DATE          October 8, 2010

1. ACADEMIC UNIT: African and African American Studies

2. COURSE PROPOSED: AFH 336 African Art 3 (prefix) (number) (title) (semester hours)

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
- Mathematical Studies
- Humanities, Fine Arts and Design
- Social and Behavioral Sciences
- Natural Sciences

Awareness Areas

- Global Awareness
- Historical Awareness
- Cultural Diversity in the United States

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 multisession course?:  □ No  ☑ Yes; Is it governed by a common syllabus? _________________________________________

Stanlie James
Chair/Director
(Print or Type)

Date: ____________________________

Stanlie M. James
Chair/Director (Signature)

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
Arizona State University Criteria Checklist for

HUMANITIES, FINE ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student’s awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student’s ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008
Proposer: Please complete the following section and attach appropriate documentation.

### ASU - [HU] CRITERIA

**HUMANITIES, FINE ARTS AND DESIGN [HU]** courses must meet *either* 1, 2, or 3 *and* at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria **A CENTRAL AND SUBSTANTIAL PORTION** of the course content.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td>☒</td>
<td>☐</td>
<td>1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.</td>
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<tr>
<td>☒</td>
<td>☐</td>
<td>2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.</td>
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<tr>
<td>☒</td>
<td>☐</td>
<td>3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.</td>
</tr>
<tr>
<td>☐</td>
<td>☐</td>
<td>4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:</td>
</tr>
<tr>
<td>☒</td>
<td>☐</td>
<td>a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.</td>
</tr>
<tr>
<td>☐</td>
<td>☐</td>
<td>b. Concerns aesthetic systems and values, literary and visual arts.</td>
</tr>
<tr>
<td>☒</td>
<td>☐</td>
<td>c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.</td>
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<tr>
<td>☐</td>
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<td>d. Deepen awareness of the analysis of literature and the development of literary traditions.</td>
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</table>

**THE FOLLOWING ARE NOT ACCEPTABLE:**

- Courses devoted primarily to developing a skill in the creative or performing arts, including courses that are primarily studio classes in the Herberger College of the Arts and in the College of Design.

- Courses devoted primarily to developing skill in the use of a language — **However, language courses that emphasize cultural study and the study of literature can be allowed.**

- Courses which emphasize the acquisition of quantitative or experimental methods.

- Courses devoted primarily to teaching skills.
### Course Prefix | Number | Title | Designation
--- | --- | --- | ---
AFH | 336 | African Art | HU

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. Emphasizes the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.</td>
<td>1. Criteria #1 is met by one of the primary student learning outcomes: to provide students with the understand of the role and function of arts in Africa within Africans religion, political, social, and economic contexts, including issues of gender, age, and status.</td>
<td>1. Syllabus: Student Learning Outcomes</td>
</tr>
<tr>
<td>2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.</td>
<td>2. Criteria #2 is met by the review of case studies geared to provide a more complex view of artworks, aesthetics, and their communicative and symbolic functions within specific traditional African societies.</td>
<td>2. Syllabus: Course description. Examples of text provided.</td>
</tr>
<tr>
<td>3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.</td>
<td>3. Criteria #3 is demonstrated in the course description: This course offers an anthropological perspective of ancient visual art traditions of Africa. 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.</td>
<td>3. Syllabus: Course description</td>
</tr>
<tr>
<td>4A. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.</td>
<td>Criteria 4A is met by two of the primary student learning outcomes: 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. Student will investigate the histories of change in the arts of Africa from the impact of outside contact, new religions, and new materials.</td>
<td>4A. Syllabus: Student Learning Outcomes</td>
</tr>
<tr>
<td>4C. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.</td>
<td>4C. Criteria for 4C is demonstrated by case studies that 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.</td>
<td>4C. Syllabus: Course description.</td>
</tr>
</tbody>
</table>
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:

<table>
<thead>
<tr>
<th>Points</th>
<th>Grade</th>
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<tbody>
<tr>
<td>355-360</td>
<td>A+</td>
</tr>
<tr>
<td>345-354</td>
<td>A</td>
</tr>
<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>
<td>B</td>
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<tr>
<td>300-314</td>
<td>B-</td>
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<tr>
<td>290-299</td>
<td>C+</td>
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<tr>
<td>275-289</td>
<td>C</td>
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<tr>
<td>260-274</td>
<td>D</td>
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<tr>
<td>&lt;259</td>
<td>E</td>
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</table>

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.
Reading:
  * McNaughton and Pegrine, “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
Reading:
  * Garlake, Chpter 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
Reading:
  * 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)
* Gelede/Egungun Festival: http://www.egbaegbado.org/egbal4.htm

*** 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
WORLD OF ART

African Art
Frank Willett. 261 illustrations, 61 in colour

The art of the Fang, the BaTcke, the BaKota and many other African peoples demonstrates extraordinary vigour and a brilliant sense of form. The substantial aesthetic impact their works had upon the development of twentieth-century Western art - on Picasso, Derain, Braque and Modigliani among others - continues to this day. This book has already been acknowledged as 'the finest general introduction to African art - packed with valuable information . . . both stimulating and challenging' (The Times Literary Supplement) and as 'an exemplary study' (Journal of Asian and African Affairs). The revised edition incorporates new research and modern place names, as well as extended and updated references and bibliography. Here is revealed the astonishing variety and expressive power of the art of a continent that contains more distinct peoples and cultures than any other.

Revised edition

Thames and Hudson
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
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