# **COURSE SPECIFICATION DOCUMENT**

Academic School/Department: Communications, Arts and Social Sciences

**Programme:** MA in Art History and Visual Culture

Level: 7

Course Title: World Arts

Course Code: AVC 7103

Course Leader: Dr Robert J. Wallis

Student Engagement Hours:200Seminars:39Tutorials:6Independent / Guided Learning:155

Semester: FALL 2013

**Credits:** 20 UK CATS credits

10 ECTS credits
4 US credits

#### **Course Description:**

Addresses issues that relate to the interpretation, perception and representation of the visual arts in other ('non-western') cultures, globally, with a focus on indigenous ('ethnographic') and prehistoric ('archaeological') art, known as 'World Art'. Students are encouraged to investigate issues that relate to engaging with art across cultures, and consider critically colonial/neo- colonial encounters and the representation and display of other cultures. A range of case studies will be examined, which may include the representations and interventions of indigenous peoples and prehistoric art in the Americas, Africa, Oceania and Europe.

**Pre-requisites:** MA Art History and Visual Culture students only

### **Aims and Objectives:**

- To introduce students to the construction of the concept of 'world arts'
- To examine the colonial and post-colonial history of research on indigenous and prehistoric visual cultures
- To engage with the range of inter-disciplinary theories and methods for approaching and interpreting art across cultures
- To examine a variety of examples of 'world arts' in context
- To analyse the representation of 'world arts' in museums and galleries
- To consider the circulation of 'world arts' in the dealer critic system

## **Programme Outcomes:**

At the end of this course, the students will have achieved the following programme

outcomes: A2, A4, A6, B1, B2, B4, B5

A detailed list of the programme outcomes is found in the Programme Specification. This is maintained by Registry and located at:

https://www.richmond.ac.uk/programme-and-course-specifications/

## **Learning Outcomes:**

- demonstrate critical intellectual awareness of non-western 'world' arts today
- show a sophisticated understanding and appreciation of a multidisciplinary culture
- deploy sophisticated visual literacy including formal analysis
- show systematic, critical engagement with texts and objects
- show excellent writing skills including logical and structured narratives and arguments supported by relevant primary and secondary evidence
- demonstrate professional presentation skills including verbal visual analysis, communicated clearly to specialist and non-specialist audiences

### **Indicative Content:**

- the construction of the concept of 'world arts'
- the history of research on indigenous and prehistoric visual cultures
- a range of inter-disciplinary theories and methods for approaching and interpreting art across cultures
- a variety of examples of 'world arts' in context
- the representation of 'world arts' in museums and galleries
- the circulation of 'world arts' in the dealer critic system

#### **Assessment:**

This course conforms to the University Assessment Norms approved at Academic Board.

FHEQ	Richmond/UK Level	Normal	Total assessment
level		Number of	
		Items	
		(including final exam)*	
		final exam)*	
LEVEL 7	R7000/UK MA	2-3	5000-7000 words

1. Exhibition review (1500 words)	40%	due week 5
2. Research paper (3000 words)	50%	due week 15
3. Oral presentation	10%	week 11 or
		12

## **Teaching Methodology:**

The course will consist of weekly postgraduate seminars, which will follow the structure set out within the course syllabus and will serve a number of functions: seminars provide a framework for

the course; address critically the relevant literature in specific areas, examine concepts, theories and case studies, and enable students to engage in group discussion and dialogue, and autonomous learning. Seminars rely upon active student participation, mediated by the course instructor. By examining and discussing issues and problems in a seminar setting, students as junior research colleagues will be able to learn from each other and resolve questions that arise in the course of the lectures and readings. Seminars will only be useful to the extent that they are prepared for and participation in discussions and debates is an essential aspect of this. All students will be required to participate. Tutorial opportunities will also be available for research supervision and other academic support.

# **Bibliography:**

Barringer, T. and T. Flynn (eds). *Colonialism and the Object: Empire, Material Culture and the Museum*. (London: Routledge, 1998).

Henare, A.; M. Holbraad and S. Wastell (eds). Thinking Through Things:

Theorising Artefacts Ethnographically. (London: Routledge, 2007).

Hooper-Greenhill, E. *Museums and the Interpretation of Visual Culture*. (London: Routledge, 2000).

Karp, I. and S.D. Levine (eds). *Exhibiting Cultures: The Poetics and Politics of Museum Display*. (Washington: Smithsonian Institution, 1991).

Morphy, H. and M. Perkins (eds). *The Anthropology of Art: A Reader*. (Oxford: Blackwell, 2006). Zijlmans, K. & W. Van Damme (eds). *World Art Studies: Exploring Concepts & Theories*.

### Change Log for this CSD:

(Amsterdam: Valiz, 2008).

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