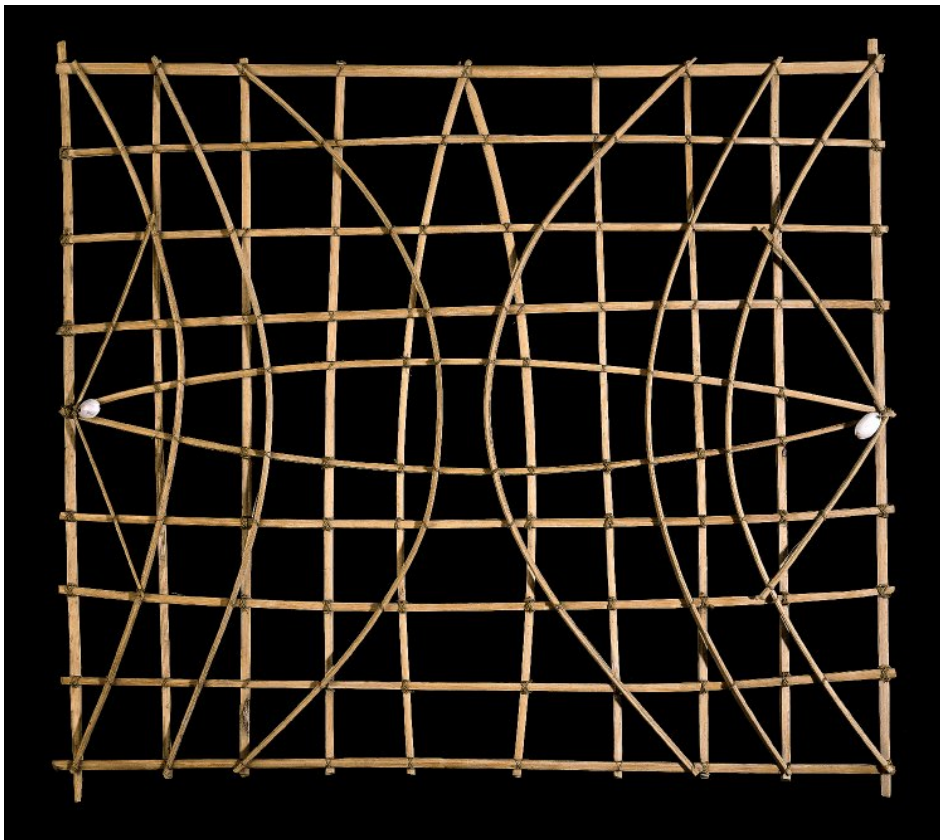


ARTH 214

ART IN THE PACIFIC



Art History

**School of Art History, Classics and Religious Studies
Victoria University of Wellington**

**Trimester 1, 2012
5 March 2012 to 4 July 2012**

Cover: 'Stick chart', Marshall Islands. Wood, shell, acquired 1941. Length 63 cms. London:
The British Museum.

ARTH 214

ART IN THE PACIFIC

NAMES AND CONTACT DETAILS

Course co-ordinator:

Dr Peter Brunt OK (Old Kirk) 310, tel. 04 463 5805
Peter.Brunt@vuw.ac.nz
Office hours: Wednesday 10-11 am (or by appointment)

Art History administrator:

Pippa Wisheart OK 306, tel. 04 463 5800
pippa.wisheart@vuw.ac.nz

CLASS TIMES AND LOCATIONS

All lectures are in **Murphy LT 220 (MY LT 220)**

Tuesday and Wednesday 9.00 – 9.50am

Weekly tutorials will be in OK 319 at the following times:

Thursday 10-10.50 am, 11-11.50 am and 1.10-2 pm.

COMMUNICATION OF ADDITIONAL INFORMATION

See Blackboard (<http://blackboard.vuw.ac.nz>)

Art History is located on the 3rd (ground) floor of Old Kirk.

Notices regarding the course will be posted on the noticeboard outside OK 306.

For general information about Art History see:

<http://www.victoria.ac.nz/art-history/>

TRIMESTER DATES

Teaching dates: 5 March to 8 June 2012

Mid-trimester break: 6 April to 22 April 2012

Study week: 11–15 June 2012

Examination/Assessment period: 15 June to 4 July 2012

Withdrawal dates

Information on withdrawals and refunds may be found at:

<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

Class representative

A class representative will be elected in the first class. This person's name and contact details will be available to VUWSA, the Course Coordinator and the class.

The class representative provides a communication channel to liaise with the Course Coordinator on behalf of the students.

Course Description

COURSE PRESCRIPTION

ARTH 214 is a survey of art in Polynesia, Melanesia and Micronesia from pre-historical times to the mid-twentieth century. It will explore a range of critical topics including: Pacific perspectives on the nature and purpose of 'art', the role of art within different social and political formations, and indigenous artistic responses to colonialism and modernity. 100% internal assessment.

COURSE CONTENT

The course will introduce students to a range of artistic practices from a variety of locations and times within the stipulated period. It will look at those practices through various critical frameworks, including: the relationship between art and power within different political and social formations; the role of art in ritual; the relationship between art and gender; the response of Pacific arts to colonisation and modernity; and the aesthetic interest of Europeans in the Pacific. In general the course will approach Pacific art not as a series of discrete styles and traditions but as a dynamic phenomenon that is conditioned by history and responsive to processes of cross-cultural interaction and social change.

LEARNING OBJECTIVES

In line with the Art History teaching objectives, this course will:

- **introduce you to the chronology and range of artistic practises in the Pacific**
- **develop your skills in visual analysis and awareness of the materials and techniques used in the art of the Pacific**
- **develop your ability to analyse and interpret art within relevant social, political and theoretical contexts**
- **introduce you to some of the major themes and currents in the literature of art history in the Pacific**
- **develop your ability to gather and organise relevant information and evidence from published material and further your ability to use this material to construct an argument**
- **develop your ability to present material which is coherent and well-written and which demonstrates an understanding and application of the conventions of academic writing**
- **develop your skills in reading art history and make you aware of the range of available library resources**
- **encourage you to participate in group discussions in tutorials**
- **encourage you to view relevant art exhibitions and collections**

COURSE DELIVERY

ARTH 214 consists of 20 one-hour lectures and 9 one-hour tutorials. An outline of the lecture and tutorial programme follows. Please note that tutorials are discussion-based and we expect that you do the reading before your tutorial and come prepared to participate.

Lecture programme

All lecture handouts (slide lists, etc) will be available from the Art History office (OK 306) after each lecture. Lecture readings are in the course textbook: Nicholas Thomas, Oceanic Art, London, Thames and Hudson, 1995. Images shown in lecture can be viewed on Blackboard.

6 March	1	Introduction: Maps and origins
7 March	2	Objects of knowledge: Approaches to Pacific Art
13 March	3	Aesthetics in context: Is 'Art' a European idea?
14 March	4	Lapita ceramics and the Lapita culture complex
20 March	5	The aesthetics of power I: Ritual centres in early Polynesia and Micronesia
21 March	6	The aesthetics of power II: Hawaii
27 March	7	The aesthetics of power III: Rapa Nui
28 March	8	The art of the body: Tattooing and body adornment in Polynesia
3 April	9	The art of war
4 April	10	Art and ritual I: Spirit houses and male initiation ceremonies in Papua New Guinea

Mid-trimester break: Lectures resume 24 April 2012
Essays due: Friday 11 May 2012

24 April	11	Art and ritual II: Life, death and the art of the mask in New Ireland and New Britain
25 April		NO LECTURE (Anzac day)
1 May		TEST 1 (lectures 1 – 11)
2 May	12	Idols, artefacts and missionaries.

8 May	13	Conversion and Re-enactment (<i>The Transformed Isle</i>) (SR)
9 May	14	Syncretic traditions and quilting in Hawaii, the Cook Islands and French Polynesia (SR)
15 May	15	'Painted Histories': Narrative and figurative art in Maori meeting houses and Palauan <i>bai</i>
16 May	16	Exchange, sanctity and history: Barkcloth and textiles
22 May	17	Museums, collectors and anthropologists
23 May	18	Photography in the Pacific; Image, culture and agency
29 May	19	Modernists I: Surrealists and ethnography (RS)
30 May	20	Modernists II: Gauguin
5 June		No lecture (test preparation)
6 June		TEST 2 (lectures 12-20)

End of course

Tutorial programme

Tutorials are held weekly and are compulsory. You must attend 7 out of 9 tutorials to meet mandatory course requirements and it is recommended you attend them all. Tutorials are important as they supplement lectures and provide an opportunity to deal in more depth with some of the ideas and issues raised in the course. They are also the best context for you to ask questions. Readings are in your Course Handbook, which can be purchased from vicbooks.

Week beginning:

5 March	No tutorials
12 March	Tutorial 1: From artificial curiosities to works of art
19 March	Tutorial 2: The politics of archaeology
26 March	Tutorial 3: Encountering Polynesia
2 April	Tutorial 4: Art and ritual

Mid-trimester break: 6 April – 22 April

23 April	Tutorial 5: Te Papa visit/ Pacific exhibition [No reading]
30 April	NO TUTORIAL (test preparation)
7 May	Tutorial 6: Indigenous art and Christianity (SR)
14 May	Tutorial 7: Painted histories
21 May	Tutorial 8: Photography, film and cross-cultural interaction
28 May	Tutorial 9: Modernist 'primitivism' in the Pacific

Assessment

ARTH 214 is **internally assessed** by means of one essay and two slide-based in-class tests. Each test is based on lecture material from that part of the course that immediately precedes it. Each test requires you to answer two essay questions based on one slide each and one essay question based on the comparison of two slides. Test slides are chosen from slides shown in lectures.

The dates, deadlines, word lengths and percentage weightings of the different assessments are as follows:

1	Test 1	30%	covers lectures 1-11
2	Essay	40%	word length 2000 max
3	Test 2	30%	covers lectures 12-20

A short-list of slides from lectures for test preparation will be posted in Blackboard on the Thursday before the week of each test.

Penalties

Art History has a policy that no extensions will be granted. If you have medical or other problems preventing you from meeting a deadline, you must contact your course coordinator at the earliest opportunity. Without arrangements having been agreed to, late essays will be penalised by the deduction of two percentage points for each day beyond the due date.

The reasons **exceptions are not made** are that we cannot privilege some students over others; we must adhere to a defined programme of marking; and results must be furnished to Student and Academic Services on time. It is also important that we ensure students keep up with the course.

Presentation of essays

You must pay attention to **setting out, correct spelling and grammar**. You should type your essay, presenting it double-spaced, on one side of the page, with a generous left-hand margin. Essays should be fully and accurately documented and spelling, punctuation and grammar checked before handing in. Always proofread your essay carefully, or get a friend to do so, as poorly presented material can be very distracting for a marker. You are advised to read *Researching and Writing Art History Essays*, Art History's handbook which sets out standard practice, which is available on Blackboard (under 'Assignments'). You should always make a copy of your essay before placing it in the Art History assignment box in the foyer of Old Kirk, Level 3 (ground floor).

Marking

Criteria for assessment of essays:

Assessment of your essays will be based on the following criteria:

- understanding and definition of question
- formulation and development of argument
- use of visual and written resources
- originality and independence of thought
- mechanics (legibility, fluency, presentation, grammar, spelling, documentation)

Essays and tests are marked by your course co-ordinator. A **second opinion** may be requested in the final assessment of any piece of written work.

Mandatory course requirements

To gain a pass in this course each student must:

- complete **two** in-class tests.
- complete and submit **one essay** specified for the course on or by the due date
- attend **7** out of 9 tutorials (A good contribution to tutorial discussions will make difference to your grade if you are borderline).

No assignments will be accepted after **Friday 8 June 2012**. No extensions (for any reason) can be granted beyond this date. If you are in doubt about your ability to meet this deadline you must see your course coordinator immediately. All requirements are strictly enforced.

There are limited aegrotat provisions in internally assessed courses. Only under special circumstances, such as illness (supported by a medical certificate), may a piece of written work be substituted for a test.

Expected Workload

The University recommends that approximately 200 hours, inclusive of lectures and tutorials, be given to a 20-point course over the trimester in order to maintain satisfactory progress. Please make sure you can set aside at least this amount of time (approximately 16 hours/ week) throughout the course – it is not worth taking on a greater workload than you can manage.

Academic integrity and plagiarism

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website: <http://www.victoria.ac.nz/home/study/plagiarism.aspx>

General Information

WHERE TO FIND MORE DETAILED INFORMATION

Find key dates, explanations of grades and other useful information at www.victoria.ac.nz/home/study. Find out how academic progress is monitored and how enrolment can be restricted at www.victoria.ac.nz/home/study/academic-progress. Most statutes and policies are available at <http://www.victoria.ac.nz/home/about/policy>, except qualification statutes, which are available via the Calendar webpage at www.victoria.ac.nz/home/study/calendar.aspx (see Section C).

Other useful information for students may be found at the website of the Assistant Vice-Chancellor (Academic), at www.victoria.ac.nz/home/about_victoria/avcacademic.

Taping of Lectures

All students in the School of Art History, Classics and Religious Studies are welcome to use their own audio-tapes to record lectures. If you want to do this, please see your lecturer, tutor or the relevant programme administrator and complete a disclaimer form, which advises of copyright and other relevant issues.

GOOD LUCK AND ENJOY THE COURSE!

WIN \$500

THE CHARTWELL TRUST STUDENT ART WRITING PRIZE 2012

The Adam Art Gallery is calling for entries for the Chartwell Trust Student Art Writing Prize—an annual writing initiative focusing on visual art and culture.

ELIGIBILITY

The prize is open to Victoria University of Wellington students from any of the following programmes:

Art History, Classics, Religious Studies, Museum and Heritage Studies, English, Film, Theatre, Media Studies and Music.

PRIZE

The winning entry will receive a cash prize of **\$500** and have their essay published on the Adam Art Gallery website www.adamartgallery.org.nz

GUIDELINES/CRITERIA

- Entries should be in the form of a review or essay addressing an exhibition at the Adam Art Gallery or a work from the Victoria University of Wellington Art Collection
- Submissions should be no more than 1,500 words
- Texts should be clearly labelled with author's name, contact details, course of study and student ID
- Texts must be submitted in both hard copy form and in Microsoft Word format (A4, single sided and 1.5 spaced)
- Check www.adamartgallery.org.nz/learning-opportunities/chartwell-trust-student-writing-prize for previous winning entries.

DEADLINE

Entries are **now open** and can be submitted anytime until the closing date. The closing date for submissions is **Friday 28 September 2012**.

Entries should be sent to:

The Chartwell Trust Student Art Writing Prize

c/- Adam Art Gallery

Victoria University of Wellington

PO Box 600

Wellington 6140

or via email adamartgallery@vuw.ac.nz