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
Dr Arnar Árnason (AA), Office Hours: Tuesdays 10-12. Telephone No: (01224) 273127. Email: arnar.arnason@abdn.ac.uk

Course Team members:
Dr Isobel Cameron (IC) i.m.cameron@abdn.ac.uk
Dr Baukje De Roos (BDR) b.deroos@abdn.ac.uk
Dr Aaron Thom (AT) tbc
Gemma Matthews (GM) gemma.matthews@abdn.ac.uk

Discipline Administration:
Mrs Lisa Evans
TIMETABLE
Weeks 1 to 9, there will be a two-hour interactive lecture each Wednesday from 11.00am to 1.00pm in Taylor A36 unless otherwise noted.

In Weeks 10 and 11 there will be student presentations each Wednesday from 11.00am to 1.00pm in Taylor A36.

Students can view their university timetable at http://www.abdn.ac.uk/infohub/study/timetables-550.php

COURSE DESCRIPTION
This course focuses on Northern Light and Landscape, with emphasis on how these vary through the northern seasons, as reflected in the art, society, temperament, and health and well-being of the northern individual. In summary, this course invites interdisciplinary reflection, including from art historical, anthropological, psychological and health-related perspectives, on culture and social life in northern societies.

INTENDED AIMS AND LEARNING OUTCOMES
To give students a preliminary understanding of the chief features of the development of northern European arts and society, since 1780
To deepen students' comprehension of the relation between landscape painting from Northern Europe (c.1780-2000) and those unique conditions of light and seasons which exist in Northern Europe

To deepen students' capacity to think creatively about cultural responses to northern landscape, including awareness of human emotional responses and human dietary responses to seasonal variations of light and weather

To deepen awareness of the ways in which landscape and environment shape human perception and well-being

**After the course students will be able to:**

- Describe and identify, in oral and written forms, the chief developments in cultural responses to light and landscape in northern Europe, since the 1780s, and how these relate to changing perceptions of real land and landscape.
- Reflect, in oral and written forms, in an informed way, on light and landscape in the north of Europe, on light and season in the north of Europe and the response of the human individual to these.
- Articulate, in oral and written forms, effects of season and weather on human mood and well-being, and on emotional expression in visual art.
- Discuss, in oral and written forms, changes over time in appreciation of, and uses of, all kinds of landscape (upland as well as cultivated) in the north of Europe.
- Reflect, in oral and written forms, on the connections between northern light and landscape and human health and well-being, and human creativity.
<table>
<thead>
<tr>
<th>Week 1</th>
<th>Introduction: Northern Europe, Light and Landscape (contributions from AA, IC, AT)</th>
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</thead>
<tbody>
<tr>
<td>Week 2</td>
<td>Northern Society in relation to northern climate, season and landscape (AA)</td>
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<tr>
<td>Week 3</td>
<td>Psychological well-being in the North (IC and GM)</td>
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<tr>
<td>Week 4</td>
<td>The idea of landscape (AA)</td>
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<tr>
<td>Week 5</td>
<td>Pre-Romantic Landscapes: From Renaissance to Baroque (AT)</td>
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<tr>
<td>Week 6</td>
<td>Diet and health in the north (BDR)</td>
</tr>
<tr>
<td>Week 7</td>
<td>The landscape paintings of Friedrich and Turner (AT).</td>
</tr>
<tr>
<td>Week 8</td>
<td>Landscapes in the Flesh (AT/AA) – Campus walking tour. We’ll be looking at several landscape paintings in the flesh and considering the design of the university as a ‘Northern’ campus.</td>
</tr>
<tr>
<td>Week 9</td>
<td>British Art: Ruskin to James Morrison (AT)</td>
</tr>
</tbody>
</table>
Week 1: No reading


Week 4: Introduction to Dennis Cosgrove & Stephen Daniels (eds.) The iconography of landscape. (Cambridge University Press, 1988)


Lamberg-Allardt C, Brustad M, Meyer HE, Steingrimsdottir L. Vitamin D - a systematic literature review for the 5th edition of the Nordic Nutrition

**Week 7:** J.L Koerner: *Chapter 1 of Caspar David Freidrich and the Subject of Landscape* (Reaktion, 2009). SDRL – Electronic Resource;

John Morrison: *Chapter 4: ‘Becoming the Landscape’ of Painting the Nation* (*EUP*, 2003), pp. 77-110. SDRL – Floor 4: 759.411 Mor

**Week 8:** No readings.

**Week 9:** John Morrison: *Chapter 4: ‘Becoming the Landscape’ of Painting the Nation* (*EUP*, 2003), pp. 77-110. SDRL – Floor 4: 759.411 Mor;

Fern Insh *‘The Wild Geese/ More than Precise’* (The Scottish Gallery, 2015).

**SECONDARY SUGGESTED READING**

On “The North”
Peter Davidson, *The Idea of North* (Reaktion, 2005)

On Landscape:
Dennis Cosgrove & Stephen Daniels (eds.) *The iconography of landscape*. (Cambridge University Press, 1988)

Tim Ingold ‘Archaeology of landscape’ in *The perception of the environment* (Routledge, 2000)


Kenneth Olwig, *Landscape, nature and the body politic* (University of Wisconsin Press, 2002)

Chris Tilley *A phenomenology of landscape* (Berg, 1994)
Introduction to art history:
Joseph Leo Koerner, *Caspar David Friedrich and the Subject of Landscape* (Reaktion, 2009)
Neil Kent, *The Soul of the North* (Reaktion Books, 2001)
Frances Spalding, *British Art since 1900* (Thames and Hudson, 1987, and subsequent editions)

On Seasonal Affective Disorder
http://dx.doi.org/10.1176/appi.ajp.162.4.656


Mersch PP, Middendorp HM, Bouhuys AL, Beersma DG, van den Hoofdakker RH. Seasonal Affective Disorder and latitude: a review of the literature.
http://dx.doi.org/10.1016/S0165-0327(98)00097-4

On culture and emotional expression


ASSESSMENT
Continuous assessment (100%)
One essay plan of 300 words. This work is formative. You will receive extensive feedback on the plan but you will not receive a mark for it (0%)
One project of EITHER an essay OR a photographic essay with detailed commentary (70%)
If an essay is submitted it should be of 3000 words and should normally include illustrations of visual material discussed.
If a photographic essay is submitted, it should consist of a carefully sequenced collection of images with detailed commentary (2500 words) both on the ideas which the sequence explores and on each individual image within it.

Students should note that they will be penalised for work which is either too long or too short. A 10% margin will be allowed.

Group presentation (10%) from a choice of topics (the topics should be different to those of the essay)

Individual presentation report (500 words, with print out of the presentation PowerPoint) (20%)
Resit- 3000 word essay 100%

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

To view the CGS Descriptors please go to MyAberdeen- Organisations-Divinity, History, & Philosophy Student Information for Undergraduates. The link to the CGS Descriptors is on the left hand menu.

ESSAYS
SUGGESTED ESSAY/Group Presentation TOPICS

Students are invited to devise their own essay/photographic essay question, drawing upon any of the topics below, which should be agreed with the relevant member of the course team during consultation on the essay plan. Some suggestions for areas of focus for essays/photographic essays (these are only intended as indicative; please feel free to devise a topic reflecting your own interests):

- The depiction of northern climate as a defining factor of northern European art
- Seasonal variation of light and weather as depicted in northern European art, as affecting northern European society
- Paintings of wild landscape and mountains, use of wild landscape and mountains as a place of recreation and reflection
- Health and climate in northern Europe in relation to the moods of northern European art
- Social custom, recreation and art in northern Europe as all shaped by landscape and climate
• Topics with focus on light (sharp seasonal variation in the northern light, on the prevalence of twilight in northern European art); How much of northern life and art depends on the prudent observance of conditions of light and weather?
• Colour in northern landscape and northern art—is there a distinctively northern European range of colours?
• What is distinctively northern about northern European land art?
• Discussions of individual artists are welcome, particularly in relation to the question of whether art can “educate” the individual for northern life;
• Questions of landscape, sport and recreation in northern society might well constitute a subject for a photographic essay—fell running, hill walking, climbing; northern gardens might be another possible subject for a photo essay;
• Another possible example for a subject would be the borders between wild and cultivated landscape in the north;
• All medical and psychological questions of how to live “wisely” in the north would be good areas of focus, especially with some reference to the arts as guides to a prudent northern life;
• Questions of health, well-being and season would also be valuable topics
• Cultural variation in the expression of emotion – in the context of the north
• Understanding the relationship between latitude and prevalence of Seasonal Affective Disorder
• Does Seasonal Affective Disorder really exist?
• Defining and identifying the 'North' in landscape painting.
• Analyse at least two artists or periods by comparing and contrasting them.
• Contextualising the written work of John Ruskin and Victorian landscape painting.
• Contemporary landscape painting.
• Proven health benefits of a Nordic diet on major outcomes of health, such as blood pressure.
• Dietary remedies to combat low vitamin D levels in winter time
• Comparison of the Nordic diet to the Mediterranean diet

GROUP PROJECT

• Groups of about five students will prepare and present a paper (approx. 10-15 minutes) on an agreed topic to members of the Course Team in either Week 10 or Week 11 of the course. Each presentation will receive a group grade (10% of your final course grade).
• The presentations, in which all members of the group will speak, will be presented using PowerPoint. You can seek ideas for presentations in the list above but presentations should be on a different topic from the one group members have written their essay on.

INDIVIDUAL REPORT: each student is to write a 500 words reflective report on the group presentation. The report should reflect on the process of devising, working on and producing the group presentation drawing out the lessons learnt about the process of working in a group for a project like this.

ASSESSMENT DEADLINES

ESSAY PLAN DUE IN WEEK 5 THURSDAY 13TH OCTOBER

ESSAY DUE IN WEEK 8: THURSDAY 3RD NOVEMBER

INDIVIDUAL REPORTS ON GROUP PRESENTATIONS DUE IN WEEK 12: MONDAY 28TH NOVEMBER.

SUBMISSION ARRANGEMENTS

Essay plan should be submitted by email with a Word attachment to the course co-ordinator to arnar.arnason@abdn.ac.uk
Essay, Group presentation slides and individual report: 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 Turnitin via MyAberdeen. (for instructions please see [http://www.abdn.ac.uk/eLearning/turnitinuk/students/] ) Students are asked to retain the Turnitin 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 HAxxxx 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 HAxxxx Essay 1.

Both copies to be submitted by 3.00pm on the due date

Please note: Failure to submit both an official 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.