4.)
February 17th
Iconography: Religion and Ritual
CLASS MEETS AT HARN MUSEUM OF ART.
Required reading:
• McClellands and Donnan, Moche Fineline Painting, Ch. 3, “Subject Matter,” pp. 29–159.

February 24th
Schedule meetings with professor to define paper topics.
Iconography: Ritual continued
Required reading:

March 3–7—SPRING BREAK

March 10th
PAPER ABSTRACT AND WORKING BIBLIOGRAPHY DUE.
Iconography: War
Required reading:

March 17th
Iconography: Sex
Required reading:
March 24th

Gender

Required reading:

March 25th

RECOMMENDED LECTURE:
6:00 pm, location TBA
Christina Conlee, Associate Professor, University of California, Santa Barbara
Lecture sponsored by the Archaeological Institute of America, “Sacred Spaces and Human Sacrifice: The Nasca Lines in Their Cultural and Religious Context”

March 31st

Semiotics

Required reading:

April 7th

Art Market and Fakes

Required reading:

April 14th

PAPER DRAFTS DUE FOR PEER REVIEW.
Research Presentations

April 21st

PEER REVIEWER REPORTS DUE.
Research Presentations

FINAL PAPERS (WITH REVIEWER’S REPORTS ATTACHED) DUE MONDAY, APRIL 28 IN PROFESSOR’S OFFICE BY 5:00 PM (FINE ARTS C 123, SLIDE THEM UNDER THE DOOR OR HAVE THEM LEFT IN MAILBOX).