

**CUYAMACA COLLEGE**  
**COURSE OUTLINE OF RECORD**

**ART 142 – ART OF AFRICA, OCEANIA, AND THE AMERICAS**

3 hours lecture, 3 units

**Catalog Description**

This course is an introduction to the visual arts produced by peoples of Africa, Oceania, and the Americas from the prehistoric to contemporary periods. Topics include art, design, and architecture, and emphasize how art represents each region's cultural, religious, social, and political orientations. This course is designed for art and art history majors as well as others interested in the humanities.

**Prerequisite**

None

**Course Content**

The following topics are included in the framework of the course but are not intended as limits on content. The order of presentation and relative emphasis will vary with each instructor.

- 1) Introduction
  - a. Environment and culture
  - b. Form, media, and technologies
  - c. Artists
  - d. Mythology, festivals, rituals, and ceremonies
  - e. Architecture
  - f. European contact
  - g. Gender and Identity roles
  - h. Cross-cultural stylistic exchange
  - i. Ties between race, ethnicity, and visual culture in Art
- 2) The Americas
  - a. Form, media, and technologies
  - b. Natural materials
  - c. Southwestern cultures
    1. Ancestral Pueblo - Hohokam, Hopi, Zuni, Acoma, Rio Grande
    2. Navajo and Apache
    3. Mimbres
  - d. Eastern cultures
    1. Adena, Hopewell, Mississippian
    2. Iroquois
  - e. Western cultures - Lakota, Mandan, Pawnee, Cheyenne, Blackfoot, Kiowa, Pomo
  - f. Northern cultures - Ipiutak, Naskapi, Dene, Inuit
  - g. Northwestern cultures - Haida, Tlingit, Tsimshian
  - h. Mesoamerican cultures - Olmec, Maya, Toltec, Aztec
  - i. South American cultures - Peru, Parusca, Nazca
  - j. Effects of European contact on Indigenous peoples
  - k. Contemporary Arts and Artists
- 3) Oceania
  - a. Form, media, and technologies

- b. Natural materials
  - c. Australian Aborigine
  - d. Melanesia - Asmat, Latmul, Sepik, Sulka, Malanggan, Solomon Islands
  - e. Polynesia - Hawaii, Marquesas, Tonga, Samoa, Tahiti, Easter Island
  - f. Micronesia - Caroline Island, Belau G. New Zealand, Maori
  - g. Effects of European contact on Indigenous peoples
  - h. Contemporary Arts and Artists
- 4) Africa
- a. Form, media, and technologies
  - b. Natural materials
  - c. North African cultures - Egypt, Nubia, Algeria, Tunisia, Morocco
  - d. West African cultures - Asante, Yoruba, Ife, Benin, Senufo, Baule, Dogon, Fulani, Mende, Burkina Faso
  - e. Central African cultures - Luba, Kuba, Kongo, Bamana, Cameroon
  - f. South African cultures - Shona (Zimbabwe), San, !Kung
  - g. East African cultures - Ethiopian, Makonde, Giryama, Rwanda
  - h. Contemporary issues
    - 1. Post-colonial impact
    - 2. Environmentalism in growth nations
  - i. Contemporary Arts and Artists
  - j. Cross-cultural connections

### Course Objectives

Students will be able to:

- 1) Analyze the various uses of natural resources in the production of works of art and architecture throughout Africa, Oceania, and the Americas.
- 2) Analyze content and techniques in African, Oceanian, and American Art in terms of the sociological, historical, and cultural context in which they were created, with a special focus on the lived experiences of indigenous populations.
- 3) Evaluate the ways in which form, materials, and masquerade represent various cultural, social, geographic, and political ideologies throughout Africa, Oceania, and the Americas.
- 4) Analyze the connection between mythology, ritual, and ceremony to the production and use of visual arts in Africa, Oceania, and the Americas.
- 5) Identify and analyze the various animal and human iconography used in art and architecture from distinct communities throughout Africa, Oceania, and the Americas.
- 6) Analyze the contemporary forms of art in Africa, Oceania, and the Americas as they relate to current regional issues.
- 7) Assess the effects of European contact and colonization on indigenous peoples throughout Africa, Oceania, and the Americas.
- 8) Explain how race, ethnicity, and visual culture are inextricably linked and have been used by contemporary African, Oceanian, and American artists to actively overturn racist imagery in art.
- 9) Analyze the ways in which construction and display of art depict gender roles and identity relationships in distinct communities throughout Africa, Oceania, and the Americas.

### Method of Evaluation

A grading system will be established by the instructor and implemented uniformly. Grades will be based on demonstrated proficiency in the subject matter determined by multiple measurements for evaluation, one of which must be essay exams, skills demonstration or, where appropriate, the symbol system.

- 1) Reading Assignments are required and may include, but are not limited to, the following:

- a. Texts that examine the major influences on African, Oceanian, and American artistic expression and origins.
- b. Critical essays on selected artists and their artistic expressions.
- c. Reviews of local art exhibits and museum shows including gallery and museum websites.
- 2) Writing assignments, such as analyzing works of art based on style and symbolism, contextualizing works of art from various cultures thematically, or relating works of art to current events.
- 3) Quizzes/exams that measure students' ability to identify, recall and evaluate major interpretations, themes, events, figures, and interpretations from the perspective of peoples covered in course content.
- 4) Classroom discussions on topics such as indigenous cultural expression, rites and rituals, and/or colonialism and its impacts on indigenous cultures.
  - a. Critical presentations on a particular theme (e.g., politics, gender, iconography), or that compare art works that share the same content but take different forms.
  - b. In-class group activities and writing assignments analyzing the main concepts and themes related to indigenous cultures and colonial conquest.
  - c. Journal entries summarizing main themes presented in the lectures and including subjective impressions of the lecture and works discussed.
  - d. Critiques of gallery, museum, or on-campus lectures.
  - e. Individualized projects that utilize student's creative capital.
- 5) In-class group activities and assignments which measure students' ability to analyze the major events, themes and figures present in representative artwork and how individuals were affected by and influenced them.
  - a. Critical presentations on a particular theme (e.g., politics, gender, iconography), or that compare art works that share the same content but take different forms.
  - b. In-class group activities and writing assignments analyzing the main concepts and themes in the Art of Africa, Oceania, and the Americas.
  - c. Journal entries summarizing main themes presented in the lectures and including subjective impressions of the lecture and artworks discussed.
  - d. Critiques of gallery, museum, or on-campus lectures.
  - e. Individualized projects that utilize student's creative capital.
- 6) Appropriate Assignments that Demonstrate Critical Thinking:  
Critical thinking assignments are required and may include, but are not limited to, the following:
  - a. Analysis of works of art in relation to issues of gender and iconography, or to sociological, historical, and cultural contexts related to the Arts of Africa, Oceania, and the Americas.
  - b. Critiques of lectures presented on and off-campus.
  - c. Critiques of gallery and museum visits and assessing the effectiveness of display.

### **Special Materials Required of Student**

None

### **Minimum Instructional Facilities**

- 1) Standard classroom
- 2) Digital and audio projection of highest quality
- 3) Darkened room with black out curtains and lighting on dimmer
- 4) Flexible seating for cooperative learning groups
- 5) Presenter microphones

### **Method of Instruction**

- 1) Lecture and discussion
- 2) Individual and group projects, structured in-class exercises.
- 3) Small and large group discussion
- 4) Museum and gallery visits
- 5) Guest Speakers

- 6) Multimedia presentations
- 7) Auxiliary use of study groups, peer tutoring and/or instructional office hours
- 8) Culturally responsive teaching methodologies and fully accessible course materials to address the diverse demographics our student body.

### **Out-of-Class Assignments**

- 1) Assigned readings such as textbooks, online museum catalogs, newspaper, or journal articles.
- 2) Museum or gallery visits with related assignments, such as gallery reports, or comparison/contrast journal entries.
- 3) Museum paper or project, such as a visual analysis of a work of art, assessment of methods of display by culture or chronologically or a comparison/contrast essay examining cultural similarities and differences.

### **Texts and References**

- 1) Required (representative examples):
  - a. Kleiner, Fred S. *Gardner's Art through the Ages: A Global History Volumes I*. 16<sup>th</sup> ed. Boston: Cengage Learning, 2019.  
AND
  - b. Kleiner, Fred S. *Gardner's Art through the Ages: A Global History Volumes II*. 16<sup>th</sup> ed. Boston: Cengage Learning, 2019.  
OR
  - c. Kleiner, Fred S. *Gardner's Art through the Ages: Non-Western Perspective*. 15<sup>th</sup> ed. Boston: Cengage Learning, 2015.
- 2) Supplemental: Berlo, Janet Catherine, and Lee Anne Wilson. *Arts of Africa, Oceania, and the Americas*. Englewood Cliffs, New Jersey: Prentice Hall, 1995.

### **Student Learning Outcomes**

Upon successful completion of this course, students will be able to:

- 1) Analyze, compare, contrast, and interpret works of art from Africa, Oceania, and the Americas in which they were created.
- 2) Articulate how the construction and display of art are linked to gender and identity within distinct cultural communities throughout Africa, Oceania, and the Americas.
- 3) Identify, analyze, and interpret examples of intersectionality within the contemporary Art of Africa, Oceania, and the Americas.