UCL Institute of Archaeology

ARCLG229

World Rock Art: from Palaeolithic to Present

Term 1, 2012-2013

MA Option, 0.5/15 credits

Wednesday 2pm-4pm Room 412

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Positive handprint, Van der Post Panel (detail), Tsodilo Hills, Botswana
(Photograph by D. Bouakaze-Khan)

Zebra, Tsodilo Hills, Botswana (Photograph by D. Bouakaze-Khan)

OVERVIEW

A brief summary of the course contents:	This course will consider rock art studies in several geographic regions of the world, in order to present to students the extent of rock art sites and heritage from a global point of view. The approach will be broadly comparative, exploring the character of regional traditions, the role of different ecologies (cave art vs open-air art) and social structures in shaping the character of rock art traditions. Regions from which case studies are drawn will include: Europe (Palaeolithic and Post-Palaeolithic), Africa (Saharan and Sub-Saharan), Australia/Oceania, the Middle East and Asia, North and South America. The course begins with an observation of European Rock Art from the Palaeolithic periods to the post-Palaeolithic periods. We then turn to the African continent to study the Saharan and sub-Saharan rock art. These two regions will occupy almost half of the sessions. We continue our global world view on rock art by examining the Middle East regions, then Australian and Asian Rock art, and move to the Rock Art of North and South America.
Summary of the method of delivery	The course will be taught by means of lectures and discussion seminars on the basis of prepared student readings. Class will meet for two hours a week. Responsibilities for leading discussion of the readings will be rotated amongst students. Students will select a topic from the course content and write two assessed essays on this subject of ca.2000 words for each essay, with a prior consultation with course coordinator.
Aims of the module	1. Familiarise students with the diversity of world rock art traditions from a range of temporal and regional contexts 2. Make students aware of the range of factors – ecological, social structural, cultural – which

	shape the character of rock art traditions 3. Make students aware of the varying interpretive and methodological approaches which may be relevant to different rock art traditions, from iconography and spatial analysis to ethnography and archaeologies of contextual meaning 4. Develop an understanding of the role that comparison across traditions can make to the advancement of rock art studies
Intended learning outcomes	1. Ability to critically assess interpretations of specific regional traditions of rock art within a broader global framework of rock art studies 2. Have a basic knowledge of the characteristics and importance of a selection of the most important sites in world rock art 3. Understanding of what theories and methodologies to apply in order to interpret and explain rock art traditions in their relevant ecological, social and cultural contexts 4. Knowledge of the principles that can inform the fruitfuluse of comparative approaches in world rock art studies

Module workload	WORK	HOURS
	Lectures	**10**
	Private readings	**90**
	Seminars/problem classes/tutorials	**10**
	Laboratory/Studio	
	Field work	One week subject to tutor and students' availability
	Independent project work	
	Language work	
	Required written work (e.g. essays/reports)	**40**
	Revision	
	E-learning/tutor led contact	
	E-learning student led contact	
	Other – please specify	
	TOTAL	**150**

<u>Assessment</u>:
- Essay 1 (ca. 2000 words) (50%), due by17 December 2012.
- Essay 2 (ca. 2000 words) (50%) due by 15 January 2013.
In order to complete the course, students will also be expected to lead in turn discussions based on the prescribed readings, and/or make a short presentation, with PowerPoint, to the class.

Essay topic will be open, subject to agreement between the student and the course lecturer. The students will have agreed a topic by week 6 of the class for the first essay and by week 9 for the second essay.

If students are unclear about the nature of an assignment, they should discuss this with the Course Co-ordinator.

Students are not permitted to re-write and re-submit essays in order to try to improve their marks. However, students may be permitted, in advance of the deadline for a given assignment, to submit for comment a brief outline of the assignment.

Teaching Methods:

The course is taught through lectures and seminars. Responsibilities for leading discussion of the readings will be rotated among class participants.
Students will be expected to have read the weekly recommended readings, and to actively contribute to discussion.

Word-length:

Strict new regulations with regard to word-length were introduced UCL-wide with effect from the 2010-2011 session. If your work is found to be between 10% and 20% longer than the official limit your mark will be reduced by 10%, subject to a minimum mark of a minimum pass, assuming that the work merited a pass. If your work is more than 20% over-length, a mark of zero will be recorded.
The following should not be included in the word-count: bibliography, appendices, and tables, graphs and illustrations and their captions.

SUBMISSION OF COURSEWORK TO 'TURNITIN'

In addition to submitting your coursework as described above, it is now a requirement that you submit it electronically to the Turnitin system. You will be provided with the necessary code for submitting your work for this course. Students who fail to submit their coursework to Turnitin will not receive the mark for the work in question until they have done so (although they will receive written feedback in the usual way). The maximum mark for work that has not been submitted to Turnitin prior to the meeting of the Board of Examiners will be a bare pass.
In advance of submitting your coursework for marking you may, if you wish, run your work through the system in order to obtain a report on the originality of the wording and then make any necessary adjustments prior to final submission. Turnitin advisors will be available to help you at specified times if you need help generating or interpreting the reports.
It is important to recognise that the final decision about whether work contains plagiarism rests with academic staff. Consequently, the presence or

absence of matches in aTurnitin report does not, by itself, provide a guarantee that the work in question either contains or is free from plagiarism.

Students are required to submit hard copy of all coursework to the course co-ordinators pigeon hole via the Red Essay Box at Reception by the appropriate deadline. The coursework must be stapled to a completed coversheet (available from the web, from outside Room 411A or from the library)

With effect from 2012-13 students should put their Candidate Number, not their name, on all coursework. They should also put the Candidate Number and course code on each page of their work.

Please note that new, stringent penalties for late submission were introduced UCL-wide from 2012-13. These are given below. Late submission will be penalized in accordance with these regulations unless permission has been granted and an Extension Request Form (ERF) completed.

Date-stamping will be via 'Turnitin' (see below), so in addition to submitting hard copy, students must also submit their work to Turnitin by the midnight on the day of the deadline.

Students who encounter technical problems submitting their work to Turnitin should email the nature of the problem to ioa-turnitin@ucl.ac.uk in advance of the deadline in order that the Turnitin Advisers can notify the Course Co-ordinator that it may be appropriate to waive the late submission penalty.

If there is any other unexpected crisis on the submission day, students should telephone or (preferably) e-mail the Course Co-ordinator, and follow this up with a completed ERF

Please see the Coursework Guidelines on the IoA website (or your Degree Handbook) for further details of penalties.
http://www.ucl.ac.uk/archaeology/administration/students/handbook/submission
Hard copy will no longer be date-stamped.

The Turnitin 'Class ID' is **436772** and the 'Class Enrolment Password' is **IoA1213.** Further information is given on the IoA website.
http://www.ucl.ac.uk/archaeology/administration/students/handbook/turnitin
Turnitin advisers will be available to help you via email: ioa-turnitin@ucl.ac.uk if needed.

UCL-WIDE PENALTIES FOR LATE SUBMISSION OF COURSEWORK

· The full allocated mark should be reduced by 5 percentage points for the first working day after the deadline for the submission of the coursework or dissertation.

· The mark will be reduced by a further 10 percentage points if the coursework or dissertation is submitted during the following six calendar days.

· Providing the coursework is submitted before the end of the first week of term 3 for undergraduate courses or by a date during term 3 defined in advance by the relevant Master's Board of Examiners for postgraduate taught programmes, but had not been submitted within seven days of the deadline for the submission of the coursework, it will be recorded as zero but the assessment would be considered to be complete.

· Where there are extenuating circumstances that have been recognised by the Board of Examiners or its representative, these penalties will not apply until the agreed extension period has been exceeded.

Timescale for return of marked coursework to students.

You can expect to receive your marked work within four calendar weeks of the official submission deadline. If you do not receive your work within this period, or a written explanation from the marker, you should notify the IoA's Academic Administrator, Judy Medrington.

Keeping copies

Please note that it is an Institute requirement that you retain a copy (this can be electronic) of all coursework submitted. When your marked essay is returned to you, you should return it to the marker within two weeks.

Citing of sources

Coursework should be expressed in a student's own words giving the exact source of any ideas, information, diagrams etc. that are taken from the work of others. Any direct quotations from the work of others must be indicated as such by being placed between inverted commas. Plagiarism is regarded as a very serious irregularity which can carry very heavy penalties. It is your responsibility to read and abide by the requirements for presentation, referencing and avoidance of plagiarism to be found in the IoA 'Coursework Guidelines' on the IoA website
http://www.ucl.ac.uk/archaeology/administration/students/handbook
Strict new penalties for plagiarism are being introduced from the 2012-13 session. You will receive details separately.

Prescribed text book:
Whitley, D.S. (Ed.),2001, *Handbook of Rock Art Research*, Section III Overview of World Rock Art, pp. 360-823. Alta Mira Press. (INST ARCH WHI).
Weekly chapter readings from the text book are essential and marked with*

Course Schedule Outline
2012-2013 Term I. Wednesday 14-16Room 412

Week 1.03 Oct. Introduction& course expectations: **Class will exceptionally meet at 1pm in room 412 before Rock Art Seminar atInstitutFrancais.**
Rock Art Seminar hosted by the InstitutFrançais in South Kensington from 2-6 (students are expected to attend). Please see programme here:
http://www.ucl.ac.uk/archaeology/calendar/articles/20121003

Week 2.10 Oct.Upper Palaeolithic Rock Art + Evening Lecture on Upper-Palaeolithic Cave Art by Professor David Lewis-Williams at 6pm in G6 (students are expected to attend).

Week 3.17Oct**.**European Post-Palaeolithic Rock Art in Scandinavia and the Alps.

Week 4.24Oct**.**North African and Saharan Rock Art. Lecture given by Dr Maria Guagnin.

Week 5.31Oct**.**Sub-Saharan Africa 1: the Rock Art of the Horn of Africa (& Middle East)

READING WEEK 05-09 Nov 2012

Week 6.14 Nov.Sub-Saharan Africa 2: the Rock Art of Southern Africa
Topic for Essay 1

Week 7.21 Nov**.**Australasia

Week 8.28 Nov**.**Origins of Art. Classical approach: Georges Bataille and its contradictions

Week 9.05**Dec.**Origins of Art: the first rock art of the world
Topic for Essay 2

*Week 10.***12 Dec**. Conclusions
Week 1

03 Oct. 2012 Introduction & Rock Art Seminar, French Institute, London

Class will exceptionally meet at 1pm for a set up meeting in room 216 at IoA

During this session a summary of the course outline and expectations will be discussed. Students may register their interest for a specific theme and/or region and/or periodduring this introductory session.
We will also discuss the possible organisation of a week-long optional field trip to Dordogne area in France in Spring or Summer 2013, in order to visit decorated caves, including some not open to the public. This field trip will be organised in collaboration with and hosted by the Centre National de Préhistoire in Périgueux.
Please note that no funding hasyetbeen secured for this proposed field trip therefore the costsmay have to be individually covered.

Rock Art Seminar: The NarwalaGabarnmang massive rock shelter is one of the oldest known Aboriginal sites in Australia and is located in the aboriginal region Jawoyn Country. NarwalaGabarnmang is covered on its ceiling and pillars with rock art, and only accessible by a 90-minute helicopter journey from the outback town of Katherine.
Researchers consider the site one of the most extensive rock art sites in the world and it has been described as the Sistine Chapel of Australian rock art sites due to the ceiling art of the shelter.
Professor Jean-Michel Geneste, Director of the Centre National de Prehistoire in France, in charge of Lascaux Cave and Scientific Director of Chauvet Cave, will introduce his ground-breaking research at NawarlaGabarnmang.
Patricia Marquet will present the film she directed during field work at the site: *Connecting Country. Archaeology of Rock Art in Jawoyn Country.*
Professor David Lewis-Williams, founder of the Rock Art Research Institute at the University of the Witwatersrand in Johannesburg, South Africa will be *Cracking the Bushman Code*: Southern African San, or Bushmen, made some of the most complex and detailed rock art in the world. But what does it mean?

These talks and films will explain how researchers tapped into 19th century sources or used precise archaeological research to unravel the significance of some very strange images, allowing us to see, at least a little, into prehistoric minds.

Students are expected to attend this seminar, which marks the opening of the new academic year 2012-13 for Rock Art Studies.

Week 2

10 Oct. 2012 EuropeanUpper-Palaeolithic Rock Art

During this session an overview of Palaeolithic Cave Art of Europe will be observed, with particular attention to the Dordogne region and the Chauvet cave in the Ardeche region.
A history of the discovery of Palaeolithic cave art will be covered, with a focus on the tumultuous acceptation of the genuine antiquity of Upper-Palaeolithic cave Art.

Readings

*Text Book: Chapter 15: J. Clottes, *Paleolithic Europe*, pp.459-81.

CONKEY, M.W. 1987. New Approaches in the Search for Meaning? A review of Research in "Paleolithic Art".*Journal of Field Archaeology*, Vol.14, No.4, pp. 413-30 (JSTOR)

CUZANGE, M-T.*etal*. 2007. Radiocarbon intercomparison program for Chauvet Cave. *Radiocarbon*, Vol.49, No.2, pp.339-47 (JSTOR)

HENRY, F. 1941. Discovery of a Cave with Prehistoric Paintings at Lascaux (Dordogne).*The Journal of the Royal Society of Antiquaries of Ireland*, Seventh series, Vol.11, No.2, pp.61-63 (JSTOR)

MITHEN, S. 1994. From domain specific to generalized intelligence: a cognitive interpretationof the Middle/Upper Paleolithic transition. In *The Ancient Mind: Elements of Cognitive Archaeology*, Renfrew, C. & E.B.W. Zubrow, (eds.). Cambridge: Cambridge University Press, pp. 29-39 (INST ARCH AH REN)

PFEIFFER, J.E. 1982. Hidden Images & Special Places, Special Purposes. In *The Creative Explosion: an inquiry into the origins of art and* religion. New York: Harper & Row, Chap.1: 1-18 & Chap.7: 102-18. (INST ARCH BC 300 PFE)

Week 3

17 Oct. 2012 Post-Palaeolithic European Rock Art

During this session we will be looking at the rock art in Northern Europe (Sweden and Norway), the rock engraving in Great Britain (and Atlantic Europe) and the more recent rock art traditions in the Alpine regions of Mont Bego and Valcamonica. We will examine the complexity of these rock art traditions and the challenges in studying post-Palaeolithic rock art of Europe.

Readings

*Text Book: Chapter 16, Bradley, R. et al., Post-Palaeolithic Europe, pp.482-529

ARCA, A. 2004. The topographic engravings of Alpine rock-art: fields, settlements and agricultural landscapes. In Chippindale, C. & G: Nash, (eds.). *The Figured Landscapes of Rock-Art: Looking at Pictures in Place*. Cambridge: Cambridge University Press, pp. 318-49 (INST ARCHBC 300 CHI)

BRADLEY, R. 1995. Rock carvings and decorated monuments in the British Isles. . In *Perceiving rock art: social and political perspectives*, Helskog, K. & B. Olsen, (eds.). Oslo: Novus forlag, pp. 107-29. (INST ARCH BC 300 HEL)

BRADLEY, R. 1998. Daggers drawn: depictions of Bronze Age weapons in Atlantic Europe. In Chippindale, C. & P.S.C. Tacon, *The Archaeology of Rock Art*. Cambridge: Cambridge University Press, pp. 130-45. (INST ARCH BC 300 CHI)

JACKSON, P.J. 1995. A continuing belief system? Irish passage grave art and the cup and ring engravings of the British Isles and Eire. In *Perceiving rock art: social and political perspectives*, Helskog, K. & B. Olsen, (eds.). Oslo: Novus forlag, pp. 396-406. (INST ARCH BC 300 HEL)

OSTMO, E. 1991. A Local Ship Picture Tradition of the Bronze and Early Iron Age in South-East Norway: New Evidence from Rock Carvings at Dalbo. *World Archaeology*, Vol.23, No.2, pp.220-32 (JSTOR)

SOGNNES, K. 1995. The social context of rock art in Trondelag, Norway: rock art at a frontier. In *Perceiving rock art: social and political perspectives*, Helskog, K. & B. Olsen, (eds.). Oslo: Novus forlag, pp. 130-45. (INST ARCH BC 300 HEL)

Week 4

24 Oct. 2012 Africa: North and Sahara

Dr Maria Guagnin will talk to students on her approach and the results of her research in Libya in the context of Saharan rock art.

We will also look at the different rock art traditions in the Sahara (Hoggar, Iforas, Tibesti and Ennedi) as well as the Atlas rock art of Morocco. A special focus will be given to the Tazina School and the use of 'style' in Rock Art Studies. We will also look at the main schools of paintings in the Sahara and the various chronological classifications.

Readings

*Text Book: Chapter 19, Muzzolini, A., *SaharanAfrica*, pp.605-36

FUCHS, G. 1989. Rock Engravings in the Wadi el-Barramiya, Eastern Desert of Egypt. *The African Archaeological Review*, Vol.7, pp.127-53 (JSTOR)

HOLL, A.F.C. 2002. Time, Space, and Image Making: Rock Art from the Dhar Tichitt (Mauritania). *The African Archaeological Review*, Vol.19, No.2, pp.75-118 (JSTOR)

LE QUELLEC, J-L. 2004. *Rock Art in Africa: mythology and legend*: Chap.1, pp.12-40. (INST ARCH DC 100 Qto LEQ)

SMITH, P.E.L. 1968. Problems and Possibilities of the Prehistoric Rock Art of Northern Africa. *African Historical Studies*, Vol.1, No.1, pp.1-39 (JSTOR)

Week 5

31 Oct.2012 Sub-Saharan Africa 1: Horn of Africa (& Middle East)

The case studies will focus on the rock art of the Horn of Africa. The pastoral Rock Art of the Horn of Africa will be examined with the different techniques visible in the region: the engravings of Djibouti, the paintings of Ethiopia and Somalia and the deep engravings of south Ethiopia and Eritrea, and the interpretation of the rock art.

Analogies will be made with the rock art of the Arabic peninsula and the wider Middle East region.

Readings

BETTS, A.V.G. 1987. The Hunter's Perspective: 7th Millenium BC Rock Carvings from Eastern Jordan. *World Archaeology*, Vol.19, No.2, pp.214-25 (JSTOR)

*BOUAKAZE-KHAN, D. 2007. The Rock Art of the Horn of Africa: Theoretical Perspectives. *INORA*, No.48, pp.20-3 (http://www.bradshawfoundation.com/inora/pdf/48.pdf)

BOUAKAZE-KHAN, D. & B. POISBLAUD.2000. Art RupestreetNeolithique de l'Ethiopie: Decouvertesrecentes.*Annalesd'Ethiopie*, vol.16, pp.39-54 (www.persee.fr/article_ethio_0066-2127_2000_num_16_1_960)

*BRANDT, S.A. & N. CARDER. 1987. Pastoral Rock Art in the Horn of Africa: Making Sense of Udder Chaos.*World Archaeology*, Vol.19, No2, pp.194-213 (JSTOR)

KHAN, M. 1998. A Critical Review of Rock Art Studies in Saudi Arabia. *East and West*, Vol. 48, No.3/4, pp.427-37 (JSTOR)

MARSHACK, A. 1996. A Middle Paleolithic Symbolic Composition From the Golan Heights: The Earliest Known Depictive Image.*Current Anthropology*, Vol.37, No.2, pp. 357-65

READING WEEK 05 - 09Nov 2012

Week 6

14Nov. 2012 Sub-Saharan Africa 2: Southern Africa

This session will focus on the rich, varied and well-studied rock art of Southern Africa. A more detailed case study will be on the rock art of the Tsodilo Hills in Northern Botswana. The rock art of the Drakensberg in South Africa as well as the rock art of the Northern Cape region will be studied. In these presentations we will spend time on looking at the shamanistic interpretation and its validity.The observation of the Southern African Rock Art will focus on the interpretation and the use of ethnography for our understanding of the rock art.

Readings

*Text Book: Chapter 20, Garlake, P., *Sub-Saharan Africa*, pp.637-64.

DOWSON, T. 2007. Debating Shamanism in Southern African Rock Art: Time to Move on…*The South African Archaeological Bulletin*, Vol.62, No.185, pp.49-61 (JSTOR)

HAMPSON, J. et al. 2002. The Rock Art of Bongani Mountain Lodge and Its Environs, Mpumalanga Province, South Africa: An Introductionto Problems of Southern African Rock-Art Regions. *The South African Archaeological Bulletin*, Vol.57, No.175, pp.15-30 (JSTOR)

LEWIS-WILLIAMS, J.D. 2006. Debating Rock Art: Myth and Ritual, Theories and Facts. *The South African Archaeological Bulletin*, Vol.61, No.183, pp.105-114 (JSTOR)

LEWIS-WILLIAMS, J.D. & T. DOWSON. 1990.Through the Veil: San Rock Paintings and the Rock Face.*The South African Archaeological Bulletin*, Vol.45, No.151, pp.5-16 (JSTOR)

Week 7

21Nov. 2012 Australasia

The rock Art of Australia has been known for over two centuries: its corpus is wide and varied and it seems to be well known globally. Furthermore, it is assumed that the rock art tradition of Australia was until very recently still 'alive' and sites were re-touched or re-decorated. During this session we will adopt an historical perspective regarding Australian rock art research in order to decipher traditions, styles and chronologies.
We will re-place the rock art in its Asian context and briefly look at the rock art in the wider Australasia region.

Readings

*Text Book: Chapter 17, Taçon, P. *Australia*, pp.530-75

*Text Book: Chapter 23, Chen Zhao Fu, *Asia*, pp.760-85

CHIPPINDALE, C. & P. S.C. TACON. 1998. The many ways of dating Arnhem Land rock-art, north Australia. In CHIPPINDALE, C. & P.S.C. TACON. *The Archaeology of Rock-Art*. Cambridge: Cambridge University Press, pp. 90-111 (INST ARCH BC 300 CHI)

McDONALD, J. 1998. Shelter rock-art in the Sydney Basin – a space-time continuum: exploring different influences on stylistic change. In In CHIPPINDALE, C. & P.S.C. TACON.*The Archaeology of Rock-Art*. Cambridge: Cambridge University Press, pp. 319-35 (INST ARCH BC 300 CHI)

ROSS, J. & I. DAVIDSON. 2006. Rock Art and Ritual: An Archaeological Analysis of Rock Art in

Arid Central Australia.*Journal of Archaeological Method and Theory*, Vol. 13, No.4, pp.305-41 (JSTOR)

VINNICOMBE, P. 1995. Perspectives and traditions in Australian rock art research. In HELSKOG, K. & B. OLSEN. *Perceiving Rock Art: Socialand Political Perspectives*.Norvusforlag, pp.87-103 (INST ARCH BC 300 HEL)

Week 8

28Nov. 2012 Origins of Art: Classical Approach

With this session we will start our enquiry for two lectures on the origins of art.
The first session will look at the classical point of view, defended by Georges Bataille, on the birth of art. We will also look at the contradictions attached to this approach.

Readings

*BEDNARIK, R.G. 1994. Art Origins. *Anthropos*, pp.169-80 (JSTOR)

DE BEAUNE, S.A. 2004. The Invention of Technology: Prehistory and Cognition. *Current Anthropology*, Vol.45, No.2, pp.139-62 (JSTOR)

HENSHILWOOD, C.S. et al. 2003. The Origin of Modern Human Behavior: critique of the Models and their Test Implications.*Current Anthropology*, Vol.44, No.5, pp.627-51 (JSTOR)

Week 9

05Dec. 20121 Origins of Art: First Rock Art of the World

This second session on the origins of art will look at a different approach which is based on a more systematic definition of art, and a scientific chronological methodology.
Example observed in previous case studies from Africa, Australia and Europe will be used and put to the test.

Readings

DORN, R.I. et al. 1992. New Approach to the Radiocarbon Dating of Rock Varnish. *Annals of the Association of American Geographers*, Vol. 82, No.1, pp.136-51 (JSTOR)

HOVERS, E. et al. 2003. An Early Case of Color Symbolism. *Current Anthropology*, Vol.44, No.4, pp.491-522 (JSTOR)

THACKERAY, A.I. 1983. Dating the Rock Art of Southern Africa. *Goodwin Series*, Vol.4, pp.21-26 (JSTOR)

*WHITE, R. 1992. Beyond Art: Toward an Understanding of the Origins of Material Representation in Europe.*Annual Review of Anthropology*, Vol.21, pp.537-64 (JSTOR)

Week 10

21 Mar. 2012 Conclusions: Perspectives on (World) Rock Art Studies

This concluding session will offer perspectives on rock art studies, looking at the theoretical and contextual and interpretation issues.
Students may also use this as an opportunity to expand on specific points of their research papers and presentations.

Readings

*CLEGG, J. 2001. Rock art studies: theory. In HELSKOG, K. (ed.) *Theoretical Perspectives in Rock Art Research.* Novus forlag, pp.40-67 (INST ARCH BC 300 HEL)

CONKEY, M.W. 1997. Beyond Art and Between the Caves: Thinking About Context in the

Interpretive Process. In CONKEY, M.W. et al. (eds.), *Beyond art: Pleistocene image and symbol*. San Francisco, California: California Academy of Sciences, pp. 343-67 (INST ARCH BC 300 CON)

*TACON, P.S.C. & C. CHIPPINDALE. 1998. An archaeology of rock-art through informed methods and formal methods. In CHIPPINDALE, C. & P.S.C. TACON, *The Archaeology of Rock-Art*. Cambridge: Cambridge University Press, pp. 1-10 (INST ARCH BC 300 CHI)

ADDITIONAL INFORMATION

Libraries and other resources

In addition to the Library of the Institute of Archaeology, other libraries in UCL with holdings of particular relevance to this degree are: The UCL Science Library (Anthropology, sections). There may also be relevant sources in the Centre for Anthropology at the British Museum SOAS Library.

Attendance

A register will be taken at each class. If you are unable to attend a class, please notify the lecturer by email. Departments are required to report each student's attendance to UCL Registry at frequent intervals throughout each term.

Information for intercollegiate and interdepartmental students

Students enrolled in Departments outside the Institute should collect hard copy of the Institute's coursework guidelines from Judy Medrington's office.

Dyslexia

If you have dyslexia or any other disability, please make your lecturers aware of this. Please discuss with your lecturers whether there is any way in which they can help you. Students with dyslexia are reminded to indicate this on each piece of coursework.

Feedback

In trying to make this course as effective as possible, we welcome feedback from students during the course of the year. All students are asked to give their views on the course in an anonymous questionnaire which will be circulated at one of the last sessions of the course. These questionnaires are taken seriously and help the Course Co-ordinator to develop the course. The summarised responses are considered by the Institute's Staff-Student Consultative Committee, Teaching Committee, and by the Faculty Teaching Committee.

If students are concerned about any aspect of this course we hope they will feel able to talk to the Course Co-ordinator, but if they feel this is not appropriate, they should consult their Personal Tutor, the Academic Administrator (Judy Medrington), or the Chair of Teaching Committee (Dr. Karen Wright).

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HOW TO UPLOAD YOUR WORK TO TURNITIN

Note that Turnitin uses the term 'class' for what we normally call a 'course'.

1. Ensure that your essay or other item of coursework has been saved properly, and that you have the Class ID for the course (available from the course handbook or here: http://www.ucl.ac.uk/archaeology/studying/masters/courses and enrolment password (this is IoA1213 for all courses this session - note that this is capital letter I, lower case letter o, upper case A, number 1, zero, number 1, number 1)
2. Click on http://www.submit.ac.uk/en_gb/homehttp://www.submit.ac.uk/static_jisc/ac_uk_index.htmlhttp://www.submit.ac.uk/static_jisc/ac_uk_index.html (NB Not www.turnitin.com, which is the US site) or copy this URL into your favourite web browser
3. Click on 'New user'
4. Click on 'Enrol as a student'
5. Create an account using your UCL or other email address. Note that you will be asked to specify a new password for your account - do not use your UCL password or the enrolment password, but invent one of your own (Turnitin will permanently associate this with your account, so you will not have to change it every 3 months unlike your UCL password). Once you have created an account you can just log in at http://wwwhttp://www.submit.ac.uk/static_jisc/ac_uk_index.html.submit.ac.uk and enroll for your other classes without going through the new user process again.
6. You will then be prompted for the Class ID and enrolment password
7. Click on the course to which you wish to submit your work.
8. Click on the correct assignment.
9. Double-check that you are in the correct course and assignment and then click 'Submit'
10. Enter your name (NB Staff will not be able to see it until after they have graded your work)
11. Enter the 'submission title'. It is essential that the first word in the title is your examination candidate number (eg YGBR8 In what sense can culture be said to evolve?)
12. Attach document

If you have problems, please email the Turnitin Advisers on ioa-turnitin@ucl.ac.uk, explaining the nature of the problem and the exact course and assignment involved.

One of the Turnitin Advisers will normally respond within 24 hours, Monday-Friday during term. Please be sure to email the Turnitin Advisers if technical problems prevent you from

uploading work in time to meet a submission deadline - even if you do not obtain an immediate response from one of the Advisers they will be able to notify the relevant Course Coordinator that you had attempted to submit the work before the deadline.

Tsodilo Hills, Van der Post panel (photo D. Bouakaze-Khan)