**Course information:**
Copy and paste current course information from Class Search/Course Catalog.

<table>
<thead>
<tr>
<th>Academic Unit</th>
<th>HIDA</th>
<th>Department</th>
<th>School of Art</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject</td>
<td>ARS</td>
<td>Number</td>
<td>202</td>
</tr>
<tr>
<td>Is this a cross-listed course?</td>
<td>No</td>
<td>If yes, please identify course(s)</td>
<td></td>
</tr>
<tr>
<td>Is this a shared course?</td>
<td>No</td>
<td>If so, list all academic units offering this course</td>
<td></td>
</tr>
<tr>
<td>Course description:</td>
<td></td>
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</tbody>
</table>

**Requested designation:** (Choose One)
*Note: a separate proposal is required for each designation requested*

**Eligibility:**
Permanent numbered courses must have completed the university's review and approval process.
For the rules governing approval of omnibus courses, contact the General Studies Program Office at (480) 965-0739.

**Area(s) proposed course will serve:**
A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

**Checklists for general studies designations:**
Complete and attach the appropriate checklist
- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Fine Arts and Design core courses (HU)
- Social and Behavioral Sciences core courses (SB)
- Natural Sciences core courses (SO/SG)
- Global Awareness courses (G)
- Historical Awareness courses (H)
- Cultural Diversity in the United States courses (C)

**A complete proposal should include:**
- Signed General Studies Program Course Proposal Cover Form
- Criteria Checklist for the area
- Course Catalog description
- Course Syllabus
- Table of Contents from the textbook and list of required readings/books

**Contact information:**

<table>
<thead>
<tr>
<th>Name</th>
<th>Kathryn Maxwell</th>
<th>Phone</th>
<th>727-0198</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mail code</td>
<td>1505</td>
<td>E-mail</td>
<td><a href="mailto:k.maxwell@asu.edu">k.maxwell@asu.edu</a></td>
</tr>
</tbody>
</table>

**Department Chair/Director approval:** *(Required)*

<table>
<thead>
<tr>
<th>Chair/Director name (Typed):</th>
<th>Adriene Jenik</th>
<th>Date:</th>
<th>1/29/14</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chair/Director (Signature):</td>
<td></td>
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</tbody>
</table>

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/06, 11/11/12/11, 7/12
Arizona State University Criteria Checklist for

HISTORICAL AWARENESS [H]

Rationale and Objectives

The lack of historical awareness on the part of contemporary university graduates has led recent studies of higher education to call for the creation and development of historical consciousness in undergraduates now and in the future. From one perspective historical awareness is a valuable aid in the analysis of present-day problems because historical forces and traditions have created modern life and lie just beneath its surface. From a second perspective, the historical past is an indispensable source of national identity and of values which facilitate social harmony and cooperative effort. Along with this observation, it should be noted that historical study can produce intercultural understanding by tracing cultural differences to their origins in the past. A third perspective on the need for historical awareness is summed up in the aphorism that he who fails to learn from the past is doomed to repeat it. Teachers of today's students know well that those students do not usually approach questions of war and peace with any knowledge of historic concord, aggression, or cruelty, including even events so recent as Nazi and Stalinist terror.

The requirement of a course which is historical in method and content presumes that "history" designates a sequence of past events or a narrative whose intent or effect is to represent such a sequence. The requirement also presumes that these are human events and that history includes all that has been felt, thought, imagined, said, and done by human beings. The opportunities for nurturing historical consciousness are nearly unlimited. History is present in the languages, art, music, literatures, philosophy, religion, and the natural sciences, as well as in the social science traditionally called History.
Proposer: Please complete the following section and attach appropriate documentation.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>1. History is a major focus of the course.</td>
</tr>
<tr>
<td>X</td>
<td></td>
<td>2. The course examines and explains human development as a sequence of events.</td>
</tr>
<tr>
<td>X</td>
<td></td>
<td>3. There is a disciplined systematic examination of human institutions as they change over time.</td>
</tr>
<tr>
<td>X</td>
<td></td>
<td>4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.</td>
</tr>
</tbody>
</table>

THE FOLLOWING ARE NOT ACCEPTABLE:

- Courses in which there is only chronological organization.
- Courses which are exclusively the history of a field of study or of a field of artistic or professional endeavor.
- Courses whose subject areas merely occurred in the past.
<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. History is the major part of this course.</td>
<td>Arts of Oceania, Africa, and Indigenous American peoples rethink notions of art overtime from the perspective of the dispossessed, relocated, and colonized folk who have created it. The creation of the artwork of these cultures is examined through the social and economic forces of history and placed within this historical perspective.</td>
<td>Each unit of lectures and readings examines the artwork within the context of history. For example, in the syllabus, Week 11 lectures and readings of the course looks at how the art of the Hula was banned in Hawaii by colonizers in the 18th century but was made legal in the 20th so the art could help “sell” the islands to the US to create what has been called an “imagined intimacy” with US citizens.</td>
</tr>
<tr>
<td>2. The course examines and explains human development as a sequence of events.</td>
<td>The creation of art is one facet of human development and this course stresses how events of history are reflected in and influence contemporary peoples and their arts.</td>
<td>Examples include, Week 2 (of the schedule in the syllabus) lectures and readings of “Unfinished Migrations: reflections on the African diaspora and the making of the modern World,” by Tiffany Ruby Patterson and Robin D. G. Kelly. The Black diaspora and the art are examined as part of the western project in the Americas.</td>
</tr>
<tr>
<td>3. There is a disciplined systematic examination of human institutions as they change over time.</td>
<td>Students learn how the institutionalization of “western” art in university settings has been constructed over time to marginalize the way this type of art engages history as a form of production.</td>
<td>In the syllabus, Week 4 of the schedule, the course considers how black artists have imagined black futures within the context of history in the lectures of W.E.B. Du Bois, “The Comet” and “What is Afrofuturist Art?” By Cinqué Hi.</td>
</tr>
<tr>
<td>4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.</td>
<td>Through the work of Coco Fusco and Guillermo Gómez-Peña, this course considers the relationship between racialization of Native people, their display in museums, and the rise of global modernity.</td>
<td>In the syllabus schedule Week 5, the reading: “The Other History of Intercultural Performance,” by Coco Fusco and the video The couple in the Cage, Coco Fusco, provide an example of how events, ideas and artifacts are part of a related context formed through social, political and economic means.</td>
</tr>
</tbody>
</table>
CATALOG DESCRIPTION FOR ARS 202, ARTS OF AFRICA, OCEANIA AND THE AMERICAS

History of art of Africa, Oceania, and the New World.
In the past 500 years the people of Africa, America, and Oceania have faced genocide and displacement in the face of European colonization. Their forced participation in the construction of the current world system is greatly marginalized in historical narratives that attempt to render their cultures to some imagined past. This is far from the truth. As part of this these events the formal study of Art has come to perpetuate European mythologies of colonized peoples by ignoring their histories, aesthetics, and their lived realities. That is in this view, the people of a particular region, Africa, America, or Oceania are seen as having created a type of ‘authentic’ art and now live as a people without contemporary practices. This assertion to contain a peoples’ culture denies the contributions they have made to the broadness of the world. So in order to fully engage with the arts of Oceania, Africa, and Indigenous American peoples we will rethink notions of art from the perspective of the dispossessed, relocated, and colonized folk who have created it. That is, we are moving away from thinking about art as a hierarchical production of culture to one that recognizes the realities of history and daily life. The course objective is to highlight the complex and vibrant cultures of Africa, America, and Oceania and your learning outcome will be to rethink art and art processes as social and historical products.

Materials:

Paper and Pencil, or laptop, for taking notes.
Reading Packet
Access to the course Blackboard site.
The ability to bring the assigned reading to class the day it is to be read by you. That can mean a printed or digital copy.

My office hours this semester Wednesdays 2:00-- 4:00 pm. You will find my office at room 212 in the Art Building. My e-mail address is the preferred way to reach me: tswensen@asu.edu Please limit your emails to important and necessary matters. Many answers to your questions may be in the syllabus. Please consult this source before emailing regarding “quick questions.” I will not answer emails that inquire about information found in these places! Please also use ARS 202 as part of the subject heading in your email inquiries.

COURSE POLICY AND REQUIREMENTS:

Attendance:

It is essential that you complete and reflect upon reading assignments before coming to class, and that you be prepared to contribute intelligently to the discussion. Your attendance and participation are required for the entire session of each lecture. More than two noticed unexcused absences could result in a lowered grade. Each additional absence can result in a 10-- point reduction in this portion of the grade. An "excused absence" means contacting me 24 hours in advance AND my approval of that absence, OR bringing a doctor's note after the missed class(es). Merely telling me that you will be absent does not automatically become an "excused absence."

Attendance means not just being present in the room, but also arriving in a timely fashion. Three lates equals one absence.

Students may be excused for the observance of religious holidays. Students should notify the instructor at the beginning of the semester about the need to be absent from class due to religious observances. Students will be responsible for materials covered during their absence and should consult with the instructor to arrange reasonable accommodation for missed exams or other required assignments.
Students required to miss classes due to university sanctioned activities will not be counted absent. However, absence from class or examinations due to university-sanctioned activities does not relieve students from responsibility for any part of the course work required during the period of the absence. Students should inform the instructor early in the semester of upcoming absences. Reasonable accommodation to make up missed exams or other required assignments will be made. Consult the instructor BEFORE the absence to arrange for this accommodation.

**Reading & Participation:**

Although I will spend some time lecturing, this course is also a discussion class, in which we will discuss materials as a group. **It is essential that you complete and reflect upon reading assignments before coming to class, and that you be prepared to contribute intelligently to the discussion.** You need to bring your texts and lecture notes to each meeting. You should contribute significantly to class discussion each week by asking or responding to questions, by building on comments already made, and by generally contributing positively to the community spirit of the classroom. This means making the effort to talk if you are generally shy and making an effort to listen if you are generally talkative.

Class participation may also include in---class assignments, quizzes, and analytical film watching notes.

**Participation @ 15 percent of grade**

**Three exams @ 25 percent of grade apiece**

There will be a three exams, which will be a combination of essay, short answer and multiple-choice questions. **You will have an entire class to take the exam.**

**QUIZ BOWL.** This is just as it sounds on second to last day we will have a competition between two teams to decide which is the super expert team! The quiz bowl consists of each student bringing 4 questions to class. We will mix all the questions together and draw from them for the pool of questions for our championship. The winning team will no doubt go down in ASU history as raging scholars! I will then pick from the left over questions to build your final exam.

**QUIZ BOWL @ 10 percent of your grade**

**Summary of grading:**

Attendance and participation: 150 points

Assignments: 3 exams @ 250 points apiece

Quiz Bowl: 100 points

**Total: 1000 points**

**What grades mean:**

A---/A+/A (90---100%; 900---1000 points): Performance of the student has been of the highest level, showing sustained excellence in all the course responsibilities.  

B-/B/B+ (80---89%; 800---899 points): Performance of the student has been good, though not of the highest level.

B-/B/B+ (80-89%; 800-899 points): Performance of the student has been good, though not of the highest level.

C---/C+/C (70---79%; 700---799 points): Performance of the student has been adequate, satisfactorily meeting the course requirements.  

D-/D/D+ (60---69%; 600---699 points): Performance of the student has been less
than adequate. Course requirements have not been met.

A few things you should know:

This class is demanding. Hopefully, it will be life altering in a positive way. It is designed to maximize your ability to think critically and to interrogate many ideas that are generally taken for granted. Successful students will begin to see the world in new and useful ways as the course unfolds, and these insights will remain with them for years to come. You will be a successful student if you read the material carefully and treat class meetings as vital. You get what you give from this course, and that can be plenty.

You will encounter new vocabulary in the readings so make sure to have a dictionary handy to which you will refer for definitions. Also consider doing basic biographical and bibliographical research on any of the authors or artists whose works we are reading or viewing. This is optional but is part of the basic toolkit of undergraduate education. Contrary to increasing your workload, doing background research on an author or on a field of inquiry actually makes reading easier because it illuminates an author or artist’s perspective and offers a way of seeing his or her role in developing specific fields of knowledge or culture. Arizona librarians are among the best in the world; visit them for assistance on conducting research that will enrich your education in this and other courses you take during your time here at the New American University that is Arizona State.

I will evaluate your understanding of the readings during lectures and discussions, so it is to your advantage to read carefully and participate. The quality of your spoken contributions is more valuable than sheer quantity, but I expect your active engagement on a regular basis. If it appears that you are not fulfilling the reading requirement on time, you will be quizzed spontaneously and your performance will be factored into your participation grade. Grading criteria and guidelines for the papers and exam will be distributed and discussed in class. Grading decisions are final and no post-grading negotiation will be permitted. Work received after the due date will not be evaluated or credited. No incompletes will be granted for the course except in cases of personal emergencies, subject to the discretion of the professor.

Academic Integrity:

Any test, paper, or report submitted by you and that bears your name is presumed to be your own original work that has not previously been submitted for credit in another course unless you obtain prior written approval to do so from your instructor. In all of your assignments, including your homework or drafts of papers, you may use words or ideas written by other individuals in publications, web sites, or other sources, but only with proper attribution. "Proper attribution" means that you have fully identified the original source and extent of your use of the words or ideas of others that you reproduce in your work for this course, usually in the form of a footnote or parenthesis. As a general rule, if you are citing from a published source or from a web site and the quotation is short (up to a sentence or two) place it in quotation marks; if you employ a longer passage from a publication or web site, please indent it and use single spacing. In both cases, be sure to cite the original source in a footnote or in parentheses.

If you are not clear about the expectations for completing an assignment or taking a test or examination, be sure to seek clarification beforehand.

Plagiarism is a form of cheating or fraud; it occurs when someone misrepresents the work of another as her or his own. Plagiarism may consist of using the ideas, sentences, paragraphs, or the whole text of another without appropriate acknowledgment, but it also includes employing or allowing another person to write or substantially alter work that you then submit as your own. Any assignment I find to be plagiarized will be given an “F” grade. All instances of plagiarism at Arizona State University may be reported to the University Judicial Affairs Officer for further action. If you are unsure about correctly citing, see: http://www.lib.duke.edu/libguide/works_cited.htm.

You should keep in mind that as a member of the campus community, you are expected to demonstrate integrity in all of your academic endeavors and will be evaluated on your own merits. So be proud of your academic accomplishments and help to protect and promote academic integrity at our PAC-— 12 university. The consequences of cheating and academic dishonesty—including a formal discipline file, possible loss of future
internship, scholarship, or employment opportunities, and denial of admission to graduate school—are simply not worth it. You can read more about student academic integrity in the Student Code at:
https://students.asu.edu/print/2962

Classroom Etiquette:

Please be prompt and please do not leave early, or pack up before class is over. Please do not sleep or chat among yourselves (unless asked to engage in a discussion).

Unless you have a specific classroom accommodation, this class is mobile phone--- free. Make sure to silence or turn off all mobile phones, beepers, alarms, or any other gadgets that may disrupt others during class time.

Policy against threatening behavior

Here at the New American University self-discipline and a respect for the rights of others in the classroom or studio and university community are necessary for an awesome learning and teaching environment. Threatening or violent behavior will result in the administrative withdrawal of the student from the class. Disruptive behavior may result in the removal of the student from the class. Students are required to read and act in accordance with university and Arizona Board of Regents policies, including:

The New American University Academic Integrity Policy: http://provost.asu.edu/academicintegrity

And check out the Student Code of Conduct: Arizona Board of Regents Policies 5-301 through 5-308: http://www.abor.asu.edu/1%5Fthe%5Fregents/policymanual/chap5/

The Computer, Internet and Electronic Communications Policy. Oh and here too:

http://www.asu.edu/aad/manuals/acd/acd125.html

Accommodations:

I wish to make this course as accessible as possible to students with disabilities or medical conditions that may affect any aspect of course assignments or participation. Please let me know if you require any specific accommodations. If you have other needs, please tell me by the end of the second week of class. I am much more likely to be flexible about accommodating special needs if I know about them ahead of time, not after the fact. Also, if you prefer to be called by a different name or set of pronouns than the ones with which you are enrolled, I will also be happy to oblige. Please refer to the ASU DRC center to help us assist in your learning.

Please take note that we are talking about indigeneity and race in this course so if you find some course content offensive bring this to the attention of the instructor either after class or during office hours. Many scholars assert that the process of racial formation has become the fundamental way people in the United States understand who they are yet very few people get to talk about how and why racial culture is constructed and maintained throughout the nation. Luckily, people of color and their art are fundamental to exploring how this racial culture became so important for the United States.

Schedule
Week 1
January 7
Syllabus

January 9
Introduction

Week 2
January 14
SUMMARY DUE: “Unfinished Migrations: reflections on the African diaspora and the making of the modern world,” by Tiffany Ruby Patterson and Robin D. G. Kelly AVAILABLE ON BLACKBOARD. 
*Sankofa, Haile Gerima*

January 16
**SANKOFA CONTINUED**

Week 3
January 21 Martin Luther King, jr. Holiday

January 23
**SANKOFA CONTINUED**

Week 4
January 28
Tongues Untied, Marlon Riggs

January 30
W.E.B. Du Bois, “The Comet” (handed-out in class)
SUMMARY DUE: “What is Afrofuturist Art?” By Cinqué Hicks on Blackboard. 
*Space is the Place, Sun Ra*

Week 5
February 4
*Space is the Place, Sun Ra*

February 6
*The couple in the Cage, Coco Fusco*

Week 6
February 11
**TEST Review**

February 13
Week 7
February 18

*Traveling in the Land of Native Art Historians*, by Glen Simpson (HANDED OUT IN CLASS)


February 20
Victor Masayesva, Jr. *Imagining Indians*.

Week 8
February 25

**SUMMARY DUE:** Gerald R. McMaster, “Towards an Aboriginal Art History,” posted on Blackboard.

February 27

**FIRST ESSAY DUE**

Week 9
March 4

**DUE** Available on Blackboard.

Listen to “Blackfish” by Emily Johnson posted on Blackboard.
Emily Johnson, Emily Johnson makes a fishskin lantern.
Test Review

March 6
Test 2

**Spring Break**

March 18
Guest Lecture

March 20
Guest lecture

Week 11
March 25

**SUMMARY DUE:** “The Political Economy of Banning the Hula” by Noe Noe K. Silva posted on Blackboard.

March 27

**SUMMARY DUE:** “Hawaiians on Tour: Hula Circuits Through the American Empire,” by Adria Imada. Posted on Blackboard.

Week 12
April 1
Guest Lecture

April 3

**SUMMARY DUE:** *Beyond the Chief: Closed to the Public*, by Robert Allen Warrior (webcast) posted on Blackboard. http://ichass.illinois.edu/iprhmedia/20100930_warrior.html

Week 13
April 8

**DUE Second Essay**
April 10
Blackhorse Lowe, 5th World.

Week 14
April 15
I Am, Carrie House

April 17

Week 15
April 22
Our Aleut History: Alaska Natives in Progress, by Judy Peterson

April 24
Test Review

Week 16
April 29 Test number 3
DUE NOTES AND SUMMARY PORTFOLIO
READING LIST FOR ARS 202, ARTS OF AFRICA, OCEANIA, AND THE AMERICAS

*A series of required readings, posted by the instructor on Blackboard, is utilized in place of a textbook. These are supplemented by a series of short videos or webcasts posted on Blackboard or available through YouTube.

“Unfinished Migrations: reflections on the African diaspora and the making of the modern world,” by Tiffany Ruby Patterson and Robin D. G. Kelly


“What is Afrofuturist Art?” By Cinqué Hicks


“Black to the Future: Afro-Futurism 1.0 by Mark Dery taken from Flame Wars: The Discourse of Cybertculture (Duke UP, 2004)

“The Other History of Intercultural Performance,” by Coco Fusco The Drama Review 38, 1 (TI4I), Spring 1994

Traveling in the Land of Native Art Historians, by Glen Simpson


:Gerald R. McMaster, “Towards an Aboriginal Art History,”

“The Political Economy of Banning the Hula” by Noe Noe K. Silva

“Hawaiians on Tour: Hula Circuits Through the American Empire,” by Adria Imada.

Beyond the Chief: Closed to the Public, by Robert Allen Warrior (webcast) posted on Blackboard. http://ichass.illinois.edu/iprhmedia/20100930_warrior.html


“Indigenous Feminism, Performance, and the Politics of Memory,” by Shari Huhndorf