SCHOOL OF DIVINITY, HISTORY AND PHILOSOPHY

ACADEMIC SESSION 2017-2018

HA2806 IN THE FLES: ART ON LOCATION

15 credits; 5 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 Helen Pierce
Room CB401
50-52 College Bounds
01224 272621
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Course Team:
Lectures: Professor Jane Geddes, Dr Helen Pierce, Dr Mary Pryor
Tutor: Mrs Wendy McGlashan
Trips led by: Professor Jane Geddes, Dr Helen Pierce, Dr Mary Pryor, Mrs Wendy McGlashan

Discipline Administration:
Mrs Kathleen Brebner
50-52 College Bounds
Room CB001
01224 273733
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TIMETABLE
Lectures are held on Tuesdays between 2.00pm and 3.00pm in the Regent Lecture Theatre.

Fieldtrips are held weekly on Wednesdays at either 2.00pm or 3.00pm.
Please sign up for a fieldtrip group at https://www.abdn.ac.uk/mytimetable/session/login, ensuring that you are able to attend at this time every week.

There is also a compulsory fieldtrip to Edinburgh on Saturday, 24 February 2018. (A small charge will be made at the beginning of the course to cover the bus hire. You are obliged to pay this even if you elect to travel independently)

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

COURSE DESCRIPTION
This course is organised around a series of tutor-led class visits to sites of art historical significance. The class will visit key locations in and around Aberdeen, and there is also a day-long class visit to Edinburgh. A range of works of art and architecture will be studied in situ, and this study will be supported by staff lectures on related topics. The material on the course will be organised in relation to broad themes that will enable students to develop and refine their understanding of major issues in the discipline of art history.
INTENDED AIMS AND LEARNING OUTCOMES

Aims of the Course

This course aims to develop skills of art historical analysis and contextual research by focusing on the relationship between the artwork and its surrounding environment. It analyses a broad range of visual art and architecture visited on location in specified sites in and around Aberdeen, and also in Edinburgh.

Learning Outcomes of the Course

The student will

1. Develop critical thinking skills through their experience of a range of art and architecture at first hand, on a series of fieldtrips, demonstrating informed inquiry, thought and communication in the study of the History of Art.

2. Show skills of analysis and synthesis by visiting art on location, and, where appropriate, considering aspects of curatorial practice alongside visual examination.

3. Be able to identify and characterise those movements discussed in the course, and to contextualise art on location in relation to previous study in the History of Art at Levels 1 and 2.

4. Improve IT and art historical skills through the completion of a written assignment requiring engagement with the National Galleries of Scotland website.

5. Display knowledge and comprehension of the course through sitting a written examination.
LECTURE/SEMINAR PROGRAMME

LECTURES: Tuesdays, 2.00pm - 3.00pm, Regent Lecture Theatre
FIELDTRIPS: Wednesdays, 2.00pm – 3.00pm or 3.00pm – 4.00pm

The Tuesday lecture provides vital preparation for each Wednesday afternoon fieldtrip. You are expected to attend all lectures for this course, and a register will be taken; any student with a timetable clash must inform the HA2806 Course Co-ordinator, Dr Helen Pierce, in advance.

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<td>Fieldtrip to Edinburgh</td>
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<td>7 (27 Feb)</td>
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<td>7 (28 Feb)</td>
<td>Fieldtrip to St Machar’s Cathedral</td>
<td>J. Geddes &amp; W. McGlashan</td>
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<td>8 (6 Mar)</td>
<td>Lecture: The University Art Collection</td>
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<td>8 (7 Mar)</td>
<td>Fieldtrip to Linklater Rooms, University of Aberdeen</td>
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<td>9 (13 Mar)</td>
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<td>10 (20 Mar)</td>
<td>Lecture: Gothic Revival/Divisionism</td>
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PREPARATORY READING AND QUESTIONS FOR FIELDTRIPS

You are not expected to read all the material listed below; however, you should attend each fieldtrip having acquired sufficient background knowledge to contribute to fieldtrip discussions and offer responses to any questions asked.

Week 6: Edinburgh

A handout designating preparatory work for the visit to Edinburgh will be distributed in advance. You should also take note of your written assignment for this course, since this relates to the collections of the Scottish National Gallery, where we will be spending the morning of our visit.

Week 7: Cathedrals

Preparatory reading for St Machar’s Cathedral

St Machar’s Cathedral website http://www.stmachar.com/

NICHOLAS PEVSNER, *Outline of European Architecture* (sections on the Gothic cathedral) (720.94 Pev)

W. SWAAN, *The Gothic Cathedral* (7266 Swa)

C. WILSON, *The Gothic Cathedral*, (726.6 Wil)

N. COLDSTREAM, *Medieval Architecture* (723 Col)

RICHARD FAWCETT, *Scottish Medieval Churches: Architecture and Furnishings* (726.5 Faw)
RICHARD FAWCETT, *Scottish Cathedrals* (726.6 Faw)

*Friends of St Machar’s Cathedral, Occasional Papers* (series of pamphlets, in Special Collections Centre of the Duncan Rice Library):

D. McROBERTS, *The Heraldic Ceiling of St Machar’s Cathedral, Aberdeen*

IAN COWAN, *St Machar’s Cathedral in the Early Middle Ages*

RONALD CANT, *The Building of St Machar’s Cathedral, Aberdeen*

**Fieldtrip Questions**

What can you learn from observing differences in masonry? (The types of stone, the way it is cut)

What does the Cathedral’s ceiling tell you about art and politics?

What does the appearance of the church tell you about changing religious practice in Scotland?

**Week 8: The University Art Collection**

You can explore the range of oil paintings which form part of the University’s Art Collection via the Your Paintings website:

[http://artuk.org/visit/venues/university-of-aberdeen-5171](http://artuk.org/visit/venues/university-of-aberdeen-5171)

**Fieldtrip Questions**

What types of works have come into the University of Aberdeen Collection?

How do the works in the Linklater Rooms relate to the wider context of art history?

What do they tell the viewer about 20th-century Scottish painting?

**Week 9: Aberdeen Maritime Museum**

Please explore the museum’s website, at

[www.aagm.co.uk/Venues/AberdeenMaritimeMuseum/amm-overview.aspx](http://www.aagm.co.uk/Venues/AberdeenMaritimeMuseum/amm-overview.aspx)

Make use of the museum floorplan to think about how the space is used to display a range of different artefacts.

Fieldtrip Questions
What is the relationship between the different museum spaces at the Maritime Museum, and the artefacts displayed within those spaces?

What issues or problems might the Maritime Museum’s curators encounter in terms of these display spaces and the artefacts within them?

Week 10: St John’s Church, Crown Street

Preparatory reading for St John’s Church
C. WILLSDON, Mural Painting in Britain, 1840-1940 (751.73 Wil)
J. MAAS, Victorian Painters (759.41 Maa) HD
J. TREUHERZ, Victorian Painting (759.41 Tre)
J. THOMAS, Victorian Narrative Painting (759.41 Tho)
J. MACKENZIE, The Victorian Vision (709.41 McK)
J. MACAULAY, The Gothic Revival (720.941 McA)
A. W. N. PUGIN, Master of the Gothic Revival (720.942 Pug)
J. WHITE, The Cambridge Movement: the Ecclesiologists and the Gothic Revival (2547 Whi C)
D. WATKIN, Morality and Architecture (7201 Wat m)
C. EASTLAKE, The History of the Gothic Revival (720.842 Eas)
P. FERRIDAY (ed.), Victorian Architecture (720.941 Fer)
S. MUTHESIUS, The High Victorian Movement on Architecture 1850-1870 (720.941 Mut)
J. ORBACH, Victorian Architecture in Britain (720.941 Blu)

http://stjohnsaberdeen.wordpress.com/history-architecture/
http://www.artsandcrafts.org.uk/roots/pugin.html
http://www.victorianweb.org/art/architecture/index.html


**Fieldtrip Questions**

How scientific is ‘pointillist’ or ‘divisionist’ painting?

How are the theories of the Ecclesiological Movement expressed in the design of St John’s Church?

**LIBRARY RESOURCES**

For 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/

**WEB RESOURCES**

For your essay assignment, you will need to use the National Galleries of Scotland website: www.nationalgalleries.org/

Its webpages detailing the artworks displayed in individual rooms of the Scottish National Gallery will be of particular relevance to your essay: www.nationalgalleries.org/exhibitions/current?filters=national

Other gallery and museum websites of note include:

The National Gallery, London: www.nationalgallery.org.uk/

The Metropolitan Museum of Art, New York: www.metmuseum.org/

Tate, London, Liverpool and St Ives: www.tate.org.uk

Prado, Madrid: www.museodelprado.es/en/

Victoria and Albert Museum, London: www.vam.ac.uk

British Museum, London: www.britishmuseum.org
ASSESSMENT

First attempt: 1 one-hour visual-based written examination (50%), continuous assessment: 1 essay of 1500 words (50%).

Resit: 1 one-hour visual-based written examination (100%); all outstanding course work must have been submitted.

WRITTEN ASSESSMENT

Choose one room in the Scottish National Gallery. Write a critical review of that room, in which you should explain the following:

Why have the artworks found here been displayed together? Consider the chronological period to which your artworks belong, and the themes or subjects they explore.
The materials and techniques used within each artwork: are these typical of the period?
The stylistic similarities or variations between the artworks within this room: are they all representative of a main period style?

Your assignment should be 1500 words long including quotations and footnotes, and should be word-processed; 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%.

You should begin thinking about your assignment during the field trip to Edinburgh on Saturday 24 February, when we will be spending the morning session in the Scottish National Gallery. On our return to Aberdeen, you can check which artworks are displayed together, and in which room of the
Scottish National Gallery, through the National Galleries of Scotland website: www.nationalgalleries.org/exhibitions/current?filters=national

**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.

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.

**ASSESSMENT DEADLINE**

Your essay should be submitted by 3.00pm, Thursday 22 March 2018.

If you submit your work on time, you can expect that feedback will normally be provided within three working weeks (excluding vacation periods) of the submission deadline.
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 HA2806 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 HA2806 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.

EXAMINATION

The examination will be held during the 2018 summer diet of exams. The exact date will be posted on your Student Portal in due course.

The examination will consist of one one-hour visual-based written paper, in which you will be required to answer questions based closely on the images, artworks and buildings discussed in the course lectures and fieldtrips. A revision class will be held on Tuesday, 24 April 2018, 2.00pm-3.00pm, in the Regent Lecture Theatre.

Past exam papers can be viewed at http://www.abdn.ac.uk/library/learning-and-teaching/for-students/exam-papers/.
Please note: candidates whose first language is not English may refer to English/native tongue dictionaries, when permitted by their Schools to do so. Electronic dictionaries are not permitted in the examination venue. Invigilators are entitled to request inspection of dictionaries prior to the examination, to check that there is no extra written material present.