SEMESTER AT SEA COURSE SYLLABUS

Voyage: Fall 2013
Discipline: Art History
ARTH 2559: Introduction to African Art
Division: Lower
Faculty Name: Elizabeth Morton

Pre-requisites: None

COURSE DESCRIPTION

In this survey course, art will be examined as an integral aspect of cultures of Africa. Through lectures, discussions, and journals, the course will examine ways in which values, customs, beliefs, political systems, and philosophies of African cultures across time have been expressed through visual forms. In addition, the role of Europeans in collecting and documenting African art and the influence of African art in the Diaspora will be given special attention.

COURSE OBJECTIVES

- To study the ways that African art reflects social, political, and religious values.
- To develop understanding of different regions and traditions in Africa.
- To understand the influence of African art in the disaspora, particularly in the Americas.
- To understand the influence of European collectors and museums in creating a Western view of African art.
- To develop written and spoken skills in describing, analyzing, and interpreting African art.

REQUIRED TEXTBOOKS

AUTHOR: Monica Visona, Robin Poyner, and Herbert Cole
TITLE: History of Art in Africa
PUBLISHER: Pearson Prentice Hall
ISBN #: 0131612872-6
DATE/EDITION: 2nd

TOPICAL OUTLINE OF COURSE

A1- August 27: Introduction to Course Expectations and General Discussion about Africa and African Art

A2-August 29: Collecting African Art

August 30-September 1: St. Petersburg

A3- September 3: Central Africa: Western Kongo Kingdoms

September 4-7: Hamburg

A4- September 9: Central Africa: Lunda Empire,

September 10-12: Antwerp
September 13-15: Le Havre

A5- September 17: The Sahara and Maghreb

September 18: Arrive & Depart Galway
September 19: In Transit
September 20-21: Dublin

A6- September 23: The Sahara and Maghreb

September 25-27: Lisbon
September 28-30: Cadiz

A7- October 1: The Sahara and Maghreb

October 3-6: Casablanca

A8- October 7: Akan Worlds
Reading: “The Visual Verbal Nexus” and “Regalia and Statecraft,” *History of Art in Africa*, pp. 197-211.

A9- October 9: Akan Worlds

A10- October 12: Akan Worlds
October 13-16: Tema

A11- October 18: Southern Africa

A12- October 21: Southern Africa

October 23-27: Cape Town

A13- October 28: Review and Discussion

A14- October 31: Test

A15- November 2: West African Art and Culture That Would Influence the New World

A16- November 5: Candombe in Uruguay

November 7-9: Buenos Aires
November 10-12: Montevideo

A17- November 13: West African Art and Culture That Would Influence the New World
Reading: “Yoruba,” History of Art in Africa, pp. 228-238.

A18- November 15: West African Art and Culture that would influence the new world:

November 16-18: Rio de Janeiro

A19- November 20: West African Art and Culture That Would Influence the New World
Reading: “Modern Arts and the Yoruba” History of Art in Africa, pp. 264-272.
Film: Elizabeth Morton and Joseph Reese, Lamidi Olonade Fakeye: The Life of a Master Carver.

A20- November 22: Candomble
A21- November 25: (enter Amazon) Candomble

November 27-29: Manaus

A22- December 1: (exit Amazon) African Diaspora in the Americas

A23- December 3: Review and Discussion

Dec. 6-8 Roseau

A24- December 10: A Day Finals
FIELD WORK

FIELD LAB (At least 20 percent of the contact hours for each course, to be led by the instructor.) Attendance and participation in the Field Lab is MANDATORY. Either: Africa’s Art Treasures in Europe’s Colonial Collections: Musée de Quai Branly and Musée Dapper in Paris
Or
South Africa’s African Art Collections from Traditional to Contemporary

FIELD ASSIGNMENTS
You are expected to keep a journal in this course (this can be a digital journal—but you are not excused from the assignment if the technology fails). On the first day of class, we will discuss the expectations of work in the field. You are expected to apply the information that we read about African art and discuss in class to places that you visit on your own during our journey. Before most ports, I will recommend places to visit (such as museums, galleries, artist studios, and sites) to see African art. After these ports, we will spend about 15-30 minutes discussing your experiences and what kinds of ritual behavior or material evidence of ritual you observed in port. * You must observe African art on all three continents (Europe, Africa, and South America). Keep your journal with to take note about these, take photographs (if you can), and collect any keepsakes associated with your observations (e.g. brochures, texts). You must detail at least ten examples of African art during your visits (in addition to the organized field lab that we will take).

METHODS OF EVALUATION / GRADING RUBRIC

I. Journals (See “Field Assignments” for more information):
These must include at least ten observations of African art at different ports (you may have more than one entry at a port).
Each continent of Europe, Africa and South America in at least one of these observations.

II. Test and Final Exam
Before each test and exam, you will be given a guide about its format. Importantly you will be responsible to know basic information about works shown in class including: Name of the artist (if known), Title, Date made, Media, Country, and culture. There will also be essay questions related to discussions and course readings.
These images will be available on PowerPoint’s on the Electronic Course Materials. I recommend that you keep up-to-date index cards with a copy of the image on one side and the image information on the other.

IV. Reading Discussions:
On most days you will have assigned reading. You are expected to do all assigned readings. On these days we will have discussions about the material, and you will be assessed in one (or more) of the following ways:

a. Questions in quiz-form about the reading.
b. Specifically assigned questions (sometimes in class/ sometimes as homework), which will be presented in class.
c. General discussion format

V. Field Lab Assignment:
   Either: Africa’s Art Treasures in Europe’s Colonial Collections: Musée de Quai Branly and Musée Dapper in Paris
   Or
   South Africa’s African Art Collections from Traditional to Contemporary
A specific journal entry and reading report will be required for the field lab (in addition to participation).

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RESERVE LIBRARY LIST

AUTHOR: Frank Willett
TITLE: African Art
PUBLISHER: Thames and Hudson
ISBN #: 0500203644
DATE/EDITION: 2003/ 3rd

AUTHOR: Christraud Geary
TITLE: Material Journeys: Collecting African And Oceanic Art, 1945-2000
PUBLISHER: MFA Publications
ISBN #: 0878467157
DATE/EDITION: 2007

AUTHOR: Jean-Baptiste Bacquart
TITLE: The Tribal Arts of Africa
PUBLISHER: Thames and Hudson
ISBN #: 0500282315
DATE/EDITION: 2007

AUTHOR: Emma Bedford
PUBLISHER: Double Storey
ISBN #: 1919930507
DATE/EDITION: 2004
ELECTRONIC COURSE MATERIALS

AUTHOR: Raymond Corbey
ARTICLE/CHAPTER TITLE: African Art in Brussels
JOURNAL/BOOK TITLE: Anthropology Today
VOLUME: 15, No. 6
DATE: Dec., 1999
PAGES: 1-16

AUTHOR: Suzanne Priebatsch and Natalie Knight
ARTICLE/CHAPTER TITLE: Traditional Ndebele Beadwork
JOURNAL/BOOK TITLE: African Arts
VOLUME: 11, No. 2
DATE: Jan., 1978
PAGES: 24-27

AUTHOR: Mikelle Smith Omari/ T.D. Blakely, W.E.A. van Beek and D.L. Thomson, eds
ARTICLE/CHAPTER TITLE: Candomblé: A Socio-political Examination of African Religion and Art in Brazil
JOURNAL/BOOK TITLE: Religion in Africa: Experience and Expression
VOLUME: Heinemann
DATE: 1994
PAGES: 135-159

AUTHOR: George Reid Andrews
ARTICLE/CHAPTER TITLE: Remembering Africa, Inventing Uruguay: Sociedes de Negros in the Montevideo Carnival, 1865-1930
JOURNAL/BOOK TITLE: Hispanic American Historical Review
VOLUME: 84, ed. 4
DATE: 2007
PAGES: 693-724

HONOR CODE
Semester at Sea students enroll in an academic program administered by the University of Virginia, and thus bind themselves to the University’s honor code. The code prohibits all acts of lying, cheating, and stealing. Please consult the Voyager’s Handbook for further explanation of what constitutes an honor offense.

Each written assignment for this course must be pledged by the student as follows: “On my honor as a student, I pledge that I have neither given nor received aid on this assignment.” The pledge must be signed, or, in the case of an electronic file, signed “[signed].”
Ancient Egyptian art, also usually thought of as naturalistically depictive, makes use of highly abstracted and regimented visual canons, especially in painting, as well as the use of different colors to represent the qualities and characteristics of an individual being depicted. ["A History of Art in Africa", p. 49]. African art has a long and surprisingly controversial history. Up until recently, the designation "African" was usually only bestowed on the arts of "Black Africa", the peoples living in Sub-Saharan Africa. The non-black peoples of North Africa, the blacks of the Horn of Africa, as well as the art of Ancient Egypt, generally were not included under the rubric of African art. Art and Culture. Biographies. Africa. Classroom. Places. Topics, timelines and articles that cover the history of South African art, music, theatre, sports, heritage and media. Latest articles. Gayle: The Language of Apartheid South Africa’s Gay Underground. New Africa Theatre Project. Afrikaans: the Language of Black and Coloured Dissent. browse by topic.