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OFFICE OF THE
SENATE COUNCIL**1. General Information**

1a. Submitted by the College of: FINE ARTS

Date Submitted: 11/15/2014

1b. Department/Division: School of Art and Visual Studies

1c. Contact Person

Name: M.B. Visona

Email: m.b.visona@uky.edu

Phone: 7-1398

Responsible Faculty ID (if different from Contact)

Name:

Email:

Phone:

1d. Requested Effective Date: Semester following approval

1e. Should this course be a UK Core Course? Yes

Global Dynamics

2. Designation and Description of Proposed Course

2a. Will this course also be offered through Distance Learning?: No

2b. Prefix and Number: A-H 304

2c. Full Title: African Art and its Global Impact

2d. Transcript Title:

2e. Cross-listing:

2f. Meeting Patterns

LECTURE: 3

2g. Grading System: Letter (A, B, C, etc.)

2h. Number of credit hours: 3

2i. Is this course repeatable for additional credit? No

If Yes: Maximum number of credit hours:

If Yes: Will this course allow multiple registrations during the same semester?

2j. Course Description for Bulletin: Throughout history, visual arts from the African continent (architecture, sculpture, painting, body arts, textiles, photography and performance) have inspired artists from around the world. This course examines a selection of specific African art works that have shaped European and American cultural histories, and created a global modernity. The earliest examples include ancient rock art, and the most recent are comprised of installations and digital works made by African artists working abroad.

2k. Prerequisites, if any: A-H 105 recommended

2l. Supplementary Teaching Component:

3. Will this course taught off campus? No

If YES, enter the off campus address:

4. Frequency of Course Offering: Summer,

Will the course be offered every year?: Yes

If No, explain:

5. Are facilities and personnel necessary for the proposed new course available?: Yes

If No, explain:

6. What enrollment (per section per semester) may reasonably be expected?: 40

7. Anticipated Student Demand

Will this course serve students primarily within the degree program?: Yes

Will it be of interest to a significant number of students outside the degree pgm?: Yes

If Yes, explain: Core course, Global Dynamics

8. Check the category most applicable to this course: Relatively New – Now Being Widely Established,

If No, explain:

9. Course Relationship to Program(s).

a. Is this course part of a proposed new program?: No

If YES, name the proposed new program:

b. Will this course be a new requirement for ANY program?: Yes

If YES, list affected programs: Art History and Visual Studies (see program change forms)

10. Information to be Placed on Syllabus.

a. Is the course 400G or 500?: No

b. The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from **10.a** above) are attached: No

Distance Learning Form

Instructor Name:

Instructor Email:

Internet/Web-based: No

Interactive Video: No

Hybrid: No

1. How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?

2. How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.

3. How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.

4. Will offering this course via DL result in at least 25% or at least 50% (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?

If yes, which percentage, and which program(s)?

5. How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting?

6. How do course requirements ensure that students make appropriate use of learning resources?

7. Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.

8. How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Information Technology Customer Service Center (<http://www.uky.edu/UKIT/>)?

9. Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)? NO

If no, explain how student enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.

10. Does the syllabus contain all the required components? NO

11. I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name:

SIGNATURE|RJENS1|Robert W Jensen|A-H 304 NEW Dept Review|20141118

SIGNATURE|RJENS1|Robert W Jensen|A-H 304 NEW Dept Review|20141118

SIGNATURE|ABRZY2|Anna W Brzyski|A-H 304 NEW College Review|20141216

SIGNATURE|JMCD02|Juliana McDonald|A-H 304 NEW UKCEC Expert Review|20150414

SIGNATURE|JMETT2|Joanie Ett-Mims|A-H 304 NEW UKCEC Review|20150415

SIGNATURE|JMETT2|Joanie Ett-Mims|A-H 304 NEW Undergrad Council Review|20150415

New Course Form

<https://myuk.uky.edu/sap/bc/soap/rfc?services=>

[Open in full window to print or save](#)

Generate F

Attachments:

[Browse...](#)

Upload File

	ID	Attachment
Delete	4047	Sample Syllabus A-H 304.docx
Delete	4048	Global Dynamics Form A-H 304.doc

First 1 Last

(*denotes required fields)

1. General Information

- a. * Submitted by the College of: Submission Date:
- b. * Department/Division:
- c.
- * Contact Person Name: Email: Phone:
- * Responsible Faculty ID (if different from Contact): Email: Phone:
- d. * Requested Effective Date: Semester following approval OR Specific Term/Year ¹
- e.
- Should this course be a UK Core Course? Yes No
- If YES, check the areas that apply:
- Inquiry - Arts & Creativity Composition & Communications - II
- Inquiry - Humanities Quantitative Foundations
- Inquiry - Nat/Math/Phys Sci Statistical Inferential Reasoning
- Inquiry - Social Sciences U.S. Citizenship, Community, Diversity
- Composition & Communications - I Global Dynamics

2. Designation and Description of Proposed Course.

- a. * Will this course also be offered through Distance Learning? Yes ⁴ No
- b. * Prefix and Number:
- c. * Full Title:
- d. Transcript Title (if full title is more than 40 characters):
- e. To be Cross-Listed ² with (Prefix and Number):
- f. * Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours³ for each meeting pattern type.
- | | | | |
|---|--|-------------------------------------|-------------------------------------|
| <input checked="" type="checkbox"/> 3 Lecture | <input type="checkbox"/> Laboratory ¹ | <input type="checkbox"/> Recitation | <input type="checkbox"/> Discussion |
| <input type="checkbox"/> Indep. Study | <input type="checkbox"/> Clinical | <input type="checkbox"/> Colloquium | <input type="checkbox"/> Practicum |
| <input type="checkbox"/> Research | <input type="checkbox"/> Residency | <input type="checkbox"/> Seminar | <input type="checkbox"/> Studio |
| <input type="checkbox"/> Other | If Other, Please explain: <input type="text"/> | | |
- g. * Identify a grading system:
- Letter (A, B, C, etc.)
- Pass/Fail
- Medicine Numeric Grade (Non-medical students will receive a letter grade)
- Graduate School Grade Scale
- h. * Number of credits:
- i. * Is this course repeatable for additional credit? Yes No
- If YES: Maximum number of credit hours:
- If YES: Will this course allow multiple registrations during the same semester? Yes No

j. * Course Description for Bulletin:

Throughout history, visual arts from the African continent (architecture, sculpture, painting, body arts, textiles, photography and performance) have inspired artists from around the world. This course examines a selection of specific African art works that have shaped European and American cultural histories, and created a global modernity. The earliest examples include ancient rock art, and the most recent are comprised of installations and digital works made by African artists working abroad.

k. Prerequisites, if any:

A-H 105 recommended

l. Supplementary teaching component, if any: Community-Based Experience Service Learning Both3. * Will this course be taught off campus? Yes No

If YES, enter the off campus address:

4. Frequency of Course Offering.

a. * Course will be offered (check all that apply): Fall Spring Summer Winter

b. * Will the course be offered every year? Yes No

If No, explain:

5. * Are facilities and personnel necessary for the proposed new course available? Yes No

If No, explain:

6. * What enrollment (per section per semester) may reasonably be expected? 40

7. Anticipated Student Demand.

a. * Will this course serve students primarily within the degree program? Yes No

b. * Will it be of interest to a significant number of students outside the degree pgm? Yes No

If YES, explain:

Core course, Global Dynamics

8. * Check the category most applicable to this course:

Traditional – Offered in Corresponding Departments at Universities Elsewhere

Relatively New – Now Being Widely Established

Not Yet Found in Many (or Any) Other Universities

9. Course Relationship to Program(s).

a. * Is this course part of a proposed new program? Yes No

If YES, name the proposed new program:

b. * Will this course be a new requirement ⁵ for ANY program? Yes No

If YES ⁵, list affected programs:

Art History and Visual Studies (see program change forms)

10. Information to be Placed on Syllabus.

a. * Is the course 400G or 500? Yes No

If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in 10.b. You must include: (i) identify additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR

b. * The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable above) are attached.

⁵ Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.
⁶ The chair of the cross-listing department must sign off on the Signature Routing Log.

- In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, is two hours per week for a semester for one credit hour. (from SR 5.2.1)
- You must also submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.
- In order to change a program, a program change form must also be submitted.

Rev 8/09

Monica Blackmun Visonà, Ph.D.
Associate Professor, Art History and Visual Studies
University of Kentucky
Class meets T/R 11:00 – 12:15

Office: FA 203
(859) 257-1398
m.b.visona@uky.edu
Office hours:
T/R 10:00 – 11:50
and by appointment

A-H 304 African Art and its Global Impact

Gen ED: UK Core – Citizenship/Global Dynamics

Note: This course also meets an art history requirement for students majoring in arts administration, studio art, and art history & visual studies; please consult your advisor for details.

Course Description:

Throughout history, visual arts from the African continent (architecture, sculpture, painting, body arts, textiles, photography and performance) have inspired artists from around the world. This course examines a selection of specific African art works that have shaped European and American cultural histories, and created a global modernity. The earliest examples include ancient rock art, and the most recent are comprised of installations and digital works made by African artists working abroad.

Prerequisites:

None

Learning Outcomes:

Students will be able to:

1. *describe* a work of African art as an isolated object and as a component of a complex visual environment
2. *identify* a broad variety of art works from diverse African cultures, noting their artists and patrons, media and techniques, titles or descriptive terms, and the original locations of their manufacture and use
3. *compare and contrast* art and ideas from distant times and places
4. *summarize and interpret* a scholarly article on African art
5. *evaluate sources of information* on art and Africa
6. *recognize* the roles of both language and images to communicate ideas in cross-cultural contexts

Course Objectives:

By studying the diverse responsibilities of artists and patrons in selected African cultures, and the ways that art has addressed ethical dilemmas and conflicts in Africa, we can better understand the options available to artists in societies around the world. By studying the varied meanings African art works acquire when they leave their place of origin, we can study the different political, religious and social messages art works can transmit in varied local, national and international contexts.

Required Materials:

Visonà et. al., *A History of Art in Africa*, Upper Saddle River: Pearson, 2008, 2nd edition; selected articles available on JSTOR

DESCRIPTION OF COURSE ACTIVITIES AND ASSIGNMENTS

MAP QUIZ (10 points)

You will need to match the names of countries, cities, regions, and peoples on list distributed in class (and available on Blackboard) with numbered locations on a map.

ARTICLE ASSIGNMENT (20 points total)

Proposal (5 points)

Paper (15 points)

This assignment assesses your ability to read, understand and evaluate a study that is based upon a scholar's fieldwork, original research conducted in an African community. Choose an article published in *African Arts*, a peer reviewed journal, that cites the author's fieldwork materials and that cites the work of other scholars. For your **Proposal**, either photocopy the article or print a PDF; your printed version must include all of the illustrations and all of the notes and bibliography. At the top of the page, write a complete citation for the article. Highlight or underline a passage in the article that a) presents the author's central argument (thesis) and b) notes that the article was based upon the author's fieldwork. This must be approved before you can write your **Paper**, which (in 5 – 7 pages) should explain how the author's research supports the central argument (thesis) of the article. Explain how the author gathered material for the article. Then evaluate the article; was it a useful, in-depth study of the arts of an African culture?

CREATIVE WRITING ASSIGNMENT (20 points total)

Proposal (5 points)

Essay (10 points)

Presentation (5 points)

This assignment asks you to compare and contrast two stages in the life of an art object. Begin with a description of the art object at work in an African culture, and proceed to a description of the art object on display in a contemporary setting in Europe or the United States. You may write in the first person (taking the role of the art work or a spirit embodied by the art work, or writing as an owner or curator) or in the third person (as an omniscient observer). Be sure to address the political, social, economic, and religious crises that were encountered (and perhaps solved!) by the art object during its life, and refer to the impact the object has had on the lives of the human beings who have interacted with it. Although the essay is fictional, you should consult enough relevant sources to provide you with the information needed to make your essay plausible.

The **proposal** must include a scan, a photocopy, or a printed image of the African work you will be describing. This illustration must be properly labeled, so that the date of the photograph, the location in which it was taken and the name of the photographer or the owner of the artwork are cited. A bibliography attached to the paper must also refer to relevant sections in the textbook, and to at least one reliable, scholarly print source. Internet sources may not be used as sources of information unless the website has been approved by the instructor. In two paragraphs, clearly explain why you have chosen the African work, and what aspect of its life will be addressed in your description.

In your **paper**, keep in mind the following questions: What religious, social, political contexts produced the work? What issues or conflicts did the work address? How was the work involved with healing, authority, community, or personal expression? How do its physical features, workmanship, and particularity affect a person's sensual experience of the work? Clearly label each of the two sections with the date of the events you are describing. The paper should include the printed image and a bibliography that you have corrected and expanded in response to the professor's comments on your proposal.

TESTS (20 points each)

Tests are not cumulative. Each asks you to identify 10 works of art discussed in class and illustrated in the textbook, and 5 works of art discussed in class but not illustrated in the textbook. Each test also asks you to write a

short essay; it will present you with a work of art created in Africa, and will require you to discuss examples of other, later works that may have been inspired or influenced by it (see sample test). If you miss a test due to an unavoidable crisis, please contact the professor **on or before the day of the test**. If she determines that you had a valid reason for not taking the test at the scheduled time, she will allow you to take a make-up test at her convenience.

CLASS PARTICIPATION (10 points)

There will be about twenty unannounced activities, questions, debates or homework assignments that will allow you to turn in a short response written in class, or to provide a comment that will be recorded. These will determine your class attendance grade. Please see the statement on attendance policy below.

Extra Credit Activities (5 points for each; maximum extra credit 10 points):

On your own, visit the permanent collection of African art on exhibition in a major art museum such as the Art Institute of Chicago, the Art Museum of Indiana University, or the High Museum in Atlanta. Purchase a ticket or pick up brochures to document your visit, and write a 1 - 2 page essay describing the experience of seeing an actual object rather than its reproduction.

Course Grading (Grading Scale)

90 - 100% = A

80-89% = B

70-79% = C

60-69% =D

less than 60% =E

Final Exam Information

FA 208, W 9:00 - 10:15 am

Mid-term Grades

Mid-term grades will be posted in myUK by the deadline established in the Academic Calendar (<http://www.uky.edu/Registrar/AcademicCalendar.htm>)

UNIVERSITY POLICIES

Policy on Accommodations due to Disabilities

If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (for coordination of campus disability services available to students with disabilities, see Room 2, Alumni Gym, 257-2754, email address: jkarnes@email.uky.edu).

Policy on Plagiarism

Taken from Part II of Student Rights and Responsibilities 6.3.1; see <http://www.uky.edu/StudentAffairs/Code/part2.html>

...all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about a question of plagiarism involving their work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgment of the fact, the students are guilty of plagiarism.

Plagiarism includes reproducing someone else's work, whether it be published article, chapter of a book, a paper from a friend or some file, or whatever. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be. Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone.

When a student's assignment involves research in outside sources or information, the student must carefully acknowledge exactly what, where and how he/she has employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Plagiarism also includes making simple changes while leaving the organization, content and phraseology intact. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain.

COURSE POLICIES

Policy on Attendance and Class Decorum

You are expected to attend every class. Please inform the professor via email or phone if you need to miss a class session due to illness, accident, dangerous weather conditions, jury duty, or any other valid excuse, and she can suggest activities and assignments to compensate for those absences. You do not need to provide written documentation for the absence, but you will need to provide written documentation of the make-up assignment.

Also notify the professor if one of these valid reasons causes you to arrive late or leave early; otherwise you may be marked as absent. While you are encouraged to leave the classroom for an infusion of light and oxygen if you are falling asleep, please try to minimize your movements in and out of the classroom during class.

Because we have the opportunity in the classroom to work together to evaluate sophisticated images, and because you must focus upon recording and understanding complex ideas, **please turn off all cell phones, laptops, and other electronic devices during class.** If you need to make audio recordings of lectures and discussions, please let the professor and your fellow students know that you will be doing so.

You may consume drinks and snacks as long as you thoroughly clean up any spills, and as long as they do not distract other students.

Disclaimers and Special Requests

The sequence of lectures, material covered, and assignments listed in this syllabus may change.

The art discussed in this class may be related to sexuality and violence, and students will be examining political philosophies, cultural practices, and religious beliefs very different from their own. Students must be prepared to encounter images and ideas they may find offensive.

See the professor immediately if there is no grade on an assignment or test, or if you do not know why you have been asked to re-submit an assignment, or if an assignment has not been returned to you more

than a week from the date it was due. **Please keep all graded assignments until you have received your final grade for the course.**

Late assignments may be handed to the professor or left in her mailbox in the Art Department Office (FA 207). They will lose one full grade for every class session they are late. In extraordinary circumstances, after consultation with the professor, very late papers may still receive up to ½ credit.

Finally, please contact the professor if you have any concerns about the course, or any questions about assignments.

Schedule of lectures:

R 8/28: Introduction to the course

The Sahara and Maghreb

T 9/2: Ancient rock art and colonial encounters

R 9/4: Art, Identity and Political protest

MAP QUIZ

Lands of the Nile

T 9/9: Kemet and Nubia in world history

R 9/11: Egypt and European traditions

T 9/16: Ethiopia and Christian arts

The Central Sudan

R 9/18: Ancient terracottas and the clandestine trade in African antiquities

T 9/23: Presenting Africa and artistic heritage; lecture on Sierra Leone

R 9/25: West African mosques and Islam

Mande Worlds and the Upper Niger

T 9/30: Nyamakalaw and artistic practice

R 10/2: Dakar and art expositions

The Western Sudan

T 10/7: Masquerades in Burkina Faso: observation and analysis

R 10/9: Interpretations of Dogon arts: scholarly arguments

T 10/14: The Bandiagara Cliffs as World Heritage Site

R 10/16: Review

T 10/21: MIDTERM

R 10/23: Library Visit, Research Assignment (in class)

MIDTERM PROGRESS GRADES AVAILABLE ONLINE

Akan Worlds

T 10/28: Art and tourism in Ghana

The Yoruba and the Fon

R 10/30: Ancient Ife and European responses to the African past

T 11/4: The *orisha* and the Transatlantic World

ARTICLE ASSIGNMENT PROPOSAL DUE

The Lower Niger

R 11/6: Benin art from Britain's Punitive Expedition

T 11/11: Igbo sacred arts and entertainments
ARTICLE ANALYSIS PAPER DUE

Cross River, Cameroon Grasslands, and Gabon

R 11/13: Gabon and African Art in Paris, 1906 – 1916

The Western Congo Basin

T 11/18: Kuba art and American missionaries

The Eastern Congo Basin

R 11/20: Woman, leadership and Luba arts
CREATIVE PROJECT PROPOSAL DUE

Eastern Africa

T 11/25: East African body arts and exoticism
R 11/27: NO CLASS: THANKSGIVING

Southern Africa

T 12/2: Eland and cattle: Alternate histories and political agendas
CREATIVE PROJECT ESSAY DUE

R 12/4: Art and Apartheid
CREATIVE PROJECTS (ARTWORK) DUE FOR CLASS DISPLAY

T 12/9: Dead week (no class)

R 12/11: Dead week review

T 12/16 3:30 – 4:50 FINAL

Additional events and activities that may be described for extra credit points will be announced during the course of the semester.

**Course Review Form
Global Dynamics**

Reviewer Recommendation

Accept Revisions Needed

Course: A-H 104

Using the course syllabus as a reference, identify when and how the following learning outcomes are addressed in the course. Since learning outcomes will likely be addressed multiple ways within the same syllabus, please identify a representative example (or examples) for each outcome.

Course activities which enable students to demonstrate a grasp of the origins and shaping influence of human diversity and issues of equality in the world.

Date/location on syllabus of assignment:

Course description: "This course examines a selection of specific African art works that have shaped European and American cultural histories, and created a global modernity."

Course objectives: "By studying the varied meanings African art works acquire when they leave their place of origin, we can study the different political, religious and social messages art works can transmit in varied local, national and international contexts."

Brief Description:

The arts of each African region will be studied as products of a particular set of historical, social, and political factors, and students will be able to describe those diverse backgrounds on tests.

Course activities which enable students to demonstrate an understanding of the civic and other complexities and responsibilities of actively participating in a diverse, multiethnic, multilingual world community.

Date/location on syllabus of assignment:

Numerous lectures (see weeks 2, 3, 5, 10, 12); numerous discussions (see weeks 10, 12) stress the political roles of art and the ways art fosters responsible leadership.

Creative Writing Assignment asks students to address "the political, social, economic, and religious crises that were encountered" by a work of African art.

Brief Description:

The course material stresses the multiethnic, multilingual nature of African nations, and asks students to compare those arts to those of our own nation.

Course activities which enable students to demonstrate an awareness of how individual and collective decision making and civic responsibilities often generate ethical dilemmas, conflicts, and trade-offs that must be thoughtfully evaluated, weighed, and resolved.

Date/location on syllabus of assignment:

Creative Writing Assignment:

In the essay for this assignment, students are asked "What religious, social, political contexts produced the work? What issues or conflicts did the work address? How was the work involved with healing, authority, community, or personal expression?"

Brief Description:

Masquerades and other arts of initiation allow individuals to negotiate conflicts between their own needs and those of the society, and these types of art will be discussed in depth during the course. The Creative Writing Assignment will encourage students to produce a more imaginative response to their own conflicts and cultural negotiations.

Course activities which enable students to demonstrate an awareness of major elements of at least one non-US culture or society, and its relationship to the 21st century context. This does not preclude a studied examination of the historical evolution of such issues, or an emphasis on one prominent time period.

Date/location on syllabus of assignment:

All lectures and most discussions; essay question on "impact and influence" in tests

Brief Description:

The course presents in-depth case studies of contemporary art forms from specific African cultures, and in each of those cases a historical development is discussed.

Course activities which enable students to demonstrate an understanding of how local features (economic, cultural, social, political and religious) of urban or rural communities, ethnicities, nations and regions are often linked to global trends, tendencies, and characteristics that mutually shape one another.

Date/location on syllabus of assignment:

Most lectures (see weeks 2, 3, 6, 7, 8, 9, 10, 13); essay question on "impact and influence in both tests"; Creative Writing Assignment

Brief Description:

Specific examples in lectures link African images and ideas to their reception elsewhere, and the essays on the tests address this specifically

Evidence that this course's learning environment encourages students to actively learn about, and gain understanding of, at least two of the following:

- social, cultural, and institutional change;
- civic engagement;
- regional, national or cross-national comparisons;
- power and resistance.

Date/location on syllabus of such evidence:

Course description:

"This course examines a selection of specific African art works that have shaped European and American cultural histories, and created a global modernity"

Learning Outcomes:

Students will be able to:

"6. recognize the roles of both language and images to communicate ideas in cross-cultural contexts"

Brief description:

Because the history of African art is a history of changing social and cultural values, those are discussed in depth in this course. Because the arts are a mechanism for civic engagement in Africa, those are also an important feature of this course. Artistic statements of political power and resistance are be studied through the arts of African kingdoms and empires, and through African responses to colonialism. The creative essay asks students to compare art forms cross-culturally, evaluating the similarities and differences of the ideas they express.

An assignment, constituting a minimum of 15% of the course grade, which can be submitted as an artifact of the above set of six student learning outcomes.

Date/location on syllabus of such an assignment:
Creative Writing Assignment

Brief description:

"This assignment asks you to compare and contrast two stages in the life of an art object. Begin with a description of the art object at work in an African culture, and proceed to a description of the art object on display in a contemporary setting in Europe or the United States...Be sure to address the political, social, economic, and religious crises that were encountered (and perhaps solved!) by the art object during its life, and refer to the impact the object has had on the lives of the human beings who have interacted with it." A checklist will evaluate whether each student has met the 6 learning outcomes of a course on Global Dynamics

The non-US focus constitutes at least 50% of the course.

Brief Description:

African art's links to Europe, South America and North America will be discussed, but the bulk of the material studied is African

Palpable evidence that students make effective use of library facilities or information sources, when applicable, in order to demonstrate information literacy in the exploration of the course's major thematic foci.

Date/location on syllabus of such an assignment:
Article Analysis; discussion sessions (see weeks 5, 8)

Brief description:

Students will visit the library in order to experience the physical (material) reality of sources, and will use that information in preparing an analysis of an article. Fieldwork will be discussed as the production and dissemination of knowledge.

Reviewer Comments: