

## Course Description Form

Course number and section: ARTH 450 001

Course Topic: Performance in Africa

Credits: 3-0-0

Term: Term 2

Instructor: Suzanne Gott

### Course Description

This course examines performance as a fundamental and dynamic dimension of African art and visual culture. The course is organized according to selected case studies representing a range of performance practices: masquerade, rites of passage, spirit possession, popular theatre and film, cultural heritage initiatives, and new modes of performance for meeting contemporary challenges. The academic study of African performance is strongly interdisciplinary, incorporating approaches from art history, anthropology, performance, and popular culture studies. Course assignments, focusing on a diverse range of African performances, are designed to increase your skills in critical reading and analysis from this multidisciplinary perspective.

### Tentative Reading List:

Anderson, Martha, and Christine Mullen Kreamer. 1989. "Wilderness." In *Wild Spirits, Strong Medicine: African Art and the Wilderness*, Enid Schildkrout, ed., pp. 22-28. Seattle: University of Washington Press.

Blakely, Thomas, and Pamela Blakely. 1987. "So'o Masks and Hembra Funerary Ritual," *African Arts* 21 (1): 30-37, 84-86.

Cameron, Elisabeth. 1998. "Women = Masks: Initiation Arts in North-Western Province, Zambia." *African Arts* 31 (2): 50-61, 93.

Carlson, Amanda. 2010. "Calabar Carnival: A Trinidadian Tradition Returns to Africa," *African Arts* 43 (4): 42-59.

Cole, Catherine. 1996. "Reading Blackface in West Africa: Wonders Taken for Signs." *Critical Inquiry* 23 (1): 183-215.

\_\_\_\_\_. 1997. "'This is Actually a Good Interpretation of Modern Civilization': Popular Theatre and the Social Imaginary in Ghana, 1946-1966." *Africa: Journal of the International African Institute* 67 (3): 363-388.

Dieterlen Germaine. 1989. "Masks and Mythology among the Dogon." *African Arts* 22 (3): 34-43, 87-88.

Gott, Suzanne. 2007. "'Onetouch' Quality and 'Marriage Silver Cup': Performative Display, Cosmopolitanism, and Marital *Poatwa* in Kumasi Funerals." *Africa Today* 54 (2): 79-106.

- Haynes, Jonathan. 2007. "Nollywood in Lagos, Lagos in Nollywood Films." *Africa Today* 54 (2): 131-150.
- Hüncke, Anna, and Stasja Koot. 2012. "The Presentation of Bushmen in Cultural Tourism: Tourists' Images of Bushmen and the Tourism Provider's Presentation of (Hai//om) Bushmen at Treesleeper Camp, Namibia." *Critical Arts: South-North Cultural and Media Studies* 26 (5): 671-689.
- Kratz, Corrine. 2018. "The Case of the Recurring Wodaabe: Visual Obsessions in Globalizing Markets." *African Arts* 51 (1): 24-45.
- Labi, Kwame. 2002. "Fante Asafo Flags of Abandze and Kormantse: A Discourse between Rivals." *African Arts* 35 (4): 28-37, 92.
- Lamp, Frederick. 1985. "Cosmos, Cosmetics, and the Spirit of Bondo." *African Arts* 18 (3): 28-43, 98-99.
- McNaughton, Patrick. 1982. "The Shirts That Mande Hunters Wear." *African Arts* 15 (3):54-58, 91.
- Reed, Bess. 2005. "Spirits Incarnate: Cultural Revitalization in a Nigerian Masquerade Festival." *African Arts* 38 (1): 50-59, 94-95.
- Reed, Daniel. 2016. "Drums, Dance, Dreams, and Remittance: Transnational Interconnections in Ivorian Immigrant Mask Performance in the USA." *African Arts* 49 (4): 34-47.
- Richards, Polly. 2005. "Masques Dogons in a Changing World." *African Arts* 38 (4): 46-53, 93.
- Shirey, Heather. 2009. "Transforming the Orixás: Candomblé in Sacred and Secular Spaces in Salvador Da Bahia, Brazil." *African Arts* 42 (4): 62-79.
- Stone, Ruth. 2017. "'Ebola in Town': Creating Musical Connections in Liberian Communities during the 2014 Crisis in West Africa." *Africa Today* 63 (3): 79-97.