

•Pop Quizzes 10%

Unannounced pop quizzes will occur randomly during class. If you arrive to class after a quiz has begun and, therefore, missed a question, the questions missed will not be repeated. If you miss a quiz, you will not have the opportunity to retake it.

•Historiography Assignment 20%

Students will write two historiography essays. You will submit a shorter 3-page version during week 4, and a 6-page version during week 6. This assignment offers an opportunity to both summarize and critically reflect upon a collection of essays from various scholars about a particular topic. You will summarize the arguments, methods, and conclusions of the work under review and articulate their implications for scholars and beyond.

•Primary Source Assignment 20%

This assignment offers students the opportunity to examine a primary source, a written by a 19th century missionary in a Yoruba town. This assignment offers students the opportunity to examine a primary source, and contextualize it by making an argument about what it reveals about the author and the context in which he or she produced this source. You also must identify and evaluate the arguments that the writer is making as well as his underlying assumptions. Highlight a particularly interesting, puzzling, controversial, or illuminating element this source, and write a 3-page paper. Ultimately, this assignment challenges you to develop your capacity for intellectual creativity and independence by encouraging you to apply the following skills: differentiate, categorize, formulate, evaluate, devise, and appraise.

•Final Project 30%

For this project, you will work in groups of three to put together a sequel (or 2.0 version) exhibition to the current show (1.0). Your group or team literally will be **developing a video and photographs** to replace the material that is currently in the exhibition. There are two options in terms of the topic. For those who choose option one, your group will design a section of the exhibit that focuses on one of the following masquerades (Oya, Ajofoyinbo, Ege, and Owolafe). Drawing from an archive of interviews and performances available in the Idea Lab, your library exhibit should address the history, meaning, and function of a particular masquerade for the family that honors its ancestors and promotes its status in the community through performances. Your principal challenge is to balance how this family represents itself through its masquerade performances and how you feel this family's history should be presented through this masquerade exhibit. For those of you choose option two, your group will design a section of the exhibit that focuses on the issue of women's involvement of masquerade performances, highlighting a group of women chiefs of the masquerade society that organizes performances. Your task is to explore the different ways in which these women's roles are discussed and juxtapose these perceptions with how the women represent themselves.

This syllabus is subject to revision at the discretion of the professor.

OTHER EXPECTATIONS

- If you have questions or concerns, feel free to speak with me about them. You may attend my office hours, call me at the office, or e-mail me, but by all means, let me know about any idea or suggestion that will improve your learning experience in this course.
- I expect EVERY student to do well. I would LOVE for each student to receive an "A" in this course!! However, it is the student's responsibility to EARN it. The professor does not give grades; student earns his or her grade.
- If ANY student receives a grade below a C on ANY assignment, he or she MUST see me during my office hours during the following week!!

COURSE SCHEDULE

WEEK 1 INTRODUCTION: COURSE DESIGN

September 12, Day 1

- Course Design
- View “Masquerades in Africa” Library Exhibition

September 14, Day 2

Keim, Curtin. (Ch. 1-2) *Mistaking Africa: Curiosities and Inventions of the American Mind*. Boulder: Westview Press, 1999.

September 16, Day 3

- MOODLE FORUM RESPONSE #1:** What is a masquerade? What are its varied meanings and functions? Why can masks/masquerades be viewed as a cultural system?

Kasfir, Sidney Littlefield. 1988. “Masquerading as a Cultural System.” *West African Masks and Cultural Systems*. Vol. 126. Tervuren: Musée royal de l’Afrique Centrale, 1-15.

Supplemental reading:

Tonkin, Elizabeth. 1988. “Cunning Mysteries.” *West African Masks and Cultural Systems*. Vol. 126. Tervuren: Musée royal de l’Afrique Centrale, 241-252.

WEEK 2 MASQUERADE AS ART, PRACTICE, AND SOCIETY (IGBO PEOPLE, NIGERIA)

September 19, Day 4

Cole, Herbert M. 1984. “Introduction.” In *Igbo arts: community and cosmos*, edited by H. M. Cole and C. C. Aniakor. Los Angeles: Museum of Cultural History University of California Los Angeles: 1-23.

Cole, Herbert M. 1984. “Masquerades.” In *Igbo arts: community and cosmos*, edited by H. M. Cole and C. C. Aniakor. Los Angeles: Museum of Cultural History University of California Los Angeles: 111-144.

September 21, Day 5

Watson, Bonnie E. 1984. “Northeastern Region.” In *Igbo arts: community and cosmos*, edited by H. M. Cole and C. C. Aniakor. Los Angeles: Museum of Cultural History University of California Los Angeles: 145-163.

September 23, Day 6

- MOODLE FORUM RESPONSE #2:** What is a masquerade’s varied meanings and functions among the Igbo people of Nigeria? What are the significance of masquerades for the social, political, economic, and ritual lives of Igbo people? How have masquerades changed over time?

Kasfir, Sidney. 1984. “Masks from the Towns of the Dead.” In *Igbo arts: community and cosmos*, edited by H. M. Cole and C. C. Aniakor. Los Angeles: Museum of Cultural History University of California Los Angeles: 163-199.

WEEK 3 METHODS AND SOURCES IN THE STUDY OF MASQUERADES

What are the meanings and functions of masks and masquerades?

Igbo conceptions and uses of masks and masquerades

Masks - historical artifacts

Masquerades - produce historical narratives and shape historical events

September 26, Day 7 *Idoma people, Nigeria*

Kasfir, Sidney. 1985. *Art in history, history in art: the Idoma ancestral masquerade as historical evidence*. Boston, MA: African Studies Center Boston University.

Kasfir, Sidney. 1984. One Tribe, One Style? Paradigms in the Historiography of African Art. *History in Africa* 11 (1984): 163-193.

September 28, Day 8

Ogunba, Oyinade. 1987. Ceremonies. In *Sources of Yoruba history*, edited by S. O. Biobaku. Ibadan, Nigeria: University Press Limited.

September 30, Day 9

W/ Paula Lackie, @240pm-3pm

McNaughton, Patrick R. 1991. Is There History in Horizontal Masks? A Preliminary Response to the Dilemma of Form. *African Arts* 24 (2): 40-53.

Hart, William A. 1993. The "lawyer" of Poro?: A sixteenth-century West African masquerade. *RES* 23 (Spring 1993): 83-95.

WEEK 4 MISSIONARIES (PRECOLONIAL ERA)

Missionary endeavors in West Africa, outlook, project, politics, and perspectives on African art and ritual practices

October 3, Day 10

•3-PAGE HISTORIOGRAPHY PAPER DUE

Peel, J.D.Y. "The Mission and its Powers." *Religious Encounter and the Making of the Yoruba*. Bloomington: Indiana University Press, 2000.

October 5, Day 11

- **BRING IN PHYSICAL PRINT OUT TO CLASS**
- **BRING TRANSCRIPTION TO CLASS**

Peel's use of James White journals and letters

Peel, J.D.Y. "Preaching the Word." *Religious Encounter and the Making of the Yoruba*. Bloomington: Indiana University Press, 2000.

October 7, Day 12,

•MOODLE FORUM RESPONSE #3: What were the aims and objectives of missionaries? What was the context in which they both evangelized, and encountered and observed masquerades and other ritual practices? What aspects of masquerades and other ritual practices and societies were they able to observe?

Peel, J.D.Y. "Path to Conversion." *Religious Encounter and the Making of the Yoruba*. Bloomington: Indiana University Press, 2000.

[LIBRARY VISIT - compare art history, anthro, museum prof. aware of how portraying in an ethnical manner]

Assessing the value earliest written sources on masks/masquerades

Continuity and change in masquerades during the colonial era



How are masks/ masquerades gendered?

What do they reveal about gender in a particular culture?



WEEK 5 COLONIAL ERA AND MAMMY WATER (IGBO, NIGERIA)

Missionary documents homework, different small groups will transcribe different sources/ accounts, end of 2nd

October 10, Day 13

•PRIMARY SOURCE PAPER

Kramer, Fritz. 1993. "In the Mask of Strangers and the Dead," in *The Red Fez: Art and Spirit Possession in Africa*. London: Verso.

Kasfir, Sidney. 2007. Idoma Warriorhood and the Pax Britannica. In *African Art and the Colonial Encounter: Inventing a Global Commodity*. Bloomington: Indiana University Press, 59-96.

October 12, Day 14

Drewal, John Henry. "Mami Wata Shrines: Exotica and the Construction of Self." In *African Material Culture*, edited by Mary Jo Arnoldi, Christraud M. Geary and Kris L. Hardin. Bloomington: Indiana University Press, 1996.

October 14, Day 15

•Discuss the documentary film, *Mammy Water: In Search of the Water Spirits in Nigeria*. Sabine Jell-Bahlsen 60 min, 1989.

Kasfir, Sidney. "Anjenu: Sculpture for Idoma Water Spirits." *African Arts* 15, 4 (1982): 47-51.

Jell-Bahlsen. "Eze Mmiri Di Egwu: The Water Monarch is Awesome, Reconsidering the Mammy Water Myths." *Queens, Queen Mothers, Priestesses and Power: Case Studies in African Gender*. NYAS 810 (June 1997): 103-134.

Gore, Charles and Joseph Nevadomsky. "Practice and Agency in Mammy Wata Worship in Southern Nigeria," *African Arts* (Spring 1997): 60-69, 95.

Rush, Dana. "Eternal Potential: Chromolithographs in Voduland," *African Arts* (Winter 1999): 61-75, 94-95

WEEK 6 GELEDE (YORUBA, NIGERIA)

October 17, Mid-term break, No Classes

October 19, Day 16

Drewal, Henry John, and Margaret Thompson Drewal. 1983. *Gelede: Art and Female Power Among the Yoruba*. Bloomington: Indiana University Press.

Chapter 7 - A Historical and Thematic Overview, 221-246

Lawal, Babatunde. 1996. *The Gelede Spectacle: Art, Gender, and Social Harmony in an African Culture*. Seattle: University of Washington Press.

Asiwaju, A. I. 1975. *Gelede Songs as Sources of Western Yoruba History*. In *Yoruba Oral Tradition: Poetry in Music, Dance, and Drama*, edited by W. Abimbola. Ile-Ife: Department of African Languages and Literature, University of Ife.



October 21, Day 17 *Class meets @IdeaLab*

- PEPS WORKSHOP # 1
- 6-PAGE HISTORIOGRAPHY PAPER

WEEK 7 EGUNGUN (YORUBA)

October 24, Day 18

Drewal, Henry John, and Margaret Thompson Drewal. 1978. "The Arts of Egungun Among Yoruba People." *African Arts* 11 (3): 18-20.

Drewal, Margaret Thompson, and Henry John Drewal. 1978. More Powerful Than Each Other: An Egbado Classification of Egungun. *African Arts* 11 (3): 28-39, 99.

Olajubu, Oludare, and J. R. Ojo. 1977. "Some aspects of Oyo Yoruba Masquerades." *Africa* 47 (3): 253-275.

October 26, Day 19

Rea, William. 2008. Making History: The Modernity of Masquerade in Ikole Ekiti. *African Arts* 41 (4): 10-25.

October 28, Day 20

•Discuss the documentary film, Margaret Thompson Drewal, Yoruba Ritual: a companion video. Bloomington: Indiana University Press, 1992.

Drewal, Margaret Thompson. 1992. "Gender Play." *Yoruba Ritual: Performers, Play, Agency*. Bloomington: Indiana University Press.

- PEPS WORKSHOP # 2

WEEK 8

October 31, Day 21 *Class meets @IdeaLab*

MOODLE FORUM #4: POST PHOTOS AND VIDEO CLIPS

November 2, Day 22 *Class meets @IdeaLab*

MOODLE FORUM #4: COMMENTS ON PHOTOS AND VIDEOS

November 4, Day 23 *Class meets @IdeaLab*

- CONFIRMATION OF FINAL PHOTOS AND VIDEO CLIPS

WEEK 9

November 7, Day 24

REVIEW

November 9, Day 25 *Class meets @IdeaLab*

FINAL ESSAY DRAFT DUE

November 11, Day 26 *Class meets @IdeaLab*

•PEPS WORKSHOP # 3

FINAL VIDEO EDITING COMPLETE

WEEK 10

November 14, Day 27 *Class meets @IdeaLab*

FINAL PRESENTATION

November 16, Day 28

FINAL ESSAY DUE