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Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

Contact Person Dr. Marjorie A. Mambo	Email Address mamambo@iup.edu
Proposing Department/Unit Art and Art Education	Phone 724-357-2538

Check all appropriate lines and complete information as requested. Use a separate cover sheet for each course proposal and for each program proposal.

1. Course Proposals (check all that apply)

☒ New Course
 ☐ Course Prefix Change
 ☐ Course Deletion
☐ Course Revision
 ☐ Course Number and/or Title Change
 ☐ Catalog Description Change

<u>Current</u> Course prefix, number and full title	ARHI 418: African Art
	<u>Proposed</u> course prefix, number and full title, if changing

2. Additional Course Designations: check if appropriate

☐ This course is also proposed as a Liberal Studies Course.
 ☒ Other: (e.g., Women's Studies, Pan-African)
☐ This course is also proposed as an Honors College Course.

3. Program Proposals
☐ Catalog Description Change
 ☐ Program Revision
☐ New Degree Program
 ☐ Program Title Change
 ☐ Other
☐ New Minor Program
 ☐ New Track

<u>Current</u> program name	<u>Proposed</u> program name, if changing
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4. Approvals

	Date
Department Curriculum Committee Chair(s) <i>B. M. Rode</i>	10/23/02
Department Chair(s) <i>James Smith, Jr.</i>	10/24/02
College Curriculum Committee Chair <i>James Smith, Jr.</i>	2/10/03
College Dean <i>Richard Ford</i>	2/12/03
Director of Liberal Studies *	
Director of Honors College *	
Provost *	
Additional signatures as appropriate: (include title)	
UWUCC Co-Chairs <i>Gail S. Sedquist</i>	4/8/03

APR - 1 2003

* where applicable

LIBERAL STUDIES

I. COURSE NUMBER AND TITLE: ARHI 418: AFRICAN ART

II. 1 SYLLABUS OF RECORD

I. Catalog Description

3 class hours
0 lab hours
3 credits
(3c-01-3cr)

ARHI: 418: African Art

Prerequisites: None.

Explores the aesthetics and meanings of African Art through a historically- and culturally-based survey of art from selected African cultures. Examples of sculptures, masks and other ritual objects, tools and utilitarian objects, clothing, jewelry and adornment, painting and architecture from across the continent will be studied. Philosophical and religious beliefs, socio-economic, historical and political forces will be examined as to how they have impacted the creation of art in traditional and contemporary Africa. Connections between the visual arts and the other fine arts will be an integral part of the study as well.

II. Course Objectives

By the completion of this course, students will:

- (1) **acquire and demonstrate** basic knowledge about African Art from selected cultures.
- (2) **analyze** the artistic forms and content of various pieces of traditional and contemporary African Art.
- (3) **research**, in some depth, a particular culture or cross-cultural theme related to African Art.
- (4) **hone writing skills** through the development of a paper based on the above research (as well as through short essays on examinations).
- (5) **synthesize** all learning through the presentation, sharing of knowledge and critique of the research papers.

NEW COURSE PROPOSAL: ARHI: 418: AFRICAN ART (continued)

III. Course Outline

Week 1: General overview of cultural groups in traditional Africa and a comparison of world views, religions and cultural mores from selected ethnic groups and geographic areas. (3 hours).

Week 2: Types of artistic expression in selected traditional African cultures: particularly masks, sculptures, textiles and music and dance . (3 hours).

Week 3: Earliest cultures and their artistic expression. (3hrs.).

Week 4: The Dogon and Bamana (Bambara) of Mali. (3hrs.).

Week 5: West African kingdoms; other West African cultural groups. (3 hrs.).

Week 6: Pastoral peoples and their artistic expressions. (3 hrs.).

Week 7: Egypt, Ethiopia and Nubia. Mid-term examination. (3 hrs.).

Week 8: Coastal cultures of East Africa. (3 hrs.).

Week 9: Central African kingdoms and chiefdoms. (3 hrs.).

Week 10: The arts of Southern Africa. (3 hrs.).

Week 11: Cross-cultural fertilization; the African Diaspora and the influence of African arts on modern Western art. (3hrs).

Week 12: Contemporary cultural changes in the rural areas of Africa. (3 hrs.).

Week 13: Contemporary urban Africa and the artist's role today. (3 hrs).

Week 14: Presentation of student research papers. (3 hrs).

Week 15: Final examination: (2 hrs).

IV. Evaluation Methods

Grades will be determined using the following criteria:

Class Participation: includes documented answers to questions and asking of relevant questions, short written answers to questions in class, field trip notes, hands-on exercises: 20%

Examinations: A mid-term and a final examination, each 20% for a total of 40%

Research Paper: 40%

V. Undergraduate Attendance Policy

Although there is no formal attendance policy for this class, student learning is enhanced by regular attendance and participation in class discussions. [Note: It is recommended that an attendance policy be developed by individual faculty and included in student syllabi. (See undergraduate catalog for Undergraduate Course Attendance Policy).

VI. Required Textbook, Supplemental Books and Readings

Visona, Monica Blackman, et al., African Art. Upper Saddle River, NJ: Prentice-Hall, Inc., 2001.

VI. Special Resource Requirements:

There may be a field trip fee, but the amount students would pay would vary with the options for the semester. The Department of Art and Art Education has the faculty, materials, equipment and space necessary to teach the course.

VII. Bibliography

Appiah, K.A. In My Father's House: Africa in the Philosophy of Culture. New York and Oxford: Oxford University Press, 1992.

Blier, S. The Royal Arts of Africa: The Majesty of Form. New York: Abrams, 1998.

Chanda, J. African Arts and Culture. Worcester: Davis, 1993.

Davidson, B. The African Genius: An Introduction to African Social and Cultural History. Boston: Little, Brown & Co., 1969.

- Gillon, W.A. A Short History of African Art. New York: Fact on File, 1984.
- Martin, P. and O'Meara, P. Africa (2nd ed.). Bloomington, Indiana University Press, 1986.
- Parrinder, African Mythology. London: Paul Hamlyn, 1967 (repr. 1982).
- Perani, J. and Smith, F. The Visual Arts of Africa: Gender, Power, and Life Cycle Rituals. Upper Saddle River, NJ: Prentice Hall, 1998.
- Saitoti, T.O. The Worlds of a Maasai Warrior. Berkeley, University of California Press, 1988.
- Spindel, C. In the Shadow of the Sacred Grove. New York: Vintage, 1989.
- Thompson, R.F. Flash of the Spirit: African and Afro-American Art and Philosophy. New York, Vintage, 1984.
- Vogel, S. Africa Explores: 20th Century African Art. New York: Center for African Art, 1991.
- Willet, F. African Art: An Introduction. New York: Thames and Hudson, 1993.

II.2: COURSE ANALYSIS QUESTIONNAIRE

Section A: Details of the Course

A.1. This course has been designed to meet a crucial need for art majors and students from other disciplines in offering an elective in African art history, as there is no similar course being taught at present. (There is a Synthesis course in African and African-American art and literature offered every two or three years by an Art and Art Education Department faculty member, but this course is for Seniors only and the focus is much broader and on interdisciplinary explorations). The African Art course is designed for students enrolled in Bachelor of Arts (Art/Studio), Bachelor of Arts (Art/Art History), and Bachelor of Science (Art Education) degrees. It is also designed as a Non-Western offering in the Liberal Studies Program and a Pan-African Studies elective.

A.2. This course is part of the current program revision in art history, but since it is an added elective, this course itself does not change existing requirements.

A.3. This course was offered once at IUP as a Special Topics Course in the Department of Art and Art Education entitled: AH 281: Special Topics: African Art: Aesthetics in the Context of Religion and Society. It was taken by 12 art majors and taught by a faculty member in the department. It was scheduled to broaden the offerings for Art Department majors as strongly advised by the NASAD (National Association of Schools of Art and Design) accreditation review.

A.4. It will be offered as an undergraduate course.

A.5. It may not be taken for variable credit; all student enrolled will earn 3 credits.

A.6. There is a need to increase the number of courses at IUP with a non-Western focus. The continent of Africa is especially under-represented in the course options offered. As strongly advocated by the NASAD (National Association of Schools of Art and Design) accrediting body the concentration in Art History in the Department of Art and Art Education also needs to include at least one course elective in the art of each major cultural area of the world. Other institutions offer similar courses, for example: Pennsylvania State University: ART H.292D: African Art; Rutgers, the State University of New Jersey: ArH 376: Arts of Central Africa or University of California at Los Angeles: Art History 55A: Introduction to African Art.

A.7. The course is not required by any accrediting body, but as mentioned above, is one option that can broaden Non-Western Liberal Studies/Art offerings for an undergraduate degree.

Section B: Interdisciplinary Implications

B.1. The course will be taught by one instructor.

B.2. This course will not impact other departments; furthermore, no other department offers a similar course.

B.3. This course will not be cross-listed with other departments; but will be cross-listed by the Pan-African Studies program.

B.4. Seats will be made available to students in the School of Continuing Education.

Section C: Implementation

C.1. Faculty resources are adequate for this course. It has been offered as a Special Topics course by existing faculty.

C.2. Space and equipment are adequate for teaching this course. Other resources needed include the acquisition of books for the library (the current allowances for the Art Department should be adequate); and the production and cataloguing of slides.

C.3. The production of slides was assisted by a Senate Fellowship grant in 1999.

C.4. The course will be offered every fourth semester.

C.5. Only one section of the course will be offered per year.

C.6. This course can accommodate up to thirty undergraduate students. This number is not limited by the availability of resources.

C.7. No professional society recommends enrollment limits or parameters for a course of this nature.

C.8. This is not envisioned as a distance education course at present; but this option may be considered in the future.

Section D: Miscellaneous

No other considerations.

III. Letters of Support

No other departments will be directly affected. The Pan-African Studies Committee will vote on whether or not to include it in their program after it passes the Senate. They were positive about it at the last meeting in September 2002.