1. **Title of the module**

ANTS7520 (SE752) Anthropology of Creativity

1. **School/ Division which will be responsible for management of the module**

School of Anthropology and Conservation, Division of Human & Social Sciences

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 6

1. **The number of credits and the ECTS value which the module represents**

15 credits (7.5 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Autumn or Spring

1. **Prerequisite and co-requisite modules**

None

1. **The courses of study to which the module contributes**

Optional for:

BSc Anthropology and associated courses

BA Social Anthropology and associated courses

Available as an elective module.

1. **The intended subject specific learning outcomes.
On successfully completing the module students will be able to:**

8.1 be conversant in the main themes and trends of the anthropological literature on creativity and creative expression;

8.2 have acquired a selective critical understanding of the historical development of the anthropological literature on creativity and creativity expression;

8.3 have cultivated an understanding of the historical depth and cultural diversity of creative practices, in both Western and non-Western societies, and how anthropologists have approached their study;

8.4 situate and analyse from an anthropological perspective the topics of creativity, creative expression and the arts in relation to relevant social, and historical contexts; and to develop awareness of the strengths and limitations of such an approach compared to other disciplinary perspectives on creativity and creative expression;

8.5 be knowledgeable about key theoretical contributions of anthropologists working on creativity, art and literature to the wider social sciences;

8.6 understand the impact of key works in the anthropology of creativity on modes of representation;

8.7 analyse and communicate their understanding of anthropological texts on creativity in written form;

8.8 construct coherent and logical arguments, which combine theoretical writings with the discussion of ethnographic data.

1. **The intended generic learning outcomes.
On successfully completing the module students will be able to:**

9.1 demonstrate added confidence and competence in their analytical skills;

9.2 demonstrate heightened ability to express themselves;

9.3 synthesise the research of others and form a coherent argument with it;

9.4 demonstrate research skills of their own with which to identify and locate appropriate sources.

1. **A synopsis of the curriculum**

This module critically surveys anthropological approaches to creativity and creative expression—selected from research on creativity itself, and on the anthropology of art and literature (both oral and written). We explore three fields of creative practice as they relate to contemporary anthropology. 1) We review classic approaches to the anthropology of art, in both non-Western and Western contexts, with reference to selected cultural and artistic traditions and artworks. We assess recent breakthroughs which challenge the borders between artistic and ethnographic discourse, exploring how the ethnographic encounter can be rethought via dialogue with contemporary artists. 2) We review the anthropology of literature, and assess both pioneering forms of literary expression in the work of anthropologists, and the output of anthropological practitioners of literary fiction and poetry. 3) We examine how anthropology itself can be conceptualised as the creative expression of an encounter with others, lived experience, and the unknown, and explore the implications for anthropological modes of representation (including public anthropology). Students have the option to develop a creative project during the module that builds on this training, and can submit both academic and practice-led creative anthropological research as their assessment.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Archetti, E. (ed) 1993. Exploring the Written: Anthropology and the Multiplicity of Writing. Oslo: Scandinavian University Press.

Benson, P. 1993.(ed) Anthropology and Literature. Chicago: University of Illinois Press.

De Angelis, R. (ed) 2002. Between Anthropology and Literature. London: Routledge.

Gell, A. 1998. Art and Agency: An Anthropological Theory. Oxford: Clarendon Press.

Marcus, G. And F. Myers. (eds) 1996. The Traffic in Culture: Refiguring Art and Anthropology. Berkeley: University of California Press.

Narayan, K. 2012. Alive in the Writing: Crafting Ethnography in the Company of Chekhov. Chicago: University of Chicago Press.

Schneider, A and C. Wright. 2013. Anthropology and Art Practice. London: Bloomsbury.

Schwab, G. 2012. Imaginary Ethnographies: Literature, Culture, and Subjectivity. New York: Columbia University Press.

Stewart, K. 2007. Ordinary Affects. Durham: Duke University Press.

Svasek, M. 2007. Anthropology, Art and Cultural Production. London: Pluto Press.

1. **Learning and teaching methods**

Total contact hours: 22

Private study hours: 128

Total study hours: 150

1. **Assessment methods**
	1. Main assessment methods

Essay (2500 words) (50%)

ONE OF:

Essay (2500 words) (50%) OR Creative Project (50%)

13.2 Reassessment methods

Like for Like

1. ***Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)***

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *8.4* | *8.5* | *8.6* | *8.7* | *8.8* | *9.1* | *9.2* | *9.3* | *9.4* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |  |
| **Private Study** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  | **x** |
| *Lectures* | **x** | **x** | **x** |  | **x** | **x** |  |  | **x** |  |  | **x** |
| *Seminars* |  |  |  | **x** | **x** | **x** |  | **x** |  | **x** | **x** |  |
| *Online Resources (Moodle)* | **x** | **x** |  |  | **x** |  |  |  |  |  |  | **x** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |  |
| *Essay* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *Final Essay / Creative Project* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |

1. **Inclusive module design**

The Division of Human and Social Science recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Canterbury

1. **Internationalisation**

This module reviews classic approaches to the anthropology of art, in both non-Western and Western contexts. Students assess recent breakthroughs which challenge the borders between global artistic and ethnographic discourse, exploring how the ethnographic encounter can be rethought via dialogue with contemporary artists.

**DIVISIONAL USE ONLY**

**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of delivery of revised version | Section revised | Impacts CLOs (Q6&7 cover sheet) |
| 21.07.21 | Minor | Sept 21 | 5,8,9,13,14 | No |
|  |  |  |  |  |