

The Ohio State University

Colleges of the Arts and Sciences Course Change Request

Department of African American and African Studies
Academic Unit

African American and African Studies
Book 3 Listing (e.g., Portuguese)

376
Course Number

Summer Autumn Winter X Spring Year 2010

Proposed effective date: choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin Information. Follow instructions in the OAA curriculum manual. Before you fill out the "Present Course" information, be sure to check the latest edition of the *Course Offerings Bulletin* and subsequent Circulating Forms. You may find that the changes you need have already been made or that additional changes are needed. If the course offered is less than quarter or term, please also complete the Flexibly Scheduled/OffCampus/Workshop Request form.

COMPLETE ALL ITEMS THIS COLUMN

Present Course

1. Book 3 Listing: African American and African Studies
2. Number: 376
3. Full Title: African – American Art
4. 18-Char. Transcript Title AfAM&AST 376
5. Level and Credit Hours 300 level, 5 Credit Hours
6. Description: The work of black African-American artists (25 words or less) and art movements, 1920 through 1955.
7. Qtrs. Offered : Winter 2010
8. Distribution of Contact Time: 2 classes/1 hr, 48 min per meeting.
(e.g., 3 cl, 1 3-hr lab)
9. Prerequisite(s): none
10. Exclusion:
(Not open to....)
11. Repeatable to a maximum of _____ not repeatable
credits.
12. Off-Campus Field Experience:
13. Cross-listed with:
14. Is this a GEC course? no
15. Grade option (circle): Ltr x S/U
P
If P graded, what is the last course in the series?
16. Is an honors version of this course available? Y ☐ Nx
Is an Embedded Honors version of this course
available? Y ☐ N ☐
17. Other general course information:

COMPLETE ONLY THOSE ITEMS THAT CHANGE

Changes Requested

- 1.
- 2.
3. African American Art
- 4.
- 5.
6. A topic or period approach to the works of African
American visual artists and art movements.
- 7.
- 8.
- 9.
- 10.
- 11.
- 12.
- 13.
14. yes
- 15.
- 16.
- 17.

B. General Information

1. Do you want the prerequisites enforced electronically (see the OAA manual for what can be enforced)?
NA
2. Does this course currently satisfy any GEC requirement, if so indicate which category?
No
3. What other units require this course? Have these changes been discussed with those units?
None
4. Have these changes been discussed with academic units that might have a jurisdictional interest in the subject matter? Attach relevant letters.
NA
5. Is the request contingent upon other requests, if so, list the requests?
No
6. **Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives and e-mail to ascurofc@osu.edu.)**
7. Please list Majors/Minors affected by the proposed change. Attach revisions of all affected programs. This course is (check one):
☐ Required on major(s)/minor(s) ☐ A choice on major(s)/minors(s)
☐ An elective within major(s)/minor(s) ☐ A general elective:
8. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change or if the proposed change involves budgetary adjustments, describe the method of funding:

Approval Process The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

1. Academic Unit Undergraduate Studies Committee Chair	Printed Name	Date
2. Academic Unit Graduate Studies Committee Chair	Printed Name	Date
3. ACADEMIC UNIT CHAIR/DIRECTOR	Printed Name	Date
4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 190 West 17th Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to ascurofc@osu.edu. The ASC Curriculum Office will forward the request to the appropriate committee.		
5. COLLEGE CURRICULUM COMMITTEE	Printed Name	Date
6. ARTS AND SCIENCES EXECUTIVE DEAN	Printed Name	Date
7. Graduate School (if appropriate)	Printed Name	Date
8. University Honors Center (if appropriate)	Printed Name	Date
9. Office of International Affairs (study tours only)	Printed Name	Date
10. ACADEMIC AFFAIRS	Printed Name	Date

Colleges of the Arts and Sciences Curriculum Office. 10-02-06

**The Ohio State University
General Education Curriculum (GEC)
Request for Course Approval Summary Sheet**

1. Academic Unit(s) Submitting Request

Department of African American and African Studies

2. Book 3/Registrar's Listing and Number (e.g., Arabic 367, English 110, Natural Resources 222)

African American and African Studies 376

3. GEC areas(s) for which course is to be considered (e.g., Category 4. Social Science, Section A. Individuals and Groups; and Category 6. Diversity Experiences, Section B. International Issues, Non-Western or Global Course)

Section 5, Arts and humanities: Analysis of text and works of art, VPA and Social Diversity in the USA.

4. Attach:

- **A statement as to how this course meets the general principles of the GEC Model Curriculum and the specific goals of the category(ies) for which it is being proposed;**
- **An assessment plan for the course; and**
- **The syllabus, which should include the category(ies) that it satisfies and objectives which state how this course meets the goals/objectives of the specific GEC category(ies).**

5. Proposed Effective Date Winter 2010

6. If your unit has faculty members on any of the regional campuses, have they been consulted? NA

7. Select the appropriate descriptor for this GEC request:

☐ **Existing course with no changes to the *Course Offerings Bulletin* information.** Required documentation is this GEC summary sheet and the course syllabus.

☒ **Existing course with changes to the *Course Offerings Bulletin* information.** Required documentation is this GEC summary sheet, the course change request, and the course syllabus.

☐ **New course.** Required documentation is this summary sheet, the new course request, and the course syllabus.

For ASC units, after approval by the academic unit, the documentation should be forwarded to the ASC Curriculum Office for consideration by the appropriate college curriculum committee and the Arts and Sciences Committee on Curriculum and Instruction (CCI). For other units, the course should be approved by the unit, college curriculum committee, and college office, if applicable, before forwarding to the ASC Curriculum Office. E-mail the syllabi and supporting documentation to ascurofc@osu.edu.

9. Approval Signatures

Academic Unit

Date

College Office/College Curriculum Committee

Date

Colleges of the Arts and Sciences Committee on Curriculum and Instruction

Date

Office of Academic Affairs

Date

African American and African Studies: African American Art 376

Rationale/Assessment Plan

The Department of African American and African Studies currently offers **African American Art 376**, but requests to make the course available to a broader GEC audience. The course will be taught in a 35-student lecture format with one professor. It will meet twice per week; 1 hour, 48 minutes per meeting.

African American Art 376 is ideally suited for inclusion in the General Education Curriculum (Section 9 Arts and Humanities: Analysis of texts and Works of Art; Visual and Performing Arts (VPA) and Social Diversity in the USA) which has the following Goals/Rationale and Learning Objectives:

GEC Goal/Rationale:

As we examine the art and visual culture of African Americans the course will foster an understanding of the pluralistic nature of institutions, society and culture in the United States. Students evaluate significant writings, slides, and films to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing visual texts and reflecting on that experience. Students identify, understand, and critically analyze visual representations and materials in a larger context. This could include aesthetic, cultural, economic, ethical, historical, legal, philosophical, psychological, social, and technological contexts.

GEC Objectives:

1. To explore the roles of such categories as race, gender, class, in art/visual and cultural reproduction as related to African American artists and communities.
2. To recognize the role of social diversity in shaping the students' own attitudes and values regarding appreciation, tolerance, and equality of others, especially in the consideration of aesthetic judgment in the culture industry.
3. To identify, understand, and critically analyze visual representations and materials in a larger context, recognizing the role of African and African American art and artist in national and international contexts.
4. To demonstrate the ability to analyze, interpret and share, and/or communicate visually, and create/compose visual materials.

Specific Course Learning Objectives of African American Art 376:

- To provide students with a historical and thematic exploration of art from a demographic whose work is scantily studied within the traditional academic art framework.
- To provide students with the intellectual, psychological, political and cultural perspectives that construct African American artistic expression in order for students to sufficiently understand the social effects a white dominated American society and identify ways in which Black artists construct identity based on said perspectives.
- To familiarize students with terminology relevant to art and the political and social conditions of Black people historically.
- To provide students with the knowledge that will allow them to become familiar with African American artists' experiences and their visual work.
- To advance students' research and documentation skills through written assignments.
- To build upon students' ability to critically discuss and write about art and culture.

Assessment Plan

An examination of the work students were required to complete for the course will serve as the assessment of whether the course objectives have been effectively executed.

Students' development as enlightened readers and viewers of African American artists and their artwork, students' ability to describe and interpret the relationship between Black artistic and cultural expression in the visual arts, and their ability to explain the social and political role of visual art and culture in the Black experience will be assessed through a combination of critical and analytical essays, biographical sketches, definitions, attendance at African American art exhibits, and in-class exercises such as visual recognition of artwork.

This course will be assessed by the Director of Undergraduate Studies and the Undergraduate Studies Committee, who will consult with the instructor of the course annually for input on how the course is performing and meeting expected goals.

We believe that sampling should provide us with an adequate assessment of whether or not this course is in fact living up to its goals. We will randomly sample (and duplicate) specific assignments and projects from a portion of the class. The AAAS Undergraduate Committee, or one of its representatives, in conjunction with the course instructor will evaluate sample assignments and projects to gauge how well the goals of the course seem to be reflected and communicate the findings to the department chair and the undergraduate committee, and the department student coordinator. The AAAS Undergraduate committee, or one of its representatives, in conjunction with the course instructor will also assess the improvement over time, comparing selected students' performance on assignments early in the term to their performance on the final project to see if improvement has in fact occurred, and communicating the findings to appropriate departmental personnel and committees.

We are also interested in getting the students' self-assessment of the course and of their performance in it. To that end, instructors of 376 will ask students to complete discursive evaluations that invite comment on both the course instruction and on their performance in relation to the learning objectives of the course.

Note on the assessment criteria for sampled exams and papers

The criteria that we will be using in the assessment will be similar to those the instructor will have used in grading assignments in the first place. We will, however, pay somewhat less attention to the factual specifics of the students' work than to what it reveals about whether they understood the nature of the assignment task and the learning objectives it entails. As far as possible, the Undergraduate Committee will try to determine whether shortcomings in this area are correlated to the individual student's poor attendance in class, or whether they result from miscommunication on the part of the instructor. Although we are most concerned with the latter case, we will also work on various strategies for increasing attendance if that seems to be a particular problem. When necessary, the Undergraduate Committee will work with individual instructors to improve communication of the course expectations and content.

Timeline for assessment

Each quarter, every time the course is taught, we will follow the same schedule:

Weeks 1-3	Sampling of early assignments
Weeks 9-10	Sampling of final projects
	Student assessment of course and their performance in it

Week 11 Samples read and evaluated by Undergraduate Committee or one of its representatives, in conjunction with the course instructor

The Undergraduate Committee will be responsible for making sure that instructors and students' overall evaluations of the course have at least remained steady or, better, improved; if that proves not to be the case, we will attempt to use the information we have collected to make what seem the appropriate adjustments to the course content and structure.

SYLLABUS
African American Art
African American and African Studies 376
Winter Quarter 2010

Instructor: H. E. Newsum

Office: 386C University Hall

Phone: 292-7524 (off) and 337-2622 (studio)

E-mail: newsum.2@osu.edu (Do Not Submit Assignments by Email)

Course Description:

GEC Social Diversity in the USA; Arts and Humanities: Analysis of text and works of art; VPA

This course provides an historical survey, as well as, a thematic exploration of African American art from the late eighteenth century through the Harlem Renaissance to the nineteen sixties. Contemporary artists, whose careers spanned across various periods (Renaissance, Civil Rights, post-Civil Rights), are examined. The course emphasizes the intellectual, psychological, political and cultural responses of Black people to the social domination of the White world through artistic expression. The class also emphasizes the connections and differences between African American and African arts. It also examines the relationships between European American and African American arts, while evaluating the contributions of African American artists to American visual culture and international artistic consciousness. This course will explore the questions of identity and representation. Lectures and readings focus on historical, political, and religious elements of African American artistic and cultural production, as well as contemporary perspectives on African American art and culture. Students are required to attend lectures and art exhibits, participate in class discussions as well as complete all examinations and paper assignments.

GEC Goal/Rationale:

As we examine the art and visual culture of African Americans the course will foster an understanding of the pluralistic nature of institutions, society and culture in the United States. Students evaluate significant writings, slides, and films to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing visual texts and reflecting on that experience. Students identify, understand, and critically analyze visual representations and materials in a larger context. This could include aesthetic, cultural, economic, ethical, historical, legal, philosophical, psychological, social, and technological contexts.

GEC Objectives:

1. To explore the roles of such categories as race, gender, class, in art/visual and cultural reproduction as related to African American artists and communities.

2. To recognize the role of social diversity in shaping the students' own attitudes and values regarding appreciation, tolerance, and equality of others, especially in the consideration of aesthetic judgment in the culture industry.
3. To identify, understand, and critically analyze visual representations and materials in a larger context, recognizing the role of African and African American art and artist in national and international contexts.
4. To demonstrate the ability to analyze, interpret and share, and/or communicate visually, and create/compose visual materials.

Course Objectives:

1. To provide students with a historical and thematic exploration of art from a demographic whose work is scantily studied within the traditional academic art framework.
2. To provide students with the intellectual, psychological, political and cultural perspectives that construct African American artistic expression in order for students to sufficiently understand the social effects of living in a white dominated American society and identify ways in which Black artists construct identity based on said perspectives.
3. To familiar students with terminology relevant to art and to the political and social conditions of Black artists and Black people historically.
4. To familiar students with African American artists; that is, their life experiences and their visual work.
5. To advance students' research and documentation skills through written assignments.
6. To build upon students' ability to discuss and write about art and culture critically.

Required Texts:

Wilson Jeremiah Moses, Afrotopia (SBX)

Sharon Patton, African-American Art (SBX)

Zip Reader (SBX)

Note: For documentation (bibliography) purposes, you will need a Style Manual: Turabian, Chicago, MLA, or APA. Free "Style Sheets" for each of these manuals are available at the Reference desk in the Main Library.

Evaluation:

- 1) Definitions: Definitions can be drawn from the text book (Patton), or from other art books, or dictionaries. 10%
Definitions should be a well developed, detailed one-page long, single-space explanation. Choose 20 terms from among the following list of key words:
double consciousness, iconography, syncretism, acculturation, assimilation, style, medium, representational, Realism, Surrealism, Cubism, Fine art, Folk art, Africanisms, creolization, Classical, Neo-Classical, Abstract Expressionism, Africanisms,

nationalism, pan-Africanism, Baroque, naturalism, Primitivism, modernism, colonialism, post-modernism, Expressionism, post-colonial, color field, color coordination, composition, Perspective..

Due Week 3.

- 2.) Biographical Sketches of Visual Artists or Artist Groups 15%
(Fifteen [15] Entries, one single-space page per entry). Biographies must Cover the historical spectrum from the Colonial Period to the Sixties.

Due Week 5.

- 3.) Annotated Bibliography (Fifteen [15] Entries) 15%
The exercise is intended to be preparation for the final research essay. Among other places, resources for this assignment can be drawn from the Reader and Open Reserve List. Each annotation must consist of four (4) complete sentences. **Due Week 8.**

- 4.) A 10 to 15 page critical and analytical essay on one of the following suggestions: 40%
- A. The relationship between Black artistic/cultural expression in the visual arts and the formation and representation of Black identity.
 - B. The social and political role of visual art and culture in Black liberation struggle.
 - C. Students may choose to approach the subject of Black visual art from other angles, but this should be discussed with the instructor two weeks before the paper is due.

Note: Essay must utilize secondary sources, and contain quotations, and bibliography—10-15 pages. **Due Week 10.**

- 5) Students are expected to attend at least two art exhibits, 10%
featuring African-American art and artists during the quarter.
A two-page double-spaced critical response is required for each exhibit.
Possible venues: Frank W. Hale Black Cultural Center (OSU), Kiaca Gallery, William H. Thomas Gallery, Elijah Pierce Gallery (King Arts Complex), Columbus Museum of Art, Columbus Cultural Arts Center, Wexner Center, Urban Arts Space, etc.

- 6.) Class Participation (participation points are directly related to regular attendance). 10%

Note: All assignments **must be typed and submitted on time.**
A late submission will adversely affect your grade. Writing skills are considered in the grading process. Be cognizant of grammar, diction, sentence and paragraph development, punctuation, documentation and spelling.

Grade Scale:

A	93-100
A-	90-92
B+	88-89
B	83-87
B-	80-82
C+	78-79
C	73-77
C-	70-72
D+	68-69
D	65-67
E	64 and below

Attendance Policy:

Excused absences will be given only for (a) serious illness requiring medical attention, (b) court visit, and (c) death in the family. A student is allowed 3 unexcused or excused absences. A fourth absence will result in a loss of 10 percentage points (from an overall 100 percentage points). Thereafter the student will lose one percentage point for each day they are absent.

WEEKLY SCHEDULE

In the Artist Studio: As can be seen by the schedule below video documentaries concerned with the Black image and art will be used in this course. In addition to those mentioned below, beginning in the forth week of the quarter, short twenty or thirty-minute videos on specific twentieth century African American artists will be presented under the heading **Featured Artist(s)** for the class period.

Week 1: A. Introduction to AAAS 376: Early African-American Art

-Patton, Introduction. Pp. 11-16

-Moses, Afrotopia, Chap. 1 "Introduction" and Chap 2 "Varieties of Black Historicism," pp. 18-43

B. The Black Image In Western Art (Video)

Week 2: The Colonial Period

A. The Amalgamation of Cultures

-Patton, pp. 19-25

B. The Material Culture of Plantation Slavery

-Patton, pp. 25-40: Architecture, Textiles, and Artifacts (The Metoyer Mansion, quilts, drum, pottery, weaving, and metal work).

C. Urban Slave Artists and Craftsmen

-Patton, pp. 40-49: Furniture and Smiths work by Bunel, Frances, Gross, Bentzon, etc.

- Craft in America (video)

Week 3: A. Introduction to the Fine Artists: Moorhead, Johnston. Slides 21-23

B. Black Expression in Literature and Lore

1.) Equiano in Zip Reader

2.) Wheatley in Zip Reader

- 3.) Intellectual Concerns: the Nineteenth Century
-Moses, Afrotopia, Chap. 3 “From Superman to Man,” pp. 44-95.
Definitions are due.

Week 4: A. The Nineteenth Century: From Slavery to “Freedom”

- Patton, pp. 51-105
 - 1.) Manifest Destiny and the Anti-slavery Movement.
 - 2.) Free Black and Slave Artisans: Architecture, Crafts, Furniture and Pottery by Dolliole, Tahro, Gudgell, Powers, Ellen and Margret, Lee, Day, Barjon, Dave the Potter. Slides 1-12 & 15-19.
 3. The Fine Arts: Painting, Sculpture and the Graphic Arts.
 - a.) Exhibition, Audience and Patronage
 - b.) Graphic Arts: Reason, Lion, Hackwood
 - c.) Landscape and Portraits: Duncanson, Brown, Bannister. Slides 24-26
 - d.) Neoclassical Sculpture: Warburg, Lewis. Slides 27-30
 - e.) Genre Painting: Tanner (see also Bearden and Henderson, Closed Reserve) Slides 31-34.
- B. Driskel, Two Centuries of African American Art (Video), Johnston, Duncanson, Bannister, Lewis, Tanner.
- C. **Featured Artist:** Horace Pippin.

Week 5: A Continuation of Week 4: The Nineteenth Century: From Slavery to Freedom.

- A. Black Expression in Literature and Social Rhetoric
 - 1.) Horton in Norton (Zip Reader)
 - 2.) Garnett in Norton (Zip Reader)
 - 3.) Harper in Norton (Zip Reader)
 - 4.) Washington in Norton (Zip Reader)
- B. Moses, Afrotopia, Chap. 5, “W. E. B. Du Bois and Antimodernism,” Section 2: pp. 149-168
- C. **Featured Artist:** Jacob Lawrence and Romare Bearden.
Biographical Sketches are due

Week 6: Africanisms and African-American Vernacular (Folk) and Fine Art

- A. In Black Art, Ancestral Legacy (Zip Reader)
 - 1.) Gaither, “Heritage Reclaimed: An Historical Perspective and Chronology.”
 - 2.) Perry, “ African Art and African-American Folk Art: A Stylistic and Spiritual Kinship.”
- B. Honoring the Ancestors (video). Slides 13-14. (See also Phelps and Newsum 76-80).
- C. **Featured Artist:** Benny Andrews and Faith Ringgold.

Week 7: The Twentieth Century: Black Identity and the Intellectual Voice of the Negro Renaissance

- A. W.E.B. DuBois and Alain Locke (Zip Reader)

- 1.) DuBois, "Of Our Spiritual Strivings" in The Souls of Black Folk
- 2.) Locke, "The Legacy of the Ancestral Arts" in The New Negro
- 3.) DuBois, "Criteria of Negro Art" in Call and Response
- B. George Schuyler and Langston Hughes (Zip Reader)
 - 1.) Schuyler, "Negro-Art Hokum" in Norton
 - 2.) Hughes, "The Negro Artist and the Racial Mountain" in Norton
- C. Against the Odds: Harlem Renaissance Artists (Video)
- D. **Featured Artist:** Elizabeth Catlett and Robert Colescott

Week 8: Art and Artists of the Early Twentieth Century: the Negro Renaissance

-Patton, pp. 105-159

- A. The social and cultural concerns of the period.
- B. The African Impulse in American Early Twentieth Century Sculpture: Meta Warrick Fuller.
- C. Photography: James Van Der Zee.
- D. Painting, Printmaking and the Graphic Arts: Douglas, Hayden, Motley, Pippin, Alston, Woodruff, Blackburn, Thrash, W. H. Johnson, Lawrence. Slides 35-55 & Lois Mailou Jones "a sense of the future," Slides 60-62.
- E. Negritude and Figurative Sculpture: Savage, Barthe, S. Johnson, Edmondson (pp. 128-133). Slide 58.
- F. **Featured Artist:** African American Photographers (Roland Freeman, John White, Bob Black, Lester Sloan, George Chinsee, Keith Hadley, Renee Hannan, Coreen Simpson, Gordon Parks, Jr...)

Annotated Bibliography is due.

Week 9: The Nineteen Forties and Fifties

-Patton, pp. 159-182

- A. Sculpture: Hampton, Thornton Dail (folk art)
- B. Expressionist and Abstract Expressionist Painting: Delaney, Cortor, Lee-Smith, Bearden, Woodruff, Alston, Lewis, Gentry, Clark. Slides 59.
- C. Towards a Black Aesthetic
-Patton 183-220 (See also AfriCobra on Closed Reserve)
- D. Frantz Fanon, Black Skin, White Mask (Zip Reader)
"The So-Called Dependency Complex of Colonized People," pp. 83-106.
"The Fact of Blackness," pp. 109-141.
- E. **Featured Artist:** Kindred Spirits: Contemporary African American Artists (John Biggers, Ed Love, Renee Stout, Lois Mailou Jones, Jean Lacy, Charles Searles, Bessie Harvey).

Week 10: Black Visual Arts from the Nineteen Sixties to the Present

- A. Frantz Fanon, The Wretched of the Earth (Zip Reader)
"Pitfalls of National Consciousness," pp. 148-205.
"On National Culture," pp. 206-246.
- B. Patton, pp. 220 – 273.
- C. **Featured Artist:** Betye Saar, Alison Saar and Thornton Dial.
Critical Essay is due.

UNIVERSITY POLICIES:**Academic Misconduct**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 33356-5-487). For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/info_for_students/csc.asp).

Disability Services

Students with disabilities that have been certified by the Office of Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.