ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.
Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE October 8, 2010

1. ACADEMIC UNIT: African and African American Studies

2. COURSE PROPOSED: AFH 336 African Art 3

3. CONTACT PERSON: Name: Amanda Smith Phone: 53897

Mail Code: 4902 E-Mail: amanda.a.smith@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE: A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

Core Areas
- Literacy and Critical Inquiry—L
- Mathematical Studies—MA
- Humanities, Fine Arts and Design—HU
- Social and Behavioral Sciences—SB
- Natural Sciences—SQ

Awareness Areas
- Global Awareness—G
- Historical Awareness—H
- Cultural Diversity in the United States—C

6. DOCUMENTATION REQUIRED.
(1) Course Description
(2) Course Syllabus
(3) Criteria Checklist for the area
(4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

CROSS-LISTED COURSES: ☐ No ☐ Yes; Please identify courses: ____________________________

Is this an unsection course?: ☐ No ☐ Yes; Is it governed by a common syllabus? __________

Stanlie James
Chair/Director (Print or Type)

Signature

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
Rationale and Objectives

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America’s cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: (1) in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, (2) the study of contemporary non-English language courses that have a significant cultural component, (3) comparative cultural studies with an emphasis on non-U.S. areas, and (4) in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.
Proposer: Please complete the following section and attach appropriate documentation.

<table>
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<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<td></td>
<td><strong>GLOBAL AWARENESS [G]</strong></td>
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<tr>
<td>1.</td>
<td></td>
<td>Studies <strong>must</strong> be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.</td>
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<tr>
<td>2.</td>
<td></td>
<td>Course must be <strong>one or more</strong> of following types (check all which may apply):</td>
</tr>
<tr>
<td>a.</td>
<td></td>
<td>In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.</td>
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<tr>
<td>b.</td>
<td></td>
<td>Contemporary non-English language courses that have a significant cultural component.</td>
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<tr>
<td>c.</td>
<td></td>
<td>Comparative cultural studies in which most, i.e., more than half, of the material is devoted to non-U.S. areas.</td>
</tr>
<tr>
<td>d.</td>
<td></td>
<td>In-depth studies of non-U.S. centered cultural interrelationships of global scope, such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war. Most, i.e., more than half, of the material must be devoted to non-U.S.</td>
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</tbody>
</table>
Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.</td>
<td>1. This course offers an anthropological perspective of ancient visual art traditions of Africa. The course covers African artistic images from the past to the contemporary era and a primary student learning outcome is for students to investigate the histories of change in the arts of Africa from the impact of outside contact, new religions, and new materials.</td>
<td>Syllabus: Course description and student learning outcomes</td>
</tr>
<tr>
<td>2A. In-depth studies which are concerned with an examination of culture-specific elements of a region, country or culture group. The area or culture studies must be non-U.S. and the study must contribute to an understanding of the contemporary world.</td>
<td>2A. In this course, the class will study African painting on rocks, sculpture, masks and masquerades, body arts, and architecture to explore their significance within the respective cultures, outside influences, and contributions to New World expressions.</td>
<td>Syllabus: Course description</td>
</tr>
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AFH 336  
African Art

Instructor: Dr. Desi Usman  
Office Hours: By appointment, Wilson Hall 140 and any time via email  
Contact: usman@asu.edu, 480/727/7563 (email contact preferred)  
Course Website: http://my.asu.edu (blackboard)

COURSE DESCRIPTION
This course offers an anthropological perspective of ancient visual art traditions of Africa. Africa is too vast, too diverse, and too complex for us to be able to attempt a comprehensive survey of the art of the continent in a few months. Rather, we are going to focus on several important themes and case studies that are pivotal to the understanding of the rich and diverse artistic heritage of African continent. A thematic approach allows for an exploration of artistic ideas that cut across cultural zones. Case studies provide a more complex view of artworks, aesthetics, and their communicative and symbolic functions within specific traditional African societies. In this course, the class will study painting on rocks, sculpture, masks and masquerades, body arts, and architecture to explore their significance within the respective cultures, outside influences, and contributions to New World expressions. Focus will also include ethnolinguistic groups that produced the arts, the circumstances of archaeological recovery of the arts, production, plundering and trafficking of African arts. Since this is a course with a non-Western focus, it will explore some of the differences between non-Western and Western thought as seen in the art of these areas. The African artistic images from the past to the contemporary era should be able to stimulate your thoughts and challenge your imagination. Besides fulfilling departmental and/or college requirements, AFH 336 could fulfill Humanities, Global, and non-western requirements. The course will include lectures, still images and films.

Student Learning Outcomes:

1. Students will be acquainted with the culturally and visually diverse art of Africa and will gain knowledge of the variety of cultures, as well as periods, that are part of the African art experience.
2. Students will learn the different methods of recovery of African arts and the circumstances that led to such.
3. Students will understand the role and function of arts in Africa within Africans religion, political, social, and economic contexts, including issues of gender, age, and status.
4. Students will investigate the histories of change in the arts of Africa from the impact of outside contact, new religions, and new materials.
5. Students will explore the influence of African Art on the Art of the Western societies.
6. Students will gain experience in critically analyzing African artistic representation and explore how Western definitions influenced our early views of African art.

REQUIRED TEXTS

Suggested Texts:

TEACHING METHODOLOGY
The course will be provided in the form of regular class lectures (or blackboard lectures when taught online), videos, weekly assignments (2 assignments total), discussion groups, and three non-cumulative examinations. Lectures, discussion, and other course materials will be posted online and remain there until the day of your examination. This will allow you plenty of time to download the materials for your own use. We are going to use a lot of images (artworks) as needed. I will make these available both in lectures and in separate file or folder. Videos will be critically and actively discussed after viewing as time permits. These visual resources are to broaden your contextual understanding of the complex societies and the arts studied.

ATTENDANCE/CLASS PARTICIPATION
Since this class is heavily VISUAL and time is short, it is advised that you attend regularly to the lectures and assignments. It is also important that you do all the assign readings. It is impossible to do well in the class without completing all the required readings and assignments in a timely manner. In this class, I expect from all of you a very high standard of performance. That is the difference between getting ‘A’ and the other grades. All material will be germane for the examinations and other evaluation means.

Students Assessment/Examination
Students will be assessed in three areas: Class participation/Discussion group, two short papers, three examinations (either in-class or online depending on the format of the instruction). Whenever a question or issue is posted on Discussion Board (blackboard), students are expected to participate fully. On the short papers, two questions will be posted (in your syllabus and on blackboard). Your response to the questions will be in the form of a 2-3 page reaction papers. All papers are to be submitted in the ‘Drop Box.’ Works submitted after deadline will have no grade unless you can come up with a convincing reason for falling behind.

There will be 3 examinations in this course. Each exam will have two sections: 1.) short multiple-choice questions on the cultures/societies examined, 2) art works identification (here, you may be asked to name the culture or group that produced the art work, country where the work came from, the name of the object, function or use, material from which the object is made, or any combination of these). Selected art works will be provided for your review before each exam.

Make-up Test: Make-up exam will be granted only in cases of family and medical emergency. It is your responsibility to inform me if you must be away for family emergency. For medical emergency, you need to provide documentation, such as Doctor’s note.

Examination Distribution:
Class participation/Discussion = 36 points
Reaction papers (2 papers) = 108 points (54 points each)
Exams (3) = 216 points (72 points each)
Total points = 360

Break-Down:
10% - Class Participation/Discussion
30% - Two research papers
60% - Three in-class examination

EVALUATION POLICY:
The course grading scale is as follows:

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<th>Points</th>
<th>Grade</th>
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<tr>
<td>355-360</td>
<td>A+</td>
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<tr>
<td>345-354</td>
<td>A</td>
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<tr>
<td>335-344</td>
<td>A-</td>
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<tr>
<td>325-334</td>
<td>B+</td>
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<tr>
<td>315-324</td>
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<tr>
<td>300-314</td>
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<td>290-299</td>
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<td>275-289</td>
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<td>260-274</td>
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ACADEMIC DISHONESTY!

In the “Student Academic Integrity Policy” manual, ASU defines “Plagiarism” [as] using another’s words, ideas, materials or work without properly acknowledging and documenting the source. Students are responsible for knowing the rules governing the use of another’s work or materials and for acknowledging and documenting the source appropriately.” You can find this definition at: http://provost.asu.edu/academicintegrity

Students with Disabilities:

Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests to me at the beginning of the semester either during office hours or by appointment. Note: Prior to receiving disability accommodations, verification of eligibility from the Disability Resource Center (DRC) is required. Disability information is confidential.

SCHEDULE OF LECTURE/READINGS

The following schedule is subject to change. Any changes will be announced in class. Please, read the syllabus carefully, and pay attention to the course objectives, format, and other instructions.
Topics:

Week 1: Jan. 14-18
INTRODUCTION to the course
- Review of course objectives and format.
- The Continent and Scope (lecture)
* Frank Willet, Chpt 1, p. 9-26.

Week 2: Jan. 21-25
Looking at and seeing African art
- African Art: its development and study
- Form, structure, contexts, diversity, and functions of “traditional” art on the continent of Africa.
Readings:
* McNaughton and Pelrine, “African Art,” in Martin and O’Meara AFRICA, Chap. 12, pp. 223-272 (reading posted)
* Garlake, Introduction, p.9-27 (Text)
* Phillips, Africa: the art of a continent, p. 21-26 (Text)
* Frank Willet, African Art, Chp2.

VIDEO: African Art (posted)

Week 3: Jan. 28 to Feb. 1
Africa Rock Art
- Art on the Rock: Tasilli Region, Western Sahara
- Art on the Rock: Southern Africa
Readings:
* Garlake, Chp 2 (text).
* Willet, African Art, chp3
* Phillips, Africa: the art of a continent, pp. 179-191 (Text)

***Assignment for the Week:
Using what you have learned this past weeks about African Art, What does “art-for-art’s sake imply”? Remember to submit a 2-3 page response to this question. This is due by MIDNIGHT February 3 (Sunday). Please, submit your assignment in the Drop Box.

Week 4: Feb. 4 to 8
NILE VALLEY:
- Introduction to ancient Egypt and its neighbors
- Nubia: discovery, arts and antiquity
Readings:
* Garlake, p.51-71 (Text)
* Frank Willet, African Art, p.109-114
* Phillips, p. 41-51 (Text)
VIDEO: Nubian art and culture -posted

Week 5: Feb. 11-15
Aksum: Ethiopia – storeyed stelae, Lalibela
Readings:
* Garlake, p.73-95 (Text)
* Phillips, p. 124-125 (Text)

++EXAMINATION 1 (Monday Feb. 18)

Week 6: Feb. 19-22
WEST AFRICA: Introduction to its history, peoples, and culture
- Mali (Jenne-jeno, Dogon): Terracotta sculpture, wood carving
- Nok Culture (northern Nigeria): Nok terracotta
Readings:
* Garlake, p.97-115, 109-115 (Text)
* Phillips, p. 488-495, 525-531 (Text)

Week 7: Feb. 25 to Feb 29
Igbo Art
- Religion and World view
- Archaeological discovery: Igbo-Ukwu bronze
- Individual art (Ikenga)
- Body art
- Family art
- Art and the community
Readings:
** Shaw, Nigeria: Its Archaeology and Early History, pp. 69-88
* Garlake, p. 117-120 (Text)
* Phillips, p. 383-390 (Text)

Week 8: Mar 3-7
- Yoruba Arts, Ife sculpture
- Masking and Performance: the Yoruba Gelede and Egungun
- Divination in Sub-Saharan Africa: Yoruba
- The arts of the Yoruba in Africa and the Americas
Readings:
* Garlake, p.120-139 (Text)
* Phillips, p. 404-428 (Text)

*** Assignment for the Week
(Don’t forget your 2-3 page paper –due by MIDNIGHT Sunday March 9).
I want you to write a 2-3 page paper on Benin (Nigeria) art. Identify the various representations
in Benin art? What are the distinctive stylistic features common to the art? What evidence in
Benin art suggests class and social structure? Please, submit your assignment in the Drop Box.

Week 9: Mar 10-14, Spring Break (NO CLASS)

Week 10: Mar 17-21
WEST-Central AFRICA: Introduction to its history, peoples, and culture.
- Kongo, Luba
- Funerary sculptures (ntadi), Fetishes (power figures)
- Christian imagery
Readings:
* Phillips, p. 231-239, 244-251, 285-293 (Text)
++EXAMINATION 2 (Monday Mar 24)

Week 11: Mar 25-28
Textiles, Decorative and Personal Arts
Readings:
** Visona et al. pp. 42-46; 94-95; 99-105; 194-208

Week 12: Mar 31-Apr 4
- African Architecture
- Southern Africa: introduction to its history, peoples, and culture.
- Stone building culture of Great Zimbabwe
Readings:
* Frank Willet, African Art, Chp 4.
* Phillips, p. 179-185.
** Pwiti, “The Origins and Development of the Stone Building Cultures of Zimbabwe,” in
Zimbabwe Legacies of Stone, pp. 77-95 (Readings to be posted)
* Garlake, pp. 141-165 (Text)

Week 13: Apr 7-11
- EASTERN AFRICA: introduction to its history, peoples and cultures
- kikuyu, Nyamwezi, Makonde
Readings:
* Phillips, p. 117-125, 129-176 (text)

Week 14: Apr 14-18
- Global African and African Diaspora Arts: Slave decorative arts and artists; African cultural
transformation.
Readings:
** Curtin, ‘Africa and the Slave Trade.’ (readings to be posted)

Week 15: Apr 21-25
- African Art in transit
- Plundering of African past
Readings:
* Schmidt and McIntosh ‘The African Past Endangered,’ p1-17
* Brent, ‘A view inside the illicit trade in African antiquities,’ pp. 63-78
All these are in Schmidt and McIntosh (eds.) Plundering of Africa’s Past, 1996.

Week 16: Apr 28-29
- General discussion

++EXAMINATION 3 (Friday-Sunday, May 2-4)

USEFUL READINGS

Part 1: African Art

General Overview


N7380 .W5

N7380 .B64


Egypt
Nubia

Yoruba


Benin

Igbo


Mali


Central Africa

Bakongo
In memory of my very good friend
William Fagg who first taught me to deepen
my enjoyment of African art by increasing
my understanding of it

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Early Art and Architecture of Africa

Peter Garlake
Early Art and Architecture of Africa
Peter Garlake

This new history of over 5000 years of African art reveals its true diversity for the first time. Challenging centuries of misconceptions that have obscured the sophisticated nature of African art, Peter Garlake uses the latest research and archaeological findings to offer exciting new insights into the period between 20000 BC and 1500 AD. All the main regions are covered: southern Africa, Nubia, Aksum, the Niger River, West Africa, Great Zimbabwe, and the East African coast.

Acknowledging the universal allure of the African art object, this book restores it to its original social and historical context, helping us to understand more about the ways in which this art was produced, used, and received.

- 112 illustrations with 64 in full colour
- Invaluable guides to museums, galleries, and websites
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