



NC GLOBAL DISTINCTION

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Department: Arts, Sciences and University Transfer

World region:

- Africa
 Asia
 Europe and the European Union
 Latin America
 Middle East and North Africa
 Other

Course information and description:

Art Appreciation 111 introduces students to a variety of art media as well as to the origins and historical development of art. The course emphasizes the relationship of the visual elements and design principles to various art forms including but not limited to sculpture, painting, craft, and architecture. Upon completion, students are able to identify and analyze a variety of artistic styles, periods, and media. This course has been approved to satisfy the Comprehensive Articulation Agreement for the general education core requirement in humanities/fine arts. This is a Universal General Education Transfer Component (UGETC) course.

Number of students enrolled in course: 55

Description of Module:

In this module students will learn about sub-Saharan African art from both an historical and contemporary perspective. Students will study the relationship between sub-Saharan African art and western art beginning with the advent of modernism and expanding into contemporary art. By examining an Ikenga sculpture in terms of formal qualities, medium and content, students will demonstrate analyzation competencies. They will then compare their chosen sculpture to an early modernist artist of their choice. The module will end with an examination of El Anatsui, as a global artist of distinction with both a micro and macro- economic impact.

Global Learning Outcomes:

1. Utilize visual literacy vocabulary to describe and analyze traditional sub-Saharan African works of art and modernist artworks in terms of formal qualities, medium and content.
2. Trace the influences of sub-Saharan African art on the development of modern art through historical data and art analysis.
3. Explore aspects of visual expression within the specific cultural settings from which they arose, including economic, socio-political and religious factors.



Student Global Learning Activities (list 2-3; for each activity, describe objectives, procedures, assessment, and follow-up):

1. Analyzing Traditional Art of West Africa – Ikenga Sculptures of the Igbo People

Objective: Students will be able to identify Ikenga sculpture from the Igbo people of west Africa, and analyze an Ikenga sculpture in terms of formal qualities and content.

Procedure: There are three activities linked to this objective, an analysis in essay form, a discussion and a test. These activities will take place after studying content, media and formal design. Students will be given questions to consider prior to viewing the assigned articles and videos. These questions will give students an idea of what to look for as they read and view the source material.

Students will become acquainted with various museum websites, and search for an Ikenga sculpture to analyze on the websites provided. They will research the historical traditions surrounding the art of the Igbo people, with a focus on Ikenga sculpture. This will provide them the knowledge to complete the first activity.

Follow Up and Assessment 1: Students will look at the sculpture they chose in terms of formal qualities, medium and content. This will be accomplished in an essay with an attached rubric that reflects the questions they were given at the beginning of the assignment. Students will be assessed on the success of addressing all points in the rubric, originality of thought and use of resources. Vocabulary used in this essay will appear on unit tests.

Follow Up and Assessment 2: Students will participate in a discussion where they will share images and information about their Ikenga sculpture. They will provide information about their sculptures, historical data and an accompanying image. All students will be asked to comment twice after their initial post. The discussion will be assessed on the rubric provided, which emphasizes accuracy, depth, originality and participation.

Follow Up and Assessment 3: Students will have questions about Ikenga sculpture and the Igbo people in their unit test. These will be multiple choice questions based on factual information.

Resources:

Kahn Academy: Male figure, Ikenga (Igbo Peoples)

<https://www.khanacademy.org/humanities/ap-art-history/africa-ap/v/ikenga>

The Met

<https://www.metmuseum.org/art/collection/search/311087>



Princeton: Shrine Figure

<https://artmuseum.princeton.edu/collections/objects/60129>

Brooklyn Museum

<https://www.brooklynmuseum.org/opencollection/objects/105298>

Cleveland Museum

<https://www.clevelandart.org/art/collection/search?i=1&search=Ikenga>

Pasack Hills High School:

<https://phlibguides.pascack.org/c.php?g=730262&p=5215929>

Ikenga on Pinterest

<https://www.pinterest.com/trinbago1/ikenga/>

You can find many photos of Ikenga sculptures here. Click on the photo and it will bring you to information on the sculpture.

2. Compare and Contrast: Modern Artists and the Art of Africa

Objective: Students will be able to trace the influence of African art on modern art.

By researching a specific artist, students will trace the influence of African art back to Africa, and to specific regions.

Procedure: Students will read the articles below and watch several videos about the influence of African art on modernist artists. As they study various modern artists using the resources provided, students will try to identify specific regions of Africa that may have influenced these artists. As they conduct research, they will discover the ways in which African artists used materials available in their regions and the ways in which they combined realism, stylization and abstraction. The connections to early modernists will become apparent as they compare artworks, side by side.

There are three activities associated with this objective. These activities will take place after studying the modernism. Students will choose an early modernist artwork and a corresponding African artwork that has like characteristics. Placing these two works side by side, students will research the artworks in terms composition, content, tradition and purpose.

Follow Up and Assessment 1: Students will record their findings by reflecting on the points in the prompt in essay form. They will address the ways in which the African artwork influenced modern artists, in terms of composition, style, materials and content. They don't have to show a direct connection between two specific artworks, but they do have to show connections. Vocabulary used in this essay will appear on unit tests.



Follow Up and Assessment 2: Each student will take the information and images in their essay and put it on a class wiki created for this assignment. Each student will be required to add to the wiki three times, once with their own information and twice with replies. Students are free to add facts and make comments or corrections. This assignment will be assessed according to the rubric provided, which emphasizes accuracy, depth, originality and participation.

Follow Up and Assessment 3: Students will have a written test assessing factual information about modernism, traditional African art and the relationship between the two. The assessment will consist of multiple choice and short answer questions.

Resources:

Readings from Textbook:

African Influences in Modern Art Heilbrunn

https://www.metmuseum.org/toah/hd/aima/hd_aima.htm

MOMA: Teens Talk about Picasso's Les Demoiselles d'Avignon

https://www.youtube.com/watch?time_continue=242&v=pngGDycLQuE

The Global Influence of African Art

<https://study.com/academy/lesson/the-global-influence-of-african-art.html>

Christies - Antenna: How African masks inspired the greats of Modernism Content and Perspective, African Influence in Modern Art

<https://www.christies.com/features/Antenna-Picasso-Modernism-and-African-Art-7323-1.aspx>

Kahn Academy: Male figure, Ikenga (Igbo Peoples)

<https://www.khanacademy.org/humanities/art-africa/west-africa/nigeria/v/ikenga>

Meet the Curator: NCMA African Art Gallery

https://www.youtube.com/watch?list=PL0NN_QRfABNYo7AZZM2cEK8DUisxWRLng&time_continue=22&v=Fl_SD4TXDrQ

NY Times: When Art Became Art

<https://www.nytimes.com/2012/10/28/arts/artsspecial/how-african-artifacts-became-art-inspiring-modernists.html>

3. El Anatsui – Contemporary Art



Objective: Students will look at the current day influence of Africa on contemporary art by studying one major African artist, El Anatsui, a native Ghanaian working in Nigeria.

Procedure:

Students will explore the formal characteristics, medium and content of El Anatsui's work and uncover how his philosophy and actions have affected the way the world views and evaluates art. Students will study the work of El Anatsui through interviews with the artist, videos and articles, focusing on the process, formal qualities and content of El Anatsui's work, specifically looking at ways in which El Anatsui's work begs the question of what is art. Anatsui's work recalls the craft associated with the people of Ghana and Nigeria, yet it hangs in major museums as works of art, bringing up the question of craft verses art. They will also study the region where El Anatsui's studio is located, and the ways in which his studio has impacted the region in terms of economics and environmental issues.

Follow Up and Assessment 1: Students will answer several short essay questions about the process and product of El Anatsui. They will also be asked to research the region where his studio is located in Nsukka, Nigeria and how this studio has affected this region.

Follow Up and Assessment 2: On a discussion forum, students will explore the way the physical process of creating art is both an economic and political statement. Students will discuss how the work of El Anatsui is tied to globalization, and how this African artist has been, and continues to be, influential worldwide.

Follow Up and Assessment 3: Students will have a final exam which will include questions about El Anatsui, the region from which he comes, his work and the impact of his work locally and globally.

Resources:

World Economic Forum: These are the Five Biggest Factors Facing Sub-Saharan Africa Today
<https://www.weforum.org/agenda/2019/09/economic-growth-sub-saharan-africa-challenges-risks/>

El Anatsui Khan Academy
<https://www.khanacademy.org/humanities/art-history/art-africa/west-africa/ghana/v/el-anatsui?modal=1>

El Anatsui, Old Man's Cloth
<https://www.khanacademy.org/humanities/art-history/art-africa/west-africa/ghana/a/el-anatsui-old->



UNC
WORLD VIEW

[mans-cloth?modal=1](#)

Art 21 El Anatsui

<https://art21.org/artist/el-anatsui/>

El Anatusui Transcends Geography

https://www.cleveland.com/arts/2012/06/el_anatsui_transcended_geograp.html

A Tour of El Anatsui's West Africa

<https://theculturetrip.com/africa/ghana/articles/a-tour-of-el-anatsuis-west-africa/>

Visionary Artists

<https://africa.si.edu/exhibitions/current-exhibitions/visionary-viewpoints-on-africas-arts/the-university-of-nigeria-nsukka/>

The Poetics of Line

<https://africa.si.edu/exhibits/anatsui.htm>