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Office hours by appointment only

HAVC 162A - ADVANCED STUDIES IN PRE-HISPANIC VISUAL CULTURE: THE MAYA

This course considers selected aspects of Maya visual culture prior to CE 1530, introducing students to ancient Maya history and religious beliefs and practices, as well as many specific sites and monuments. Emphasis will be on current issues in scholarly studies of ancient Maya culture. Our goal is to achieve an informed, critical awareness of the present state of the field and the directions of future research.

GRADING

Forum posts:	5%

Paper concept:	5%
Bibliography:	5%
Outline:	5%
Rough draft:	15%
Final paper:	20%

Midterm exam:	20%
Final exam:	25%

Note: No late assignments will be accepted. No makeup exams will be scheduled unless you have a genuine emergency (which I will determine) and you speak with me BEFORE the exam. Missing either will result in a 0 score.

IMPORTANT DATES

Jul 30	Enrollment deadline
Aug 3	Drop deadline; last day for tuition & fees refund
Aug 7	Deadline to change grade option
Aug 13	Midterm exam
Aug 14	Withdrawal deadline
Aug 27	Final exam
Aug 31	Final paper due
Sep 5	Grades posted

ASSIGNED READINGS

All required readings are available as pdf files on eCommons (<https://ecommons.ucsc.edu/portal>). NOTE: Readings should be done BEFORE lecture and students should be prepared to discuss them in class.

CLASSROOM ETIQUETTE

Each student should come to class prepared to make comments or ask questions that will contribute to the class discussion. Punctuality is a must. Be respectful of my time and your peers' time. Turn off any cell phones before coming to class. Web surfing, Facebook, and text messaging are prohibited, as well as any other form of communication and distraction that disrupts the class. The professor reserves the right to ask any student who is disrupting the class to leave at any time. I strongly prefer that you do not use laptops to take notes as it does negatively affect your learning, but if you must use one, please sit in the front row of the classroom and keep your screen brightness to a minimum.

ACADEMIC ETHICS

Cheating and plagiarism will not be tolerated in this class. The penalty for a first offense is an automatic failure of the assignment or exam. If a student cheats or plagiarizes a second time, they will fail the course and be referred to the Provost who may penalize the student further, up to and including expulsion from the University of California. The official policy on plagiarism at UCSC can be found here: https://www.ue.ucsc.edu/academic_integrity. If you are unclear what constitutes plagiarism, consult this link: <http://library.ucsc.edu/help/research/what-is-plagiarism>. If you still have questions, please speak to me or to your TA.

ACCOMMODATIONS

If you qualify for classroom accommodations because of a disability, please submit your Accommodation Authorization Letter from the Disability Resource Center (DRC) to me as soon as possible, preferably within the first week of the Summer Session. Contact DRC by phone at 831-459-2089 or by email at drc@ucsc.edu for more information.

Further accommodations will be made in other instances. Let me know if a class or assignment interferes with your religious observations or if you wish to be known by a specific gender identity or pronoun. My classroom is a safe space for all students and any form of disrespect or intolerance will not be permitted. If you have concerns around these issues, I would be glad to discuss them with you.

FORUM POSTS

Before every class, each student is expected to post on the discussion forum on eCommons. These posts will contain at least three questions or comments that you have about the readings for the next class. Pay special attention to what each author is arguing and what evidence s/he is presenting to support that argument. Your forum posts will be used to generate our discussion for the next class, so please prepare them thoughtfully. The deadline for posting is 7pm the day before class. These posts constitute 5% of your final grade and failure to post on time will result in a lowered score.

TUE, JULY 28: INTRODUCTIONS AND MODERN MYTHS ABOUT THE MAYA

- FILM *Ancient Aliens: The Mayan Conspiracy*
- READINGS Stephens, John Lloyd, and Frederick Catherwood. *Incidents of Travel in Central America, Chiapas, & Yucatan. Vol. 1.* New Brunswick: Rutgers University Press, 1949, pp. 65-93.
- Riley, Carroll L. "Interhemispheric Contacts? Comments on a Controversy." *Archaeology*, Vol. 31, No. 6 (November/December 1978), pp. 59-61.

THU, JULY 30: MULTIPLE LITERACIES: MAPS, CALENDARS & GLYPHS (Paper concept due)

- READINGS Jiménez, Robert T., and Patrick H. Smith. "Mesoamerican Literacies: Indigenous Writing Systems and Contemporary Possibilities." *Reading Research Quarterly*, Vol. 43, No. 1 (Jan. - Mar., 2008), pp. 28-46.
- Houston, Stephen. "Literacy Among the Pre-Columbian Maya: A Comparative Perspective." In *Writing Without Words: Alternative Literacies in Mesoamerica and the Andes*, edited by E. Boone and W. Mignolo. Durham: Duke University Press, 1994, pp. 27-49.

TUE, AUG 4: CLASSIC MAYA VASES & CERAMICS

- READINGS Chinchilla-Mazariegos, Oswaldo. "Cosmos and Warfare on a Classic Maya Vase." *RES: Anthropology and Aesthetics*, No. 47, Spring, 2005, pp. 107-134.
- Reents-Budet, Dorie. "Pictorial Themes of Classic Maya Pottery." *Painting the Maya Universe*. Durham: Duke U. Press, 1994, pp. 234-284.
- Stuart, David. "Hieroglyphs on Maya Vessels." *The Maya Vase Book*, Ed. Barbara and Justin Kerr. New York: Kerr Associates, 1989, pp. 149-160.

**THU, AUG 6: KINGSHIP AND SYMBOLS OF POWER
(Annotated bibliography due)**

READINGS Freidel, David A., and Linda Schele. "Kingship in the Late Preclassic Maya Lowlands: The Instruments and Places of Ritual Power." *American Anthropologist*, New Series, Vol. 90, No. 3 (Sep., 1988), pp. 547-567.

Fitzsimmons, James L. "The Dead King and the Body Politic." In *Death and the Classic Maya Kings*. University of Texas Press: Austin. 2009, pp. 170-183.

Baudez, Claude-François. "The Maya King's Body, Mirror of the Universe." *RES: Anthropology and Aesthetics*, No. 38 (Autumn, 2000), pp. 134-143.

TUE, AUG 11: GENDER AND THE MAYA BODY

READINGS Palka, Joel W. "Left/Right Symbolism and the Body in Ancient Maya Iconography." *Latin American Antiquity*, Vol. 13, No. 4 (December, 2002), pp. 419-443.

Miller, Mary Ellen. "Extreme Makeover." *Archaeology*, Vol. 62, No. 1 (January/February 2009), pp. 36-42.

**THU, AUG 13: THE BALL GAME
(Midterm exam/Outline due)**

READINGS Miller, Mary Ellen, and Stephen D. Houston. "The Classic Maya Ballgame and Its Architectural Setting: A Study of Relations between Text and Image." *RES: Anthropology and Aesthetics*, No. 14, Autumn, 1987, pp. 46-65.

Miller, Mary Ellen, and Simon Martin. "The Court at War." *Courtly Art of the Ancient Maya*. San Francisco: Fine Arts Museums, 2004, pp. 162-173 plus plates.

TUE, AUG 18: CREATION AND COSMOLOGY

FILM *Popul Vuh*

READINGS Taube, Karl A. "Flower Mountain: Concepts of Life, Beauty, and Paradise among the Classic Maya." *RES: Anthropology and Aesthetics*, No. 45 (Spring, 2004), pp. 69-98.

Freidel, David, Linda Schele, and Joy Parker. *Maya Cosmos*. New York: William Morrow, 1993, pp. 107-122 plus notes.

Taube, Karl. *The Major Gods of Ancient Yucatan*. Washington, D.C.: Dumbarton Oaks Research Library and Collection, 1992, pp. 1-10.

THU, AUG 20: PALENQUE - A CLOSE READING OF ONE MAYA SITE (Rough draft due)

READINGS Clancy, Flora S. "Text and Image in the Tablets of the Cross Group at Palenque." *RES: Anthropology and Aesthetics*, No. 11 (Spring, 1986), pp. 17-32.

Mazariegos, Oswaldo Chinchilla. "The Stars of the Palenque Sarcophagus." *RES: Anthropology and Aesthetics*, No. 49/50 (Spring - Autumn, 2006), pp. 40-58.

TUE, AUG 25: THE "COLLAPSE" OF THE MAYA/THE POSTCLASSIC MAYA WORLD

READINGS Lucero, Lisa J. "The Collapse of the Classic Maya: A Case for the Role of Water Control." *American Anthropologist*, Vol. 104, No. 3 (Sep., 2002), pp. 814-826.

McNeil, Cameron L., David A. Burney, Lida Pigott Burney, and Joyce Marcus. "Evidence Disputing Deforestation as the Cause for the Collapse of the Ancient Maya Polity of Copan, Honduras." *Proceedings of the National Academy of Sciences of the United States of America*. Vol. 107, No. 3 (Jan. 19, 2010), pp. 1017-1022.

Fash, William L. "Changing Perspectives on Maya Civilization." *Annual Review of Anthropology*, Vol. 23, 1994, pp. 181-208.

OPTIONAL Pringle, Heather. "A New Look at the Mayas' End." *Science, New Series*, Vol. 324, No. 5926 (Apr. 24, 2009), pp. 454-456.

Jones, Lindsay. "The Hermeneutics of Sacred Architecture: A Reassessment of the Similitude between Tula, Hidalgo and Chichen Itza, Yucatan, Part II." *History of Religions* 32, no.4 (May 1993), pp. 315-342.

THU, AUG 27: FINAL EXAM

HAVC 162A - THE MAYA: PAPER ASSIGNMENT

The purpose of this paper is to improve your research and visual analysis skills while preparing you to make an original argument. Your final paper for this class will be a 2,500 word document (approximately 9 pages double-spaced). However, we will work up to this over the five week run of the class with one element of your paper due on eCommons by 7pm every Thursday.

Paper Concept (July 30):

Go to <http://research.mayavase.com/kerrmaya.html> and look in the scroll box labeled "Iconography." Choose a subject that interests you and click "Search." Carefully choose three diverse vases that include imagery of your subject. This paper is really a comparative visual analysis so you need to choose images that will give you something to talk about.

Here are some things to consider:

1. Formal qualities - what similarities and differences do you notice in terms of color, line, size, shape, and composition?
2. Narrative context - does the imagery tell a story? How can you tell? What role does your subject play in the story?
3. Social-historical context - when and where were your vases made? How might they have been used?

Your paper concept assignment will be a one-page, double-spaced summary of your chosen subject and vases (fully identified). Write about why the topic appeals to you, what interests you about the vases you picked, and what you expect to learn from researching that subject.

Annotated Bibliography (August 6):

Go to the library and find at least three books or scholarly articles from peer-reviewed journals on your subject that will form the core of your research. (NO online sources will be accepted, but JSTOR is a good way of finding acceptable articles.) If you cannot find any sources on your subject, you may check with your TA or myself for help, or you may change your topic to one with more available information. When you have identified your sources, list them in proper Chicago-style format and follow each with a one paragraph summary, as explained here: <http://faculty.washington.edu/maurice/chstu410/chicago.pdf>. You do not need to have read each of these works in detail by the time the bibliography is due, but you should have a good idea what they are about. I will put popular books on reserve in the library so that everyone has the opportunity to use them.

Outline (August 13):

The outline is intended to give you a road map on what you plan to argue in your paper, what evidence you will present, and how to pull it all together into a cohesive essay. The more detailed you can be in the outline, the easier the paper will be to write. Outlines will differ from student to student, however, so I have no length requirement for this assignment. What is required is a clear thesis statement, which we will discuss in class, and a breakdown of how you intend to present your evidence supporting that statement.

Rough Draft (August 20):

This should be a full draft of your paper, as complete as you can make it, with title page, footnotes, and bibliography.

Final Paper (August 31):

Taking the commentary from the rough draft, polish and finesse your final paper.

SOURCES ON RESERVE

Kerr, Justin. *The Maya Vase Book: A Corpus of Rollout Photographs of Maya Vases* (v. 1-3). New York: Kerr Associates, 1989.

Stone, Andrea and Marc Zender. *Reading Maya Art: A Hieroglyphic Guide to Ancient Maya Painting and Sculpture*. New York: Thames & Hudson, 2011.

Taube, Karl A. *The Major Gods of Ancient Yucatan*. Washington, D.C.: Dumbarton Oaks Research Library and Collection, 1992.

Visual Culture offers a rich archaeology of the histories, disciplines, texts, people, and university programs that have shaped the emergence of visual culture in the US academy. With this ambitious and engaging work, produced amidst the continuing development of visual studies and aided by insightful interviews from scholars across disciplines, Margaret Dikovitskaya supplies readers with an intelligent account of the diverse theoretical positions and research and teaching methods that affect contemporary engagements with the object of visual culture. This is an essential guide for students in The HAVC curriculum guides students in acquiring skill in critical thinking about art and visual culture, leading to a bachelor of arts (B.A.) degree. Each student who chooses to major or minor in HAVC devises an individual study plan with a faculty adviser. The lower-division courses, numbered 100-199, intended for general education students and prospective majors, provide an introduction to the field of visual culture according to geographic areas and visual traditions within those areas. Advanced upper-division courses focus on selected fields, topics, and methods. The most advanced courses, numbered 190 and 191, are taught in seminar format. Contents. Contact HAVC. You are here. Home. Advanced Studies in Pre-Hispanic Visual Culture: The Maya. Course Number: 162A. The art and architecture of the Maya of southern Mesoamerica from the first century C.E. to ca. 1500.