SCHOOL OF DIVINITY, HISTORY AND PHILOSOPHY

ACADEMIC SESSION 2016-2017

HA2009 CATHEDRALS TO CARAVAGGIO

30 credit points, 11 weeks + 1 tour and revision session in week 12

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/COURSE TEAM

Course co-ordinator: Professor Jane Geddes, CB405. I have open office hours.

Best to make an appointment through email: j.geddes@abdn.ac.uk,
01224 273784.

Course team:

Dr Aaron Thom – email tbc
Dr Helen Pierce, h.pierce@abdn.ac.uk, 01224 272621
John Gash, j.gash@abdn.ac.uk, 01224 272619

Discipline Administration:

Mrs Kathleen Brebner
50-52 College Bounds
Room CB001
01224 273733
history-art@abdn.ac.uk
TIMETABLE
Lectures are held on Monday and Tuesday at 2.00pm in Regent Lecture Theatre. Tutorials are held on Fridays in CB203, except where otherwise stated. Students should sign up for a tutorial time: 10.00am, 11.00am or 12.00pm. Students can view their university timetable at http://www.abdn.ac.uk/infohub/study/timetables-550.php. The short video which prepares you for the tutorial MUST be viewed through My Aberdeen before Friday morning. Tutorial topics and material are on My Aberdeen.

COURSE DESCRIPTION
This course will survey western European art from about 1100 to 1600. It will cover the styles known as Romanesque, Gothic, Renaissance, Mannerism and Baroque. It will examine all media of art including architecture, sculpture, metalwork and painting. Iconography of the Christian church forms the basis for most of this art, but classical mythology and vernacular themes are also significant. Large themes include those of pilgrimage and church reform, technical developments in art, Humanism, the Reformation and Counter-Reformation. It provides a fundamental understanding of the cultural world in which Aberdeen University began.

INTENDED AIMS AND LEARNING OUTCOMES
1. Develop and demonstrate skills of visual analysis by comparing and contrasting works of art.
2. Understand the religious, social and political context in which art is created.
3. Demonstrate the ability to identify and interpret material appropriate to the course.
<table>
<thead>
<tr>
<th>Date: 2016</th>
<th>Topic</th>
<th>Lecturer</th>
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<tr>
<td><strong>Week 1</strong>&lt;br&gt;12 Sept</td>
<td>1. Introduction to themes of the course. The Classical Heritage&lt;br&gt;2. Romanesque to Gothic Architecture: Durham Cathedral to St Denis Abbey: &lt;br&gt;3. Tutorial video: How to build a cathedral. Abbot Suger and St Denis</td>
<td>JaG</td>
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<td><strong>Week 4</strong>&lt;br&gt;3 Oct</td>
<td>The Early Italian Renaissance&lt;br&gt;1. Duccio, Giotto, Fra Angelico&lt;br&gt;2. Donatello, Filippo Lippi and Masaccio&lt;br&gt;3. Tutorial video: the Brancacci Chapel</td>
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<td><strong>Week 5</strong>&lt;br&gt;10 Oct</td>
<td>The Northern Renaissance&lt;br&gt;1. Sluter, Campin, Van Eyck&lt;br&gt;2. Van der Weyden to Bosch&lt;br&gt;3 Tutorial video: Renaissance Prints and Drawings: An Introduction to Techniques</td>
<td>HP</td>
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<tr>
<td><strong>Week 7</strong>&lt;br&gt;24 Oct</td>
<td>The High Renaissance&lt;br&gt;1. Botticelli and Neoplatonism</td>
<td>JoG</td>
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<td><strong>1st essay due by 12.00pm, Monday 24 October</strong></td>
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*LECTURE/SEMINAR PROGRAMME*
| Week 8 | 31 Oct | Michelangelo, Raphael and the emergence of Mannerism  
1. Michelangelo: the Sistine Chapel  
2. The Question of Mannerism  
Tutorial video: Mannerism | JoG |
|---|---|---|---|
3. Tutorial video: Michelangelo’s sculpture | | |
| Week 9 | 7 Nov | The Counter Reformation and the Beginnings of Baroque  
1. Painting in Bologna and Rome c.1600: the Carracci  
2. Painting in Rome c.1600: Caravaggio  
Tutorial video: New modes of Naturalism: Caravaggio and the Carracci | JoG |
| 2nd essay due by 12.00pm, Monday 14 Nov | | |
| Week 10 | 14 Nov | 1. Art in the Age of Queen Elizabeth  
2. El Greco  
Tutorial video | HP |
| | | |
| Week 11 | 21 Nov | 1. King’s College Chapel and Bishop Elphinstone. A Gothic building in a Renaissance institution.  
2. The Effects of the Reformation on Art  
3. Tutorial video: King’s Chapel in context. What else was happening in art and architecture 1495-1509? | JaG |
| Week 12 | 28 Nov | Monday 28 Nov 2.00pm Chapel tour. Meet inside, enter by door in the quad, near the tower.  
2. Tuesday Revision Session 2.00pm: What to revise, how to revise, how to pass the course! (No lecture on Tue or tutorials on Fri) | JaG |
READING LIST
Any specific readings or extracts for tutorials are on My Aberdeen: Tutorials

Classical and Medieval Architecture
Legacy of Rome
R.Bianchi Bandinelli, *Rome, the late Empire*, 709.37Ban
Jas Elsner, *Imperial Rome and Christian Triumph, the art of the Roman Empire, AD 100-450*, 1998, 709.37els

Romanesque Architecture
*N.Pevsner, Outline of European Architecture*. Particularly clear to understand, if somewhat dated. 720.94 Pev
3 G.Zarnecki, *Romanesque Art*, Approachable text, covers all aspects of art. 709021 Zar;

Gothic architecture
St Denis
*E. Panofsky, Abbot Suger on the Abbey Church of St Denis and its Art Treasures*. A contemporary account of the abbey. (Suger prn. Soo-jay) This also includes Suger’s account of the Consecration which is relevant but not on line. 726.7 Sai; 3 day http://www.history.vt.edu/Burr/DeAdmin.pdf e.version of Suger’s own account of his abbacy. St Denis begins at Chapter XXIV
P.L. Gerson, ed., *Suger, Abbot of St Denis* 726.7 Sai; especially articles by Bony and Gerson

*Conrad Rudolph, *Artistic change at St Denis: Abbot Suger’s program and the early 12C controversy over art.* 726.7

L. Grant, *Suger, Abbot of St Denis*, 274.404 Sug G

3 C. Wilson, *The Gothic Cathedral* 726.6 Wil;

*N. Pevsner, *Outline of European Architecture* 720.94 Pev

W. Sauerlander, *Gothic Sculpture in France.* 730.944 Sau

Crosby, S.M. *The Royal Abbey of St Denis*, 1987, 726.7 Sai

Crosby, S.M. *St Denis at the time of Abbot Suger*, 1981, 726.7 Mck

**Gothic Cathedrals**

3 N. Coldstream, *Medieval Architecture*, 723Col

W. Swaan, *The Gothic Cathedral*. Good pictures, general introduction. 7266 Swa

C. Wilson, *The Gothic Cathedral* (1992) An analysis of architectural problems, at quite an advanced level. 726.6 Wil

P. Crossley, *Gothic Architecture*, Pelican, 723.5Fra

J. Bony & M. Hurliman, *French Cathedrals*, More academic analysis, good pictures. 7266 Bon

**Pilgrims and Romanesque Sculpture**

3 K. Ashley and M. Deegan, *Being a Pilgrim*. A holistic account of sites, routes, objects and activities


D. Webb, *Pilgrims and Pilgrimage in Medieval Europe; Pilgrimage in Medieval England*, (esp ch.4)

A. Stones, *The Pilgrims’ Guide*, 263.0424611 Pil


Patrick Geary, *Furta Sacra, thefts of relics in the middle ages* (electronic source)

John Crook, *English Medieval Shrines*, 726.1Cro

Rudolph, Conrad *Pilgrimage to the end of the World* (electronic resource)

John Crook, *The Architectural Setting of the Cult of Saints in the early Christian West*, 726.8Cro

Peter Brown, *The Cult of the Saints: its rise and function in Latin Christianity*, 235.3Bro

C. F. O’Meara, *The Iconography of the façade of St Gilles du Gard*, 731.8 OMe

A. Katzenellenbogen ‘The central tympanum at Vézelay and its relation to the First Crusade’, *Art Bulletin*, 1944, 1 Sept, 26, 141-151 (jstore)


The Cathedral Portal: Gothic sculpture


W.S. Stoddard, *Sculptors of the West Portals of Chartres Cathedral* 726.6 Cha
P. Kidson and U. Pariser, *Sculpture at Chartres* 7266 Cha
A. Katzenellenbogen, *The sculptural programmes of Chartres cathedral* 726.6 Cha

M. Warner, *Alone of her Sex: The Myth and Cult of the Virgin Mary*, Really fascinating account of the cult of Mary, explains a lot for feminists. Useful for all the middle ages and later. Buy if you can. 232.91War 3 day

The Religious Orders: Cluniac and Cistercian

Conrad Rudolph, ‘Bernard of Clairvaux’s Apologia as a Description of Cluny, and the Controversy over Monastic Art’, *Gesta* 27, no. 12, 1988, 125-32. On line

C. Norton & D. Park, eds. *Cistercian Art and Architecture in the British Isles*. 709.41 Note This cites the Cistercian rules on art.


* G. Zarnecki, *The Monastic Achievement* 27109 Zar m


W. Braunfels, *Monasteries in Western Europe*, 726.7 Bra

C.H. Lawrence, *Medieval Monasticism* 271.0094 Law

Joan Evans, *Cluniac Art of the Romanesque period*. (1950) A bit out of date, but covers the ground. 7234 Eva c

V. R. Mouilleron, *Vézelay, the great Romanesque Church* (1999) 726.5 Rou

R. Oursel, *Bourgogne Romane* Mostly pictures, with summary in English at end. Zodiac series. 720.944 Our

Text and Image: The St Albans Psalter
The St Albans psalter on the web: www.abdn.ac.uk/stalbanspsalter
*The Life of Christina of Markyate* ed and trans C.H.Talbot, 271.9 Mar AND 879.8 Chr
Kristen Collins, *The St Albans Psalter: painting and prayer*, 2014

Text and Image: Art on the Edge
*M.Camille, *Image on the Edge*, 709.02Cam
C.Grossinger, *The World Turned upside Down*, 726.5293Gro
M.Remnant, *A catalogue of Misericords in Great Britain*, 729.93Rem
3 Malcolm Jones, *The Secret Middle Ages*, 709.02
Hardwick, Paul, *English Medieval misericords: the margins of meaning*, 726.5293
Weir, Antony and James Jerman, *Images of Lust: sexual carvings on medieval churches* 729.5Wei

Early Italian Renaissance Art:
Background Reading:
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
S. J. Freedberg, *Painting in Italy, 1500-1600* (759.45 Fre)

**Fra Angelico, Donatello & Family Chapels:**
R. J. Crum, ‘St. Dominic's Manners of Praying: Gestures in Fra Angelico’s frescoes


**Family Chapels: Giotto & Masaccio:**

**The Northern Renaissance**

**General Works**
S. Nash, *Northern Renaissance Art* (2008) 709.024 Nas
C. D. Cuttler, *Northern Painting from Pucelle to Bruegel* (1973) 759.48 Cut
M. J. Friedlander, *Early Netherlandish Painting from Van Eyck to Bruegel* (1967-76) 759.492 Fri
Bernhard Ridderbos et al (eds.), *Early Netherlandish Painting: Rediscovery, Reception, and Research* (2005); available as an eBook from the Library Catalogue
C. Harbison, *The Art of the Northern Renaissance* (1995) 709.48 Har
J. Snyder, *Northern Renaissance Art: Painting, Sculpture, the Graphic Arts from 1350 to 1575* (1985) 709.024 Sny
Maryan W. Ainsworth (ed.), *Early Netherlandish Painting at the Crossroads* (2001) 759.492 Ain
John Oliver Hand and Martha Wolff (eds.), *Early Netherlandish Painting* (1986) 759.492 Han

**Artists**
Kathleen Morand, *Claus Sluter: Artist at the Court of Burgundy* (1991) 730.9492 Slu
L. Seidel, *Jan Van Eyck’s Arnolfini Portrait: Stories of an Icon* 759.4931 Eyc
Lorne Campbell, *Van der Weyden* (1979) 759.4931 Wey
Matthijs Ilsink and Jos Koldeweij, *Hieronymus Bosch: Visions of Genius* (2016), 759.9492 Bos IIs
prints and drawings

James Snyder, *Bosch in Perspective* (1973) 759.492 Bos

Carmen Bambach, *Drawing and Painting in the Italian Renaissance Workshop: Theory and Practice*, 1300-1600 (1999), 759.45 Bam

Stuart Currie (ed.), *Drawing, 1400-1600* (1998), 741.09024 Cur

Lucy Whitaker, *Florentine Renaissance Drawings from Christ Church, Oxford* (1994), 741.923 Chr

Paul Joannides, *Michelangelo and his Influence: Drawings from Windsor Castle* (1996), 730.945 Mic J


Francis Ames Lewis, *Drawing in Early Renaissance Italy* (1981), 741.945 Ame

John Oliver Hand, *The Age of Bruegel: Netherlandish Drawings in the Sixteenth Century* (1986); 741.9492 Han

Giulia Bartrum, *German Renaissance Prints, 1490-1550* (1995), 769.943 Bar

Giulia Bartrum, *Albrecht Dürer and his Legacy: the Graphic Work of a Renaissance Artist* (2002); 759.43 Dur Ba

David Landau and Peter Parshall, *The Renaissance Print, 1470-1550* (1994), 769.94 Lan

the german renaissance

General Works

C. Harbison, *The Art of the Northern Renaissance* (1995) 709.48 Har

J. Snyder, *Northern Renaissance Art: Painting, Sculpture, the Graphic Arts from 1350 to 1575* (1985) 709.024 Sny

Giulia Bartrum, *German Renaissance Prints* (1995) 769.943 Bar

G. von der Osten and H. Vey, *Painting and Sculpture in Germany and the Netherlands 1500-1600* (1969) 709.31 Pel

Caroline Bugler, *Strange Beauty: German Painting at the National Gallery* (2014), 759.3 Bug

Michael Baxandall, *The Limewood Sculptors of Renaissance Germany* (1980), 730.943 Bax

Artists


Larry Silver and Jeffrey Chipps Smith (eds.), *The Essential Dürer* (2010); available as an eBook from the Library Catalogue


P. Streider, *Dürer: Paintings, Prints and Drawings* (1982) 759.43 Dur
B. Brinkmann (ed.), *Cranach* (2007) 759.43 Cra
Max Friedlander and Jakob Rosenberg, *The Paintings of Lucas Cranach* (1978) 759.43 Cra
John Rowlands, *The Paintings of Hans Holbein the Younger* (1985) 759.43 Hol
Julien Chapuis, *Tilman Riemenschneider: Master Sculptor of the Late Middle Ages* (1999), 730.943 Rie C

**High Renaissance and Mannerist Art**

J.T. Paoletti & G.M. Radke, *Art in Renaissance Italy*
F. Hartt, *A History of Italian Renaissance Art* 709.45 Har
L.B. Alberti, *On Painting* 750.1 Alb p
A. Blunt, *Artistic Theory in Italy, 1450-1600* 701.18 Blu
R.A. Turner, Renaissance Florence: The Invention of a New Art 709.45 Tur
*Patronage, Art and Society in Renaissance Italy*, ed. F. W. Kent and P. Simmons 707.5 Ken
M. Hollingsworth, *Patronage in Renaissance Italy: from 1400 to the Early Sixteenth Century* 707.5 Hol
L. Partridge, *The Art of Renaissance Rome, 1400-1600* 709.45 Par
*Renaissance Art Reconsidered: An Anthology of Primary Sources*, ed. C. Richardson and K. Woods 709.024 Ric
P. Burke, *The Italian Renaissance: Culture and Society* 945.05 Burk
L. Cheney, *Quattrocento Neoplatonism and Medici humanism in Botticelli’s mythological paintings* 759.45 Bot
C. Dempsey, *The portrayal of love: Botticelli’s Primavera and humanist culture at the time of Lorenzo the Magnificent* 759.45 Bot D
Wend, Edgar, *Pagan Mysteries in the Renaissance*, 709.024
K. Clark, *Leonardo da Vinci* 759.45 Leo
F. Hartt, *History of Italian Renaissance Art* 709.45, particularly the updated chapters on Leonardo and Michelangelo
A. Hughes, *Michelangelo* 730.945 Mic
H. Hibbard, *Michelangelo* 730.945 Hib
M. Levey, *High Renaissance* 709.031 Lev
L. Schneider Adams, *Italian Renaissance Art*, 709.45 Ada
C. Bambach, *Drawing and Painting in the Renaissance Workshop. Theory and Practice 1300-1600*, 759.45 Bam
The complete virtual catalogue of the Uffizi Museum in Florence
http://www.virtualuffizi.com/uffizi//roomsidx.htm
Leonardo’s drawings

http://www.drawingsofleonardo.org/
http://www.open.ac.uk/Arts/renaissance2/lookig-text.htm
Vasari, G, *Lives of the Painters, Sculptors and Architects*, 709.22Vas
A. Hauser, *The Social History of Art*, vol 2, 709Haus 2
http://documents.medici.org/

Photo-library of the Kunsthistorisches Institut in Florence:
http://www.khi.fotothek.org/#|home
C. Avery, *Florentine Renaissance Sculpture* 730.945
L. Murray, *The High Renaissance and Mannerism* 709.31
*D. Franklin, *Painting in Renaissance Florence, 1500-1550*, 759.45 Fra
W. Friedlaender, *Mannerism and Anti-Mannerism in Italian Painting* 759.45 Fri
J. Shearman, *Mannerism* 709.031
F. Wurtemberger, *Mannerism* f7509

**Caravaggio, the Carracci, and the Early Baroque**

R. WITTKOWER, *Art & Architecture in Italy* *l600-l750* (Pelican 3rd edition l973) 709 Pel l6 and
E. WATERHOUSE, *Italian Baroque Painting* (Phaidon P/B) 759.45 Wat (Out of Print)

WITTKOWER’S volume has been reissued in revised form as a three-volume, boxed set (ed. J. MONTAGU & J.CONNORS), Yale U. Press, 1999
Phaidon have also brought out an edition of WATERHOUSE’S admirably documented *Roman Baroque Painting*, although this is a somewhat specialist work. 759.45 Wat

An interesting analysis of the artistic situation on the eve of the new century is
S.J.FREEDBERG, *Circa l600: A Revolution of Style in Italian Painting*, l982, 759.45 Fre

For a wide range of contemporary documents translated into English see, apart from Holt,
Caravaggio & His Followers


A. MOIR, *The Italian Followers of Caravaggio* (Harvard 1967) 759.45 Car M

Special issue of the Burlington Magazine, Nov. 1974 per 700


A. MOIR, *Caravaggio* 1982/88 759.45 Car M


*The Age of Caravaggio*, catalogue of an exhibition held at the Metropolitan Mus. of Art, New York, I985.


759.45 Car S

*Caravaggio and his Followers in Rome*, ed. David Franklin and Sebastian Schüze, National Gallery of Canada, Ottawa, 2011


J. GASH, *Caravaggio*, I994 (Rizzoli Art Series. Short introduction, with large-format colour plates).


Mary Garrard, *Artemisia Gentileschi. The Image of the Female Hero in Italian Baroque Art*.

The Carracci


Exhibition catalogue *I Carracci* (Bologna I956) (Paintings & Drawings). 741.945 Car M

R. WITTAKER, *The Drawings of the Carracci at Windsor Castle* (Phaidon I952) 741.945 Car W

Bellori’s *Life of Annibale* (ed. R.Enggass), is published in English by the Pennsylvania University Press (I968) 759.45 Carr B.

**The Elizabethan Renaissance**  
Mary Edmond, *Hilliard and Oliver: the Lives and Works of Two Great Miniaturists* 751.77 Edm  
Tim Ayers (ed.), *The History of British Art, Volume One, 600-1600* (2008).  
Lucy Gent and Nigel Llewelyn (eds.), *Renaissance Bodies: The Human Figure in English Culture c.1540-1660* (1990).  

**El Greco**  
*El Greco: Mystery and Illumination* (1999) 759.46 Elg N  
The Effects of the Reformation on Art
D.Knowles, *Bare Ruined Choirs: the dissolution of the monasteries*, 1976, 271.00942Kno
Keith Thomas, *Religion and the decline of Magic*, 398Tho
C.Chrisensen, *Art and the Reformation in Germany*, 1979, 709.43Chr
G.R.Elton, *Reformation Europe*, 1999, 940.23Elt

King’s Chapel
Jane Geddes, *King’s College Chapel, Aberdeen, 1500-2000*. 726.4 Ged
F.Eeles, *King’s College Chapel, Aberdeen: its fittings, ornaments and ceremonial*, LAA P 105.3 Eel K
Layout of the college: Peter Davidson, ‘Ficino in Aberdeen: the continuing problem of the Scottish Renaissance’ in *Northern Renaissance* 1, 3 March, 2009, pp 64-87
Leslie Macfarlane, *William Elphinstone and the Kingdom of Scotland* (the comprehensive biography)
ASSESSMENT

1st attempt: 1 two-hour visual-based written examination (50%); continuous assessment (50%).
Continuous assessment consists of two essays of 1500-2000 words (25% + 25%).

Resit: 1 two-hour visual-based written examination (100%).

All course work must have been submitted.

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.

Click to view the University Level Descriptors (ANNEX A).

Click to view the University Assessment Scale Band Descriptors (ANNEX B).

ESSAYS

Essays should be between 1500 and 2000 words. Students will be penalised for essays that have a word-count that is below or above these margins.

FIRST ESSAY. Choose one of the following:

1. Using EITHER the St Albans Psalter OR the Vézelay tympanum OR the façade of St Gilles du Gard, explain how HISTORICAL circumstances may influence the choice of subject matter in a religious work of art. See readings on these above: Geddes and Life of Christina of Markyate, Katzenellenbogen 1944 and Taylor, O’Meara. TIPS: Have a bible handy. For Vézelay and St Gilles, make a photocopy of the sculpture and add the identity of the scenes as a diagram. Notice the question does not expect you to explain every detail of the iconography, but to apply it to contemporary events.
How is the Cult of the Virgin expressed in the Arena Chapel? Marina Warner *Alone of her Sex* gives the background to the cult. *For iconography see* A Derbes, ‘Barren Metal and Fruitful Womb’ *Art Bulletin*, 1998, 80(2), 274-291 (on line); L. Jacobus ‘Giotto’s Annunciation’, *Art Bulletin*, 1999 (81)1, 93-107 (on line), D.C. Schoor, ‘The role of the Virgin in Giotto’s Last Judgement’, *Art Bulletin*, 1956, 38, 207-14, (on line) and use the other Giotto resources.

3. Analyse the changes in early Italian Renaissance paintings by comparing and contrasting three images of the Madonna and Child.

4. Examine the differences and overlaps between Northern and Italian painting during the fifteenth century. Refer to at least three examples from the north, and three from Italy, in constructing your answer.

**Second Essay**

1. To what extent was Bosch an exceptional visionary or merely the product of his time?

2. Compare and contrast the works of Leonardo and Michelangelo. To what extent were both artists typical of the Italian High Renaissance? (if you need advice, ask John Gash)

3. Caravaggio, in contrast to Annibale Carracci, is usually considered a great revolutionary. From the mid-17th century onwards it has indeed become customary to look upon these two masters as being in opposite camps: the one a restorer of time-honoured tradition, the other its destroyer and boldest antagonist. There is certainly some truth in these characterisations, but we know now that they are much too sweeping. Caravaggio was less of an anti-traditionalist and Annibale Carracci more of a revolutionary than was believed for almost 300 years." (R. Wittkower). Discuss. (If you need advice, ask John Gash)
ASSESSMENT DEADLINES

Essay 1, Monday 24 Oct, 12.00pm
Essay 2, Monday 14 Nov, 12.00pm

SUBMISSION ARRANGEMENTS

Submit one paper copy with a completed essay cover sheet to the drop boxes in CB008 in 50-52 College Bounds and one official electronic copy to TurnitinUK via MyAberdeen. Both copies to be submitted by 3.00pm on the due date.

Paper Copy: One paper copy, typed and double spaced, together with an Assessment cover sheet – this should have your ID number clearly written on the cover sheet, with NO name or signature but EVERYTHING ELSE completed, including tutor’s name – and should be delivered to the drop boxes in CB008, 50-52 College Bounds.

Electronic Copy: One copy submitted through TurnitinUK via MyAberdeen. (for instructions please see http://www.abdn.ac.uk/eLearning/turnitinuk/students/ )

Students are asked to retain the TurnitinUK receipt so they are able to provide proof of submission at a later date if required.

In advance of uploading, please save the assignment with your student ID number listed in the filename, i.e. 59999999 HA2009 Essay 1.

When asked to enter a title for the assignment, please enter a title identical to the name of your saved assignment, i.e. 59999999 HA2009 Essay 1.

Both copies to be submitted by 12.00pm on the due date.
Please note: Failure to submit both an electronic copy to TurnitinUK, and an identical paper copy, will result in a deduction of marks. Failure to submit to TurnitinUK will result in a zero mark.

EXAMINATION

The exam is 2-hour visual based, 6 written questions accompanied by images. General exam guidance will be given in the Student Handbook.

Past exam papers accessed under the course code HA2008 can be viewed at http://www.abdn.ac.uk/library/learning-and-teaching/for-students/exam-papers/.