

DEREE COLLEGE SYLLABUS FOR: AT 3016 AFRICAN ART AND PERFORMATIVITY

(updated Fall 2022)

**UK LEVEL 5
UK CREDITS: 15
US CREDITS: 3/0/3**

PREREQUISITES:

None

CATALOG DESCRIPTION:

Art production of selected cultures from various geographical regions of Africa.

RATIONALE:

One of the most characteristic features of much African art is the element of performance. Through focused case studies, the course examines the varied and complex ways in which art performs notions of kingship, gender, and the spiritual in Africa. Students are encouraged to think critically about performativity and art.

LEARNING OUTCOMES:

As a result of taking this course, the student should be able to:

1. Effectively analyse works of art discussed in class or in course readings.
2. Interpret assigned art in relation to the cultural environment.
3. Demonstrate detailed knowledge of key issues that inform the study of African art.

METHOD OF TEACHING AND LEARNING:

In congruence with the teaching and learning strategy of the college, the following tools are used:

1. Classes consist of lectures accompanied by visuals, and class discussion.
2. Use of field trips when possible.
3. Office hours: students are encouraged to make full use of the office hours of their instructor, where they can ask questions and go over lecture material.
4. Use of a Blackboard site, where instructors post assignment instructions, timely announcements, as well as additional resources.
5. Use of library facilities: students are encouraged to make use of the library facilities for their assignments as well as for preparation for the exams.

ASSESSMENT:

Summative:

First Assessment: Exam (take-home)	50%
Final Assessment: Exam (comprehensive, take-home)	50%

Formative:

Essay	0

The formative essay aims to prepare students for the examinations. The midterm tests Learning Outcomes 1-3. The final exam tests Learning Outcomes 1-3. *The final grade for this module will be determined by averaging all*

	<p><i>summative assessment grades, based on the predetermined weights for each assessment. If students pass the final summative assessment that tests all Learning Outcomes for this module and the average grade for the module is 40 or above, students are not required to resit any failed assessments.</i></p>
<p>INDICATIVE READING:</p>	<p>REQUIRED READING:</p> <p>Blackmun Visona, M. et al. <i>A History of Art in Africa</i>. New York: Harry N. Abrams, second edition 2008.</p> <p>RECOMMENDED READING:</p> <p>Abiodun, Rowland. <i>Yoruba Art and Language: Seeking the African in African Art</i>. Cambridge: Cambridge University Press, 2014.</p> <p>Bay, Edna. <i>Wives of the Leopard: Gender Politics and Culture in the Kingdom of Dahomey</i>. Charlottesville: University of Virginia Press, 1998.</p> <p>Bishop, Claire. <i>Artificial Hells: Participatory Art and the Politics of Spectatorship</i>. Verso Books, 2012.</p> <p>Carlson, Marvin. <i>Performance: A Critical Introduction</i>. New York: Routledge, 2004.</p> <p>Davis, Tracy C., ed. <i>The Cambridge Companion to Performance Studies</i>. Cambridge: Cambridge University Press, 2008.</p> <p>Drewal, Henry John, and Margaret Thompson Drewal. <i>Gelede: Art and Female Power among the Yoruba</i>. Bloomington: University of Indiana Press, 1990.</p> <p>Falola, Toyin. <i>Esu: Yoruba God, Power, and the Imaginative Frontiers</i>. Carolina Academic Press, 2013.</p> <p>Forde Daryll, ed. <i>African Worlds</i>. London: Oxford University Press, 1999.</p> <p>Fraser, Douglas, and Herbert M. Cole. <i>African Art and Leadership</i>. Madison: University of Wisconsin Press, 1972.</p> <p>Jordan, Manuel. <i>Chokwe!: Art and Initiation among Chokwe and related peoples</i>. New York: Prestel, 1998.</p> <p>Kasfir, Sidney Littlefield. <i>African Art and the Colonial Encounter: Inventing a Global Commodity</i>. African Expressive Cultures. Bloomington: Indiana University Press, 2007.</p> <p>LaGamma, Alisa. <i>Art and Oracle: African Art and Rituals of Divination</i>. New York: Metropolitan Museum of Art, 2000.</p> <p>LaGamma, Alisa. <i>Heroic Africans: Legendary Leaders, Iconic Sculptures</i>. New York: Metropolitan Museum of Art, 2011.</p>

Lawal, Babatunde. "Aworan: Representing the Self and its Metaphysical Other in Yoruba Art." *Art Bulletin* 83 (2001): 498-526.

Lawal, Babatunde. "Ejiwapo: The Dialectics of Twoness in Yoruba Art and Culture." *African Arts* 41 (2008): 24-39.

MacGaffey, Wyatt. *Kongo Political Culture: The Conceptual Challenge of the Particular*. Indiana University Press, 2000.

McCaskie, T.C. *Asante Identities: History and Modernity in an African Village, 1850-1950*. Bloomington: Indiana University Press, 2000.

Nooter Roberts, Mary, and Allen F. Roberts, eds. *Memory, Luba Art and the Making of History*. New York: Center for African Art, 1996.

Phillips, Tom, ed. *Africa: The Art of a Continent*. London: Prestel, 1994.

Pique, F., and L.H. Rainer. *Palace Sculptures of Abomey: History Told on Walls*. Los Angeles: Getty Museum, 1999.

Preston Blier, Suzanne. *African Vodun: Art, Psychology, and Power*. Chicago: Chicago University Press, 1995.

Preston Blier, Suzanne. *The Royal Arts of Africa: The Majesty of Form*. London: Lawrence King, 2012.

Preston Blier, Suzanne. *Art and Risk in Ancient Yoruba: Ife History, Power, and Identity c. 1300*. Cambridge: Cambridge University Press, 2015.

Rattray, R.S. *Ashanti*. New York: Clarendon Press, 1923.

Rush, Dana. "Ephemerality and the 'Unfinished' in Vodun Aesthetics." *African Arts* 43 (2010): 60-75.

Thornton, John K. *The Kongolesse Saint Anthony: Donna Beatriz Kimpa Vita and the Antonian Movement, 1684-1706*. Cambridge: Cambridge University Press, 1998.

Turner, Victor W. *The Ritual Process: Structure and Anti-Structure*. New Brunswick: Aldine de Gruyter, 1997.

Turner, Victor W. *From Ritual to Theatre: The human seriousness of play*. New York: Performing Arts Journal Publications, 1982.

Turner, Victor W. *The Anthropology of Performance*. New York: PAJ publications, 1988.

INDICATIVE MATERIAL:

COMMUNICATION REQUIREMENTS:	Ability to use the appropriate technical language when discussing or writing about art.
SOFTWARE REQUIREMENTS:	Word
WWW RESOURCES:	https://fowler.ucla.edu/ Fowler Museum https://africa.si.edu/ Smithsonian National Museum of African Art in Washington, D.C.
INDICATIVE CONTENT:	<ol style="list-style-type: none"> 1. The Archaeology of Africa: Nok Culture 2. Creation Myths and the Art of the Dogon and the Bamana 3. Gender and Masquerade amongst the Mende and the Yoruba 4. Kingship in West Africa 5. Indigenous Religion and European influence in the Kongo Kingdom 6. History and Memory in the Art of the Kuba, the Luba, and the Chokwe