

2020/1 - AMAA4001B INTRODUCTION TO ART HISTORY

Spring Semester, Level 4 module

(Maximum 999 Students)

UCU: 20

Organiser: Dr Simon Dell

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Exam Paper(hrs):

This module introduces you to the study of art history. You will discover what makes art history distinct as an academic discipline. By learning about the themes art historians have explored over time, and some of the methods they use to study art, you will start to understand the subject better – and to appreciate how it fits into your degree. As a seminar, this module also gives you the chance to experience the small-group discussions that are central to our teaching.

2020/1 - AMAA4009B INTRODUCTION TO GALLERY AND MUSEUM STUDIES

Spring Semester, Level 4 module

(Maximum 36 Students)

UCU: 20

Organiser: Professor Christina Riggs

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework and Project

Timetable Slot:A1|G1/-H2\

This module will introduce you to some of the key concepts underpinning art galleries and museums. You'll learn about the history of museums and their impact on society. You'll consider how museums and galleries today use not only their displays but also a range of activities to attract, educate, and inspire visitors. By visiting museums and galleries in Norwich as part of this module – including the Castle Museum and Art Gallery and the Sainsbury Centre for Visual Arts – you'll gain a real-world perspective on museums today. You will also have a chance to study galleries and museums from around the world.

2020/1 - AMAA4023B INTRODUCTION TO ARCHAEOLOGY

Spring Semester, Level 4 module

(Maximum 999 Students)

UCU: 20

Organiser: Dr Joanne Clarke

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Exam Paper(hrs):

How do archaeologists investigate and interpret the ancient past? This module introduces you to what makes archaeology unique. You will learn about the methods archaeologists use to gather and record data. By looking at case studies drawn from different excavations, you'll

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:D1*D2*

On this module you will explore the relations between art and photography in the United States in the first half of the 20th century. The central debate in American modernism has concerned the role of the medium and considering photography in relation to the other visual arts permits a reassessment of this debate. Artists and photographers examined include Alfred Stieglitz, Georgia O'Keeffe, Marcel Duchamp, Diego Rivera and Walker Evans.

2020/1 - AMAA5015B ANCIENT EGYPTIAN ART

Spring Semester, Level 5 module

(Maximum 19 Students)

UCU: 20

Organiser: Professor Christina Riggs

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:A1*A2*

The art of ancient Egypt has been admired (and vilified), collected, and used as a source of inspiration for centuries, from Mozart's Magic Flute to the Harlem Renaissance to the Arab Spring. You will explore a number of themes in ancient Egyptian art, including the role of artists in ancient Egypt; art and religious rituals, such as mummification; and the impact of Egyptian art in the Enlightenment, the age of colonial and imperial expansion, and up to the present day. You will visit at least one museum collection of Egyptian art (which varies depending on museum programming), and you will be able to develop a topic of special interest to you for your written coursework.

2020/1 - AMAA5090B ART IN THE CONTEMPORARY WORLD

Spring Semester, Level 5 module

(Maximum 50 Students)

UCU: 20

Organiser: Dr Jack Hartnell

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:A2/*H3/, E2\|E2+|E2/

Art is a resource which can be used both positively and critically to affect the contemporary world around us. It may be exploited, most obviously for its economic value, but also for broader social or political gain. You will explore these different uses of art by addressing the factors that condition our contemporary reception of art works and visual culture. You will begin by examining some of the key methodologies for interpreting art's contemporary functions, including its capacity to create contemporary identities and world-views. You will then turn to focus on the museum and gallery as spaces for these contemporary issues to emerge, before considering the same ideas at work in more quotidian ways. And, finally, you

Spring Semester, Level 5 module
(Maximum 18 Students)

UCU: 20 Organiser: Dr Edward Krema

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:C2

Exam Paper(hrs):

In important respects drawing is archaic: we do it before we can speak or write, and it involves the most rudimentary of means. But what happened to drawing when it was swept up into the accelerated and technologized rhythms of modernity? How were its conventional pillars of manual skill, aesthetic beauty and expressive directness affected? How was drawing able to combine with other forms of practice and extend itself into new domains? Exploring an expanded conception of drawing via the work of some of the most celebrated modern artists, this module offers a critical introduction to the art of the 20th Century by way of a fascinating route not often travelled.

2020/1 - AMAA5106B THE ANTHROPOLOGY OF AMAZONIAN AND ANDEAN ARTS AND MUSIC

Spring Semester, Level 5 module
(Maximum 18 Students)

UCU: 20 Organiser: Dr Aristoteles Barcelos Neto

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:YOU

An anthropological approach to the arts and music of Amazonia and Andean Indigenous peoples. You'll discuss the subjects through key Amerindian themes with a special focus on tangible and intangible cultural heritage, cosmology, shamanism, ritual, and cultural identity. In many Amerindian societies, ritual itself is a major artwork combining music, dance, body art and artefacts into an integrated oeuvre. You'll read anthropological texts and watch ethnographic films to analyse the relationships between ritual, material culture and music and its socio-cosmological meanings. Documentary film will also be covered as an important and innovative art among Native South Americans, with a special focus on the Kuikuro Indians of Southeastern Amazonia.

2020/1 - AMAA5108B ART AND THE NON-HUMAN

Spring Semester, Level 5 module
(Maximum Students)

UCU: 20 Organiser: Dr Edward Krema

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Exam Paper(hrs):

This module explores the relationship between art - a human mode of creative production par excellence - and the vast realm of non-human organisms and entities on which human life is founded and with which it develops. How have artists and cultural institutions reflected on their relationship with the environment, with other animals, and with material aspects of life not reducible to human categories and structures?

2020/1 - AMAA6127B MAKERS' MYTHS: THE PERSONA OF THE ARTIST AFTER 1945

Spring Semester, Level 6 module

(Maximum 16 Students)

UCU: 30

Organiser: Dr Edward Krcma

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:C2-D3\

The figure of the artist has for centuries been the object of celebration, curiosity and myth-making. Since World War II powerful narratives have developed around some of the most prominent artists. You'll explore the construction of such "makers' myths" and ask: How is an artist's public persona constructed and what bearing does it have on the interpretation of specific artworks? What idea of art's social role do different personae imply? How do these roles relate to our idea of what art can or should contribute to the contemporary world?

2020/1 - AMAA6128B MODERNISM AND GENDER: FRANCE AND GERMANY 1900-1939

Spring Semester, Level 6 module

(Maximum 18 Students)

UCU: 30

Organiser: Dr Simon Dell

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:G1-H2\

This module addresses modernism in the first part of the twentieth century. It explores the work of male and female artists and also considers how gender structures representation and art practice. The module provides an opportunity to reconsider key works by Henri Matisse, Pablo Picasso, Paula Modersohn-Becker, Suzanne Valadon, Hannah Hoch and Claude Cahun, amongst others.

2020/1 - AMAA6134B GALLERIES AND MUSEUMS PRACTICE

Spring Semester, Level 6 module

(Maximum 16 Students)

UCU: 30

Organiser: Dr Helen Lunnon

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:E1*E2*E3*

This module explores a variety of practical and conceptual considerations in Gallery and Museum Studies by focusing on specific aspects of these institutional structures: from building, housing and caring for collections, to curating shows and exhibitions, and producing texts and writing criticism. You will develop your engagement with the practice of conceiving, designing and mounting exhibitions, exploring both the conceptual demands of putting on a successful show and the practical considerations involved in doing so. Finally we consider the role of interpretation and learning in galleries and museums practice, thinking also about how texts of various sorts operate in exhibitions and collections displays. The module has previously involved a study trip to London or Cambridge.

2020/1 - AMAA6135B PUBLIC ART, PERFORMANCE AND MEMORY

Spring Semester, Level 6 module

(Maximum 16 Students)

UCU: 30

Organiser: Dr Ferdinand De Jong

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Exam Paper(hrs):

Intense debates rage around monuments that represent historical figures as our most celebrated heroes. But why are our monuments epicentres of public debate and political contestation? This module examines how and why public art and performances commemorate historical events. To find answers to these questions, you'll study the monuments that remember the First World War, the Holocaust, the Slave Trade and Colonialism. But you will also be encouraged to ask how memorials makes us remember and, indeed, whether there are alternative ways of remembering. You'll study commemoration in spirit possession, pilgrimage, and popular music. Considering case studies from across the world, you will review the role of memory and commemoration in the constitution of our society. This module encourages you to consider why alternative forms of memory are required for a more just society.

2020/1 - AMAA6140B PHOTOGRAPHY AND HISTORY

Spring Semester, Level 6 module

(Maximum 15 Students)

UCU: 30

Organiser: Dr Joanne Clarke

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:TBD

Exam Paper(hrs):

The invention of photography in 1839 changed the historical imagination forever. The new technology – and the new visual forms it helped create – became a tool used in so many contexts, and by so many people, that no study of art, history, or science since the mid-19th century can ignore it. This module will challenge you to think about photography in a global perspective, covering more than 150 years of its use. You'll encounter different approaches to the study of photography, drawing on the work of visual anthropologists, art historians, and historians of science. This module will equip you with a historical and critical perspective on how, and why, photography became such a persuasive and pervasive medium. You'll have the opportunity for an in-depth exploration of a specific topic. To give just a few examples, these could include the use of photography in archaeological fieldwork, surveys of art and architecture, or scientific racism and criminal profiling, as well as genres such as portraiture, photo-journalism, snapshot or everyday photography. You'll also consider the care – and the future – of photographic archives, such as the School's own photographic collection here at UEA.