HA1004/HA1005 – INTRODUCTION TO ART HISTORY

15 credits  11 weeks + Revision Class

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 Luke Ugloy
CB401, 50-52, College Bounds
luke.ugloy@abdn.ac.uk

COURSE TEAM
Lectures: Professor Jane Geddes; Professor John Morrison;
Dr Helen Pierce; Dr Mary Pryor; Dr Luke Ugloy

Tutorials: Dr Luke Ugloy luke.ugloy@abdn.ac.uk

Discipline Administration:
Mrs Kathleen Brebner
50-52 College Bounds
Room CB001
01224 273733
history-art@abdn.ac.uk
COURSE DESCRIPTION
The course will provide a broad understanding of major developments, structures and institutions of the history of art in the West in addition to the built environment (its space, structures, settlements, landscapes and major monuments) up to the mid-19th century.

INTENDED AIMS AND LEARNING OUTCOMES
Aims:
You will gain an understanding of the broad methodology of the subject, in particular the concepts of style, iconography and periodisation, which will be considered as well as the need to understand methods and materials. The interconnections between art theory and the social production of art will be evaluated. This train of enquiry can usefully be related to similar methodological problems encountered in other academic subjects like History, Cultural History and English Literature. You will gain an understanding of changing modern ideas about such traditional and central art-historical issues as the ‘rediscovery’ of classical art during the Renaissance, and subsequent reactions up to now. You will gain an understanding of material and physical factors in cultural life by studying the impact of new techniques.

Learning Outcomes:
You will be able to identify styles in art of the period
You will be able to identify different techniques used in the production of art
You will be able to explain and contextualise iconography of the period
You will be able to analyse art works in terms of style and technique
These are reflected in the forms of assessment and examination.
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/HA1005 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>
<th>Dr Mary Pryor</th>
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<tr>
<td>14 - 18 September</td>
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<tr>
<td>Monday Lecture</td>
<td>Introduction to Art History</td>
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<tr>
<td>Tuesday Lecture</td>
<td>Caves to Pyramids</td>
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**SIGN UP FOR A TUTORIAL CLASS** in MyTimetable

Tutorials begin next week.

<table>
<thead>
<tr>
<th>Week 2:</th>
<th>Classicism</th>
<th>Dr Mary Pryor</th>
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<tr>
<td>22 – 26 September</td>
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</tr>
<tr>
<td>Monday Lecture</td>
<td>Classicism I</td>
<td></td>
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<tr>
<td>Tuesday Lecture</td>
<td>Classicism II</td>
<td></td>
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<tr>
<td>Tutorial 1</td>
<td>Ways of Seeing</td>
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<tr>
<th>Week 3:</th>
<th>The Middle Ages</th>
<th>Professor Jane Geddes</th>
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<tr>
<td>28 September – 02 October</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Monday Lecture</td>
<td>The Cathedral</td>
<td></td>
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<tr>
<td>Tuesday Lecture</td>
<td>The Aberdeen Bestiary</td>
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<tr>
<td>Tutorial 2</td>
<td>Classical Antiquity</td>
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<tr>
<th>Week 4:</th>
<th>Italy &amp; Flanders circa 1450</th>
<th>Dr Helen Pierce</th>
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<tbody>
<tr>
<td>05 – 09 October</td>
<td></td>
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</tr>
<tr>
<td>Monday Lecture</td>
<td>The Beginnings of the Italian Renaissance</td>
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<tr>
<td>Tuesday Lecture</td>
<td>Flemish Art</td>
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</tr>
<tr>
<td>Tutorial 3</td>
<td>The Middle Ages</td>
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</tr>
</tbody>
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**Online Assessment 1**

For practice before you do the subsequent online assessments

**Classicism, Medieval and Renaissance**

Based on lecture materials, this is a formative assessment (you are required to do this assessment but the marks will not count towards
<table>
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<th>Week 5:</th>
<th>12 - 16 October</th>
<th>Italy circa 1500</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td>Dr Luke Uglow</td>
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<tr>
<td>Monday Lecture</td>
<td>The High Renaissance</td>
<td></td>
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<tr>
<td>Tuesday Lecture</td>
<td>Mannerism</td>
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<tr>
<td>Tutorial 4</td>
<td>The Early Renaissance</td>
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<tr>
<th>Week 6:</th>
<th>19 – 23 October</th>
<th>Northern Europe circa 1520</th>
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<tr>
<td></td>
<td></td>
<td>Professor John Morrison</td>
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<tr>
<td>Monday Lecture</td>
<td>Bosch and Breughel</td>
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<tr>
<td>Tuesday Lecture</td>
<td>Dürer and Grünewald</td>
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<tr>
<td>Tutorial 5</td>
<td>Italy 1490-1530</td>
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<tr>
<th>Week 7:</th>
<th>26 – 30 October</th>
<th>Italy circa 1600: The Beginnings of the Baroque</th>
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<tr>
<td></td>
<td></td>
<td>Dr Helen Pierce</td>
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<tr>
<td>Monday Lecture</td>
<td>Annibale Carracci and Caravaggio</td>
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<tr>
<td>Tuesday Lecture</td>
<td>Rubens and Van Dyck</td>
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<tr>
<td>Tutorial</td>
<td>Printmaking in Northern Europe</td>
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<thead>
<tr>
<th>Online Assessment 2</th>
<th>High Renaissance, Northern Renaissance and Baroque</th>
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<tr>
<td></td>
<td>This is the first of two summative (marks go towards the final course grade) online assessments. It will be made available in MyAberdeen immediately after Tuesday’s lecture.</td>
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<th>Week 8:</th>
<th>02 – 06 November</th>
<th>ESSAY WRITING WEEK</th>
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<tr>
<td>Monday Lecture</td>
<td>NO LECTURE</td>
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<tr>
<td>Tuesday Lecture</td>
<td>NO LECTURE</td>
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<tr>
<td>Tutorial</td>
<td>NO TUTORIAL</td>
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**ESSAY DEADLINE:** by 3.00pm MONDAY 9\textsuperscript{th} NOVEMBER 2015

Submit to TurnitinUK (go to HA1004 Assessments in MyAberdeen) and hand in one paper copy to the drop-off boxes in CB008, 50-52 College Bounds
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<th>Week 9:</th>
<th>Northern Baroque Architecture circa 1650:</th>
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<td>09 – 13 November</td>
<td>Professor Jane Geddes</td>
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<tr>
<td><strong>Monday Lecture</strong></td>
<td>Inigo Jones and Palladianism</td>
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<td><strong>Tuesday Lecture</strong></td>
<td>The Palace</td>
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<td><strong>Tutorial 6</strong></td>
<td>The Baroque</td>
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<td><strong>Week 10:</strong></td>
<td><strong>Painting in Eighteenth-century France</strong></td>
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<tr>
<td>16 – 20 November</td>
<td><strong>Professor John Morrison</strong></td>
</tr>
<tr>
<td><strong>Monday Lecture</strong></td>
<td>Watteau &amp; Fragonard</td>
</tr>
<tr>
<td><strong>Tuesday Lecture</strong></td>
<td>Chardin &amp; David</td>
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<tr>
<td><strong>Tutorial 7</strong></td>
<td>Baroque Architecture</td>
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<tr>
<td><strong>Week 11: 23 – 27 Nov</strong></td>
<td><strong>Britain circa 1850</strong></td>
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<td></td>
<td><strong>Professor Jane Geddes</strong></td>
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<tr>
<td><strong>Monday Lecture</strong></td>
<td>The Great Exhibition</td>
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<tr>
<td><strong>Tuesday Lecture</strong></td>
<td>Photography</td>
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<tr>
<td><strong>Tutorial</strong></td>
<td>Eighteenth-century French painting</td>
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<tr>
<td><strong>Online Assessment 3</strong></td>
<td>Baroque Architecture, Eighteenth-century Painting and Romanticism</td>
</tr>
<tr>
<td></td>
<td>This is the second of two summative online assessments, made available in MyAberdeen. It will be made available immediately after Tuesday’s lecture.</td>
</tr>
<tr>
<td><strong>Week 12:</strong></td>
<td><strong>REVISION WEEK</strong></td>
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<tr>
<td>01 – 05 December</td>
<td><strong>Monday Lecture</strong></td>
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<td>Revision class</td>
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*Students can view their university timetable at*

READING LIST

THE SIR DUNCAN RICE LIBRARY RESOURCES

Link to Library, Special Collections & 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/qgdbc001.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.

Weeks 1 and 2: Introduction & Classical Antiquity

E. Fernie, Art History and its Methods, 1995 (709 Fer). A useful anthology with critical commentary:
F.S. Kleiner, Gardner’s Art through the Ages, 2010 (709 Gar) HD This book is especially useful for its glossary, diagrams and time charts. Also R.G. Tansey & F.S. Kleiner Gardner’s Art through the Ages, 1996 (709 Gar) HD
F.S. Kleiner, Gardner’s Art through the Ages, 2010 (709 Gar) HD
Metropolitan Museum of Art, Architecture in Ancient Greece; Athletics in Ancient Greece; The Nude in Western Art and its Beginnings in Antiquity, 2013
J. Onians, Bearers of Meaning: the Classical Orders in Antiquity, the Middle Ages & the Renaissance (729.326 Oni)
J. Summerson, The Classical Language of Architecture (720 Sum)
Week 3: The Middle Ages

Salisbury Cathedral

S. Brown, Sumptuous and richly adorned, Salisbury Cathedral, 1999, (726.6Sal C)
N. Coldstream, Medieval Architecture, (723 Col)
N. Pevsner, The Cathedrals of England: southern. (726.6 Pev)
W. Swaan, The Gothic Cathedral. Good pictures, general introduction. (726.6 Swa)
C. Wilson, The Gothic Cathedral, (726.6Wil)

The Aberdeen Bestiary http://www.abdn.ac.uk/bestiary/bestiary.h til
What is a Bestiary? http://www.abdn.ac.uk/bestiary/what.h til
R. Baxter, Bestiaries and their users in the Middle Ages, 1998 (745.67 Bax)
W. Clark and M. T. McMunn, Beasts and Birds of the Middle Ages: the Bestiary and its Legacy, 1989 (S 096 Cla)
W. George and B. Yapp, The Naming of the Beasts: natural history in the medieval bestiary, 1991 (Sc 591.012 Geo) The zoologists’ approach

Week 4: Italy & Flanders circa 1450

L.B. Alberti, On Painting (750.1 Alb p)
B. Cole, Masaccio and the art of early Renaissance Florence (759.45 Mas)
S.Y. Edgerton, The heritage of Giotto’s geometry: art and science on the eve of the scientific revolution (701.05 Edg)
R. Goffen, ed., Masaccio’s Trinity (759.45 Mas G)
F. Hartt, A History of Italian Renaissance Art (709.45 Har) HD
T. Nichols, Renaissance Art: a beginner’s guide (709.024 Nic) (For an excellent introduction to the Renaissance) HD
J.T. Paoletti & G.M. Radke, Art in Renaissance Italy
R.A. Turner, Renaissance Florence: The Invention of a New Art (709.45 Tur)
E. Welch, Art and Society in Italy (709.45 Wel) **HD**

**Week 5: Italy circa 1500**

M. Baxandall, Painting & experience in 15th-century Italy for the ‘period-eye’ (759.45 Bax)
F. Hartt, A History of Italian Renaissance Art (709.45 Har) **HD**
F.S. Kleiner, Gardner’s Art Through the Ages (709 Gar) **HD**
P. Murray, Architecture of the Italian Renaissance (720.945 Mur)
T. Nichols, Renaissance Art: a beginner’s guide (709.024 Nic) (For an excellent introduction to the Renaissance) **HD**
J.T. Paoletti & G.M. Radke, Art in Renaissance Italy (709.45 Pao)
J. Pope-Hennessy, Italian Renaissance Sculpture (730.945)

**Week 6: Northern Europe circa 1520**

C. Cutler, Northern Painting from Pucelle to Bruegel (759.28 Cut)
C. Harbison, The Art of the Northern Renaissance (709.48 Har)
E. Panofsky, The Life and Art of Albrecht Dürer (759.43 Dur Pan)
J. Rowlands, The Paintings of Hans Holbein the Younger (759.43 Hol)
J. Snyder, Northern Renaissance Art 1350-1575 (709.024 Sny)
W.L. Strauss, The Intaglio prints of Albrecht Dürer: Engravings, etchings and drypoints (759.43 Str)

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

Good general introductions to 17th-century art are provided by M. Kitson, The Age of Baroque (724.19 Kit a) **HD** and J.R. Martin, Baroque (Style and Civilization series) (709.032 Mar). For Baroque architecture see the lavishly illustrated Baroque and Rococo Architecture and Decoration ed. by A. Blunt (724.19 Blu).
F.S. Kleiner, Gardner’s Art through the Ages, 2010 (709 Gar) **HD**
A. Sutherland Harris, Seventeenth-century art & architecture (709.032 Har)
H. Vlieghe, Flemish Art and Architecture, 1585-1700 (709.4931 Vli)
R. Wittkower, Art and Architecture in Italy, 1600-1750, vol 1 (709.45 Wit a)

**Week 8: ESSAY WRITING WEEK**

**Week 9: Northern Baroque circa 1650**
A. Blunt, Art and Architecture in France, 1500-1700, (709 Pel 4)
B. Boucher, Andrea Palladio, the architect in his time (1998)
K. Downes, English Baroque Architecture, (f724.19 Dow)
Palladio, Quattro Libri, 1570, English translation by Isaac Ware 1738: (720.945 Pal Pl.) **HD**

[http://www.sentieridelbarocco.it/BAROCCO/palladio/homePALLADIO.htm](http://www.sentieridelbarocco.it/BAROCCO/palladio/homePALLADIO.htm)
[http://www.cisapalladio.org/cisa/doc/bio_e.php?lingua=e&sezione=4#7](http://www.cisapalladio.org/cisa/doc/bio_e.php?lingua=e&sezione=4#7) The official Palladio site, with all his houses and analysis
J. Summerson, Architecture in Britain, 1530-1830 (709 Pel 3)
R. Toman (ed.) Baroque, (1998), (709.032 Tom)
D. Watkin, English Architecture, a concise history (1979) (720.942 Wat)
G. Worsley, Inigo Jones and the European Classicist tradition (2007)

**Week 10: Painting in Eighteenth-century France**
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: Romanticism**

L. Eitner, Neoclassicism and Romanticism, 1750-1850 (709.033 Eit)
J. Gage, George Field and his circle: from Romanticism to the Pre-Raphaelite Brotherhood (759.41 Gag)
H. Honour, Romanticism (709.0342 Hon)
D. Macmillan, Scottish Art 1460-2000 (759.411 McM)
R. Porter, Romanticism in national context (700.94 Por)
C. Thacker, The wildness pleases: the origins of romanticism (700.108 Tha)
W. Vaughan, Romantic art (709.0342 Vau)

**GENERAL BOOKS**

If you are new to Art History you should begin by reading a good general account, such as Gardner’s Art through the Ages, F S KLEINER, (709.Gar) HD, H. JANSON, History of Art (709 Jan) or H. HONOUR & J. FLEMING A World History of Art (709 Hon) HD. Multiple copies of Gardner’s and Honour & Fleming are available on Floor 4 of The Sir Duncan Rice Library.

**Dictionaries of Art** are extremely useful. In The Sir Duncan Rice Library you will find in the reference section on Floor 4, the 34-volume Dictionary of Art (1996) and various single-volume works like P. & L. MURRAY, Dictionary of Art and Artists (Ref. 703 Mur).

Online reference works can be found though the link below:
If you wish to purchase books the following will be useful:
The Oxford Dictionary of Art
The Yale Dictionary of Art & Artists

**Formal analysis:**
For a straightforward introduction to "formal analysis" see F. Malins, Understanding Paintings (75018 Mal.) For a broader approach see M. Cassin, More than meets the eye, 1987 (708.42 Nat.) or M. Acton, Learning to look at paintings, 2009 (750 Act)

**Architectural style:**
For a good stylistic history of architecture see N. Pevsner Outline of European Architecture (720.94 Pev)
Techniques and technical terms:
The various techniques used by artists and the technical terms used to describe them, and other aspects of works of art, can be looked up in the reference books mentioned above. For more detailed information see R. Mayer, (Ref. 703 May d) A Dictionary of Art Terms and Techniques, and B. Gascoigne, How to Identify Prints (760.28 Gas). For Painting and drawing see C. Hayes (ed.), The Complete Guide to Painting and Drawing Techniques and Materials, (f702.8 Hay). R. Wittkower, Sculpture, (73l.Wit.) provides a very useful and readable account of sculptors and their working methods

Iconography:
H. Daniel, Encyclopaedia of themes and subjects in painting (750 Dan)
J. Hall; Dictionary of Subjects and Symbols in Art (704.9 Hal and Ref. 704.9 Hal) HD

Other Online Resources:
The National Gallery in London http://www.nationalgallery.org.uk/ enables you to search its enormous collection of paintings, many of which are discussed in this course: http://www.nationalgallery.org.uk/artists/
Directory of Art Movements: http://www.artmovements.co.uk/ is a guide to major movements and periods, with background, philosophies, techniques, key dates and artists (with some key images).
Sweet Briar College’s site designed by C. Witcombe http://witcombe.sbc.edu/ARTHLinks.html gives a wide focus from prehistory to contemporary art.

Books on specific artists and topics:
Monographs on individual artists can be found shelved at 759.41 (Scottish); 759.42 (English); 759.44 (French); 759.45 (Italian), etc., plus the first three letters of the artist’s surname.
ASSESSMENT

First Attempt:
The course assessment consists of continuous assessment (50%) and a written examination (50%).

Continuous assessment (50%) consists of 1 essay of 1,000 words (30%) and two online assignments (20%).

Visual-based examination (50%) consists of a two-hour examination in which short written answers are given to questions linked to selected images from the course.

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.

Resit: 100% examination
NB: All course work must have been submitted work.

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

ESSAY

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

Word Count:
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 date: by 3.00pm on Monday, 9th November 2015
WRITING THE ESSAY: (FOR DETAILED GUIDANCE ON WRITING THIS ESSAY PLEASE SEE THE ESSAY GUIDE ON THE HA1004/HA1005 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 bottom of the 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.


Don’t forget to write YOUR ID number and the name of your TUTOR at the front of the essay. You can find further advice and guidance on essay writing on the ACHIEVE site in MyAberdeen and in the Student Handbook.

¹ Kleiner & Mamiya, Gardner’s Art Through the Ages, 11th edition, 2001, p.656
ASSESSMENT DEADLINES

Online Assessment 1: by 6.00pm on Monday, 12th October 2015
   Released at 5.00pm on Tuesday, 6th October; to be completed by
   6.00pm on Monday, 12th October 2015

Online Assessment 2: by 6.00pm on Monday, 2nd November 2015
   Released at 5.00pm on Tuesday, 27th October; to be completed by
   6.00pm on Monday, 2nd November 2015

Essay: Submission date: by 3.00pm on Monday, 9th November, 2015

Online Assessment 3: by 6.00pm on Monday, 30th November 2015
   Released at 5.00pm on Tuesday, 24th November; to be completed by
   6.00pm on Monday, 30th November 2015

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 electronic copy to Turnitin via
MyAberdeen. Both copies to be submitted by 3.00pm on the due date.

Please note: Failure to submit both an electronic copy to TurnitinUK, and an
identical paper copy, with the digital receipt attached, will result in a
deduction of marks.

Failure to submit to TurnitinUK will result in a zero mark.

EXAMINATION
The two-hour, visual-based examination (50%) requires eight short, written
answers to be given to questions linked to selected images from the course.
There will be 15 minutes allowed for each answer.
General exam guidance will be given in the Student Handbook.

Past exam papers can be viewed at http://www.abdn.ac.uk/library/learning-and-
teaching/for-students/exam-papers/.