

Term Information

Effective Term Spring 2023
Previous Value Spring 2013

Course Change Information

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

AFAMAST 3376: Arts & Cultures of Africa and the Diaspora is being submitted for approval as a theme course in Migration, Mobility, and Immobility as part of the new GE.

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

With these meaningful modifications of AFAMAST 3376: Arts & Cultures of Africa and the Diaspora, it is well suited for the Migration, Mobility, and Immobility Theme.

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)?

There are no programmatic changes.

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

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

Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week
Flexibly Scheduled Course Sometimes
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark, Wooster
Previous Value Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites

Exclusions

Not open to students with HistArt 3102.

Previous Value

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

Electronically Enforced

No

Cross-Listings

Cross-Listings

Cross-listed in HistArt 3102.

Subject/CIP Code

Subject/CIP Code

05.0201

Subsidy Level

General Studies Course

Intended Rank

Freshman, Sophomore, Junior, Senior

Requirement/Elective Designation

General Education course:

Visual and Performing Arts; Global Studies (International Issues successors); Migration, Mobility, and Immobility

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; Global Studies (International Issues successors)

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

- Examine and interrogate the social, cultural, economic, and political conditions of Africa and its diasporic communities globally.
- Understand the social and cultural effects of migration.
- Study the various modes of identification and expressing cultural life and heritage among African and African-descended communities today.
- Explore the immense contribution of African arts and cultures to the world we know today.
- Describe the ways in which Black people's cultural contributions reflect their migration histories and diasporic connections
- Understand how a diasporic history motivates people to make, retain, and value connections over vast distances
- Consider the various struggles people wage to reclaim power over their lives through cultural production and the formulation of cultures of resistance and self-determination

Previous Value

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

Sought Concurrence

No

Attachments

- AFAMAST 3376 ArtsAndCulturesOfAfricaAndTheDiaspora Syllabus.docx: Syllabus
(Syllabus. Owner: Beckham, Jerrell)
- AFAMAST 3376 MMI Theme Form.docx: GE Theme Course Form
(Other Supporting Documentation. Owner: Beckham, Jerrell)

Comments

- It looks like History of Art has changed their CIP code to match AAAS. *(by Beckham, Jerrell on 09/27/2022 01:52 PM)*
- These are cross-listed courses. The CIP code should be identical. Please discuss with your colleagues in History of Art. *(by Vankeerbergen, Bernadette Chantal on 09/27/2022 11:14 AM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Beckham, Jerrell	06/07/2022 01:14 PM	Submitted for Approval
Approved	Skinner, Ryan Thomas	06/08/2022 04:52 PM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	09/27/2022 11:15 AM	College Approval
Submitted	Beckham, Jerrell	09/27/2022 01:52 PM	Submitted for Approval
Approved	Skinner, Ryan Thomas	09/27/2022 01:58 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	10/03/2022 02:53 PM	College Approval
Pending Approval	Cody, Emily Kathryn Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	10/03/2022 02:53 PM	ASCCAO Approval

DEPARTMENT OF AFRICAN AMERICAN AND AFRICAN STUDIES

Arts & Cultures of Africa and the Diaspora

AFAMAST 3376

Credit Hours: 3

Schedule: two 80-minute sessions/week

Instructor:

Office:

Office Hours:

Telephone:

Email:

Course Description

This course introduces students to the idea of diaspora—the scattering of a group of people away from their point of origin—and the role of this concept in the critical exploration of Black cultural life within its global interconnections. By helping our students understand a variety of forms of expression, familiar and unfamiliar, this course enhances their awareness of, and respect and appreciation for, the global interdependence of the modern world and the cultural diversity of the world community.

This course is designed to introduce students to the arts and cultures of Africans and their descendants, both in Africa and in many other parts of the world. According to records of fossil remains, Africa was the “cradle of civilization,” where traces of the earliest human presence were found. Either through coercion or by choice, Africa has been a source of human migration since the emergence of humankind, including the largest forced migration in history through the Trans-Saharan, Indian Ocean, and Trans-Atlantic slave trade and European colonization, as well as climate change and economic globalization. These migrations have resulted in the dispersal and exportation of African ideas and cultures to far-away corners of the world. Within the African continent itself people have also migrated throughout history for work or trade; these migrations reflected a political and economic landscape that changed constantly due to rural-to-urban migrations, labor supply chain patterns, taxes, and other economic relations.

These social and economic patterns have induced new ways of doing things and expressing cultural life and heritage. Through their arts and other manifestations of human intellectual achievement, African peoples have developed strategies for creating belonging and collective identity. Diaspora is both a process and a condition of life. Diasporic identities are socially and historically constituted, reconstituted, and reproduced; that distant populations are aware of each other and in contact has meant that Black intellectuals have created and maintained cultural connections and shared values even over vast distances. A Black politics of survival is more relevant to the definition of African Diaspora than labels of ethnicity, race, or shades of skin color.

Course Objectives

In this class, students will:

- Examine and interrogate the social, cultural, economic, and political conditions of Africa and its diasporic communities globally
- Understand the social and cultural effects of migration
- Study the various modes of identification and expressing cultural life and heritage among African and African-descended communities today
- Explore the immense contribution of African arts and cultures to the world we know today
- Describe the ways in which Black people's cultural contributions reflect their migration histories and diasporic connections
- Understand how a diasporic history motivates people to make, retain, and value connections over vast distances
- Consider the various struggles people wage to reclaim power over their lives through cultural production and the formulation of cultures of resistance and self-determination

This course fulfills the GE theme, Migration, Mobility, and Immobility.

Goals and ELOs shared by *all* GE Themes

Goal 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations. In this context, “advanced” refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities.

ELO 1.1 Engage in critical and logical thinking.

ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme.

This upper-level course invites students to use critical thinking and challenge their preconceptions about Africa by learning new information and by setting that information in contrast with their previously held ideas. This class introduces students to advanced knowledge about the African diaspora and exposes them to complex ideas about what it means to identify as “Black” or “African”: given that these identities have been shaped by migrations, they are not necessarily tied to a single place. This subject matter requires students to explore a set of interrelated issues about migration, connectedness, citizenship/belonging, arts/expressive culture, and political power or disempowerment.

Goal 2: Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

ELO 2.1 Identify, describe, and synthesize approaches or experiences.

ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.

This course is rich in approaches to complex issues and in descriptions of particular experiences. Students are asked to identify, describe, and synthesize these experiences throughout the course, in class discussions, Reading Reflections, and their presentation and research paper assignments.

The Reading Reflections, Presentations, and Research Paper all present opportunities for students to reflect on their learning and to integrate new perspectives into their worldviews, as well as opportunities to create new knowledge and interpretations of the arts.

Theme-Specific Goals and ELOs: Migration, Mobility, and Immobility

GOAL 1: Successful students will explore and analyze a range of perspectives on migration, mobility, and immobility, including causes and effects, personal or group experiences, or artistic expression.

ELO 1.1 Explain environmental, political, economic, social, or cultural causes of migration, mobility, and/or immobility. Students engage at several points in the course with migration and mobility as they relate to the history of Africa and the African diaspora.

ELO 1.2 Describe and analyze diverse experiences or portrayals of migration, mobility, or immobility (e.g. migration, incarceration, disability, or flight) and the complex effects of these phenomena on individuals, societies, institutions, and/or places. Diaspora encompasses diverse and complex experiences. Because the African diaspora has been underway for hundreds of years, Black people outside of Africa may feel no particular relation to African people or cultures, but they may feel a strong affinity. The nuances of why such a relationship may be felt are complex, encompassing processes of national identification, political allegiance, shared experience, and racialized identity. Students in this course will understand diaspora from multiple perspectives, attending to the complexity of these experiences and how they are different in different times and places.

GOAL 2: Successful students will explain a variety of scholarly or artistic approaches to understanding mobility and immobility, and analyze how texts, perceptions, representations, discourses, or artifacts represent these concerns.

ELO 2.1 Discuss how migration, mobility, or immobility have shaped attitudes, beliefs, behaviors, and values of individuals and/or institutions. In this course students learn about a variety of attitudes, beliefs, and values, including those of arts practitioners; arts collectors or dealers; arts diplomats; cultural critics and observers; political actors and advocates; and scholars from a variety of disciplines.

ELO 2.2 Describe how people (e.g. scholars, artists, scientists, etc.) perceive or represent migration, mobility, or immobility and critique conventions, theories, and/or ideologies that influence such perceptions or representations. Students engage with a variety of artistic creations (songs, visual arts, poetry) that represent a variety of African and African diasporic identities as well as ideas about those creations and opinions voiced by African diasporic people from the past and present. Some of these voices tell conflicting stories, requiring students to consider different experiences and viewpoints. Considering art objects requires a form of perspective-taking and close consideration of how representation works: the viewer/listener must consider what purposes the art serves, what it communicates, and what it may represent to its makers or users.

Assignments and Grading

I. Attendance and Participation

Class attendance is obligatory. Your presence in class is especially significant to the learning environment for you and the other students in the course. It is impossible to duplicate class discussions, group work, and dialectical exchanges during lectures. Further, getting to class in a timely manner is a good virtue. Given the importance of student participation, multiple absences will negatively affect your grade. All absences or late arrivals must be cleared with the instructor in advance or, in the case of a medical emergency, be accounted for in writing after the fact. Unexcused absences and late arrivals demonstrate a lack of respect to your professor and peers and will significantly lower your grade. Absences and lateness will be assessed on a percentage basis. Thus, three absences will approximately amount to a 10% reduction in your attendance grade. A late arrival will count as 80% of attendance on a given day. Class participation entails regular contributions to in-class discussion, and attentive and sensitive listening to others. Attendance is worth **20 points**. **Only Ohio State officially sanctioned excuse (e.g., written excuses from coach, counselor, or doctor) will be permitted, and two points will be deducted** for every unexcused absence.

II. Readings and Reading Responses

The course requires active student engagement and participation in the form of preparation and discussion. Each assigned text must be read **before** the date scheduled for its discussion in class, as indicated in the syllabus, so that students are fully prepared for a critical analysis of the text and its application to contemporary situations.

You will need to write **five Reading Responses** over the course of the semester. Response should identify important ideas from assigned readings, and highlight arguments that you may want to explore in more depth. Each paper should react to and discuss some specific aspect of the work that appears to be particularly significant, thought-provoking, or revealing about the assigned texts or selected topics for the course and their representation of Africa and the Diaspora. In addition to considering the assigned readings for the week, you can draw on additional readings, but they must all be cited appropriately, and the core of your paper should be responding to the assigned course readings and class discussions of that text or topic. Each of the five papers should be 3-4 pages long. The **Reading Responses** are an important part of the class, and they are an opportunity to engage with assigned readings thoughtfully and critically. Consider what arguments the authors are making and why, the intended audience for these texts, and the importance of the author's theoretical intervention. Demonstrate that you have done the reading, and that you have read closely and critically. Explain why the points you mention are interesting or exciting and why you agree or disagree. *Reading response are due on Carmen* as noted in the course calendar. They are worth 5 points each, for a total of **20 points**.

III. Research Papers

Students will complete two significant paper assignments for this course. These papers entail substantive research, drawing on both academic and popular texts and analyzing the content and messaging of a variety of media. Students will choose the topics for these essays themselves—consistent with the ideas and issues addressed in the course, and in consultation with the professor. Each Research paper should be 5-7 pages (double-spaced, Times New Roman font, 12

pt.) and include a bibliography of works cited. (For citation guidelines, see: <http://www.bibme.org/citation-guide/mla>)

IV. Presentations

Before turning in their Research Papers, students will present their research to the class. For this assignment, students will choose one PowerPoint slide to show the class (an image, text, or short clip) relevant to the essay topic the student has researched. Students will then give a five-minute presentation (no more, no less) based on that slide, covering an aspect of the research accomplished thus far. Following the presentation, we will take another five minutes (but no longer) to comment on and ask questions about the presentation.

Grading

Attendance:	20%
Reading Response Papers (5):	20%
Research Essays (2):	40%
Presentations (2):	20%

OSU Standard Grade Scheme

93 - 100 (A)
90 - 92.9 (A-)
87 - 89.9 (B+)
83 - 86.9 (B)
80 - 82.9 (B-)
77 - 79.9 (C+)
73 - 76.9 (C)
70 - 72.9 (C-)
67 - 69.9 (D+)
60 - 66.9 (D)
Below 60 (E)

Required Texts

Robert Farris Thompson, *Flash of the Spirit: African and Afro-American Art and Philosophy* (Vintage, 1984)
W.E.B. Du Bois, *The Souls of Black Folk* (1903)
Frantz Fanon, *The Wretched of the Earth* (Grove Press, 2005 [1961])

Course Policies and Resources

Land Acknowledgement

We acknowledge that the land The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greenville and the forced removal of tribes through the Indian Removal Act of 1830. We want to honor the resiliency of these tribal nations and recognize the historical contexts that have and continue to affect the Indigenous peoples of this land.

Disability Services

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

Mental Health

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614-292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org.

Sexual Misconduct/Relationship Violence

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu

Diversity

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color,

disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

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/csc/>.

COURSE SCHEDULE

WEEK ONE, 1/11-1/13

Introduction & Syllabus Review; Africa as cradle of mankind; the “Out of Africa“ hypothesis

- “The Whole of Africa was the Cradle of Humankind,” *Science Daily* (November 2018), <https://www.sciencedaily.com/releases/2018/11/181129142407.htm>
- Emmanuel Akyeampong, “Africans in the Diaspora: The Diaspora and Africa,” *African Affairs* 99, no. 395 (April 2000): 183-215.
- Benedetta Rossi, “Migration History and Historiography,” *Oxford Research Encyclopedia of African History* (2018), sections 1 and 2. <https://oxfordre-com.proxy.lib.ohio-state.edu/africanhistory/view/10.1093/acrefore/9780190277734.001.0001/acrefore-9780190277734-e-325?rskey=stZp0e&result=2>

WEEK TWO, 1/18-1/20

Dispersal of African ideas and cultures to all corners of the world; Definitions of culture; evidence of early African civilizations

- Chielozona Eze, “Rethinking African Culture and Identity: The Afropolitan Model.” *Journal of African Cultural Studies* 26, no. 2 (2014): 234-247.
- Gloria Emeagwali, “African Indigenous Knowledge Systems and the Legacy of Africa,” in S. O. Olorunoba et al., eds., *Indigenous Knowledge Systems and Development in Africa* (Palgrave Macmillan, 2020), 37-55.
- Caravans of Gold, Fragments in Time: Art, Culture, and Exchange Across Medieval Saharan Africa (2019). Online exhibit. <https://www.blockmuseum.northwestern.edu/exhibitions/2019/caravans-of-gold,-fragments-in-time-art,-culture,-and-exchange-across-medieval-saharan-africa.html>

Reading Response 1 due 1/20

WEEK THREE, 1/25-1/27

Perspectives on Colonialism and Diaspora

- Stuart Hall, “Cultural Identity and Diaspora,” in Jonathan Rutherford, ed., *Identity: Community, Culture, Difference* (Lawrence and Wishart, 1990), 222-237.
- Sidney Littlefield Kasfir, *African Art and the Colonial Encounter: Inventing a Global Commodity* (Indiana University Press, 2007), chapter 1, “Colonial Power and Aesthetic Practice,” 1-26.

- W.E.B. Du Bois, *The Souls of Black Folk* (1903), “Of Our Spiritual Strivings,”
<https://www.gutenberg.org/files/408/408-h/408-h.htm#chap01>

WEEK FOUR, 2/1-2/3

Culture as the sum of shared attitudinal inclinations and capabilities, art, belief, morals codes and practices: languages, religions, dances, naming system, clothes, pottery, architecture, agriculture and foodways, popular culture, and more.

- Brandi Simpson Miller, “Globalisation and Local Foodways in Ghana.” In Miller, *Food and Identity in Nineteenth and Twentieth Century Ghana: Food and Identity in a Globalising World* (Palgrave Macmillan, 2021), 291-309.
- Sharath Srinivasan, Stephanie Diepeveen, and George Karekwaivanane, “Rethinking publics in Africa in a Digital Age,” *Journal of Eastern African Studies* 13, no. 1 (2019): 2-17
- David T. Doris, “Symptoms and Strangeness in Yorùbá Anti-aesthetics.” *African Arts* 38, no. 4 (Winter 2005): 24-31, 92.
- Basil Davidson, *Africa*, “Episode One: Different but Equal” (documentary video),
<https://www.youtube.com/watch?v=X75COneJ4w8>

Reading Response 2 due 2/3

WEEK FIVE, 2/8-2/10

Presentations

Research Paper One due 2/10

WEEK SIX, 2/15-2/17

Characteristics and meanings of traditional African arts; translation of African arts to new environments

- National Museum of African Art, Virtual Tour: <https://joyofmuseums.com/museums/united-states-of-america/washington-d-c/national-museum-of-african-art/>
- Metropolitan Museum of Art, Virtual Tour: https://www.randafricanart.com/Met_museum_virtual_tour.html
- Sidney Littlefield Kasfir, “African Art and Authenticity: A Text with a Shadow,” *African Arts* 25, no. 2 (April 1992): 40-53, 96-97.
- Kwame Anthony Appiah, “Why Africa? Why Art?” In *Africa: The Art of a Continent*, ed. Tom Phillips (Prestel, 1995), 21-26.
- Alisa LaGamma, “Eternal Ancestors: The Art of the Central African Reliquary,” *African Arts* 40, no. 4 (Winter 2007): 32-43.
- Jan Vansina, “*Ndop*: Royal Statues among the Kuba,” *African Art and Leadership* (1972): 41-56

WEEK SEVEN, 2/22-2/24

Diffusion and spread of African art through migrations of African peoples; acculturation; assimilation

- Zora Neale Hurston, “Characteristics of Negro Expression” (1934), in Hurston, *You Don’t Know Us Negroes* (Amistad, 2022), 47-65

- Lupenga Mphande, “Naming and Linguistic Africanisms in African American Culture,” in *Selected Proceedings of the 35th Annual Conference on African Linguistics*, ed. John Mugane et al. (2006), 104-113.
- Robert Farris Thompson, *Flash of the Spirit*, “Black Saints Go Marching In: Yoruba Art and Culture in the Americas,” 1-100

Reading Response 3 due 2/24

WEEK EIGHT, 3/1-3/3

African Americans, looking to Africa

- Robert Farris Thompson, *Flash of the Spirit*, “The Sign of the Four Moments of the Sun: Kongo Art and Religion in the Americas,” 101-160
- Albert C. Barnes, “Negro Art and America,” in Alain Locke, *The New Negro* (1925), 28-36.
- Alain Locke, “The Legacy of the Ancestral Arts” in Locke, *The New Negro* (1925), 258-275.
- Zora Neale Hurston, “Spirituals and Neo-Spirituals,” in Hurston, *You Don’t Know Us Negroes* (Amistad, 2022), 76-80.
- Robert Farris Thompson, “The Song that Named the Land. The Visionary Presence of African-American Art” in *Black Art, Ancestral Legacy: The African Impulse in African American Art* (Dallas Museum of Art, 1989), 97-142.

WEEK NINE, 3/8-3/10

Looting and Repatriation of African Art

- “This Art Was Looted 123 Years Ago. Will It Ever Be Returned?” *New York Times*, 23 January 2020 (on the Benin Bronzes), <https://www.nytimes.com/2020/01/23/arts/design/benin-bronzes.html>
- “What is the Rosetta Stone?” History Channel, <https://www.history.com/news/what-is-the-rosetta-stone>
- British Museum, Africa galleries, virtual tour. <https://www.britishmuseum.org/collection/galleries/africa>
- Salima Ikram, “Collecting and Repatriating Egypt’s Past: Toward a New Nationalism,” in Helaine Silverman, ed., *Contested Cultural Heritage: Religion, Nationalism, Erasure, and Exclusion in a Global World* (Springer, 2011), 141-154

Reading Response 4 due 3/10

SPRING BREAK, 3/14-18

WEEK TEN, 3/22-3/24

Pan-Africanism as a theory of Black transnationalism

- Tajudeen Abdul-Raheem, “Introduction: Reclaiming Africa for Africans: Pan-Africanism, 1900-1994,” in Abdul-Raheem, ed., *Pan-Africanism: Politics, Economy, and Social Change in the Twenty-First Century* (New York University Press, 1996), 1-32.
- Marcus Garvey, *The Philosophy and Opinions of Marcus Garvey*, ed. Amy Jacques Garvey, (Routledge, 1977 [1968]), “Declaration of Rights of the Negro Peoples of the World,” 156-164.
- Frantz Fanon, *The Wretched of the Earth* (Grove Press, 2005 [1961]), “On National Culture,”

206-235.

- Cimarrons, “Ship took us away from Africa” (audio)
https://www.google.com/search?q=ship+took+us+away+from+africa&client=safari&source=hp&ei=IN0mYczCKJCdkwWzvqko&iflsig=AINFCbYAAAAAYSbrpNQLC7rJ-dq_IID0-5fvc9myY8Wp&oq=Ship+took+us+awa&gs_lcp=Cgdnd3Mtd2l6EAEYADIGCAAQDR AeMg
- Burning Spear, “Do you member the days of slavery?” (audio)
https://www.youtube.com/watch?v=iH_quhCz268
- Bob Marley: “Like it is,” interview (1980),
<https://www.youtube.com/watch?v=QvEvZNI8TU8>

WEEK ELEVEN, 3/29-3/31

Global Négritude movements: Pan-African Arts

- Souleymane Bachir Diagne, *African Art as Philosophy: Senghor, Bergson and the Idea of Négritude* (Seagull Books, 2011), 1-44.
- Sindika Dokolo, Kendell Geers, Souleymane Bachir Diagne, et al., *IncarNations: African Art as Philosophy*. Exhibition catalog (Bozar Books, 2019).
- Denis Ekpo, “From Négritude to Post-Africanism,” *Third Text*, 24, no. 2 (2010), 177-187.

Reading Response 5 due 3/31

WEEK TWELVE, 4/5-4/7

African music in diplomacy

- Jann Pasler, “Music and African Diplomacy at the Festival Mondial des Arts Nègres, Dakar, 1966,” *Diplomatica* 3, no. 2 (2021): 302-334.
- Dare Leke Idowu & Olusola Ogunnubi, “Music and dance diplomacy in the COVID-19 era: *Jerusalema* and the promotion of South Africa’s soft power,” *The Round Table* 110, no. 4 (2021): 461-476.
- Awuawuer Tijime Justin, “Repositioning Nigerian Music and Dance for Cultural Diplomacy: Lessons from *Swange* Music and Dance in Nigeria,” *Africology: The Journal of Pan African Studies* 9, no.6, August 2016.
- Daniel B. Reed, “Drums, Dance, Dreams, and Remittance: Transnational Interconnections in Ivorian Immigrant Mask Performance in the USA,” *African Arts* 49, no. 4 (Winter 2016): 34-47.

WEEK THIRTEEN, 4/12-4/14

- *Black Panther* (2018)

WEEK FOURTEEN, 4/19-4/21

Presentations

Research Paper Two due 4/21

GE Theme course submission documents

Overview

Each category of the General Education (GE) has specific learning goals and Expected Learning outcomes that connect to the big picture goals of the program. Expected Learning Outcomes (ELOs) describe the knowledge or skills students should have by the end of the course. Courses in the GE Themes must meet the ELOs common for **all** GE Themes and those specific to the Theme, in addition to any ELOs the instructor has developed specific to that course.

The prompts below provide the goals of the GE Themes and seek information about which activities (discussions, readings, lectures, assignments) provide opportunities for students to achieve the ELO's associated with that goal. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The specifics of the activities matter—listing “readings” without a reference to the topic of those readings will not allow the reviewers to understand how the ELO will be met. However, the panel evaluating the fit of the course to the Theme will review this form in conjunction with the syllabus, so if readings, lecture/discussion topics, or other specifics are provided on the syllabus, it is not necessary to reiterate them within this form.

Goals and ELOs shared by *a//*Themes

Goal 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations. In this context, “advanced” refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities.

Goal 2: Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

For each of the ELOs below, please identify and explain course assignments, readings, or other activities within this course that provide opportunity for students to attain the ELO. If the specific information is listed on the syllabus, it is appropriate to point to that document. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

ELO 1.1 Engage in critical and logical thinking.	This course invites students to use critical thinking and challenge their preconceptions about Africa by learning new information and by setting that information in contrast with their previously held ideas. The five Reading Responses are intended to encourage this kind of reflection as students grapple with the perspectives presented in the readings.
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	<p>The class discussions and presentation assignments allow students to offer their own newly developed ideas and hear any challenges the presenter’s classmates may have to offer: the opportunity for reasoned discussion is a key element of this course. In the research paper the student has to back up their claims with evidence from reading and research, and/or from the various artistic materials (sculpture, jewelry, music, dance, poetic arts) encountered in the course.</p>
<p>ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme. Please link this ELO to the course goals and topics and indicate specific activities/assignments through which it will be met.</p>	<p>This upper-level class introduces students to advanced knowledge about the African diaspora and exposes them to complex ideas about what it means to identify as “Black” or “African”: given that these identities have been shaped by migrations, they are not necessarily tied to a single place. This subject matter requires students to explore a set of interrelated issues about migration, connectedness, citizenship/belonging, arts/expressive culture, and political power or disempowerment.</p> <p>In this course, students will (course goals):</p> <ul style="list-style-type: none"> • Examine and interrogate the social, cultural, economic, and political conditions of Africa and its diasporic communities globally • Understand the social and cultural effects of migration • Study the various modes of identification and expressing cultural life and heritage among African and African-descended communities today <p>Students engage with peer-reviewed, multi-disciplinary readings from sociology, anthropology, art history, area studies, history, and musicology, among others, as well as through explorations in the visual and performing arts of Africa and the African diaspora, past and present.</p>
<p>ELO 2.1 Identify, describe, and synthesize approaches or experiences.</p>	<p>This course is rich in approaches to complex issues and in descriptions of particular experiences. Students are asked to identify, describe, and synthesize these experiences throughout the course, in class discussions, Reading Reflections, and their presentation and research paper assignments.</p> <p>For instance, we consider:</p> <ul style="list-style-type: none"> • The struggle of African diasporic people for acceptance as full citizens in places outside of Africa—their approaches to seeking justice and expressing the struggle through the arts (Du Bois and Hall readings, Week 3) • Africans’ and African Americans’ approaches to thinking about themselves in a global context (Eze reading, week 2; Srinivasan et al., week 4; readings on Pan-Africanism and Négritude, weeks 10-11)

	<ul style="list-style-type: none"> • the implications of migration/diaspora for language use, visual art, foodways, and other cultural practices—i.e., approaches to being in the world and expressing kinship and identity (weeks 4, 6, and 7) • implications of colonialism and migration for the collecting and ownership of artistic materials—i.e., different approaches to heritage projects and claims of ownership (week 9)
<p>ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.</p>	<p>The Reading Reflections, Presentations, and Research Paper all present opportunities for students to reflect on their learning and to integrate new perspectives into their worldviews, as well as opportunities to create new knowledge and interpretations of the arts. Different students will relate to the course materials differently; for some, the course will introduce new realms of experience and approaches to knowledge; others may find their own identities reflected in one or more of the ideas or approaches found in the course. In all cases, students will be invited into reflection about social relationships that affect US society and many global societies, and students will gain a perspective that helps them be thoughtful about their own and others’ experiences and appreciative of the distinctive contributions of Black people to the arts.</p>

Goals and ELOs of “Migration, Mobility, and Immobility”

GOAL 1: Successful students will explore and analyze a range of perspectives on migration, mobility, and immobility, including causes and effects, personal or group experiences, or artistic expression.

GOAL 2: Successful students will explain a variety of scholarly or artistic approaches to understanding mobility and immobility, and analyze how texts, perceptions, representations, discourses, or artifacts represent these concerns.

For each ELO, please identify and explain course assignments, readings, or other activities within this course that provide opportunity for students to attain the ELO. If the specific information is listed on the syllabus, it is appropriate to point to that document. The number of activities or emphasis within the course are expected to vary among ELOs. Examples from successful courses are shared below.

<p>ELO 1.1 Explain environmental, political, economic, social, or cultural causes of migration, mobility, and/or immobility.</p>	<p>Students engage at several points in the course with migration and mobility as they relate to the history of Africa and the African diaspora: for example:</p> <ul style="list-style-type: none"> • Week 1: students assess evidence about the “out of Africa” hypothesis, and the possibility that all peoples may have ancestors who migrated from Africa
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	<ul style="list-style-type: none"> • Week 3: students learn about the diaspora that resulted from colonialism and the triangular slave trade, and the cultural results of these processes (Hall, Du Bois readings); and about the ways in which these processes resulted in a global trade in art objects (Kasfir reading) • Week 12: students examine the use of music in international diplomacy, the travels of artists to represent nation-states, and the personal challenges such demands place upon artists <p>Students are asked to summarize information from their readings in a series of Reading Reflection assignments; in addition, students are asked to explain key points from the readings in class and engage with them critically in discussion.</p>
<p>ELO 1.2 Describe and analyze diverse experiences or portrayals of migration, mobility, or immobility (e.g. migration, incarceration, disability, or flight) and the complex effects of these phenomena on individuals, societies, institutions, and/or places.</p>	<p>Diaspora encompasses diverse and complex experiences. Because the African diaspora has been underway for hundreds of years, Black people outside of Africa may feel no particular relation to African people or cultures, but they may feel a strong affinity. The nuances of why such a relationship may be felt are complex, encompassing processes of national identification, political allegiance, shared experience, and racialized identity. Students in this course will understand diaspora from multiple perspectives, attending to the complexity of these experiences and how they are different in different times and places.</p> <p>Students are asked to describe and analyze the following through readings and written reflections:</p> <ul style="list-style-type: none"> • The struggle of African diasporic people for acceptance as full citizens in places outside of Africa (Du Bois and Hall readings, Week 3) • Africans' and African Americans' approaches to thinking about themselves in a global context (Eze reading, week 2; Srinivasan et al., week 4; readings on Pan-Africanism and Négritude, weeks 10-11) • The implications of migration/diaspora for language use, visual art, foodways, and other cultural practices (weeks 4, 6, and 7) • The implications of colonialism and migration for the collecting and ownership of artistic materials (weeks 6 and 9)
<p>ELO 2.1 Discuss how migration, mobility, or immobility have shaped attitudes, beliefs, behaviors, and values of individuals and/or institutions.</p>	<p>In this course students learn about a variety of attitudes, beliefs, and values, including those of arts practitioners; arts collectors or dealers; arts diplomats; cultural critics and observers; political actors and advocates; and scholars from a variety of disciplines.</p>

	<p>Attitudes and beliefs explored that are related to migration, mobility, and immobility include (for example):</p> <ul style="list-style-type: none"> • African Americans' felt affinity for Africa (Akyeampong reading, week 1; readings from the Harlem Renaissance, week 8) • Different individuals in different places/times finding value in works of African art as heritage, as connection to a shared past, as a commercial good, as a national treasure, or as anthropological evidence (weeks 1, 6, and 9) • Pan-Africanism and Négritude as multifaceted political and artistic responses to diaspora (weeks 10-11) • The use of music in diplomacy as both carrying out the projects of a nation-state and as cultural work that may also have other impacts (week 12) • Various interpretations of the film Black Panther as expressing or failing to express pro-African values (week 13)
<p>ELO 2.2 Describe how people (e.g. scholars, artists, scientists, etc.) perceive or represent migration, mobility, or immobility and critique conventions, theories, and/or ideologies that influence such perceptions or representations.</p>	<p>Students engage with a variety of artistic creations (songs, visual arts, poetry) that represent a variety of African and African diasporic identities as well as ideas about those creations and opinions voiced by African diasporic people from the past and present. Some of these voices tell conflicting stories, requiring students to consider different experiences and viewpoints. Considering art objects requires a form of perspective-taking and close consideration of how representation works: the viewer/listener must consider what purposes the art serves, what it communicates, and what it may represent to its makers or users.</p> <p>In addition, students will grapple with scholars' and cultural critics' various perspectives on diaspora. They will read primary source texts (the words of Marcus Garvey, W.E.B. Du Bois, Alain Locke, Zora Neale Hurston, and others); as well as secondary sources (Diagne, Idowu, Reed, and others). During class discussion they will discuss the underpinnings of these perspectives, examine the authors' values, and discuss how these perspectives represent, differ from, or add to conventional narratives about diaspora.</p>