

## Sample successful Social and Historical Submission

The proposal marked up here received unanimous approval from the Social and Historical Subcommittee. Key elements for its success are indicated within.

**Indiana University Bloomington**  
**General Education Curriculum**  
Social & Historical Studies Course Proposal

### Instructions

For each proposed course, please fill out this form, append a course syllabus, save the file, and send to the appropriate school academic officer (i.e., school/college official) by email as a PDF. The proposal file must be named according to the following convention:

Subject code <hyphen> letter prefix and course number <hyphen> GenEd category abbreviation.pdf

For example: HIST-A205-SH.pdf

Please be sure to complete all five (5) pages of the course proposal form.

The method for appending a file to a PDF varies depending your version of Adobe Acrobat or Adobe Reader. Please consult the instructions or help menu for your software. Do not attempt to use non-Adobe software to fill out this proposal form.

**Note:** Course proposals may not be submitted directly to the GenEd Committee by individuals or departments. All course proposals must be approved by the appropriate school, who will then forward the proposals to the GenEd Committee.

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### PART I: Course Information

Subject area (e.g., HIST-A): **ARTH-A**      Catalog number (e.g., 205): **156**      Credit hours: **3**

Course title: **Introduction to Art of the African Diaspora**

Generic/variable-title course:  Yes  No (If proposing a single topic of a generic course, please include topic title below.)

Topic title: \_\_\_\_\_

### Bulletin description:

Survey of African cultural expression in the Americas that considers the cultures of the African diaspora from multiple perspectives and explores how politics, religion, and culture influence Black Atlantic art, focusing on artwork that emerged from the slave trade and its contact and conflict with western colonial powers.

Proposal submitted by \_\_\_\_\_

Department or Program: **Art History**

School / College: **College of Arts and Sciences**      Date: **10/18/22**

## PART II: GenEd Learning Outcomes

### Social and Historical Studies

Social and Historical studies courses help students understand human cultures and the impact of historical events that shaped their development. The theoretical underpinnings and methodologies introduced will provide students with critical analytical skills. The courses are also expected to increase the social awareness of students through intercultural knowledge and the ability to reason ethically. Knowledge of specific historical and social situations will help students integrate an appreciation for diversity and inclusiveness into their approach to life-long learning.

### Student Learning Outcomes

Students who complete the Social and Historical Studies requirement will demonstrate

1. knowledge of human cultures based on an understanding of history, social situations, and social institutions;
2. the ability to think critically and creatively;
3. skills of inquiry and analysis;
4. quantitative and/or qualitative literacy through theory and methodology;
5. intercultural and/or civic knowledge.

## PART III: Learning Outcomes for the Proposed Course

Please list below the student learning outcomes for the proposed course as they appear in the course syllabus. Alignment with GenEd S&H learning outcomes should be evident. (NB. Syllabi for GenEd-approved courses must include a clear statement of the learning outcomes for the course.)

1. Explain how African cultural expression in the Americas was transformed over time and cite examples of the diversity of daily life, religion, social organization, and politics of cultures with African origins in the diaspora (CASE S&H 1)
2. Critically assess how the art of the Black Atlantic was shaped by politics, religion, and culture of the time, and how its contact and conflict with major western colonial powers can shape our understanding of the transatlantic slave trade (CASE S&H 2)
3. Describe the history of the transatlantic slave trade from its beginnings in the mid-16th century to its end in the late 19th century and articulate its effects on works of art and cultural expression throughout the African diaspora, including the ethical implications of the slave trade and its intersection with human migration and conflict (CASE S&H 3)
4. Write an essay that incorporates independent research and resources from the course and demonstrates an understanding of how African art and cultural traditions were shaped and transformed throughout the diaspora (CASE S&H 4)
5. Demonstrate a thorough knowledge of the art and material culture of the African diaspora in the context of the transatlantic slave trade, including but not limited to countries such as Cuba, Haiti, the Dominican Republic, Jamaica, and Brazil (CASE GCC 1).
6. Explain how the forces of colonialization, the economics of the transatlantic slave trade and resource extraction, and the cultural transfer that accompanied these phenomena shaped 300 years of artistic production throughout the African diaspora (CASE GCC 2).
7. Write knowledgeably and with appropriate terminology about the material culture of the African diaspora using the scholarship of critical race theory as an interpretive framework (CASE GCC 3).

Note the clear statement of outcomes. The documentation of the alignment of those outcomes with College CASE requirements is helpful, but not necessary.

**PART IV: Alignment of Course Learning Outcomes with GenEd Learning Outcomes**

**IU Bloomington GenEd Student Learning Outcomes for This Course**

Below, please explain how the GenEd S&H learning outcomes are addressed in the proposed course (e.g., readings, assignments, etc.). Please note that a GenEd course need not address all of the GenEd S&H learning outcomes, but a course that does not address most of the S&H learning outcomes is not likely to be approved for GenEd S&H credit. Please leave blank any box (or boxes) that do not pertain to this course.

1. Students who complete the Social and Historical Studies requirement will demonstrate knowledge of human cultures based on an understanding of history, social situations, and social institutions.

Students who take ARTH-A156 will be able to explain how African cultural expression in the Americas was transformed over time and to cite examples of the diversity of daily life, religion, social organization, and politics of cultures with African origins in the diaspora. These forms of cultural expression include painting, architecture, tattooing and scarification, figures, textiles, and many different applications of Graphic Writing.

2. Students who complete the Social and Historical Studies requirement will demonstrate the ability to think critically and creatively.

Upon completion of this course, students will be able to assess critically how the art of the Black Atlantic was shaped by politics, religion, and culture of the time, and how its contact and conflict with major western colonial powers can shape our understanding of the transatlantic slave trade. Coursework requires students to describe the history of the transatlantic slave trade from its beginnings in the mid-16th century to its end in the late 19th century and articulate its effects on works of art and cultural expression throughout the African diaspora, including the ethical implications of the slave trade and its intersection with human migration and conflict.

3. Students who complete the Social and Historical Studies requirement will demonstrate skills of inquiry and analysis.

Midterm and final exams will require analysis of works of art in light of key concepts drawn from readings and lectures. A 5- to 7-page paper incorporates independent research and resources from the course and demonstrates an understanding of how African art and cultural traditions were shaped and transformed throughout the diaspora.

This is the opportunity to show the alignment of course outcomes with IUB GenEd outcomes. Some proposals here simply paraphrase the GenEd outcomes, which is unhelpful—please show how your course explicitly achieves the learning outcomes of an S&H course. If the course will do so via specific assessments, indicate that in this section of the form.

4. Students who complete the Social and Historical Studies requirement will demonstrate quantitative and/or qualitative literacy through theory and methodology.

Lectures and assignments will require students to write knowledgeably and with appropriate terminology about the material culture of the African diaspora using the scholarship of critical race theory as an interpretive framework.

This outcome is particularly important for S&H, as the committee sees this outcome as demonstrating theoretical methodological competencies for work in S&H.

5. Students who complete the Social and Historical Studies requirement will demonstrate intercultural and/or civic knowledge.

The course will consider the cultures of the African diaspora from multiple perspectives and will explore how politics, religion, and culture influence the art of the Black Atlantic. It will focus on works of art and cultural expression that emerged when cultures were brought from Africa to the Americas through the slave trade and came into both contact and conflict with major western colonial powers.

Most successful S&H courses reflect some aspect of each of the five S&H learning outcomes, although it is technically not required that all five are met.

**PART V: Course Characteristics**

**S&H Course Characteristics**

Courses in this area examine individual, collective, and institutional behavior in social and historical contexts. Coursework may examine the interactions among diverse forces such as those arising in historical, communicative, geographical, social, cultural, legal, economic, and political contexts. Students will be introduced to theoretical approaches and methodologies for understanding social behavior and institutions. Courses may emphasize knowledge of specific historical and social situations or foster an appreciation for the diversity of human sociality and the complex forces shaping human history.

Please explain how the proposed course exhibits the S&H course characteristics. If proposing a generic (i.e., variable title) course for blanket approval, please explain how all topics/variable titles of this course exhibit S&H course characteristics.

This fundamentally intercultural course (GEN ED S&H 5) is a survey of African cultural expression in the Americas, including contemporary Afro-Atlantic religions such as Palo Monte and Abakua in Cuba, Gaga in the Dominican Republic, Revival, Obeah, and Kumina in Jamaica, Vodun in Haiti, and Candomble and Umbanda in Brazil. It considers the cultures of this African diaspora from multiple perspectives and explores how politics, religion, and culture (GEN ED S&H 1) influence the art of the Black Atlantic.

Works of art and other cultural expressions are not simply studied as artifacts or masterworks but rather as the products of contact and conflict, emerging as the slave trade brought Africa to the Americas through the endeavors of major western colonial powers (GEN ED S&H 1 and 3). In class discussions, written exams, and a research paper, students are required to analyze the ways that the forces of colonialization, the economics of the transatlantic slave trade and resource extraction, and the cultural transfer that accompanied these phenomena shaped 300 years of artistic production throughout the African diaspora (GEN ED S&H 2).

As indicated by its title and assigned texts, this course is grounded in and introduces students to theories of the diaspora and critical race theory, among others (GEN ED S&H 4).

This statement is extremely important. The “course characteristics” describe attributes of S&H courses that are not necessarily reflected in the learning outcomes.

Use this part of the form as an opportunity to show the subcommittee how to read your syllabus—so that the learning outcomes and characteristics are readily emergent to a committee with varying degrees of subject-matter expertise.

**PART VI: Course Syllabus**

A course syllabus must be appended to this proposal. The syllabus should include the following elements of the course—i.e., course description, learning outcomes, and course characteristics. The syllabus should also include the GenEd S&H learning outcomes and course characteristics.

You may also provide annotations, sample assignments, and other materials that align with the GenEd learning outcomes and course characteristics.

If proposing a variable title course for blanket approval, please append syllabi for at least three topics.

# Indiana University Department of Art & Art History

## Introduction to African Art of the Diaspora

**Instructor: Barbaro Martinez Ruiz**

E-mail: bamart@iu.edu

Office Hours: Tuesday: 4 – 5 PM R/TV 335

This course is a survey of African cultural expression in the Americas. The course will consider the cultures of the African diaspora from multiple perspectives and will explore how politics, religion, and culture influence the art of the Black Atlantic. We will focus on works of art and cultural expression that emerged when cultures were brought from Africa to the Americas through the slave trade and came into both contact and conflict with major western colonial powers. This course also aims to reveal the diversity of daily life, religion, social organization and politics of cultures with African origin in the diaspora. Focus on major contemporary Afro-Atlantic religions including Palo Monte and Abakua in Cuba, Gaga in the Dominican Republic, Revival, Obeah, and Kumina in Jamaica, Vodun in Haiti, and Candomble and Umbanda in Brazil. The course will also explore the Afro-American Graphic Writing and other forms of visual communication, from ancient rupestrian art and rock painting in Africa to present day uses in the Americas.

### **Participation and Assessment:**

Each week there will be required reading for discussion. Required reading is listed below by week. I have also listed a wide range of suggested further reading on given topics. All suggested reading will be on reserve in the library.

In addition to reading and class participation, graded requirements include:

- Lecture participation and attendance (10%)
- Museum field trip session (15%)
- Midterm examination (one-hour test) covering slides and reading (20%)
- 5-7 page term paper on topic of choice related to Black Atlantic art, music, or writing (30%)
- Final examination (one-hour test) covering slides and reading (25%)

A clear statement of assessments and weighting is crucial so that the subcommittee understands how outcomes are being assessed.

### **Learning Outcomes:**

1. Explain how African cultural expression in the Americas was transformed over time and cite examples of the diversity of daily life, religion, social organization, and politics of cultures with African origins in the diaspora (S&H 1).
2. Critically assess how the art of the Black Atlantic was shaped by politics, religion, and culture of the time, and how its contact and conflict with major western colonial powers can shape our understanding of the transatlantic slave trade (S&H 2).

The restatement of learning outcomes is important. It is required by BFC GenEd policy, and it helps the subcommittee. Note particularly that this syllabus identifies which of the course outcomes aligns to which S&H outcome. This helps the subcommittee tremendously.

3. Describe the history of the transatlantic slave trade from its beginnings in the mid-16th century to its end in the late 19th century and articulate its effects on works of art and cultural expression throughout the African diaspora, including the ethical implications of the slave trade and its intersection with human migration and conflict (S&H 3).
4. Write an essay that incorporates independent research and resources from the course and demonstrates an understanding of how African art and cultural traditions were shaped and transformed throughout the diaspora (S&H 4).
5. Demonstrate a thorough knowledge of the art and material culture of the African diaspora in the context of the transatlantic slave trade, including but not limited to countries such as Cuba, Haiti, the Dominican Republic, Jamaica, and Brazil (GCC 1).
6. Explain how the forces of colonialization, the economics of the transatlantic slave trade and resource extraction, and the cultural transfer that accompanied these phenomena shaped 300 years of artistic production throughout the African diaspora (GCC 2).
7. Write knowledgeably and with appropriate terminology about the material culture of the African diaspora using the scholarship of critical race theory as an interpretive framework (GCC 3).

**REQUIRED TEXTS (BOOK TO PURCHASE):**

- \*\*Robert Farris Thompson. *Face of the Gods*.  
 \*\*Grey Gundaker. *Sign of Diaspora Diaspora of Signs*.

**SUGGESTED TEXTS**

(They will also be made available on reserve at the library).

- Robert Farris Thompson. *Face of the Gods*.  
 \_\_\_\_\_ . *The Four Moments of the Sun*.  
 \_\_\_\_\_ . *African Art in Motion*.  
 \_\_\_\_\_ . *Le Geste Kongo*.  
 John Thornton. *Africa and Africans in the Making of the Atlantic World, 1400–1800*.  
 Simon Bassetini. *African Writing and Text*.  
 George Eaton Simpson. *Religious Cults of the Caribbean*.  
 Milo Rigaud. *Veve*.  
 Alfred Metraux. *Voodoo*.  
 Ned Sublette. *Cuba and the Music*.  
 Susan Vogel. *Art & Artifact*.  
 Antonio Zaya and Maria Lluisa Borrás. *Cuba Siglo XX*.

**January**

**Week 1 – Tuesday 11**

Introduction

- \*Daniel Dawson, *Treasure in the Terror*.  
 \*\*Grey Gundaker, *Sign of Diaspora Diaspora of Signs*, pp. 15-33.

**Thursday 13**

A clear sense of the readings to be assigned is extremely helpful to the committee. While the committee does not second-guess faculty instructional prerogatives, having some idea of the texts assigned allows the faculty a window into the theoretical approaches and methodologies being applied in this proposed S&H course, along with an assessment of the qualitative and/or quantitative literacy required as an S&H outcome.

Critical Theory and Art Notion.

Lecture topics: -Indelible meaning of Bakongo cultural production

- \*Wyatt MacGaffey, *Magic or as we usually say, Ar.*
- \*\*Grey Gundaker, *Sign of Diaspora Diaspora of Signs*, pp. 33-63.
- \*\*Robert Farris Thompson, *Face of the Gods*, pp. 19-33.

*Suggested Reading*

- Robert Farris Thompson. *Flash of the Spirit*, pp. XI – XVII.
- John Thornton. *Africa and Africans in the Making of the Atlantic World, 1400–1800*. Introduction and chapters 1, 2 pp. 1–42.
- Michael Gomez. *Exchanging our Country Marks*. Chapters 1,2 pp. 1-37.
- Mitchell, W.J. T. *Iconology: Image, Text, Ideology*. Introduction and chapter 1 pp. 1-46.
- Wyatt MacGaffey. *Religion and Society in Central Africa*. Introduction and pp. 19-40, 103-106.

It helps the committee tremendously to see how the readings interact with weekly class activities.

**Week 2 – T-TH: 18-20**

The Art Notion, the Realm of Ki-Mooyo  
Nzo a N'kisi: Kongo Sacred Space

- \*Robert Farris Thompson, *Kongo Art at Yale*, pp. 1-8.
- \*\*Robert Farris Thompson, *Face of the Gods*, pp. 47-109.

*Suggested Reading*

- Robert Farris Thompson. *Flash of the Spirit*, Chapter Five: 225–269.
- Robert Farris Thompson. *The Four Moments of the Sun*, pp. 27–34, Kongo Civilization and Kongo Art: pp. 34–52.
- Karl Laman. *The Kongo, Vol III*, chapters I, and VI.
- Simon Bockie. *Death and the Invisible Powers: The World of Kongo Belief*. Preface and pp. 1-2, 7-9, 16-17, 38-57

**Week 3 – Tuesday 25**

The Nature of Communication.

Lecture topics: -Rupestrian Art in Central Africa. Cathedrals of the Sign: Luvo, Tchitundo-Hulo, Caninguiru, etc.  
-Bidimbu: Signs of the Spirit, Zaire province in Angola.

- \*Barbaro Martinez-Ruiz, *Speaking in Action*, pp. 89–110.
- \* K.K. Bunseki FuKiau, *African Cosmogony*, pp. 17-54

*Suggested Reading*

- K. K. FuKiau Bunseki. *Self-Healing and Therapy*, pp. 7–72.
- Clementine Faïk-Nzuji. *Art Africains: Signes et Symboles*, pp. 85–97.
- Robert Farris Thompson. *African Art in Motion*, pp. 173–191.

**Thursday: 27**

Gallery Fieldwork at the Eskenazi Museum of Art

**Two-page response paper due after visit**

Details to be announced



## February

### **Week 4 – T-TH 1-3**

Historiography and Slave Trade and Theory of Caribbean and Diaspora.

Lecture Topics: -Firmas: Kongo Machinery in the Diaspora, Kongo-Cuba, Kongo-Jamaica, and Kongo-Trinidad.  
-Series of Signs and Symbols: Form...Structure...Meaning...Social Relevance... A Narrative.

\*Kenneth Bilby, *Kumina, A Kongo-Based Tradition in the New World*.

\*Michael Echeruo, *An African Diaspora*.

#### *Suggested Reading*

Clementine Faik-Nzuji. *Art Africains: Signes et Symboles*. Chapters 1-4, pp. 29 – 77.

Edited by Isidore Okpewho. *African Diaspora*. Chapter 1-3 pp. 1-48.

Homi Bhabha. *The Location of Culture*. Introduction pp. 1-18.

James Clifford: *The Predicaments of Culture*, pp. 1-2, and 40-65.

### **Week 5 – Tuesday 8**

Midterm: Hour test: Covers slides, lectures and reading

Descriptions of the nature of any testing are helpful

#### **Thursday: 10**

The Other Writing, Depicting Form

Lecture topics: -Spiritual protection in textiles, tattoo and scarification as texts (Angola, -Suriname, Haiti, and Jamaica).  
-Kongo Atlantic Graves as ritual Earthwork, writing on the earth on behalf of the ancestors.  
-African Architecture: the main Afro-Atlantic building principles.  
-Minkisi: Central African vessels of the spirit.  
-Prendas: Spiritual containers in Cuba.

\*\*Grey Gundaker, *Sign of Diaspora Diaspora of Signs*, pp. 163-201.

\*\*Robert Farris Thompson, *Face of the Gods*, pp. 109-145.

#### *Suggested Reading*

Ron Eglash. *African Fractals*, pp. 20-60.

Claudia Zaslavsky. *Africa Counts*, pp. 153 – 197.

Roy Sieber. *African Art in the Circle of Life*. pp. 11-45.

Robert Farris Thompson. *Flash of the Spirit*. Chapter four, pp. 195 – 225.

Clementine Faik-Nzuji. *Art Africains: Signes et Symboles*. Chapter 7, pp. 113 – 131.

Robert Farris Thompson. *The Four Moments of the Sun*. Chapter III, and IV pp. 211- 225.

### **Week 6 – Tuesday 15**

Talking Bodies

Lecture topics: -Body Language or Gesture.  
-Oral Graphic Expression: Mambu.

\*Paul Spencer, *The Society and the Dance*, pp 1-34.  
\*Robert Farris Thompson, *An Aesthetic of the Cool*, pp. 72-87.

*Suggested Reading*

Robert Farris Thompson. *The Four Moments of the Sun*.  
Robert Farris Thompson, *African Art in Motion*.  
Suzanne Preston Blier. *Gestures in African Art*.  
T.J. Desch-Obi, *Combat and the Crossing of the Kalunga*.

**Thursday 17**

Latino American and Caribbean Sublime

\*Barbaro Martinez-Ruiz, *Sketches of Character*.  
\*Richard Burton. *Afro-Creole*, pp. 13-47.

*Suggested Reading*

Verene Shepherd. *Woman in Caribbean History*  
Steeve O. Buckridge. *The Language of Dress*  
Laurant Dubois. *A Colony of Citizens*  
Verene Shepherd and Glen Richards. *Questioning Criole*  
Andrew Wilton and Tim Barringer. *American Sublime*.  
Joaquin Romero. *Os Negros*.  
Betriz Pimienta Camargo. *Negro de Corpo e Alma*.

**Week 7 – Tuesday and Thursday 22-24**

Lecture topics:            -Bomba and Plena in Borinquen and New York  
                                  -Capoeira, Ledja, Mani: Martial Arts of the Black  
                                  -Kongo Rots of Reggae and Ska in Jamaica

\*Peter Fryer, *Rhythms of Resistance*, pp. 55-77.  
\*\*Robert Farris Thompson. *Face of the Gods*, pp. 145-283.

*Suggested Reading*

Gena Dagele Caponi, *Sigfyn[g], Sanctifyin,' & Slam Dunking*.  
Dana G. Brown. *Umbanda*  
Isidore Okpewho. *African Diaspora*  
Lillian Guerra. *Popular Expression and National Identity in Puerto Rico*.  
Frances Henry. *Reclaiming Africa Religions in Trinidad*.  
Kathleen Monteith. *Jamiaca in Slavery and Freedom*.

**March**

**Week 8 – Tuesday 1**

Lecture topics:            -Transatlantic Powers: Yoruba, Kongo, Fon / Ewe, Akan, Ejagham,  
                                  Mande.  
                                  -Rara in Haiti and New York City

\*Alfred Metraux, *Voodoo*, pp. 25-57

Detailed syllabus descriptions can assure the committee that the proposed course allows for broader S&H understanding, rather than a focused, applied approach that pertains only to a narrow area of study.

\*\*Robert Farris Thompson. *Face of the Gods*, pp. 283-307

*Suggested Reading*

Maureen Warner-Lewis. *Central Africa in the Caribbean*.

Paul Austerlitz. *Merengue*.

Jorge Gottling. *Tango Melancolico Testigo*.

Molefi Kete Asante and Abu Abarry. *African Intellectual Heritage*

Suzanne Preston Blier. *African Vodun*.

Gert Chese. *Voodoo*.

**Thursday 3**

Grand Synthesis of Afro-American Visual Art

\*Sharon F. Patton, *African American Art*, pp. 19-50.

*Suggested Reading*

Michael Gomez. *Exchanging our Country Marks*.

Mauden southwell Wahlman. *Signs & Symbols*.

Zora Neale Hurton. *Mules and Men*.

Ingrid Monson. *Saying Something*.

Deborah Willis Ryan. *Harlem Renaissance Art of Black America*.

Paul Arnett and William Arnett. *Souls Grown Deep*.

Kinshasa Conwill and Arthur C. Danto. *Testimony Vernacular Art of the Africa –American South*.

Jan Nederveen Pieterse. *White on Black*.

Robert Farris Thompson. *The Migration of Meaning*

Camara Dia Halloway. *Portraiture & The Harlem Renaissance*.

Daniel Cornell and Cheryl Finley. *Imaging African Art*

**Week 9 – Tuesday 8**

Approaches VIII: Contemporary Art Production.

Lecture topics:                -The language of Diaspora (paradigmatic of artistic experiences, Cuba, Haiti, Trinidad, Brazil, Jamaica, Suriname, and Curacao)

\*Veerle Poupeye, *Caribbean Art*, pp. 9-48

*Suggested Reading*

John Thornton. *Africa and Africans in the Making of the Atlantic World, 1400 –1800*, pp. 129-182

Sharon Patton. *African-American Art*.

Judith McWillie. *The Migration of Meaning*.

Regenia Perry. *Free Within Ourselves*.

**Thursday 10: No class – Conference travel**

**Week 10 – March 15-17: Spring Break**

**Week 11 – T-Th 22-24**

Lecture topics:                -Cultural Practices in Afro-Atlantic Diaspora Culture.  
                                      -The Role of Afro-Religions in the Contemporary Caribbean Art.

\*Bárbaro Martínez-Ruiz, *Marks of the Soul*.

*Suggested Reading*

Barbaro Martínez Ruiz. *Nailing Memory*.

Wyatt MacGaffey. *Astonishment & Power*.

**Week 12 – T-Th 29-31**

**Rough draft of term paper due**

-In class critique and peer review of papers

**Week 13 – T-Th 5-7**

Lecture topics: -Introduction to Afro-American Graphic Writing systems and other forms of visual communication

Simon Battestini, *Visible Speech, Seized Thought; Africa and Writing*, pp. 19-102.

W.J.T. Mitchell, *Introduction and What Is an Image?* pp. 1-53.

Barbaro Martínez-Ruiz, *Introduction; The Process of Meaning-Making*, pp. 2-30.

**Week 14 – T-Th 12-14**

Lecture topics: -Continuation of Graphic Writing Systems in the African Diaspora and the Americas: Nkisi, altars, Mambos in the Caribbean and South America

Simon Battestini. *History*, pp. 102-160.

W.J.T. Mitchell, *Pictures and Paragraphs*, pp. 53-75.

Barbaro Martínez-Ruiz, *Kongo Graphic Writing Systems*, 42-89.

**Week 15 – T-Th 19-21**

Lecture topics: -Wrapping up modes of graphic communication: connections to history, anthropology, comparative literature, history of art, and multicultural studies

Simon Battestini, *Knowledge*, pp. 311-342.

Barbaro Martínez-Ruiz, *Beyond the Scripture*, 205-254.

**Week 16 – T-Th 26-28**

Review for final exam and individual paper consultations

**Final Exam, May 4: Slide IDs, short essay responses, and questions on term readings**

**Term paper due on Friday, May 6: plus footnotes, plates, and bibliography.**