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**COURSE INSTRUCTOR:** Michael Pucci, Ph.D. (with various local artists)

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### COURSE DESCRIPTION:

This course explores the African arts as both cultural expression and cultural epistemology (a way of engaging and knowing the world that differs from Western empiricism and consumerism). It provides hands on experience of the ways in which the arts can serve as agent of cultural preservation as well as cultural transformation. It seeks to guide students in the exploration of the spiritual, philosophical, social, and psychological drivers of the cultural arts in order to gain a deeper appreciation of diversity and human creativity. Students will be introduced to a broad array of artistic expression and media in Africa under the guidance of local experts and artistes (e.g. visual arts, music, hand crafts, culinary arts, dance, storytelling, and other performing arts). Students will come to appreciate the unique role and effectiveness of the arts in culture (e.g. prophetic confrontation of injustice in the *status quo*, or communicating in a ways that overcome linguistic barriers, etc.) and gain a new sense of the irreducible value of the arts for life and development. The course has high emphasis on participation and reflection.

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### COURSE LEARNING OBJECTIVES:

1. Recognize and appreciate the African cultural art forms and media introduced in class.
2. Grow in understanding of key concepts in cultural aesthetics and be able to discern the principles at work in their epistemology of and engagement with African and their own culture.
3. Develop their artistic faculties as a tool for self and cultural awareness.
4. Gain guided practical experience of aesthetic expression and engagement with African culture.
5. Apply the skills and knowledge gained to an area of cultural communication, advocacy, conservation, or transformational development for a vulnerable community.

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### COURSE READINGS:

Sayers, Dorothy, *The Mind of the Maker* (Continuum, 2004).

Heibert, Paul, *Transforming Worldviews: An anthropological understanding of how people change* (Baker Academic, 2008).

Soyinka, Wole. *Death and the King's Horseman* (Norton, 2003).

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### ADDITIONAL READINGS:

Go ED. Africa Cultural Arts Course readings with select essays from:

Kaschula, Russell H. *African Oral Literature: functions in contemporary contexts* (David Philip, 2002).

## INCL 254: AFRICAN CULTURAL ARTS (3)

Kasfir, Sidney Littlefield and Till Forster Eds. *African Art and Agency in the Workshop* (Indiana UP, 2013).

Herbst, Anri and Meki Nzewi and Kofi Agawu Eds. *Musical Arts in Africa* (Unisa Press, 2003).

Sherrard, Phillip. *The Sacred in Life and Art* (Denise Harvey Publishing, 2004).

Dillard, Annie. *Pilgrim at Tinker Creek* (Harper, 1974).

Tadie, Andrew A., and Michael H. Macdonald Eds. *Permanent Things: Toward the recovery of a more human scale at the end of the twentieth century* (Eerdmans, 1995).

Chesterton, G.K. *Ballad of the White Horse and Orthodoxy* (Gutenberg Project, 2005, 2008)

Berry, Wendell. *The Art of the Commonplace*. Ed. Wirzba, Norman (Counterpoint, 2002).

Tolkien, J.R.R. *Tree and Leaf* (Harper Collins, 2001).

### COURSE ASSIGNMENTS:

1) Reading and Class Participation: Students will be expected to do the readings outside of class in preparation for seminar style talks and discussions. The preparedness of students and readiness to interact with a variety of artistes and creatives is proportional to what they will learn.

2) Interpretative Papers: Each student will submit four weekly short papers (500 words) which demonstrates understanding of one of the African cultural art forms explored in class. Papers are due at the end of the Friday of the last four weeks of class.

3) Art Project & Presentation: Each student will create an original work of art, demonstrating significant artistic input and employing one of the African cultural art forms as well as present and discuss their work (its visionary idea, experience with the incarnation and medium, and intended impact) to the class.

4) Cultural Engagement Paper: Each student will write a longer paper (2500-3000 words) that identifies an issue or area of application of the aesthetic theory and artistic engagement explored in class. It could be a context that needs a new perspective or posture afforded by an artistic epistemology or a political cause that needs artistic expression to raise awareness or a deeper issue of cultural or personal transformation that requires an act of redemptive creativity to experience renewal. The style should take the form of a proposal that mobilizes individuals or agencies to respond. The paper will describe the project in terms of all three elements of Sayer's trinitarian model (Idea, Incarnation, Impact) and discuss how in what way it is Christian. class. Due at the last day of the course.

### COURSE EVALUATION:

Reading & Class Participation	20%
Short Interpretative Papers	20%
Art Project & Presentation	30%
Cultural Engagement Paper	30%
<b>Total</b>	<b>100%</b>

### GRADING SCALE:

95-100 A	85-88 B	75-78 C	65-68 D
92-94 A-	82-84 B-	72-74 C-	62-64 D-
89-91 B+	79-81 C+	69-71 D+	0-61 F

### COURSE POLICIES:

Attendance is required at all class sessions. Success in the course depends heavily on your attendance, preparation and participation.

Students shall practice academic honesty. All academic dishonesty, cheating, and plagiarism is prohibited, including, for example:

- giving or receiving aid during a quiz or examination;
- turning in written work prepared partially or wholly by another;
- presenting another's ideas or work as your own without proper citation;
- failure to cite sources used in a research paper or oral presentation.

If you are uncertain about how to comply with academic integrity standards, including how to avoid plagiarism, please ask.

Students are expected to produce written work that is focused, well developed, organized, and relatively free of grammatical, punctuation and spelling errors. Papers that do not meet this standard will be returned to the student for revision within a reasonable time.

At a minimum, the paper shall have:

- a clear thesis and maintain a focus;
- paragraphs that are well developed with topic sentences and adequate support;
- smooth transitions and flow of ideas;
- correct grammar and academic style;
- proper documentation of borrowed ideas using MLA (or other recognized) citation format.

Papers should be written with a logical flow, using headings and subheadings to organize your thoughts and the reader's attention. Additional criteria for papers will be discussed in class. All assignments are due on time. Late assignments will be penalized. Permission for extensions must be requested in advance of the due date, and the assignment is still subject to grade reduction. Assignments turned in late without a request for extension will not be graded.

## INCL 254: AFRICAN CULTURAL ARTS (3)

### COURSE OUTLINE:

DAY	TOPIC	READINGS
1	Course Introduction/Expectations. Cultural Arts as Epistemology (The ability of different Modes of engagement to produce qualitatively different kinds of knowledge). Epistemology and outcomes of empiricism (objectifying, materialism, reductionism, pragmatism, determinism) contrasted with aesthetic engagement (humility, empathy, experience, authenticity, appreciation, respect). Who or what is the small thing? Theological foundations of Cultural Arts (beauty and diversity in creation and culture, irreducibility of human creativity, made in the image of a maker God, sub-creation, effoliation, stewardship).	Sayers, chapters 2-3 Tolkien Readings
2	Trinitarian analogs of creativity- (Idea, Incarnation, Impact; Father, Son & Spirit). Imagination as primary incarnation. Literal, Analogical, and Anagogical meanings (verbal, visual, body, etc.)	Sayers, chapters 3-5
3	Cultural Forms. Three levels of responsiveness in the medium corresponding to its type (unconscious inanimate, unconscious animate, and conscious animate). The Artist's love for the medium, not just the impact. Mastery- 10,000 hours. Form and Freedom. Expectations on writing assignments.	Sayers, chapter 6-7
4	<b>Culture Workshop: Agriculture &amp; Weaving (Azizi Life)</b>	Jan. 23, 7am-5pm
5	Cultural Arts as Expression (identity and image, the individual in community, aesthetic engagement and the other). Cultural communication styles (Expressive/Nonexpressive, Direct/ Indirect). Cultural arts in Human Creative Experience (art at the intersect of the spiritual and physical, Western & African interpretations of aesthetic experience. Towards a Christian aesthetic of Idea, Incarnation, Impact, corresponding to Truth, Beauty, & the Good via Faith, Love, and Hope.	Heibert, chapters 1-2 <b>Short Paper 1 due</b>
6	<b>Culture Workshop: African Visual Arts Imigongo</b>	Jan. 29, 6am-5pm
7	Impediments to Artistic Cultural Engagement (Western historical and philosophical impediments--Iconoclasm, rationalism & subjectivism, fear of feelings). Ancient western cultural forms as a better bridge into other cultures. Intrinsic/Relational, bounded/ unbounded sets. Cultural Arts and Discernment. Scalene Trinities.	Sayers, chapters 8-11 Heibert, chapters 3-5
8	Cultural Arts in the life of the poor, Maslow on his head, you care about and care for what you love, Rome & Greatness, White Fence, cultural richness & resources. Marred Creation. Real World with real consequences, no delete or erase. Not the way it's supposed to be. Redemptive Creativity. Restoring the <i>Imago Dei</i> .	Chesterton readings

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## INCL 254: AFRICAN CULTURAL ARTS (3)

DAY	TOPIC	READINGS
9	Mechanistic versus organic engagement with God, creation, others, self. Self as part of the artistic medium. No one creates alone but in community. Workshop. We must work with ourselves and others, according to the nature of the medium. Developing aesthetic capacities and faculties, making space, exegesis of African art, posture of listening, African cultural ideals, preferences, tastes and excellence). African/western and ancient/modern notions of beauty, good, truth, human flourishing, vision of life in all its fullness, trees in the desert.	Heibert, chapters 5-7 Kasfir Reading <b>Short Paper 2 due</b>
10	<b>Culture Workshop: African Music &amp; Dance</b>	Feb. 3, 4pm-7pm Herbst reading
11	Cultural Arts and Preservation (global pop culture and its influence, cultural imperialism, brand colonialism, Disney tourism, cultural arts & economic value, stewardship, cultural conservation, and the responsibility to preserve diversity).	Hiebert, chapters 8-9 Berry Reading
12	Cultural Arts and Transformation (art & identity, innovation and renewal, redemption and the creative act-making all things new, culture making, activity and passivity in contexts of inequality, art as change agent, worldview and self awareness in the artist).	Heibert, 10-11
13	Cultural Arts and the Sacred (religion and the numinous in African art, mystery, image in African and Western arts, story-myth-belief, aesthetic sensibility and sensitivity).	Sherrard Reading <b>Short Paper 3 due</b>
14	Cultural Arts and the communication of the Gospel (non-linguistic cultural entry points, cross-cultural bridge building, branching, universal languages, lowered barriers, high degree of ownership and reception in audience-shared content).	Kashula Reading Tadie Reading
15	<b>Culture Workshop: African Storytelling &amp; Oral Literature</b>	Soyinka, pages 1-63 Feb. 10, 2-5pm
16	Cultural Arts and Life (moving beyond discernment to design), artistic personalities, giftings, motivation, choice, vocation and commitments (skin in the game), taking it back home. The Art of the Small. Great to Good.	Dillard Readings <b>Short Paper 3 due</b> <b>Art Project &amp; Presentation</b>
17	<b>Cultural Engagement Paper due</b>	

*All dates are approximate. Lecture topics, reading assignments and due dates will be confirmed in class. This syllabus is intended to facilitate the exchange of information between the instructor and student and in no way should be construed as legal document or commitment.*

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