COURSE SPECIFICATION DOCUMENT

NOTE: ANY CHANGES TO A CSD MUST GO THROUGH ALL OF THE RELEVANT APPROVAL PROCESSES, INCLUDING LTPC.

Academic School/Department:	**CASS**
Programme:	**BA Art History and Visual Culture**
FHEQ **Level:**	**5**
Course Title:	**Art of Prehistoric Europe**
Course Code:	**AVC 5415**
Course Leader:	**Dr Nicola Mann**
Student Engagement Hours:	120
Lectures:	22.5
Seminar / Tutorials:	22.5
Independent / Guided Learning:	75
Semester:	Spring
Credits:	12 UK CATS credits
	6 ECTS credits
	3 US credits

Course Description:
This course examines the art of prehistoric Europe in its social context, the history of archaeological thinking on the subject, and the representation of prehistoric art and society in museums, galleries and site-based heritage displays. Case studies will range from the Upper Palaeolithic to the Late Iron Age, and may include Upper Palaeolithic cave art, Early Neolithic megalithic art, Later Neolithic passage tomb art and architecture, Early Bronze Age symbols of power at the time of Stonehenge, and La Tène art of the 'Celtic' Iron Age. The museums and galleries of London with their world-class collections will be used as a learning resource and the course will involve field trips to sites which might include cave art at Creswell Crags and Lascaux, the Stonehenge and Avebury world heritage site, and megalithic art and architecture in the Orkney Isles and Malta.

Prerequisites: AVC 3200 Foundations of Art Across Cultures or HST 3100 World Cultural History I

Aims and Objectives:

To introduce the art of prehistoric Europe in its social context
To consider the history of thinking on prehistoric art in Europe
To examine the representation of prehistoric art and society in museums, galleries and site-based heritage displays
To analyse a range of case studies of prehistoric art

Programme Outcomes:

A5(i), A5(ii), A5(iii); B5(i), B5(ii), B5(iii), C5(i)

A detailed list of the programme outcomes are found in the Programme Specification.

This is located at the archive maintained by the Academic Registry and found at:
http://www.richmond.ac.uk/content/academic-schools/academic-registry/program-and-course-specifications.aspx

Learning Outcomes:
By the end of this course, successful students should be able to:

- Show a detailed understanding of prehistoric art in Europe in its social context, including a range of key examples across the region and through the time period

- Demonstrate a critical understanding of and engagement with the history of thinking on prehistoric art in Europe

- Show a critical understanding of and engagement with the representation of prehistoric art and society in museum, galleries and site-based heritage displays

- Demonstrate well-developed skills (e.g. groupwork, writing, oral presentations) which translate to the workplace

- Complete assigned work with a degree of clarity, technical competence and critical thinking, and a degree of independence and capacity for self-evaluation, appropriate for a 5000-level course

Indicative Content:
The art of prehistoric Europe in its social context
The history of thinking on prehistoric art in Europe
The representation of prehistoric art and society in museums, galleries and site-based heritage displays
A range of case studies of prehistoric art

Assessment:
This course conforms to the Richmond University Standard Assessment Norms approved at Learning and Teaching Policy Committee found at:
http://www.richmond.ac.uk/content/academic-affairs/academic-standing.aspx.

Teaching Methodology:
The course will be taught through classroom lectures and seminar classes, and through a series of closely guided site visits, with the intent of using London itself, and its environs, as the 'living' classroom. Lectures will follow the schedule detailed in the syllabus, and are structured as surveys and overviews of both accepted knowledge and current debate on each theme/topic. Short seminars will be held as feed-back opportunities in the subsequent session following each site visit, with a view to ensuring the integration of individual learning/interpretation from each site into the learning of the whole class. Seminars rely upon active student preparation, note-taking and response to each site, and will consist of student-led discussion of historical, perceptual and heritage issues arising from each site. Visits will comprise tutor mini-lectures and explanations, student independent exploration, small group and full group exploration and guided discussion.

Bibliography:
Bradley, R. *Rock Art and the Prehistory of Atlantic Europe: Signing the Land*. (London: Routledge, 1997).
Garrow, D., C. Gosden and J. D. Hill. *Rethinking Celtic Art*. (Oxford: Oxbow, 2008).
Lewis-Williams, J. D. *The Mind in the Cave: Consciousness and the Origins of Art*. (London: Thames & Hudson, 2002).
Saunders, N. K. 1995. *Prehistoric Art in Europe*. (Yale University Press, 1995).
Wells, P. W. *How Ancient Europeans Saw the World: Visions, Patterns and the Shaping of the Mind in Prehistoric Times*. (Princeton, N.J.: Princeton University Press, 2012).

See syllabus for complete reading list.

Please Note: The core and the reference texts will be reviewed at the time of designing the semester syllabus

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Change Log for this CSD:

Major or Minor Change?	Nature of Change	Date Approved & Approval Body (School or LTPC)	Change Actioned by Academic Registry