

## Term Information

Effective Term Spring 2013

## Course Change Information

**What change is being proposed? (If more than one, what changes are being proposed?)**

Add GE credit in Diversity - Global Studies for AAAS 3376

**What is the rationale for the proposed change(s)?**

redesign of course required revision of GE

**What are the programmatic implications of the proposed change(s)?**

**(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?**

none

**Is approval of the request contingent upon the approval of other course or curricular program request? No**

**Is this a request to withdraw the course? No**

## General Information

|   |  |
|---|--|
| <b>Course Bulletin Listing/Subject Area</b> | African American & African Std   |
| <b>Fiscal Unit/Academic Org</b>             | African-Amer & African Studies - D0502   |
| <b>College/Academic Group</b>               | Arts and Sciences  |
| <b>Level/Career</b>                         | Undergraduate  |
| <b>Course Number/Catalog</b>                | 3376   |
| <b>Course Title</b>                         | Arts and Cultures of Africa and the Diaspora   |
| <b>Transcript Abbreviation</b>              | Arts & Cultures  |
| <b>Course Description</b>                   | An overview of African and African diaspora cultures from a historical perspective. Cultural media will include art, literature, film, dance, and photography. |
| <b>Semester Credit Hours/Units</b>          | Fixed: 3   |

## Offering Information

|   |   |
|---|---|
| <b>Length Of Course</b>   | 14 Week, 7 Week, 4 Week (May Session), 12 Week (May + Summer) |
| <b>Flexibly Scheduled Course</b>  | Sometimes   |
| <b>Does any section of this course have a distance education component?</b> | No  |
| <b>Grading Basis</b>  | Letter Grade  |
| <b>Repeatable</b>   | No  |
| <b>Course Components</b>  | Lecture   |
| <b>Grade Roster Component</b>   | Lecture   |
| <b>Credit Available by Exam</b>   | No  |
| <b>Admission Condition Course</b>   | No  |
| <b>Off Campus</b>   | Never   |
| <b>Campus of Offering</b>   | Columbus  |

## Prerequisites and Exclusions

**Prerequisites/Corequisites**

**Exclusions** Not open to students with credit for 376 or HistArt 3102.

## **Cross-Listings**

**Cross-Listings** Cross-listed in HistArt 3102.

## **Subject/CIP Code**

**Subject/CIP Code** 05.0201  
**Subsidy Level** Baccalaureate Course  
**Intended Rank** Freshman, Sophomore, Junior, Senior

## **Quarters to Semesters**

**Quarters to Semesters** Modified or re-envisioned course that includes substantial parts of the content and learning goals of one or more quarter courses

**List the current courses by number and title that are to be subsumed into proposed course** AfAmASt 376: Arts and Cultures of Africa and the Diaspora. This course was broadened to incorporate the entire Africana world. This allows two of our faculty to offer it on a regular rotation. 3376 will be part of the "Representation and Performance"

## **Requirement/Elective Designation**

General Education course:  
Visual and Performing Arts; Global Studies (International Issues successors)  
The course is an elective (for this or other units) or is a service course for other units

### ***Previous Value***

*General Education course:  
Visual and Performing Arts  
The course is an elective (for this or other units) or is a service course for other units*

## **Course Details**

**Course goals or learning objectives/outcomes**

**Content Topic List**

- Concepts, geography, and historical framework
- Precolonial cultures in Africa
- Masking and dancing: the Luba
- Early creole cultures of west and central Africa
- Slave cultures in the Americas: cultural survival v. creolization
- Inventing traditions: the impact of colonialism on African cultures
- Colonial cultures in the colony and metropole
- From anthropology to art: the role of museums
- Modernism and the African Diaspora
- African music cultures worldwide
- The Black Art Movement
- Film culture in Africa and its Diaspora
- Contemporary African Art and urban cultures
- Contemporary Diaspora art in the U.S. and the Caribbean

**Attachments**

- appeal 3376.doc: appeal letter  
*(Appeal. Owner: Bogarty,Melinda Miracle)*
- GE rationale3376.docx: Ge Rationale  
*(GEC Course Assessment Plan. Owner: Bogarty,Melinda Miracle)*
- AAAS 3376 Course Syllabus.docx: Syllabus  
*(Syllabus. Owner: Bogarty,Melinda Miracle)*

**Comments**

- appeal is attached. Please consider. *(by Heysel,Garett Robert on 10/02/2012 08:18 PM)*
- appeal documenation attached. students will be registering in SP13, need RUSH for review for approval. *(by Bogarty,Melinda Miracle on 10/02/2012 05:34 PM)*

**Workflow Information**

| Status           | User(s)  | Date/Time           | Step                   |
|------------------|--|---------------------|------------------------|
| Submitted        | Bogarty,Melinda Miracle  | 10/02/2012 05:34 PM | Submitted for Approval |
| Approved         | Bogarty,Melinda Miracle  | 10/02/2012 05:34 PM | Unit Approval          |
| Approved         | Heysel,Garett Robert   | 10/02/2012 08:18 PM | College Approval       |
| Pending Approval | Nolen,Dawn<br>Jenkins,Mary Ellen Bigler<br>Vankeerbergen,Bernadette Chantal<br>Hogle,Danielle Nicole<br>Hanlin,Deborah Kay | 10/02/2012 08:18 PM | ASCCAO Approval        |

**AAAS 3376/Art H 3376:**  
**Arts and Cultures in Africa and the Diaspora**

Lectures: Tu-Th 2.20-3.40Pm, University hall 0043  
Instructor: Dr. Sarah Van Beurden  
Office: University Hall 486G  
Office Hours: TBA  
e-mail: [van-beurden.1@osu.edu](mailto:van-beurden.1@osu.edu) or [sarah.vanbeurden@gmail.com](mailto:sarah.vanbeurden@gmail.com)

***Course Description:***

This course provides a historic survey as well as a thematic overview of the artistic cultures of the African continent and the African Diaspora. Emphasizing cultural diversity and complexity, we will explore the arts of a wide range of peoples, from ancient civilizations until contemporary times. These include several of the major African art traditions, such as those of the Dogon, the Akan peoples, the Kuba and Benin Royal art traditions, and the Kongo kingdom. In addition, the various artistic traditions of the African Diaspora are explored in light of their connections to the African continent. We will also examine the collection of African art by the west, and their display in western museums. Along the way, we will address topics such as: How and by whom is art defined? Is there a difference between African and Western ideas about art? How did so much African art end up in western museums and private collections?

***Books and other reading material:***

Available for purchase at the SBX (1806 N High St) and on reserve at the library:

- Visonà, Poynor, Cole and Harris, *History of Art in Africa* ( Saddle River, N.J: Pearson, Prentice Hall, 2001)

All other materials will be made available via Carmen.

***Films (in-class):***

*In and Out of Africa*  
*Fold Crumple Crush: The Art of El Anatsui*  
*Fang: An Epic Journey*  
*The Colonial Encounter*  
*The Art of the Dogon*

**GE Information**

**- GE Category: Diversity/ Global Studies and Visual and Performing Arts**

**- GE goals/Rationale**

As we examine the art and visual cultures of the African continent and the African Diaspora, we will achieve an understanding of the pluralistic nature of institutions, society and culture in the Africa and the African Diaspora. Students will learn to critically evaluate written texts and visual sources, placing them in a broader historical context.

**- GE Expected Learning Outcomes:**

**a. Global Studies**

1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.
2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

**b. Visual and Performing Arts**

1. Students analyze, appreciate, and interpret significant works of art.
- 2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

**- GEC Course Objectives**

**a. Global Studies**

1. Students will learn about the cultural diversity of the African continent and its diaspora. They will also learn how the study of culture and art can lead to a better understanding of society, politics and religion.
2. By the end of the semester, students will possess the necessary knowledge to critically evaluate negative stereotypes about Africa that circulate in our society and in our media. They will be able to understand the value of diversity on a global scale, and the long-term cultural impact of the African Diaspora on cultures across the globe.

**b. Visual and Performing Arts**

1. This course will provide students with a historical and thematic exploration of art from the Africa and its Diaspora.
2. Students will be introduced to the terminology used in the evaluation and, display of African and African Diaspora art, and will learn about the consequences of eurocentrism in the creation of knowledge about African art.
3. Students will learn how to analyze and 'read' visual sources.
4. By the end of the course, the students will be able to approach museum displays of African art critically, and discern the underlying organizing ideologies.

### ***Course Requirements:***

Midterm exam: 20%

3 identification questions and a choice between 2 essay questions.

Class participation and attendance: 25%

Regular attendance and participation in lectures and discussions is crucial to a student's success in this course. Attendance will be taken. No more than 3 absences are excused. More absences will result in one point lower final grades per absence (for example from A to A-.) You are expected to be in lecture from beginning to end, and will miss attendance taking of not there at the start of the class. If you have to leave early, you need to get permission from the instructor ahead of time.

Final: (30%)

The final will follow the format of the mid-term.

Position Paper (25%, Due week 11)

The Case of Cultural Restitution: where does African art belong?

Write an opinion paper addressing the following questions: Do African nations have the right to demand a return of African art from the west? What arguments work in their favor? And what are the arguments in favor of leaving these collections in western museums? What do you think?

Reading materials for the paper will be provided to you via Carmen.

Note: In order for students to successfully complete this course, they are required to attend lectures, do the reading, write paper and successfully complete the midterm and final. In order for you to pass the midterm and the exam, you have to study the powerpoint slides AND the notes you take during lectures and recitations in addition to reviewing the readings. I will provide you with the powerpoint slides the evening before the lecture, so you are able to print them out and bring them to lecture. However, the slides only contain the structure of the lectures- they function as 'coathangers' - to which you need to add the additional information I provide you with during lectures. The information on them is not sufficient to pass the exam- you need to take notes in lecture!

### ***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 |

*Students with disabilities:*

**Students with disabilities that have been certified by the Office for 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/>.**

*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 3335-5-487). For additional information, see the Code of Student Conduct [http://studentlife.osu.edu/pdfs/csc\\_12-31-07.pdf](http://studentlife.osu.edu/pdfs/csc_12-31-07.pdf).”**

**In plain language: using other people’s words or ideas without acknowledging them (from books, papers, the internet, etc.) is called plagiarism. I have a zero tolerance policy against plagiarism. There will be no second chances.**

***CLASS SCHEDULE***

Week 1: Introduction: Concepts , Historical Framework and geography

What is Africa? Who are ‘the Africans’? What is the African Diaspora?

What is art? What is Culture?

Read: - Raymond Williams' Key concepts' Aesthetic, Art, Culture, Diaspora (  
- Maps

### WEEK 2: Precolonial Cultures in Africa

In-class Film: *African Art, its Cultural Meaning* (22 mins)

Read: - Herbert M. Cole "Useful Images: Arte Life of Art in Africa" in: *Icons, Ideals and Power in the Art of Africa* (Washington DC: National Museum for African Art, 1990) 24-37.  
- Visona, 107-112.

### Week 3: Ancient Civilizations: The Old Zimbabwe, Early Christianity in Ethiopia

In-Class film: excerpt from *Africa* (Basil Davidson) (20 mins)

Read: - Visona, 67-70, 67-72, 472-482

### Week 4: Masking and Dancing: Pende and Dogon

In-class Film: *Art of the Dogon* (24 mins)

Read: - Visona, 132-143, 194-217  
- Zoe Strother, *Inventing Masks. Agency and History in the Art of the central Pende*, (Chicago: University of Chicago Press, 1998) 23-43

### Week 5: Creole Cultures of West and Central Africa

Case-study: the Kongo Kingdom and Akan worlds

Read: - Visona. 367-377  
- John Thornton, *A Cultural History of the Atlantic World*, (Cambridge University Press, 2012) 342-396

### Week 6: Slave Cultures in the Americas

Read: - Visona 500-508  
- Robert Farris Thompson "The Song that Named the Land. The Visionary Presence of African-American Art" in: *Black Art, Ancestral legacy*, 97-142.

### Week 7: Royal African Cultures : The Kuba and Benin Art

Read: - Visona, 396-404 and 310-325



- Jan Vansina “ *Ndop: Royal Statues among the Kuba*” *African Art and Leadership* (41-56)

Week 8: Inventing Traditions: the Impact of Colonialism on African Cultures

Read: - Zoe Strother, *Inventing Masks. Agency and History in the Art of the Central Pende*, (Chicago: University of Chicago Press, 1998) 229-266

Week 9 From Artifact to Art

In-class Film: *The Colonial Encounter* (18 min)

Read: - Susan Vogel, *Art/Artifact*, (New York: Center for African Art, 1988), Introduction (11-17)  
- Sally Price *Primitive Art in Civilized Places* (Chicago: University of Chicago Press, 1989) Chapter 6 (82-99)

Week 10 Modernism , African Art and the African Diaspora: Paris, New York

In Class Film: *Fang, an epic journey* (8min)

Read: - Visona 508-518  
- Senghor “The Spirit of Civilization or the Laws of African Negro Culture”  
Léopold Senghor, 1956 (on Carmen)

Week 11: Independence: New African cultures?

debate: The right to possess: restitution or no? (reading materials will be placed on Carmen two weeks beforehand)

In class Film: *In and out of Africa*

Week 12: The Black Arts Movement

Read: - Newsum, Ike “An Ancestral legacy revisited: Visual Art and the Black Liberation Struggle” in: *Contemporary Africana Theory*

Week 13: Contemporary African Art and Urban Cultures

Read: - Visona, 126-129, 192-193, 225-227, 408-411  
- Bogumil Jewsiewicki, “ Painting in Zaire: From the Invention of the West to the Representation of the Social Self” *Africa Explores*, 130-150.

Week 14: Contemporary African and Diaspora Art  
+ review for final

In class film: *Fold Crumple Crush: The Art of El Anatsui* (Susan Vogel) (53 mins)

Read: Visona, 519-527

AAAS 3376 Arts and Cultures of Africa and the Diaspora

Dr. Sarah Van Beurden  
Department of African American and African Studies  
The Ohio State University

Application for GE status Diversity-Global Studies

1. GE rationale

a) How do the course objectives address the GE category expected learning outcomes?

The course is aimed at teaching students about the cultural diversity of the African continent and its diaspora, mostly through the study of art. As global citizens, they will learn to appreciate cultures that are not their own without falling back upon notions of cultural inferiority and superiority.

b) How do the readings assigned address the GE category expected learning outcomes?

The readings are a combination of art history and history. While the first introduces the students to various artistic traditions, the second helps them see those traditions in their societal and historical contexts. Each reading assignment is designed to provide supportive and additional information to the material shared in the lectures.

In addition, a significant amount of visual material is assigned in this course, which students also learn to 'read' and analyze.

c) How do the topics address the GE category expected learning outcomes?

The cultural diversity of the African continent and of the African diaspora is the very subject of this course. The course covers a wide range of artistic traditions, both in terms of chronological and geographic spread. Students will learn to dismantle the stereotypical image of a uniform Africa and will learn to appreciate the sophistication and age of African cultures while also learning that there are multiple ways of expressing a lived reality.

d) How do the written assignments address the GE category expected learning outcomes?

The students are expected to write a statement paper on the topic of cultural restitution. The assignment encourages an independent processing of the reading material and asks the students to connect their reading to the information received in the lectures. They are required to weigh the legal, historical and ethical arguments about the presence of large collections of African art in western museums while many African nations possess very little of the cultural heritage of their peoples. This helps them think about larger issues

such as global inequality, the role of museums in education, the importance attached to national cultures, the value of heritage, and so on.

## 2. GE assessment plan

### a) specific methods

Indirect measures:

Because class participation is such an important part of my educational style, I generally have a good idea of how well the students are processing the material. After each class, I make notes about students' participation in order to have a general overview. When I notice certain students rarely participate in class or display a lack of understanding of the material, I ask them to stop by my office in order to find a solution and help the students achieve success in the course.

Direct measures:

- essay questions on both the midterm and final that require the students to do more than simply repeat the material, using it instead to build an argument. Usually the essay questions ask the students to discuss a certain theme that has been a thread over the duration of the course (such as the role of art in different societies, or the different ways in which the concept 'art' is understood, etc)
- statement paper on the topic of cultural restitution: requires critical analysis, comparison and evaluation of a range of arguments. Students are asked to weigh in by forming their own opinion using the reading and lecture material to build arguments.

### b) level of student achievement expected:

Overall, 'success' will be achieved when students are able to process the lecture, reading and discussion material in such a way that allows them to use it as building blocks in a larger argument.

In terms of class participation: I expect each student to talk in class. As a rule of thumb, I tell them I should hear them once a week when we discuss the readings. If certain students are particularly silent, I engage them in conversation before or after class in order to assess the cause of the lack of participation.

In terms of the essay questions and the statement paper: an average grade of a "B" (and up) defines success.

### c) follow-up/feedback process:

In addition to keeping close track of student's grades, I keep notes in which I record the level of participation in the classroom each week. I use this information in various ways. In the short term, it helps me keep track of what assigned materials were better processed than others and helps me react by going over material again that was less well

understood. In the long run, these records help me assess the assigned reading and other requirements.

After the midterm, I also ask the students to do a quick (anonymous) evaluation of the course so far, in which I ask them what they liked most and least in terms of topics, reading and films so far, and whether there is something they would like to see changed. In the case of the latter, I ask them to provide me with some arguments as to why they want to see a certain aspect changed. I compile the collected data, share the results with the class and address the most common concerns, either by making changes to the way the class is run (in the past, this has meant making the powerpoint slides available earlier, for example) or by explaining why I prefer to do things in a certain way. In the past, this evaluation method has proven to be very successful because it gives the students confidence in the fact that their opinions matter.

At the end of the course, I sit down with all the midterm evaluations, SEI's, my notes on class activity, and the results of the midterm, final and paper in order to re-assess the syllabus. The information collected remains in my on-campus office for at least a year. Grades are kept for 5 years.



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October 1, 2012

Re: Appeal GE status AAAS 3376

Dear Sir/Madam:

Please consider the included appeal for GE credit in Diversity-Global Studies for AAAS 3376: Arts and Cultures in Africa and the African Diaspora. We belatedly discovered the course (which was redesigned for the semester system, but is attached to an older course number) had the wrong GE credit attached to it. The GE in US Diversity has now been removed, and we would like the GE status to be updated to Diversity-Global Studies. The course is scheduled to be taught in the Spring of 2013.

Many Thanks,

Sincerely,

Sarah Van Beurden  
Assistant Professor  
Department of African American and African Studies  
The Ohio State University.