SCHOOL OF DIVINITY, HISTORY AND PHILOSOPHY

ACADEMIC SESSION 2017-2018

HA1004 Introduction to Art History

15 credits, 11 weeks

PLEASE NOTE CAREFULLY:
The full set of school regulations and procedures is contained in the Undergraduate Student Handbook which is available online at your MyAberdeen Organisation page. Students are expected to familiarise themselves not only with the contents of this leaflet but also with the contents of the Handbook. Therefore, ignorance of the contents of the Handbook will not excuse the breach of any School regulation or procedure.

You must familiarise yourself with this important information at the earliest opportunity.

COURSE CO-ORDINATOR
Dr Helen Pierce
Room CB401
50-52 College Bounds
01224 272621
h.pierce@abdn.ac.uk

COURSE TEAM
Lectures: Mr John Gash, Professor Jane Geddes, Dr Helen Pierce, Dr Mary Pryor, Dr Aaron Thom
Tutorials: Dr Helen Pierce, Dr Aaron Thom

Discipline Administration:
Mrs Kathleen Brebner
50-52 College Bounds
Room CB001
01224 273733
history-art@abdn.ac.uk
COURSE DESCRIPTION
This introductory course traces major developments in the history of art in the Western world from Classical art and architecture in ancient Greece to the beginnings of photography in the nineteenth century. Aspects of European art to be explored, through painting, prints, sculpture and architecture, begin with Stone-Age cave painting and then range from the Classicism of Greece and Rome to the rise of the Medieval Gothic cathedrals, the rebirth of Classicism in the Renaissance to the grandeur of the Baroque, the ornament of the Rococo, and the revolutionary order of Neo-Classicism.

INTENDED AIMS AND LEARNING OUTCOMES
This course aims to:

- Consider developments in the history of Western art from Classical antiquity to the mid-nineteenth century.
- Evaluate shifting approaches to artistic style, technique, and iconography across this period, and to connect these approaches to broader developments in social, cultural and religious history.

Through preparation for, and participation in tutorial classes, and completion of online assessments and a written essay, the student will:

- Develop skills of visual analysis and synthesis.
- Be able to identify and characterise different styles and movements in art discussed across the course.

TUTORIAL PROGRAMME
Tutorials are held weekly, beginning in the second week of teaching. Attendance at the tutorials is compulsory. Please ensure that you are signed up for a time when you will always be able to attend.

All tutorials are held in CB203.
TUTORIAL IMAGES and TUTORIAL QUESTIONS are to be studied each week, in preparation for your tutorial class. The images and the tutorial questions are available on the HA1004 MyAberdeen site.
**TIMETABLE**

**Lectures:** The whole class meets in the Regent Lecture Theatre on Mondays 3.00-4.00pm and Tuesdays 4.00-5.00pm.

**Tutorials:** From Week 2 of teaching, the class divides up into tutorial groups, each of which meets once a week, for a one-hour class.

<table>
<thead>
<tr>
<th>Week 1:</th>
<th>Introduction</th>
</tr>
</thead>
<tbody>
<tr>
<td>11 – 15 September</td>
<td>Dr Mary Pryor</td>
</tr>
<tr>
<td>Monday Lecture</td>
<td>Introduction to Art History</td>
</tr>
<tr>
<td>Tuesday Lecture</td>
<td>Caves to Pyramids</td>
</tr>
</tbody>
</table>

**SIGN UP FOR A TUTORIAL CLASS IN** [MyTimetable](#)  
Tutorials begin next week.

<table>
<thead>
<tr>
<th>Week 2:</th>
<th>Classicism</th>
</tr>
</thead>
<tbody>
<tr>
<td>18 – 22 September</td>
<td>Dr Mary Pryor</td>
</tr>
<tr>
<td>Monday Lecture</td>
<td>Classicism I</td>
</tr>
<tr>
<td>Tuesday Lecture</td>
<td>Classicism II</td>
</tr>
<tr>
<td>Tutorial 1</td>
<td>Ways of Seeing</td>
</tr>
</tbody>
</table>

**Online Assessment 1**  
For practice before you do the subsequent online assessments.

**Earliest Civilisations/Classical Antiquity**  
Based on lecture materials, this is a formative assessment (you are required to do this assessment but the marks will not count towards the final course grade). It will be made available in [MyAberdeen](#) immediately after Tuesday’s lecture.

<table>
<thead>
<tr>
<th>Week 3:</th>
<th>The Middle Ages</th>
</tr>
</thead>
<tbody>
<tr>
<td>25 – 29 September</td>
<td>Professor Jane Geddes</td>
</tr>
<tr>
<td>Monday Lecture</td>
<td>The Cathedral</td>
</tr>
<tr>
<td>Tuesday Lecture</td>
<td>The Aberdeen Bestiary</td>
</tr>
<tr>
<td>Tutorial 2</td>
<td>Classical Antiquity</td>
</tr>
</tbody>
</table>
| Week 4: 02 – 06 October | **Italy and Flanders circa 1450**  
Dr Helen Pierce |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Monday Lecture</strong></td>
<td>The Beginnings of the Italian Renaissance</td>
</tr>
<tr>
<td><strong>Tuesday Lecture</strong></td>
<td>Flemish Art</td>
</tr>
<tr>
<td><strong>Tutorial 3</strong></td>
<td>The Middle Ages</td>
</tr>
</tbody>
</table>
| **Online Assessment 2**| The Middle Ages and the Early Renaissance  
This is the first of four summative (marks count towards the final course grade) online assessments. It will be made available in [MyAberdeen](#) immediately after Tuesday’s lecture. |

| Week 5: 09 - 13 October | **Italy circa 1500**  
Dr Aaron Thom |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Monday Lecture</strong></td>
<td>The High Renaissance</td>
</tr>
<tr>
<td><strong>Tuesday Lecture</strong></td>
<td>Mannerism</td>
</tr>
<tr>
<td><strong>Tutorial 4</strong></td>
<td>The Italian Renaissance</td>
</tr>
</tbody>
</table>

| Week 6: 16 – 20 October | **Northern Europe circa 1500**  
Dr Helen Pierce |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Monday Lecture</strong></td>
<td>Albrecht Dürer and Printmaking</td>
</tr>
<tr>
<td><strong>Tuesday Lecture</strong></td>
<td>Bosch and Brueghel</td>
</tr>
<tr>
<td><strong>Tutorial 5</strong></td>
<td>Italy 1490-1530</td>
</tr>
</tbody>
</table>
| **Online Assessment 3** | Northern Europe circa 1500  
This is the second of four summative (marks count towards the final course grade) online assessments. It will be made available in [MyAberdeen](#) immediately after Tuesday’s lecture. |
<table>
<thead>
<tr>
<th>Week 7:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>23 – 27 October</strong></td>
</tr>
<tr>
<td><strong>Italy circa 1600: The Beginnings of the Baroque</strong></td>
</tr>
<tr>
<td><strong>Mr John Gash</strong></td>
</tr>
<tr>
<td><strong>Monday Lecture</strong></td>
</tr>
<tr>
<td>Annibale Carracci and Caravaggio: a Revolution in Style</td>
</tr>
<tr>
<td><strong>Tuesday Lecture</strong></td>
</tr>
<tr>
<td>Rubens’ Northern Contribution to the New Naturalism</td>
</tr>
<tr>
<td><strong>Tutorial 6</strong></td>
</tr>
<tr>
<td>Printmaking in Northern Europe</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 8:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>30 October – 03 November</strong></td>
</tr>
<tr>
<td><strong>ESSAY WRITING WEEK</strong></td>
</tr>
<tr>
<td><strong>Monday Lecture</strong></td>
</tr>
<tr>
<td>NO LECTURE</td>
</tr>
<tr>
<td><strong>Tuesday Lecture</strong></td>
</tr>
<tr>
<td>NO LECTURE</td>
</tr>
<tr>
<td><strong>Tutorial</strong></td>
</tr>
<tr>
<td>NO TUTORIAL</td>
</tr>
</tbody>
</table>

**ESSAY DEADLINE: by 3.00pm MONDAY 6th NOVEMBER 2017**
Submit online through MyAberdeen (go to HA1004 Assessments in MyAberdeen)

<table>
<thead>
<tr>
<th>Week 9:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>06 – 10 November</strong></td>
</tr>
<tr>
<td><strong>Northern Baroque Architecture circa 1650</strong></td>
</tr>
<tr>
<td><strong>Professor Jane Geddes</strong></td>
</tr>
<tr>
<td><strong>Monday Lecture</strong></td>
</tr>
<tr>
<td>Inigo Jones and Palladianism</td>
</tr>
<tr>
<td><strong>Tuesday Lecture</strong></td>
</tr>
<tr>
<td>The Palace</td>
</tr>
<tr>
<td><strong>Tutorial 6</strong></td>
</tr>
<tr>
<td>The Baroque</td>
</tr>
<tr>
<td><strong>Online Assessment 4</strong></td>
</tr>
<tr>
<td><strong>The Baroque</strong></td>
</tr>
</tbody>
</table>
This is the third of four summative (marks count towards the final course grade) online assessments. It will be made available in MyAberdeen immediately after Tuesday’s lecture.
<table>
<thead>
<tr>
<th>Week 10:</th>
<th>Painting in Eighteenth-Century France</th>
</tr>
</thead>
<tbody>
<tr>
<td>13 – 17 November</td>
<td>Dr Aaron Thom</td>
</tr>
<tr>
<td><strong>Monday Lecture</strong></td>
<td>Watteau and Fragonard</td>
</tr>
<tr>
<td><strong>Tuesday Lecture</strong></td>
<td>Chardin and David</td>
</tr>
<tr>
<td><strong>Tutorial 7</strong></td>
<td>Baroque Architecture</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 11:</th>
<th>Britain circa 1850</th>
</tr>
</thead>
<tbody>
<tr>
<td>20 – 24 November</td>
<td>Professor Jane Geddes</td>
</tr>
<tr>
<td><strong>Monday Lecture</strong></td>
<td>The Great Exhibition</td>
</tr>
<tr>
<td><strong>Tuesday Lecture</strong></td>
<td>Photography</td>
</tr>
<tr>
<td><strong>Tutorial</strong></td>
<td>Painting in Eighteenth-Century France</td>
</tr>
<tr>
<td><strong>Online Assessment 5</strong></td>
<td>Painting in Eighteenth-Century France</td>
</tr>
<tr>
<td></td>
<td>This is the fourth of four summative (marks count towards the final course grade) online assessments, made available in <a href="http://www.abdn.ac.uk/infohub/study/timetables-550.php">MyAberdeen</a>. It will be made available immediately after Tuesday’s lecture.</td>
</tr>
</tbody>
</table>

*Students can view their university timetable at*

[http://www.abdn.ac.uk/infohub/study/timetables-550.php](http://www.abdn.ac.uk/infohub/study/timetables-550.php)*
READING LIST
THE SIR DUNCAN RICE LIBRARY RESOURCES

Link to Library, Special Collections and Museums:

http://www.abdn.ac.uk/library/

Guidance on what is available in print and electronic form for History of Art:

http://www.abdn.ac.uk/library/collections/subjects-az/history-art/

Quick Guide to History of Art Resources:
https://www.abdn.ac.uk/library/documents/guides/arts/qgarts001.pdf

History of Art Reference Works:
http://www.abdn.ac.uk/library/collections/subjects-az/history-art/reference/

How do I find a book using PRIMO?

https://www.abdn.ac.uk/library/documents/guides/dbs/qgdbs001.pdf

RECOMMENDED WEEKLY READING
(HD = one copy available in the HEAVY DEMAND section of The Sir Duncan Rice Library)

You are not expected to read all the suggested texts but do try to read something from each of the weekly lists to supplement your lectures and tutorials, in addition to the short online essays provided by the Metropolitan Museum of Art’s Heilbrunn Timeline of Art History.

Weeks 2: Classical Antiquity
Heilbrunn Timeline of Art History, Metropolitan Museum of Art website: The

Art of Classical Greece; Architecture in Ancient Greece; Athletics in Ancient Greece; The Nude in Western Art and its Beginnings in Antiquity; Roman Copies of Greek Statues

F.S. Kleiner, Gardner’s Art through the Ages (709 Gar), chapter 5, HD
H. Honour and J. Fleming, A World History of Art (709 Hon), chapter 4, HD
J. Onians, Bearers of Meaning: the Classical Orders in Antiquity, the Middle Ages and the Renaissance (729.326 Oni)
J. Summerson, The Classical Language of Architecture (720 Sum)
Week 3: The Middle Ages
Heilbrunn Timeline of Art History, Metropolitan Museum of Art website:
Gothic Art; The Art of the Book in the Middle Ages; Animals in Medieval Art
View the Aberdeen Bestiary online at https://www.abdn.ac.uk/bestiary/

F.S. Kleiner, Gardner’s Art through the Ages (709 Gar), chapter 13, HD
H. Honour and J. Fleming, A World History of Art (709 Hon), chapter 9, HD
T. Tatton-Brown, Salisbury Cathedral: The Making of a Medieval Masterpiece
(726.60942 Tat)
S. Brown, Sumptuous and Richly Adorn’d: the Decoration of Salisbury Cathedral (726.6 Sal B)
T. Cocke and P. Kidson, Salisbury Cathedral: Perspectives on the Architectural History (726.6 Sal C)
N. Coldstream, Medieval Architecture (723 Col)
C. Wilson, The Gothic Cathedral (726.6 Wil)
R. Baxter, Bestiaries and their users in the Middle Ages (745.67 Bax)
W. Clark and M. T. McMunn, Beasts and Birds of the Middle Ages: the Bestiary and its Legacy (S 096 Cla)
W. George and B. Yapp, The Naming of the Beasts: Natural History in the Medieval Bestiary (Sc 591.012 Geo)

Week 4: Italy and Flanders circa 1450
Heilbrunn Timeline of Art History, Metropolitan Museum of Art website:
Italian Painting of the Later Middle Ages; Early Netherlandish Painting; Jan Van Eyck; Painting in Oil in the Low Countries and its Spread to Southern Europe; The Rediscovery of Classical Antiquity
T. Nichols, Renaissance Art: a Beginner’s Guide (709.024 Nic), chapters 1 and 2, HD
F.S. Kleiner, Gardner’s Art through the Ages (709 Gar), chapters 20-21, HD
H. Honour and J. Fleming, *A World History of Art* (709 Hon), chapter 10, **HD**
J.T. Paoletti and G.M. Radke, *Art in Renaissance Italy* (709.45 Pao)
F. Hartt, *A History of Italian Renaissance Art* (709.45 Har) **HD**
S. Nash, *Northern Renaissance Art* (709.024 Nas)
E. Welch, *Art and Society in Italy, 1350-1500* (709.45 Wel) **HD**

**Week 5: Italy circa 1500**
Heilbrunn Timeline of Art History, Metropolitan Museum of Art website:
*Anatomy in the Renaissance; Leonardo da Vinci; Mannerism: Bronzino and his Contemporaries*

F.S. Kleiner, *Gardner’s Art through the Ages* (709 Gar), chapters 22, **HD**
H. Honour and J. Fleming, *A World History of Art* (709 Hon), chapter 11, **HD**
L. Syson (ed.), *Leonardo da Vinci: Painter at the Court of Milan* (759.45 Leo Sys)
D. Franklin (ed.), *Leonardo da Vinci, Michelangelo and the Renaissance in Florence* (709.45 Fra)
S. J. Freedberg, *Painting in Italy, 1500-1600* (759.45 Fre)

**Week 6: Northern Europe circa 1500**
Heilbrunn Timeline of Art History, Metropolitan Museum of Art website:
*Albrecht Dürer; Pieter Bruegel the Elder; The Printed Image in the West: History and Techniques; The Printed Image in the West: Woodcut; The Printed Image in the West: Engraving*

T. Nichols, *Renaissance Art: a Beginner’s Guide* (709.024 Nic), chapters 4 and 5, **HD**
F.S. Kleiner, *Gardner’s Art through the Ages* (709 Gar), chapter 23, **HD**
H. Honour and J. Fleming, *A World History of Art* (709 Hon), chapter 11, **HD**
J. Snyder, *Northern Renaissance Art* (709.024 Sny)
C. Harbison, *The Art of the Northern Renaissance* (709.48 Har)
C. Bugler, *Strange Beauty: German Painting at the National Gallery* (759.3 Bug)
M. Ilsink and J. Koldeweij (eds.), *Hieronymus Bosch: Visions of Genius* (759.9492 Bos Ills)
N. M. Orenstein (ed.), *Pieter Bruegel the Elder: Drawings and Prints* (759.4931 Bru O)
G. Bartrum (ed.), *Albrecht Dürer and his Legacy: The Graphic Work of a Renaissance Artist* (759.43 Dur Ba)

**Week 7: Italy circa 1600: The Beginnings of the Baroque**

Heilbrunn Timeline of Art History, Metropolitan Museum of Art website:
*Caravaggio (Michelangelo Merisi) and his Followers*; *Annibale Carracci*; *Baroque Rome*; *Peter Paul Rubens and Anthony Van Dyck: Paintings*

F.S. Kleiner, *Gardner’s Art through the Ages* (709 Gar), chapter 24, HD
H. Honour and J. Fleming, *A World History of Art* (709 Hon), chapter 13, HD
A. Sutherland Harris, *Seventeenth-Century Art and Architecture* (709.032 Har)
N. Van Hout, *Rubens and his Legacy* (759.9493 Rub Hou)
D. Franklin (ed.), *Caravaggio and his Followers in Rome* (759.5 Car Fra)
M. Kitson, *The Age of Baroque* (724.19 Kit a)
R. Wittkower, *Art and Architecture in Italy, 1600-1750*, volume 1 (709.45 Wit a)

**Week 9: Northern Baroque circa 1650**

N. Pevsner, *An Outline of European Architecture* (720.94 Pev)
J. Summerson, *Architecture in Britain, 1530-1830* (709 Pel 3)
H. A. Millon, *The Triumph of the Baroque: Architecture in Europe, 1600-1750* (720.94 Mil)
R. Toman (ed.) *Baroque: Architecture, Sculpture, Painting* (f709.032 Tom)
A. Blunt, *Art and Architecture in France, 1500-1700* (709 Pel 4)
A. Boucher, *Andrea Palladio, the Architect in his Time* (720.945 Pal Bo)

**Week 10: Painting in Eighteenth-Century France**

Heilbrunn Timeline of Art History, Metropolitan Museum of Art website: Neo-Classicism; Antoine Watteau; François Boucher; Jean-Honoré Fragonard; The Legacy of Jacques Louis David; The French Academy in Rome

F.S. Kleiner, *Gardner’s Art through the Ages* (709 Gar), chapter 25, HD
H. Honour and J. Fleming, *A World History of Art* (709 Hon), chapter 14, HD
M. Levey, *Painting and Sculpture in France, 1700-1789* (709.44 Lev)
A. Brookner, *Jacques Louis David* (759.44 Dav)
P. Conisbee, *Chardin* (759.44 Cha)
P. Conisbee, *Painting in Eighteenth-Century France* (759.44 Con)
M. M. Grasselli, *Watteau: 1684-1721* (759.44 Wat)
P. Rosenberg, *Chardin* (759.44 Cha R)
D. F. Wakefield, *French Eighteenth-Century Painting* (759.44 Wak)

**Week 11: Britain circa 1850**

Heilbrunn Timeline of Art History, Metropolitan Museum of Art website: Daguerre and the Invention of Photography; William Henry Fox Talbot and the Invention of Photography

Victoria and Albert Museum Website: The Great Exhibition

University of Aberdeen’s George Washington Wilson Collection of photographs: [http://www.abdn.ac.uk/historic/gww/index.htm](http://www.abdn.ac.uk/historic/gww/index.htm)
L. J. Schaaf, *Out of the Shadows: Herschel, Talbot and the Invention of Photography* (770.941 Sha)
J. A. Auerbach, *The Great Exhibition of 1851: A Nation on Display* (338.064 Aue)
J. R. Davis, *The Great Exhibition* (338.064 Dav)

**GENERAL BOOKS**

If you are new to History of Art, you should begin by reading a good general survey account, such as F. S. Kleiner’s *Gardner’s Art through the Ages* (709.Gar), H. Janson’s *History of Art* (709 Jan) or H. Honour and J. Fleming’s *A World History of Art* (709 Hon). Multiple copies of Gardner’s and Honour and Fleming are available on Floor 4 of The Sir Duncan Rice Library, as well as in the Heavy Demand section.

**Dictionaries of Art** can be extremely useful. In The Sir Duncan Rice Library you will find the 34-volume *Dictionary of Art* edited by Jane Turner (1996) and various single-volume works like P. and L. Murray’s *Dictionary of Art and Artists* (Ref. 703 Mur), in the reference section on Floor 4.

Works such as H. Daniel’s *Encyclopaedia of Themes and Subjects in Painting* (750 Dan), J. Hall’s *Dictionary of Subjects and Symbols in Art* (704.9 Hal) and P. and L. Murray’s, *The Oxford Companion to Christian Art and Architecture* (704.9382 Mur), can also be helpful when trying to decode the ‘meaning’ behind symbols and objects shown in artworks.
ONLINE RESOURCES

Always use official gallery and museum websites when carrying out preparatory reading for classes and assessments. Many such websites now include detailed essays, catalogue entries, timelines and artistic biographies, and some allow you to download high-quality photographs of artworks for your private research. The following websites are recommended for their general content on the History of Art as explored in this course:

The Metropolitan Museum of Art, New York: http://www.metmuseum.org/
The National Gallery of Art, Washington DC: http://www.nga.gov/
The Prado, Madrid: https://www.museodelprado.es/en
ASSESSMENT
First Attempt: 100% continuous assessment, consisting of one essay of 1,000 words (60%), and four online assignments (40%).

Resit: Additional 1,000 word essay (100%).

NB: If you successfully complete the course, your coursework grades count towards your overall mark, but you must pass the exam to pass the course.

NB: This differs from the School Undergraduate Handbook.

Students who are retaking the entire course (not just the exam and resits) must submit new essays for their course work. It is not permitted to resubmit previous essays.

ESSAY
Choose TWO 15th- or 16th-century artworks (1400-1600) and compare and contrast them, one with the other, paying particular attention to technique and style.

Essays should be about 1,000 words long, including quotations and footnotes, but not the bibliography; students should note that they will be penalised for work which is either too long or too short. The acceptable margin below or above the word count for essays is 10%.

Submission deadline: by 3.00pm on Monday 6th November 2017

WRITING THE ESSAY: (FOR DETAILED GUIDANCE ON WRITING THIS ESSAY PLEASE SEE THE ESSAY GUIDE ON THE HA1004 MyAberdeen SITE)

Concentrate on the works themselves, as far as possible, and avoid unnecessary biographical information about the artists and ‘background’ historical information. Illustrations of works discussed are welcome, but not essential.

Referencing: In art history we use the footnote referencing system. When writing an essay you should express your ideas as clearly as you can in your own words. You may paraphrase (express in your own words) ideas you have read in a book, an article or a website; this is good practice in academic writing.
but you must acknowledge where you found these ideas by giving a reference to the source. Occasionally you may wish to quote from a book or an article, or from some other source consulted. This is perfectly legitimate but quotations must be clearly indicated by the use of quotation marks and the source of the quotation given in a footnote reference.

Example: According to Kleiner and Mamiya, “...Raphael may have based his modeling of faces and figures in subtle chiaroscuro on an earlier version of the theme in Leonardo’s cartoon for the Virgin and Child with St Anne and the Infant St John.”¹ (See the bottom of this page for the footnote reference for this quote)

At the end of your essay add a Bibliography (a list of the main books, articles, catalogues, websites, etc. you have used as sources of information.)

The reader can then check your bibliography to see the full details for the footnotes.


You can find further advice and guidance on essay writing on the ACHIEVE site in MyAberdeen and in the Student Handbook.

ONLINE ASSESSMENT DEADLINES

Online Assessment 1: released at 5.00pm on Tuesday 19 September; to be completed by 6.00pm on Monday 25 September.

Online Assessment 2: released at 5.00pm on Tuesday 3 October; to be completed by 6.00pm on Monday 9 October.

Online Assessment 3: released at 5.00pm on Tuesday 17 October; to be completed by 6.00pm on Monday 23 October.

¹ Kleiner & Mamiya, Gardner’s Art Through the Ages, 11th edition, 2001, p.656
Online Assessment 4: released at 5.00pm on Tuesday 7 November; to be completed by 6.00pm on Monday 13 November.

Online Assessment 5: released at 5.00pm on Tuesday 21 November; to be completed by 6.00pm on Monday 27 November.

ESSAY SUBMISSION ARRANGEMENTS

Submit a .doc or .docx (include the word count) by the due date. No hard copy will be required unless directly requested by the course coordinator through MyAberdeen.

In advance of uploading, please save the assignment with your Student ID number listed in the filename, i.e. 59999999 HA1004 Essay.

When asked to enter a title for the assignment, please enter a title identical to the name of your saved assignment, i.e. 59999999 HA1004 Essay.

Please note: failure to submit by the due date (unless a prior arrangement has been made) will result in a deduction of marks. Where no submission is received, this will result in a mark of zero.

Please note: Safeassign text matching software will be used, however the School of Divinity, History and Philosophy reserves the right to also submit material to TurnitinUK when deemed necessary.