SCHOOL OF DIVINITY, HISTORY AND PHILOSOPHY

ACADEMIC SESSION 2015-2016

SX3009 – Northern Light and Landscape

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 Arnar Árnason (AA)
Office Hours: Tuesdays 10.00am-12.00pm.
Telephone No: (01224) 273127
Email: arnar.arnason@abdn.ac.uk

COURSE TEAM
Dr Isobel Cameron (IC) i.m.cameron@abdn.ac.uk;
Dr Fern Insh (FI) f.k.insh@gmail.com

Discipline Administration:
Mrs Kathleen Brebner
50-52 College Bounds
Room CB001
01224 273733
history-art@abdn.ac.uk
TIMETABLE
In weeks 1 to 9, there will be a two-hour interactive lecture each Wednesday from 11.00am to 1.00pm in Taylor A36.
[Week 7 - Reading week no official class.]
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 art historical, anthropological, psychological and health-related perspectives.

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' apprehension of the relation between landscape painting from Northern Europe (c.1780-2000) and those unique conditions of light and season which exist in Northern Europe

To deepen students' capacity to think creatively about cultural responses to northern landscape, including awareness of human emotional 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
LEARNING OUTCOMES

Students will be able to:

• Describe and identify, in oral and written forms, the chief developments in cultural responses 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, 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.
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<tr>
<th>Week</th>
<th>Date</th>
<th>Topic</th>
<th>Reading</th>
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<tbody>
<tr>
<td>1</td>
<td>14-18 Sept</td>
<td>Introduction: Northern Europe, Light and Landscape</td>
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<td></td>
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<td>(contributions from AA, IC, FI)</td>
<td>Reading: Chapter 1 of ‘Ways of Seeing’ by John Berger (Penguin, 2008), pp. 7-34. Will be</td>
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<td>uploaded to MyAberdeen. Not essential for first class, but will aid understanding of</td>
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<td>forthcoming art history classes.</td>
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<td>2</td>
<td>21-25 Sept</td>
<td>Northern Society in relation to northern climate, season and landscape (AA)</td>
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<td>3</td>
<td>28 Sept – 02 Oct</td>
<td>The Individual in the Northern Place (IC)</td>
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<td>4</td>
<td>05 - 09 Oct</td>
<td>Pre-Romantic Landscapes: From Renaissance to Baroque (FI)</td>
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<td>5</td>
<td>12 - 16 Oct</td>
<td>The landscape paintings of Caspar David Friedrich (FI)</td>
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<td>Reading: Chapter 1 of ‘Caspar David Freidrich and the Subject of Landscape’ by Joseph Leo Koerner (Reaktion, 2009). SDRL – Electronic Resource.</td>
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<td>6</td>
<td>19 -23 Oct</td>
<td>British Art from Turner to World War I (FI)</td>
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<td>Reading: Chapter 4: ‘Becoming the Landscape’ of</td>
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<td>Week 7</td>
<td>Reading: ‘Painting the Nation’ by John Morrison (EUP, 2003), pp. 77-110. SDRL – Floor 4: 759.411 Mor.</td>
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<td>26 - 30 October</td>
<td>READING WEEK: no official class</td>
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<td>[It is possible that an “art-history catch-up” session may be scheduled, if needed or requested]</td>
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<td>Week 8</td>
<td>British Art since 1914 (FI)</td>
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<td>Conclusions (AA, IC, FI)</td>
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<td>Week 9</td>
<td>Landscapes in the Flesh (FI/AA) – Campus walking tour. Meet in the foyer at SDRL to commence the tour. We’ll be looking at several landscape paintings in the flesh and considering the design of the university as a ‘Northern’ campus.</td>
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<td>9 - 13 November</td>
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<td>Week 10</td>
<td>Student Presentations I</td>
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<td>16-20 November</td>
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<td>Week 11</td>
<td>Student Presentations II</td>
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<td>23-27 November</td>
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READING LIST
There is no compulsory reading for this course: this list is only of suggestions for exploration and investigation:

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

On Landscape generally:
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)
Robert Macfarlane, The Wild Places (Granta, 2007)
Robert Macfarlane, The Old Ways (Viking, 2012)
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:
Highly Selective suggestions for further reading—please feel free to approach us all for ideas and suggestions:

John Berger, Ways of Seeing (Penguin, 2008)
Joseph Leo Koerner, Caspar David Friedrich and the Subject of Landscape (Reaktion, 2009)
Neil Kent, The Soul of the North (Reaktion Books, 2001)
Neil Kent, The Triumph of Light and Nature (Thames and Hudson, 1987)
Frances Spalding, British Art since 1900 (Thames and Hudson, 1987, and subsequent editions)
John Morrison, Painting the Nation (EUP, 2003)
Graham Reynolds, Turner (T&H, 1997)
Michael Rosenthal, Constable (T&H: 1987)

If you are new to Art History you could begin by reading a good general account, such as *Gardner’s Art through the Ages*, F S KLEINER, (709 Gar) SDRL Floor 4. and HD; or *The Story of Art*, E. H GOMBRICH (709 Gom) SDRL Floor 4 and HD.

**ASSESSMENT**
Continuous assessment (100%)
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%)

Students who are retaking the entire course 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).*
**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**.

**Sign up for a group on the course MyAberdeen site**

The group presentation will be followed by the submission of an individual presentation report (500 words, with print out of the presentation PowerPoint) (20% of your final course grade)

**ESSAYS**

**SUGGESTED ESSAY 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 by end of Week 4 at latest.

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

ASSESSMENT DEADLINES

Essay due in Week 8: 3.00pm on Thursday, 12th November
Individual reports on group presentations due in Week 12: 3.00pm on Monday 30th November.
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.