

SCHOOL OF HUMANITIES
DEPARTMENT OF HISTORICAL STUDIES

HISTORY OF ART
HISTORY OF ART WITH STUDY ABROAD
HISTORY OF ART JOINT HONOURS

2011/2012

UNDERGRADUATE HANDBOOK

**This handbook should be read in conjunction with the
FACULTY OF ARTS UNDERGRADUATE HANDBOOK.**

This can be found online at: www.bristol.ac.uk/arts/current/under/

**School website: www.bristol.ac.uk/humanities/
Department website: www.bristol.ac.uk/history/**

TERM DATES 2011-12

YOU ARE REQUIRED TO REMAIN IN RESIDENCE IN BRISTOL DURING TERM-TIME

Term Dates

	Start of term	End of term
Autumn Term	Monday 3 October 2011	Friday 16 December 2011
Spring Term	Friday 13 January 2012	Friday 23 March 2012
Summer Term	Monday 23 April 2012	Friday 22 June 2012

Teaching Blocks

	Start of teaching block	End of teaching block
Teaching Block 1	Monday 10 October 2011	Friday 27 January 2012
Teaching Block 2	Monday 30 January 2012	Friday 18 May 2012

KEY DEPARTMENT AND SCHOOL PERSONNEL

Dr Fernando Cervantes	Head of Education, Historical Studies	f.cervantes@bristol.ac.uk (0117) 92 87933
Dr Genevieve Liveley	Deputy Head Teaching and Learning, School of Humanities	g.liveley@bristol.ac.uk (0117) 95 46823
Mr Colin Mather	School Manager	colin.mather@bristol.ac.uk (0117) 33 18287
Dr Silke Knippschild	Socrates-Erasmus/Study Abroad Officer, School of Humanities	clzsk@bristol.ac.uk (0117) 92 89016

School Administration Team

Julie Sealey	Student Administration Manager	hums-schooloffice@bristol.ac.uk (0117) 3317932
Ann Clarke	Undergraduate Senior Student Administrator	
Sally Green Charlotte Hodge Valentine Jackson Kathryn Maycock Alison Ward	Undergraduate Student Administrators	
Anna Jordan	School Assistant (Reception)	

SCHOOL OF HUMANITIES CONTACT DETAILS

Postal address: School of Humanities, 11 Woodland Road, Bristol, BS8 1TB
Telephone: (0117) 3317932 (including a 24-hour answer-phone); internal: 17932
Fax: (0117) 3317933
Email: hums-schooloffice@bristol.ac.uk

Opening hours:
Term-time Monday to Friday: 9.30am – 4.30pm (closed on Weds, 2pm-3pm)
Out of term-time Monday to Friday: 9.30am – 4.30pm (closed at lunchtime 1pm-2pm)

CONTENTS

1.	<p>WELCOME</p> <ul style="list-style-type: none"> - School 4 - Department 5
2.	<p>ACADEMIC STAFF</p> <ul style="list-style-type: none"> - Contact details 7 - Research interests 8
3.	<p>TEACHING, LEARNING AND ASSESSMENT</p> <p>Programme and assessment information</p> <ul style="list-style-type: none"> - Degree programmes 9 - Programme structure 10 <ul style="list-style-type: none"> - First Year 10 - Second Year 14 - Final Year (Provisional New Syllabus) 17 - Programme structure (OLD Syllabus) 18 - Open units 20 - Other Historical Studies units 21 - Contact hours/ consultation hours 22 - Personal tutors 24 - Student representation 25 - Essay & dissertation deadlines 26 - Marking criteria 27 - Plagiarism 30 - Feedback on assessment 31 - Examination procedures and regulations 33 - Progression on your course and the award of credit points 34 - Degree classification criteria 34 - Obtaining your results 34 - Prizes 35 <p>Academic guidance</p> <ul style="list-style-type: none"> - Study skills 36 - How to write an essay 38 - Presentation and layout of written work 40 - The dissertation 49 - Preparing for and giving an oral presentation 53
4.	<p>SCHOOL PROCEDURES</p> <p>Communications</p> <ul style="list-style-type: none"> - School Office and Humanities Administrative Team 56 - Post 56 - Email 56 - Notice boards 57 - Change of address 57 <p>Timetables 58</p> <p>Attendance and absences</p> <ul style="list-style-type: none"> - Attendance requirement 58 - Absence from examinations due to illness 58 - Leave of absence 59 <p>Assessment procedures</p> <ul style="list-style-type: none"> - Essay and dissertation submission (including extensions) 59 - Extensions to the deadline 60 - Late submission 60

continues over

	<ul style="list-style-type: none"> - Appeals against penalties for late submission.....61 - Extra time/additional requirements for examinations 61 - Extenuating circumstances affecting academic performance 61 <p>Programme and unit registration</p> <ul style="list-style-type: none"> - Unit registration..... 61 - Changing optional units 62 - Suspension of studies..... 62 - Transfer between programmes/faculties 62 - Withdrawal/external transfer 62 - Studying abroad procedure..... 62 <p>Health and Safety, disability/dyslexia</p> <ul style="list-style-type: none"> - Health and safety 63 - Disability/dyslexia 63 <p>Discipline, appeals and grievances 63</p>
5.	<p>RESOURCES AND SUPPORT SERVICES</p> <ul style="list-style-type: none"> - Student Help website 65 - Subject Study Centres and IT facilities 65 - The University Library service 66 - Blackboard..... 67 - Inter-Library loan vouchers 67 - Disability Services..... 67 - Nightline..... 67 - Student Counselling Service 68 - Careers Service 68 - Multifaith Chaplaincy 68 - Student Funding Office 68 - Students' Health Service..... 68
6.	<p>MAP INSIDE BACK COVER</p>

WELCOME

WELCOME TO THE SCHOOL OF HUMANITIES

The School of Humanities (known as HUMs) comprises three departments: CART, which combines the subjects of Classics and Ancient History, Theology and Religious Studies; English; and Historical Studies, which combines the subjects of History and History of Art. We are thus three departments embracing five disciplines.

The establishment of the School in 2006 has enabled us to create a dynamic intellectual and scholarly environment. The new structure encourages cross-disciplinary activities, and means that we are able to offer students more flexible and diverse learning opportunities.

If you are a single honours student, much of what you do will be centred in the department. However, the School provides for all of us an opportunity for increased social and intellectual interchange between the disciplines, together with an identity intermediate between the separate programmes and the wider University. The School offers a huge variety of activities and events, and we hope that you will take full advantage of them during the course of your three/four years with us.

Over the coming years the School will change and develop (for example, we plan further to improve facilities). Already each of the five disciplines in the School enjoys an international reputation. My colleagues and I believe that by working more closely together we can make the School one of the most exciting and prestigious places to study in the world.

Professor Roger Middleton
Head of School

WELCOME TO THE DEPARTMENT

Welcome to the department of Historical Studies, which is one of three academic units within the School of Humanities, encompassing the department of History of Art and the department of History. We are delighted that you are a part of this academic community characterised by a shared interest in critically examining the historical past and in advancing our understanding of history and of the history of art.

History of Art at Bristol

The University of Bristol is a research university and an essential part of its ethos is that the best teaching derives from high quality research. In fact, our teaching and research are closely interlinked, each informing and improving the other. Much of your work will be directly related to the current research of your tutors: this should ensure that it is fresh and engaged with contemporary debates in the subject area. Sometimes, indeed, research coincides with contemporary historical celebrations and one member of staff has been heavily involved with the exhibitions and publications to celebrate the quincentenary of the accession of Henry VIII in 1509. Another colleague is researching the visual history of the Olympic Games with a book on the subject scheduled for publication at the time of the London Olympics in 2012. The fruit of art historical research does, of course, often result in exhibitions as well as books, and the major exhibition of the work of J.W. Waterhouse at the Royal Academy of Art in 2009 was organised by a Bristol art historian. The Mellon Lectures for 2011 were given at the National Gallery in London by a Bristol art historian. We work in a wide variety of ways, publishing books and articles, organising and speaking at conferences, appearing on radio and television, presenting exhibitions. Fuller details of our work can be found in the section on staff profiles.

Students at Bristol form part of our research enterprise. It is no mere platitude when members of staff refer to the contributions of students in the acknowledgements of their publications. Class debates often throw up new insights which can be very valuable in formulating and refining new ideas. You will also have the opportunity of beginning your own research, as undergraduates, via the dissertation that you write in your final year. Here, directed individually by a member of staff, you investigate a topic of your own choosing. This often results in new discoveries and/or new interpretations, and some examples of undergraduate work have even been published. Our students aim high, and with good reason.

In short, you are part of a vibrant research community. 'Part of' in that we hope you will actively participate not just in your lectures and seminars but in contributing to the department's research and helping to advance our understanding of history of art – most notably through your projects and, particularly, the final year dissertation (the best of which we are now publishing in order to give due recognition to the excellence of much research by our undergraduates). We also encourage you to attend our weekly lunchtime lecture series in which members of staff and selected outside speakers present their latest research findings, engage with current research questions and discuss research issues and opportunities.

Our teaching philosophy

The key theme that underlies all our teaching, at both undergraduate and postgraduate level, is that we seek to train our students actively to research the history of art, not to be merely passive recipients of knowledge about art history. We assume that our students do not just want to be told what happened, or even why it happened; rather they want to investigate the history of art themselves and make their own minds up about what happened, and why.

We also believe in the value of introducing you to a relatively broad chronological span of art: not all History of Art departments do this. To achieve this spread, we provide a series of introductory lectures, allowing you to assimilate a good basic understanding of developments in art from the medieval period to the present day. More importantly, however, we believe that this introduction will provide you with a springboard from which to make an informed choice about more specialised areas of study in which you wish to concentrate. The majority of our teaching comprises small-group work on concentrated topics, typically informed by the research interests

of staff. It is important to recognise that these classes require your input just as much as ours. Formal teaching will take up a relatively small proportion of your 'working week', but it is essential to prepare for your classes by preparatory reading and, crucially for art historians, by preparatory looking.

You will also be introduced to the methods of art history through a variety of units designed to show you how art historians evaluate their material. The primary material (buildings, drawings, paintings, photographs, prints, sculptures, etc.) remains paramount but you will discover a range of tools designed to interpret it. Art history, in common with the other areas within the School of Humanities, is becoming increasingly interdisciplinary, and you will be exposed to a variety of strategies designed to illuminate the works that you are studying. You should always remember, however, that History of Art is essentially a visual discipline. A good deal of your time, therefore, should be spent in visiting exhibitions, galleries, museums, monuments, etc., to ensure your familiarity with as wide a range of imagery as possible. This cannot be done quickly: you will need to invest time in this crucial work.

That we think of our students as art historians has major implications for our teaching. This can be seen in the new syllabus that we began to introduce in October 2010 and which will be progressively rolled out to that year's incoming cohort. This new undergraduate degree programme is not just an unconnected set of units on different art history topics. Rather, it is an integrated training programme that is designed to equip our students with the knowledge, technical tools and intellectual training that they need to think and act like art historians. We believe this to be worthwhile even though quite a lot of our students will not end up as professional art historians. We believe this because, in being trained to be art historians, our students acquire intellectual skills and an independence of thought that can serve them well in their diverse future lives and careers.

Apart from informing the way our programme is structured, our teaching philosophy has implications for the way we teach and for how much we teach. If one wishes to train students to think and act like art historians, it is obviously worth considering how historians of art learn their trade. Art historians develop their skills by conducting research and communicating their ideas. While lectures can be useful tools for introducing students to new topics, it is the time spent in galleries, in libraries, in archives, and consulting high quality online resources that really matters when it comes to developing research skills. And it is the time students spend in discussing their work, writing up their findings and preparing / giving presentations that hones their communication skills. Given this, our programme embodies less scheduled 'contact time' than some other degree programmes, where the emphasis is on imparting large quantities of information in the most financially efficient way possible (i.e. in large lecture theatres). For what matters to us is not the quantity of timetabled contact hours per student but the quality of the time students spend with their teachers and with each other. To achieve this, significant amounts of our teaching, from first year onwards, are delivered through small research-orientated seminar groups and one-to-one research supervision. Given our teaching philosophy, it is such scheduled sessions, alongside the ample opportunities that we provide for students to discuss their ideas in regular Consultation Hours, that really matters.

One of the things that we hope you will value whilst studying in the department is the way in which research feeds into teaching, and teaching feeds into research. This is true for those of us who teach on the various programmes on offer, and we also expect this to be true for you as you study with us for your degree. At every level, there are opportunities for you to pursue your own research, drawing upon primary sources. In that way, we see the department as very much a co-operative venture between students and staff, all engaged in active research into the past.

ACADEMIC STAFF

CONTACT DETAILS

Academic and Research Staff	Phone	E-mail Address ...@bristol.ac.uk	Room	Building
Brockington, Dr Grace <i>Lecturer</i>	33 11221	G.Brockington	1.29	9 WR
Dent, Dr Peter <i>Lecturer in History of Art</i>	95 46052	Peter.Dent	2.32	9 WR
Haran, Dr Barnaby <i>Teaching Fellow</i>	92 87621	Barnaby.Haran	G.76	15 WR
Haut, Dr Asia <i>Teaching Fellow</i>	92 88090	huxah	2.12	3-5 WR
O'Mahony, Dr Mike <i>Senior Lecturer</i>	95 46085	Mike.Omahony	2.28	9 WR
Prettejohn, Prof Elizabeth, Subject Lead <i>Professor of History of Art</i>	95 46051	E.Prettejohn	1.28	9 WR
Rowe, Dr Dorothy <i>Senior Lecturer</i>	95 46043	D.Rowe	2.31	9 WR
Williamson, Dr Beth <i>Senior Lecturer in History of Art</i>	95 46047	Beth.Williamson	2.30	9 WR
Part-time Teaching Staff				
Cannon, Mr Jon	n/a	J.P.Cannon	n/a	n/a
Flynn, Ms Rachel	n/a	Rachel.Flynn	n/a	n/a
Gunzburg, Ms Darrellyn	n/a	hadrg	n/a	n/a
Hughes, Dr Louise	n/a	L.Hughes	n/a	n/a
Hunt, Ms Catherine	n/a	Cath.Hunt	n/a	n/a
Lilley, Mr Ed	n/a	Ed.Lilley	n/a	n/a
O'Brien, Ms Erica	n/a	eo6276	n/a	n/a
Passes, Ms Tricha	n/a	haxpp	n/a	n/a
Robles, Ms Elizabeth	n/a	haekr	n/a	n/a
Webb-Dickin, Ms Georgina	n/a	hagwd	n/a	n/a

WR = Woodland Road

RESEARCH INTERESTS

Find below a brief summary of the research interests of our lecturing staff. For full details of the research interests, research supervision and publications of both our full-time and part-time teachers, see the Historical Studies website: <http://www.bristol.ac.uk/arthistory/staff/>

Dr Grace Brockington

Lecturer

Early 20th-century British art; the Bloomsbury group; relations between art and literature in the late 19th and early 20th centuries; internationalism and the arts, particularly artistic and intellectual exchanges between Britain and Europe.

Dr Peter Dent

Lecturer

Sculpture in late medieval and Renaissance Europe (Italy in particular); the relationship between words and images across the same period; fifteenth-century Florence; sculptural aesthetics in general.

Dr Asia Haut

Teaching Fellow

Mid-eighteenth to mid-nineteenth century British and European art with special focus on intersections between visual, scientific and literary cultures of that period.

Mr Ed Lilley

Lecturer [Part-time]

French painting of the 18th and 19th centuries; French art criticism 1700-1850.

Dr Mike O'Mahony

Senior Lecturer

Russian visual culture in the 20th century, especially official art of the Soviet period; Late and Post-Soviet cultural developments

Ms Tricha Passes

Lecturer [Part-time]

Modern art and art theories; avant-garde exchanges London-Paris-New York.

Professor Elizabeth Prettejohn

Professor of History of Art

British 19th-century art and aesthetics, Pre-Raphaelite painters to Victorian classical and Aesthetic Movement artists. Classical receptions and 19th century art criticism.

Dr Dorothy Rowe

Senior Lecturer

German visual culture in the late 19th and first half of the 20th centuries, especially Berlin Secession, German Expressionism, Neue Sachlichkeit and Weimar culture; contemporary diasporic art in Britain; gender, art theory and historiography

Dr Beth Williamson

Senior Lecturer

Medieval art and architecture (English and European, especially 13th- and 14th-century Italian); iconography of the Virgin Mary; Marian liturgy and devotion; saints and sanctity; devotional imagery and literature.

TEACHING, LEARNING AND ASSESSMENT

PROGRAMME AND ASSESSMENT INFORMATION

DEGREE PROGRAMMES

BA in History of Art

This is the standard three-year degree, with residence in Bristol throughout, and with teaching entirely within the department (except for optional Open Units taken in another department).

BA in History of Art with Study Abroad

This is a four-year degree, with the second year taken either at the British Institute of Florence or at the University of Richmond, Virginia. The Florence programme allows students to make in-depth study of Italian art *in situ*, with all teaching being delivered in English by University of Bristol accredited members of staff. The Richmond programme provides the opportunity of studying within a different academic environment, and of studying areas of art that are not available at Bristol.

Please note that the final cohort entering this degree began their studies in October 2009.

BA in History of Art and a Modern Language

This is a four-year degree, in which students divide their time equally between History of Art and the language of their choice (currently French, German, Italian, Portuguese, Russian, Spanish). The third year is spent in a country appropriate to the language being studied and is largely devoted to the improvement of linguistic skills. Students do, however, research a topic in art history related to the area of their residence, in preparation for writing a dissertation in the final year.

PROGRAMME STRUCTURE

Students beginning their studies after October 2010 will take units within an exciting and intellectually challenging new syllabus. Those students who entered in October 2009, with a year abroad in 2010-11, will return to the second year of this new syllabus.

The structure of the new syllabus is as follows

FIRST YEAR (NEW SYLLABUS)

Unit Information and Assessment Exercises

Approaching the Past

This unit is designed to equip you with skills needed to study both History of Art and History at undergraduate level, in recognition of the interdisciplinary links between these subjects and also to allow students in each subject to take optional units in the other. It is taught in Teaching Block 1 (TB1). This unit comprises 16 one-hour lectures coupled with 6 fortnightly one-hour long workshops. The assessment includes a series of exercises, a short essay and a group project. There is no exam.

Lecture Outlines

These units are currently: 'Introduction to Medieval Art', 'Introduction to Modern Art', and 'Introduction to Early Modern Art'. What unites these units is that they are all designed to provide a springboard to later studies, but also to introduce students to a range of different approaches, teachers, periods and subjects taught in our department. In so doing, we hope to give students a better sense of what types and periods of art history they can study at Bristol.

Each of the three Lecture Outlines comprises 20 1-hour lectures and 6 1-hour long fortnightly seminars. The seminars consist of about 12-13 students and are designed to allow for in-depth discussion of some of the core skills issues addressed in the unit. One 2,000-word essay is required for each Lecture Outline. These essays all have very specific questions and students will be assessed, above all, on the extent to which they answer the question. Students who want advice on their essays are encouraged to contact their seminar tutors, or to go and see one of the lecturers during Consultation Hours. The final assessment of the unit is based on a 2-hour exam.

Special Topics

These are research-led units, which are designed to introduce students to the latest developments in a particular field. The units are taught by experts in that field, who are able to show students how research is evolving, the reasons for such evolution and the sources / methodologies being employed by scholars working on the topic. These units are thus as much about learning how art historians *do* art history as they are about the history of art itself. As such, Special Topics include much close analysis of primary sources and they may involve examination of research fields that are developing rapidly. Students should thus not be surprised if the focus of a unit shifts from year to year.

Special Topics are taught through 10 2-hour seminars in groups of around 13-15 students. Participants may be required to give presentations. There will be a 2-hour exam, which will determine the unit mark.

Tutors are also happy to mark and comment on additional formative essays for the Special Topic if you wish to write them.

'Specials', pursued at first, second and third year, represent the most intense teaching that we do at Bristol. For this reason, class sizes are limited. We therefore generally offer about 3 Special Topic groups each year. Details of the individual units available can be found on the undergraduate pages of the department's website:

<http://www.bristol.ac.uk/arhistory/current-undergraduates/unitoptions/>

Special Topic Project

All students undertake a 4,000 word Special Topic Project, which is connected to, but separate from, their Special Topic and on a topic of their own choosing. It will be supervised by the student's Special Topic tutor. The Project is supported by a weekly one-hour long workshop. Personal one-to-one feedback will be provided.

Single Honours

Teaching Block 1			Teaching Block 2		
Unit Code	Unit Title	Points	Unit Code	Unit Title	Points
HIST13015	Approaching the Past	20	HART10216	Introduction to Early Modern Art	20
HART10215	Introduction to Medieval Art	20	A Special Topic chosen from (this list is provisional)		
HART10217	Introduction to Modern Art	20			
			HART10212	Hogarth	20
			HART10209	The Artist	20
			HART10214	Art and Environmental Awareness	20
			HART10207	Special Topic Project	20

Students take two Lecture Outline units, and the Approaching the Past unit in the first teaching block and a Lecture Outline Unit, a Special Topic and a Special Topic Project in the second teaching block.

Students may substitute a Special Topic from the History BA if they desire.

Joint Honours

Teaching Block 1			Teaching Block 2		
Unit Code	Unit Title	Points	Unit Code	Unit Title	Points
HIST13015	Approaching the Past	20	HART10216	Introduction to Early Modern Art	20
<i>And either</i>					
HART10215	Introduction to Medieval Art	20			
<i>Or</i>					
HART10217	Introduction to Modern Art	20			

Joint Honours students take one Lecture Outline Unit and the Approaching the Past unit in the first teaching block. In TB2 they take a Lecture Outline Unit.

The remaining 60 credits are taken as appropriate Language units.

SECOND YEAR

Unit Information and Assessment Exercises

Histories and Theories of Art is taught through 20 1-hour lectures. It introduces students to a range of methodological and theoretical issues enabling them to bring a wider range of approaches and frameworks to their studies. The unit is assessed through a 3,000-word book review (50% of the Unit Assessment Mark [UAM]) and a 2-hour exam (50% of UAM). Tutorial support is given on demand through Consultation Hours.

Lecture Response Units are taught through 10 2-hour interactive lectures. The classes consist of c.25 students, and include elements of discussion and group work. These units are narrower in scope than the first-year outlines but are generally broader than 'Specials'. As with seminars, all students are expected to prepare for these classes by reading any assigned material and, when required, meeting in advance with any sub-groups they have been assigned to.

One 3,000-word essay (50% of the overall unit assessment mark) is required for each Lecture Response unit taken. In some cases the lecturer may provide a list of essay questions, in others the lecturer may encourage students to come up with their own questions. Tutorial support is given on demand through Consultation Hours. There will be a 2-hour exam (50% of UAM).

Details of the individual units available will be found on the department's website towards the end of the 1st Year: <http://www.bristol.ac.uk/arthistory/current-undergraduates/unitoptions>

Special Fields are similar to first year Special Topics, in that they are taught through 10 2-hour seminars in groups of around 12-15 students. Like Special Topics they tend to be narrow in scope and are intended to introduce students to the research being conducted in a field of research in which the tutor has particular expertise. Students may be required to give presentations at seminars. There will be a 2-hour exam (100% of UAM).

Details of the individual units available will be found on the department's website towards the end of the 1st Year: <http://www.bristol.ac.uk/arthistory/current-undergraduates/unitoptions>

Special Field Primary Source Projects (5,000 words) are linked to the Special Fields and are on a topic chosen by the student, advised and supervised by the Special Field tutor. The project is supported by a weekly 1-hour workshop. Personal one-to-one feedback will be provided.

Group Projects (Virtual Exhibition), taken in Teaching Block 2, are linked in content to one of the Lecture Response units that students take in Teaching Block 1. There are 4 introductory lectures, after which students work in small groups to research a topic drawn from the Lecture Response unit. After the initial lecture the group project is supported by a weekly 2-hour workshop. The unit is assessed through the Group Project Virtual Exhibition (100% of UAM). There is no exam for this unit.

Tutorials

Tutorials (i.e. individual discussions with unit tutors on completed essays) are given on all Special Field Projects. If you want to discuss any matters relating to your essays on *any* units – either before or after they are written – you can do so in your Tutor's Consultation Hours. These 'on demand' tutorials are available to enable you to clarify issues of content and presentation quickly and easily. A list of staff Consultation Hours is available on the departmental website.

Additional formative written work

Tutors are happy to mark and comment on additional formative essays if you wish to write them.

Single Honours

Teaching Block 1			Teaching Block 2		
Unit Code	Unit Title	Points	Unit Code	Unit Title	Points
	Skills Unit			One Special Field from the following:	
HART22223	Histories and Theories of Art	20	HART26000	Art and War, ca.1899 to the present	20
			HART26001	Cold War Culture: Art and Politics since 1945	20
			HART26002	Into the Baroque: Art in the Aftermath of the Reformation	20
			HART26003	Modern Art in Britain 1910-1960	20
			HART26004	Urban Art	20
	2 Lecture Response Units from the following:		HART22225	Special Field Project	20
HART25000	The Camera Eye: Inter-war Photographic Culture	20			
HART25001	Early Sienese Painting	20	HART22224	Group Project (Virtual Exhibition)	20
HART25002	Western Sculpture in the Classical Tradition	20			
HART25003	Art and Science	20			

Students may substitute a Lecture Response Unit or a Special Field from the History BA if they desire.

Degree Structures	Second Year	History of Art with a Language
--------------------------	--------------------	---------------------------------------

Joint Honours

Year 2	Teaching Block 1	Teaching Block 2			
	Unit Title	Points	Unit Code	Unit Title	Points

Either

	Skills unit				
HART22223	Histories and Theories of Art	20	HART22224	Group Project (Virtual Exhibition)	20
	One lecture response unit from the list below:				
HART25000	The Camera Eye: Inter-war Photographic Culture	20			
HART25001	Early Sienese Painting	20			
HART25002	Western Sculpture in the Classical Tradition	20			
HART25003	Art and Science	20			

Or

				One Special Fields from the list below:	
			HART26000	Art and War, ca.1899 to the present	20
	Skills unit		HART26001	Cold War Culture: Art and Politics since 1945	20
HART22223	Histories and Theories of Art	20	HART26002	Into the Baroque: Art in the Aftermath of the Reformation	20
			HART26003	Modern Art in Britain 1910-1960	20
			HART26004	Urban Art	20
			HART22225	Special Field Project	20

**Students may substitute a Special Field from the History BA if they desire.
The remaining 60 credits are taken as appropriate Language units.**

FINAL YEAR: (PROVISIONAL NEW SYLLABUS)

Unit Information and Assessment Exercises

The final year in 2012-13 will see the full implementation of the New Syllabus which has been progressively rolled out since 2009. Pending approval by the University, it is envisaged that the third year in History of Art will converge with the third year in History. In that case, students should expect the following structure:

Research Issues in Art History (20 credit points). This is a skills unit taught in conjunction with the History syllabus (Researching History), taught through 20 lectures. The aim of the unit is to provide students with the advanced research skills they need for their final-year Dissertation and to help them in the development of an extended proposal for the Dissertation. This represents 100% of the Unit Assessment Mark for this unit.

Dissertations are undertaken by all final-year students. They are 8-10,000 words long for Single-Honours students (40 credit points) and 5-6,000 words for Joint-Honours students (20 credit points) and are intended as an exercise in independent research

Lecture Response Units are taught through 10 two-hour interactive lectures. The classes will contain c.20-30 students, and will include an element of discussion within classes. As with seminars, all students are expected to prepare for these classes by reading any assigned material and, when required, meeting in advance with any sub-groups they have been assigned to. One 3,000-word essay (50% of the overall Unit Assessment Mark) is required for each LRU taken. There will be a 2-hour exam (50% of Unit Assessment Mark).

Special Subjects are similar to second year Special Fields, in that they are taught through 10 2-hour seminars in groups of around 12-13 students. Like Special Fields they are narrower in scope than Lecture Response Units and are intended to introduce students to work being conducted in a field of research in which the tutor has particular expertise. One 3-4,000 word essay is required (50% of Unit Assessment Mark) on which tutorial feedback will be given. Students can also be required to give presentations at seminars. There will be a 2-hour exam (50% of Unit Assessment Mark).

Reflective History units are taught through a 1-hour introductory seminar plus five 2-hour seminars. These units provide students with an opportunity to reflect on the nature of their discipline and on the skills that they have developed as historians. They enable students to draw together and synthesise ideas and perspectives from all the units that they have taken, while at the same time asking them to adapt their experience to new contextual or conceptual frameworks. The units are assessed through a 24-hour take home exam (100% of Unit Assessment Mark).

Tutorials (i.e. individual discussions in dedicated meetings with unit tutors on completed essays) are given on all essays written in the Special Subject. These 'on demand' tutorials are available to enable you to clarify issues of content and presentation quickly and easily.

PROGRAMME STRUCTURE (OLD SYLLABUS)

All single honours students commencing their studies in or before October 2009 (or History of Art with Study Abroad and History of Art Joint Honours students who commenced their studies in or before October 2008) will complete their studies under the syllabus in force at the time they started their degree (the 'old syllabus'). The final year of the old syllabus will be 2011-12. This section sets out the form of that syllabus and the present options available.

BA History of Art Single Honours (V350) **BA History of Art with Study Abroad (V351)**

Students following the History of Art with Study Abroad (V351) degree programme follow the pattern for V350 except that the second year for V350 students is the third year for those following V351. Where this Handbook refers to 'second year' for Single Honours (V350) students, those following the History of Art with Study Abroad (V351) programme should take this to mean 'third year'.

In the first two years of their course all students take some Mandatory Units which are taught through lectures. Across the first two years of the course the Mandatory Units are designed to build together to provide a broad general knowledge of the major periods and aspects of Western art from the 11th to the 21st century. They are survey units intended to give a broad knowledge and understanding of areas of principally European art since the Middle Ages which are fundamental to the subject, and to provide general background for more specialised study through Option Units. Also mandatory are The Study of Art History (first year), designed to inculcate basic art historical skills, and Histories of Art and Theories of Art (second year), providing a broader and deeper understanding of how art history operates. In addition to the Mandatory Units, students also select Option Units from a choice of specialist topics offered in each year. In each year a student may take options in another subject: units totalling 40 credit points in the degree programme may be studied in another subject. Students who wish to study for part of their degree outside History of Art taking Open Units or options should consult their Personal Tutor.

Unit Types

There are three kinds of Unit in the 'old' History of Art syllabus.

- a) Surveys of particular periods in the history of art are taught by means of lectures, as are introductions to the practice of art history, its historiography and theories. These are the Mandatory Units for most students.
- b) Specialised themes and topics are discussed in smaller seminar classes. These are the Option Units offered by the department.
- c) Dissertations. These are prepared individually by students, in consultation with the appointed advisor. Students studying History of Art Single Honours write a mandatory Dissertation of between 8,000 and 10,000 words, which is worth 40 Credit Points. Those students studying History of Art and a Modern Language write a mandatory Research Project Dissertation of 6-8,000 words (worth 20 Credit Points) in their final year, having undertaken preliminary research in their Year Abroad.

Students should begin thinking of possible topics for the dissertation during the course of their Second Year, as the department registers initial choices in the Summer Term of that year. The department reserves the right to refuse particular dissertation topics if it believes that there is insufficient expertise among the staff adequately to supervise the proposed topic.

Course Details

*Note: Units marked [M] are Mandatory Units taken by all students in the curriculum year.
For Option Units, see Lists, HART3 below*

BA History of Art Single Honours (V350/V351)

Year 1 and Year 2

The 'old syllabus' no longer applies to first and second year students

Year 3 (Year 4 for V351)

HART 30130 Dissertation 40 credits [M]

Plus two units chosen from List HART3.

Unit(s) from another department may be substituted for one unit from List HART3.

History of Art Joint Honours

(History of Art and a Modern Language - French, German, Italian, Portuguese, Russian, Spanish)

In the Final year students write their mandatory Research Project Dissertation and also take one 40 credit Option unit taught by weekly seminars.

*Units marked [M] are Mandatory Units taken by all students in the curriculum year.
For Option Units, refer to the list HART3.*

Year 1 and 2

The 'old syllabus' no longer applies to first and second year students

Year 3

The academic year is spent abroad in approved study or work in a country appropriate to the language studied. For History of Art, students undertake a research project in preparation for writing a dissertation in the final year.

Year 4

HART 30001 Research Project Dissertation 20 credits [M]

Plus one unit from List HART3.

Option Units

Note: the units listed below are those offered in 2011-12; other options may be offered in subsequent years. Unforeseen circumstances may occasionally force the department to substitute one or more of the Units listed below, even at short notice.

LIST HART 3

Unit code	Unit title	Course director	Teaching Block	Credit points
HART30020	Paris, 1900-1939	Ms Tricia Passes	TB1	40
HART31052	American Art 1900-1945: Modernity and the Politics of Visual Culture	Mr Barnaby Haran	TB1	40
HART30002	Image and Word in British Art, c.1730-1800	Dr Asia Haut	TB1	40
HART31050	Modern German Art	Dr Dot Rowe	TB2	40
HART30211	Edouard Manet	Dr Ed Lilley	TB2	40
HART30219	Modernity of Ancient Sculpture	Prof. Elizabeth Prettejohn	TB2	40

OPEN UNITS

Within single honours programmes the University allows students to take up to 40 credit points in another subject or department during the degree programme as a whole. If you wish to take advantage of this provision you may do so as follows:

- Single Honours BA History of Art students may take 20 credit points instead of one of the Lecture Outline Units taken in their First Year.
- Single Honours BA History of Art students or BA History of Art with Study Abroad students in their 2nd year may take 20 credit points instead of a Lecture Response Unit
- Single Honours BA History of Art students or BA History of Art with Study Abroad students in their final year may take 20 credit points instead of a Special Subject Unit (new syllabus) or 40 credit points option unit (old syllabus).

Open Units should normally be taken at the same level as the departmental units which are being dropped (i.e. a 1st year History of Art unit should be replaced by a 1st year Open Unit in another department, a 2nd year History of Art unit should likewise be replaced by a 2nd year Open Unit). Exceptions to this rule must be authorised by the Head of Education, who will only do so if s/he judges it to be pedagogically justified.

A list of all the Open Unit choices on offer can be found in the University Unit Catalogue (<http://www.bristol.ac.uk/esu/edpart/progunitinfo/unit/openunits.html>). Information about the Open Units scheme, timetabling, and when to register is available from the links at the top of this webpage at the appropriate time.

You should consult your personal tutor about the suitability of Open Units that you wish to take.

First Year students

Details on how you can register onto Open Units are provided in the *Registration Guide for New Undergraduates* booklet that is circulated to new students prior to starting. You should visit the Open Units Fair to register for Open Units, taking your main teaching timetable with you.

Returning students

You should not attend the Open Units Fair as unit registration will have been undertaken in the preceding Spring or Summer term. However, if you have registered for a unit or units in another department you are advised to contact the relevant department at the start of the Autumn term to confirm registration.

Note 1: The number of places available on these Open Units is subject to resource constraints and availability can be limited. If you wish to follow a unit (or units) outside the department you must ensure that the place is available, that it fits in with your timetable, and that it (or they) provides you with the same number of credit points that you are giving up in history.

Note 2: If you want to take an Open Unit in your second year, third, or final year, you are required to sign up for a full set of History of Art units when choices are made in the Summer term of the preceding year to safeguard your places. You will be able to relinquish these places if and when you find suitable alternative Open Units.

Note 3: Joint Degree students (History of Art and a Modern Language) have no entitlement to acquire credit points outside the two departments, but permission to substitute can be granted in certain circumstances. If you think that you might want to take a unit (or units) in another subject you should consult your Personal Tutor.

OTHER HISTORICAL STUDIES UNITS

Beginning with the first year intake in October 2010, and then progressively rolled out over ensuing years, single honours students taking the new BA in History of Art syllabus may substitute up to 40 credit points per year of optional units in the BA in History programme for equivalent optional units in the History of Art degree programme. Likewise, students taking the BA in History of Art and related History of Art with Study Abroad may substitute up to 40 credit points per year of optional units in the BA in History degree for equivalent optional units in their History of Art degree programme.

Descriptions of History units can be found at

<http://www.bristol.ac.uk/history/ug/units>

CONTACT HOURS

You will already be aware that University teaching is different from that provided by secondary education establishments. You are expected to be much more proactive in the acquisition of knowledge and thus there are fewer commitments to attend classes than you are likely to have experienced previously. The whole point of a University education is that each student should develop an individual critical intelligence, and this cannot be best fostered by attending a large number of classes in which you are spoon-fed information. The onus will be on you to structure your time in order to develop an independent approach, guided to this end by the staff who will teach you.

Formal 'contact hours' in the new syllabus (still provisional for the final year) are broadly comparable to those of other History departments in Russell Group universities. Figures for weekly 'contact' are set out in the table below.

	TB I			TB II		
	[A]	[B]	[A+B]	[A]	[B]	[A+B]
	Formal contact hours	Estimated unenumerated contact hours[1]	Total actual typical contact hours	Formal contact hours	Estimated unenumerated contact hours[1]	Total actual typical contact hours
Year 1	8.5	0.2	8.7	6.5	0.3	6.8
Year 2	7.0	0.2	7.2	6.0	0.3	6.3
Year 3	4.5	0.4	4.9	4.0	0.4	4.4

[1] Formal essay feedback meetings, essay/project/dissertation 1:1 planning meetings, plus ad hoc informal sessions with tutors (assumed to be c. 12 mins p.w of staff time via Consultation Hours, emails etc.).

Student workloads in the department (and in the Arts Faculty more generally) are calculated on the basis of an average of 40 hours work per week over the 30 weeks of the academic year. So 20 credits represents roughly 200 hours of student work.

Part of this workload is made up of lectures, classes, and other formal contact time as set out in the table above. The bulk of your workload, however, is made up of:

- preparation for class (normally around 3-4 hours per contact hour – so 6-8 hours preparation for a two-hour seminar, for example);
- work on assessment tasks (e.g. researching and writing coursework, revising for exams); and
- contact with tutors that is not captured in enumerated formal contact hours.

There is a pedagogical rationale underpinning the number of formal 'contact hours', the ratio between contact hours and total study time, and the way in which the amount of formal 'contact' reduces in each successive year of study. Lectures, seminars, and workshops are intended to give you the basic framework of understanding so that you can effectively direct your own reading and research, as well as presenting new ideas and giving an opportunity for discussion and asking questions. As your art-history research skills develop and as your confidence grows during your time at University you are given the space to pursue your own reading and research in more depth (not least through project work in all three years). The culmination of the degree is the dissertation, which stretches across both teaching blocks of the final year. There are no lectures or seminars associated with the dissertation. Instead, you develop and pursue a major research project of your own, with formal one-to-one contact with a designated supervisor, and informal contact in Consultation Hours with any member of staff that you think can be of assistance, the latter not being captured in the formal calculation of 'contact hours'.

As we make clear to prospective students during the admissions process, the most distinctive part of our teaching in the department, at both undergraduate and postgraduate level, is that we seek to train our students to be active rather than passive art historians. We trust that our students do not

wish merely to be told what happened, or even why it happened. They do not want to spend half or even two-thirds of their week in huge lecture theatres being talked at. They want to investigate themselves what happened in the past, and why; and they want to communicate and discuss their findings and their ideas with others in small group seminars and in their written work. Your degree equips you with the skills, and gives you the time, actively to explore and to interpret the past, and to communicate your ideas effectively. By the end of your studies we hope and expect that your research, and the communication of that research to others, will help to advance our understanding of art history.

In the media, the idea is often advanced that students are 'consumers' who expect 'value for money'; in other words, apparently, more scheduled classes. One response to this suggestion is that what really makes a difference to effective learning is not the number of contact hours per se but their nature. We could easily double the number of classes per week, by teaching you in larger groups and reducing the number of optional units, but we think it is more important to give you a decent choice of options and to make sure that a significant proportion of teaching, especially in the later years of the course, takes place in small seminar groups rather than in big lecture halls. Quality rather than quantity of contact time is our aim.

Another response is to say that a university isn't like a supermarket, where you pick your degree off a shelf because you've paid for it; it's more like a gym or a health club, where we provide the training and the facilities but it's your responsibility to make the best use of them. If you skip all the preparatory reading for class, or try to get by with only the minimum amount of reading, or question-spot for exams rather than developing a proper understanding of the subject, or fail to engage in discussion and debate, there's a serious risk that you'll still be intellectually flabby and unfit at the end. The moral of this story, of course, is that the more you put into preparation for classes, and into your research for projects and for your dissertation, the more you will get out of your undergraduate studies.

CONSULTATION HOURS

Each tutor will hold at least two Consultation Hours per week. The times of these will be arranged at the beginning of each Teaching Block and published on the departmental web pages for current undergraduate students. In the case of permanent staff, the times will also be posted outside their doors for pre-booking particular time-slots. Consultation Hours provide you with the opportunity to ask for advice about particular matters arising from tutorials, seminars or lectures, guidance about essays, or further feedback on essays that have already been marked. Personal Tutors (whose role is explained elsewhere in this handbook) can also be consulted during these hours. Should you not be able to attend at the published times, or should the Hours be booked up, feel free to email your tutor to see if you can arrange a meeting at another point in the week, but do make use of the designated times if you possibly can. Hourly paid tutors are part-time staff and do not act as personal tutors. As unit tutors, however, they may have regular weekly Consultation Hours. Please check the web page first and then email the tutor concerned if you cannot see any published times.

PERSONAL TUTORS

The personal tutor system is a key part of the support system for students. It makes a very important contribution to the academic and personal growth of the individual student. Your personal tutor's role is to act as the first point of contact within the University from whom you can obtain general academic guidance and pastoral support. Sometimes this support will take the form of direct support or advice; sometimes it may involve helping you to access appropriate services.

Personal tutors provide support by:

- Helping you to develop effective study skills and habits
- Reviewing overall academic progress and providing feedback and advice
- Helping you to understand relevant University rules and regulations
- Providing appropriate information, support and guidance
- Helping and advising you in University processes which may affect you.

Personal tutors can be asked to provide advice on a wide range of issues, including:

- problems with study skills
- anxiety about exams or finances
- guidance on progress and achievement
- personal issues which may be affecting your academic performance

Your personal tutor will normally make arrangements to see you either individually or in groups at least three times a year. You can also arrange to see your personal tutor at other times if the need arises. Personal tutors are available during their designated 'consultation hour', and details can be found on your departmental website. If you need to see your personal tutor at another time you should email him/her to make an appointment. Personal tutor lists can be found on departmental notice boards. It is your responsibility to attend meetings arranged with your personal tutor. If for any reason you cannot attend, you should let them know in advance so that alternative arrangements can be made.

It is also your responsibility to inform your personal tutor of any extenuating circumstances which may be affecting your academic performance (please see the information on this in the School Procedures section entitled 'Assessment Procedures'). As stated in the University's Examination Regulations, it is the responsibility of the student to make known to the Board of Examiners in advance any extenuating circumstances which he or she wishes to be taken into consideration. Any such matters which could have been raised before the meeting of the Board, but without valid reason were not raised, will not be considered in the event of an appeal. If you wish your circumstances to be made available to the Board of Examiners please ensure that, in addition to your personal tutor, you also inform the School Office. All such matters are treated confidentially.

You may wish to ask your personal tutor to act as one of your referees for jobs. As a matter of courtesy you should let your tutor know about the applications you are making.

You may ask to change your personal tutor if you feel that the process is not working for you. You do not need to state a reason. To do this you should contact the School Office.

Further information about the personal tutoring system can be found on the web at:

www.bristol.ac.uk/esu/studentlearning/pt/

STUDENT REPRESENTATION

Faculty and University

For details of student representation at Faculty and University level please refer to the Faculty of Arts Undergraduate Handbook at:

www.bristol.ac.uk/arts/current/under/

Department and programme

The student representation system allows for dialogue between staff and students about degree programmes, life in the department, and the learning facilities provided by the University. Student reps (normally one per year group, or in some departments one per programme per year group) are elected on an annual basis.

The Staff Student Liaison Committee is a vital part of the department and it provides an opportunity to discuss matters of common interest. Student representatives sit on the Staff Student Liaison Committee which meets at least once per teaching block. Of course, you should feel free to convey any anxieties, problems or queries you may have to any academic tutor and/or your personal tutor at any time - but the staff-student forum has the advantage of allowing students to pool opinions and ideas and to get their views across in a more collective manner. It also allows lecturers to clarify any matters that might be causing confusion to undergraduate students generally.

If you have any concerns that you would like raised, please contact one of your representatives; it is important to make your views known to your representative so that the department can be more effective in serving your needs as academic students.

Contact information for your representatives, and minutes of the meetings, are posted on either student notice boards or departmental websites.

School

In addition to the Staff Student Liaison Committee system there are student representatives at the School of Humanities Meeting. This meets once a term, and is an opportunity for any generic issues (not programme or departmentally related) to be raised. There are three representatives from each department - one undergraduate, one postgraduate taught, and one postgraduate research. Arrangements for student representatives to attend the School Meeting are made at the beginning of the session.

ESSAY AND DISSERTATION DEADLINES

Please also refer to the 'Essay and dissertation submission' section of this handbook for information regarding essay submission procedures.

Teaching Block 1

Week	Date	Year	Unit
6	Wednesday 16 November	1	Surnames A-L Introduction to Medieval Art
		1	Surnames M-Z Introduction to Modern Art
	Thursday 17 November	2	Lecture Response Unit (single honours students only)*
8	Wednesday 30 November	3	Paris 1900-1939 (Essay 1)
		3	Image and Word in British Art 1730 – 1800 (Essay 1)
		3	American Art 1900 – 1945: Modernity and the Politics of Visual Culture (Essay 1)
9	Wednesday 7 December	2	Histories and Theories of Art
10	Wednesday 14 December	1	Surnames M-Z Introduction to Medieval Art
		1	Surnames A-L Introduction to Modern Art
11	Wednesday 18 January	3	Paris 1900-1939 (Essay 2)
		3	Image and Word in British Art 1730 – 1800 (Essay 2)
		3	American Art 1900 – 1945: Modernity and the Politics of Visual Culture (Essay 2)
12	Tuesday 24 January	2	Lecture Response Unit*
	Wednesday 25 January	1	Approaching the Past

Teaching Block 2

Week	Date	Year	Unit
8	Tuesday 20 March	3	Edouard Manet (Essay 1)
		3	Modernity of Ancient Sculpture (Essay 1)
		3	Modern German Art (Essay 1)
	Wednesday 21 March	1	Introduction to Early Modern Art
10	Wednesday 2 May	2	Special Field Project
		3	Dissertation (Single Hons & Joint Hons)
	Friday 4 May	1	Special Topic Project
11	Wednesday 9 May	3	Edouard Manet (Essay 2)
		3	Modernity of Ancient Sculpture (Essay 2)
		3	Modern German Art (Essay 2)

* If you are a single honours student taking 2 Lecture Response Units, it is up to **YOU** to decide which essay to hand in during week 6 and which essay to hand in during week 12.

MARKING CRITERIA

All assessed work in the Faculty of Arts is marked according to the Guidelines in the current Faculty of Arts Handbook. Work is marked in percentage terms on a scale of 0-100 in accordance with the following convention:

First Class 70-100
Upper Second Class 60-69
Lower Second Class 50-59
Third 40-49
Fail 0-39

The guidelines below relate to all assessed work in the Faculty and are intended for examiners and students alike. They set down the various criteria by which examiners judge the classification appropriate to a candidate's assessed work. The extent to which these various criteria are satisfied varies between individual candidates and examiners should give due consideration to differences of approach, style, interpretation and degree of effort and allow a candidate's strengths in one area to offset shortcomings in another.

Please note that these guidelines were revised to take effect in October 2010.

First (80+)

KNOWLEDGE & UNDERSTANDING

Of the subject being discussed: detailed and accurate, showing the ability to select what is most relevant from a broader range of knowledge. Of relevant secondary literature: detailed and critical, showing evidence of reading widely outside the prescribed bibliography. Of relevant theoretical and methodological issues: detailed and critical, showing clear awareness of how they relate to the question. Of the wider context: detailed and accurate, showing clear understanding of how the topic relates to the wider context and showing the ability to draw on relevant material from other contexts to develop the argument.

ARGUMENT

Approach: analytical, critical, sophisticated, engaging closely with the question and showing appreciation of its wider implications. Structure: rigorously argued and logically structured. Originality: extensive evidence of independent thought. Use of evidence: all points supported with critically-evaluated evidence.

PRESENTATION

Clarity of expression: lucid, elegant, accurate. Spelling and grammar: no errors. Technical vocabulary, where appropriate: accurate and sophisticated usage. Academic conventions: exemplary citation and presentation of bibliography.

First (70-79)

KNOWLEDGE & UNDERSTANDING

Of the subject being discussed: detailed and accurate, showing the ability to select what is most relevant from a broader range of knowledge. Of relevant secondary literature: detailed and critical, showing evidence of reading outside the prescribed bibliography. Of relevant theoretical and methodological issues: detailed and critical, showing clear awareness of how they relate to the question. Of the wider context: detailed and accurate, showing clear understanding of how the topic relates to the wider context.

ARGUMENT

Approach: analytical, critical, sophisticated, engaging closely with the question and showing appreciation of its wider implications. Structure: generally rigorously argued and logically structured.

Originality: evidence of independent thought. Use of evidence: most points supported with critically-evaluated evidence.

PRESENTATION

Clarity of expression: clear, fluent, accurate. Spelling and grammar: no errors. Technical vocabulary, where appropriate: accurate and often sophisticated usage. Academic conventions: consistent citation and well presented bibliography.

Upper Second (2.1) (60-69)

KNOWLEDGE & UNDERSTANDING

Of the subject being discussed: extensive and accurate. Of relevant secondary literature: clear and generally critical knowledge of works on the set bibliography. Of relevant theoretical and methodological issues: aware of underlying principles and themes, though not always conscious of how they relate to the question. Of the wider context: generally well-informed, though limited understanding of how the topic relates to the wider context.

ARGUMENT

Approach: analytical, generally critical, quite sophisticated, engaging with the question and showing appreciation of some of its wider implications. Structure: generally clearly argued and sensibly structured. Originality: attempts to go beyond the ideas of the secondary literature. Use of evidence: most points illustrated with evidence, generally but not always critically evaluated.

PRESENTATION

Clarity of expression: clear, generally accurate. Spelling and grammar: no significant errors. Technical vocabulary, where appropriate: accurate usage. Academic conventions: fairly consistent citation, well presented bibliography.

Lower Second (2.2) (50-59)

KNOWLEDGE & UNDERSTANDING

Of the subject being discussed: generally clear and accurate, though there may be some errors and gaps. Of relevant secondary literature: generally clear though often uncritical knowledge of key works on the set bibliography; some significant omissions. Of relevant theoretical and methodological issues: limited awareness of underlying principles and themes and limited understanding of how they relate to the question. Of the wider context: some knowledge, though rarely used to any great effect.

ARGUMENT

Approach: some attempt at analysis and synthesis, but sometimes prone to excessive narrative or description; rarely critical; may assert rather than argue; may not properly engage with question. Structure: argument not always clear; structure may be heavily influenced by the secondary literature rather than the requirements of the question. Originality: little attempt to go beyond or criticise the secondary literature. Use of evidence: frequent references to evidence and awareness of its importance, but rarely critically evaluated.

PRESENTATION

Clarity of expression: conveys meaning, but sometimes clumsy. Spelling and grammar: generally grammatical, but a few significant spelling errors. Technical vocabulary, where appropriate: attempts use, not always with full understanding. Academic conventions: has made a serious attempt at providing references, but with significant flaws in coverage and/or presentation; well presented bibliography.

Third (40-49)

KNOWLEDGE & UNDERSTANDING

Of the subject being discussed: limited and patchy, with some significant errors. Of relevant secondary literature: limited, uncritical and sometimes muddled knowledge of a fairly narrow range of

sources. Of relevant theoretical and methodological issues: obvious ignorance of many relevant issues. Of the wider context: limited and patchy, with some significant errors.

ARGUMENT

Approach: limited attempt at analysis or synthesis; excessive narrative or description; tends to assert rather than argue; largely misses point of question. Structure: argument underdeveloped; structure derivative, with little relation to question. Originality: ideas of secondary literature presented uncritically. Use of evidence: a range of evidence mentioned, but not critically evaluated and/or not properly integrated into the argument.

PRESENTATION

Clarity of expression: not always clear or easy to follow. Spelling and grammar: generally grammatical, but frequent spelling errors. Technical vocabulary, where appropriate: little and/or inaccurate usage. Academic conventions: limited but flawed attempt at providing references (e.g. given only for direct quotations); well presented bibliography.

Fail (30-39)

KNOWLEDGE & UNDERSTANDING

Of the subject being discussed: very limited, with numerous significant errors and gaps. Of relevant secondary literature: limited, uncritical and often muddled knowledge of a very narrow range of sources. Of relevant theoretical and methodological issues: obvious ignorance of relevant issues. Of the wider context: rudimentary.

ARGUMENT

Approach: little attempt at analysis or synthesis; little understanding of the question and little attempt at addressing it. Structure: little attempt at argument; derivative and/or illogical structure. Originality: follows a limited range of sources closely. Use of evidence: some reference to evidence and some awareness of its importance, but not evaluated or integrated into the argument.

PRESENTATION

Clarity of expression: often clumsy, difficult to follow and disjointed. Spelling and grammar: frequent errors, though not affecting meaning. Technical vocabulary, where appropriate: little and inaccurate usage. Academic conventions: few or no references.

Fail (Below 30)

KNOWLEDGE & UNDERSTANDING

Of the subject being discussed: rudimentary and seriously flawed. Of relevant secondary literature: limited, uncritical and garbled knowledge of a very narrow range of sources. Of relevant theoretical and methodological issues: obvious ignorance of relevant issues. Of the wider context: rudimentary at best.

ARGUMENT

Approach: no attempt at analysis or synthesis; fails to understand or address the question. Structure: incoherent, illogical, derivative. Originality: wholly derivative of a limited range of sources, in places verging on plagiarism. Use of evidence: little reference to evidence.

PRESENTATION

Clarity of expression: clumsy, disjointed and often incoherent. Spelling and grammar: frequent errors, sometimes obscuring meaning. Technical vocabulary, where appropriate: no usage, or catastrophically misunderstood. Academic conventions: no references, poorly presented bibliography.

PLAGIARISM

Plagiarism is one of the most serious forms of academic misconduct.

The University's Examinations Regulations define plagiarism in the following way:

Plagiarism is the unacknowledged inclusion in a student's work of material derived from the published or unpublished work of another. This constitutes plagiarism whether it is intentional or unintentional. "Work" includes internet sources as well as printed material. Examples include:

- Quoting another's work "word for word" without placing the phrase(s), sentence(s) or paragraph(s) in quotation marks and providing a reference for the source.
- Using statistics, tables, figures, formulae, data, diagrams, questionnaires, images, musical notation, computer code, etc., created by others without acknowledging and referencing the original source. This list is not intended to be exhaustive.
- Summarising, or paraphrasing, the work or ideas of another without acknowledging and referencing the original source. "Paraphrasing" means re-stating another author's ideas, meaning or information in a student's own words.
- Copying the work of another student, with or without that student's agreement.
- Collaborating with another student, even where the initial collaboration is legitimate, e.g. joint project work, and then presenting the resulting work as one's own. If students are unclear about the extent of collaboration which is permitted in joint work they should consult the relevant tutor.
- Submitting, in whole or in part, work which has previously been submitted at the University of Bristol or elsewhere, without fully referencing the earlier work. This includes unacknowledged re-use of the student's own submitted work.
- Buying or commissioning an essay or other piece of work and presenting it as the student's own.

The penalties for plagiarism are severe and can include receiving no marks for the piece of work, no marks for the entire unit, a lower class of degree or even, in the most serious cases, exclusion from the award of any degree.

You **must** familiarise yourself with the University's rules on plagiarism which can be found on the website at:

www.bristol.ac.uk/secretary/studentrulesregs/examregs.html

General guidance on note-taking and referencing, along with practice exercises, can be found on the website at:

www.bris.ac.uk/arts/skills/self.html

It is **your responsibility** to ensure that you do not fall under any suspicion of plagiarism. Even when plagiarism is the result of careless note-taking and/or inadequate referencing, it is still treated as a serious matter and you will be penalised.

FEEDBACK ON ASSESSMENT

Academic feedback is a vital element of the learning process, helping you to evaluate your current level of performance and to identify the ways in which you need to develop your understanding, skills and/or approach to the subject in the future. Defined in this way, it should be apparent that feedback is intended to contribute, not just to your developing understanding within a single unit or even a single year, but to your ongoing academic formation throughout your degree programme. But what exactly is feedback and when do you receive it?

Feedback is 'information' provided to you which allows you to take into account the perspective of your tutors on your own developing views and on your assessed work. It is provided in diverse ways (e.g. in either oral or written forms) and at various points during the academic year. Our aim is to make available to you a range of forms of feedback within an appropriate time-frame. The precise combination of forms in which feedback is delivered will of necessity vary from unit to unit and from programme to programme.

Typically feedback occurs in three phases.

1. **Teaching:** During the teaching process, as you begin to acquire an increasingly critical understanding of the subject matter of the unit and have the opportunity to test that understanding in class discussions—whether through questions, interactions with peers, or more direct forms of participation (e.g. presentations) or through one-to-one contact with staff.
2. **Interaction with assessment:** As your ideas begin to form, you start to interact with the formal assessment (whether formative or summative); questions arise, and 'consultation hours' offer you the opportunity for one-to-one discussion with your tutor about your approach to the assessed work. (Note: while all assessment is in a sense 'formative', only assessment that counts for progression from year 1 and for the final degree classification in years 2 and 3 is described in University documents as 'summative'.)
3. **Post-assessment:** Depending upon the form of the assessed work, you will receive various kinds of feedback. This feedback will then influence the next set of units taken by you. Types of formative feedback differ according to the method of assessment used.
 - a. General contextualization of any marks assigned is provided by the publication of the marking criteria in the Handbook.
 - b. In many units, there is a purely formative assessed element—types include essays, class tests, oral presentations, book reports and on-line quizzes—and the type of feedback involved varies accordingly. These are not moderated and are not anonymous. Tutors are expected to return formative assignments before summative assignments are due.
 - c. Feedback on essays takes the form of (i) a general written comment on the feedback sheet summarising the characteristics of the work, and (ii) written comments on the work itself. Essays are usually returned to you within three weeks, and delays are notified to you by e-mail. You are encouraged to seek further oral feedback in consultation hours.
 - d. Feedback on presentations is given orally and, where necessary, in writing.
 - e. Feedback on class tests/practice tests is delivered orally through group feedback in class or (where deemed necessary) through one-to-one feedback and in writing through comments on tests, returned to you within three weeks.
 - f. Feedback on examinations will be provided in the form of a comments sheet which will be made available to collect from the essay return pigeon-holes/holders. You will be informed when the comments sheets can be collected at the end of the relevant examination period (usually in January and June).
 - g. In reviews of student progress during the year, you and your personal tutor can look at feedback and results and discuss the remainder of your programme.

- h. Dissertations are completed in the final year of the various programmes within Humanities. Feedback therefore consists primarily of the offering of a formal comment upon the piece of work itself rather than feedback designed to help you develop within the undergraduate setting. Dissertations and dissertation feedback sheets are returned at the end of the final year and you will be informed when and where they can be collected at the end of the June examination period.

EXAMINATION PROCEDURES AND REGULATIONS

Examination Timetables

You will be notified via email when the examination timetable has been published. The draft timetable is usually published in March and the final timetable at Easter. Examination timetables are made available to you via the Student Info webpage:

www.bris.ac.uk/studentinfo

You must check that you are registered for the correct examination papers. If there are any errors you must contact the School Office immediately.

The September re-sit and supplementary examination period runs from 03-14 September 2012. **You should not make any travel or other commitments for September until you are certain that you will not be required to sit an exam or submit any work, or until you have been informed of the exact dates of any exams and/or submission deadlines.**

Religious Observances and the Timetabling of Assessment

As far as it is practicable to do so, the Examinations Office will try to ensure that the examination timetable does not conflict with the observance of religious festivals and other holy days.

It is, however, your responsibility to inform the School about your religious beliefs, because of the potential for conflict with the setting of assessment.

Candidate Numbers

You must ensure that your examination scripts are clearly marked with your candidate number. Your candidate number can be obtained via the Student Info website:

www.bris.ac.uk/studentinfo

Examination Regulations

The University's examination regulations can be found at:

www.bris.ac.uk/secretary/studentrulesregs/examregs.html

Your attention is particularly drawn to section 2.1, which states that **'failure to attend an examination without reasonable cause may result in the award of no marks for that examination. It is the responsibility of the student to be aware of the details of the examination timetable.'**

Absences from Examinations

Please refer to the section on *Attendance and Absences* (School Procedures) for what to do if you are absent from an examination.

Past Examination Papers

Copies of past papers can be found in the Arts and Social Sciences Library.

PROGRESSION ON YOUR COURSE AND THE AWARD OF CREDIT POINTS

Guidelines relating to undergraduate progression and the award of credit points can be found in the Faculty handbooks or go to:

<http://www.bristol.ac.uk/arts/current/under/>

DEGREE CLASSIFICATION CRITERIA

Details of the criteria for degree classification can be found in the Faculty handbook or go to:

<http://www.bristol.ac.uk/arts/current/under/>

OBTAINING YOUR RESULTS

First Year

Following the Board of Examiners' meeting a pass list will be produced listing those students, by candidate number, who have passed all of their units and who are permitted to progress to their second year of study. The pass list will be displayed on the departmental notice board. The pass list for first years, therefore, will only tell you whether you have passed or been referred to the Faculty Progress Committee. In all cases, you will receive more details about your results from your Personal Tutor, who can give you the marks for each unit you have taken.

Second Year

No pass list is published for second years so it is particularly important that you see your personal tutor. He/She will give you your marks for each unit as well as an overall average, and will discuss with you how your profile of results relates to the Faculty's criteria for the classification of degrees.

Final Year Assessment

A provisional pass list, by candidate number, will be posted on the departmental notice board following the Board of Examiners' meeting. This is subject to ratification by the Faculty Board which usually meets at the end of June/beginning of July. The pass list for final year students will only consist of your degree classification. You will be able to obtain a breakdown of your provisional unit marks from your Personal Tutor.

You will be sent an email in May giving more specific details about how you can obtain your results, including relevant dates and times. Unit marks will also be made available on-line through Student Info from around mid-July (i.e. after ratification by the Faculty Examination Board):

www.bris.ac.uk/studentinfo/

Please note that unit marks and results **cannot** be given out over the telephone or by e-mail.

PRIZES

There are several prizes available to History of Art undergraduate students.

Graduation Prizes

There are two prizes available to students who excel in the final year dissertation and also throughout their degree in History of Art. They are:

The Stephen Bann Outstanding Dissertation Award, supported by The Bristol Gallery

Awarded for the best History of Art Dissertation by a final year student, in honour of Emeritus Professor Stephen Bann.

The Michael Liversidge Outstanding Achievement Award, supported by The Bristol Gallery

Awarded for outstanding performance in the History of Art degree, in honour of Emeritus Dean of Arts Michael Liversidge.

ACADEMIC GUIDANCE

STUDY SKILLS

The notes which follow offer a few basic suggestions to help you adapt to university work. They may seem very simplistic, or they may omit altogether some things you might find difficult or initially mystifying. You might need help and guidance in your first year, especially if one or both of your subjects in a joint degree may be new to you. Don't be afraid to ask for assistance in planning your work, preparing essays, or beginning in art history: the staff are here to help you get started. Every History of Art student takes the *Approaches to History* unit (new syllabus) or *Study of Art History* unit (old syllabus) in the first year. This is intended to introduce you to the variety of approaches and develop skills in handling different materials the subject embraces. The more you contribute to discussions by asking questions and offering your own ideas the more useful the course will be to you and others, so please use it to clarify your own sense of what art history is attempting. What follows is some practical advice about working habits, organising your time, preparing assignments and the presentation of your work.

Planning your timetable

University is likely to seem much less structured than anything you have previously experienced. You will almost certainly have fewer class hours than at school or college, with more time for personal study. At university the emphasis is more on finding things out for yourself, using your time creatively for independent reading, looking, thinking and writing. You will probably have a total of around 4-8 hours formal teaching a week in lectures, seminars or other classes (more at the start of your degree, less as you progress and become more experienced and more confident). These may be widely scattered around the week, leaving long periods (maybe whole days) free: to make the best use of this flexibility you will need to acquire good working habits and a degree of self-discipline. As a rough guide, you should work about the equivalent of the standard national working week as a minimum (37.5 hours), including class hours: rather more than 7 hours a day, 5 days a week, or 6 hours a day 6 days a week. You might divide the day into three sessions (morning, afternoon, evening) and aim to work two sessions a day. Keep one day free from academic work. One advantage the art historian has over others is the 'recreational' time that can profitably be spent looking at things - visiting museums and exhibitions, buildings and places of interest on days out. You should try to see as much as possible: it need not be specifically related to a course you are taking, although you should try to look at as many relevant works of art or architecture as possible - everything you see will add to your visual memory, and will give you a better grasp of the subject as a whole.

Using odd periods of time usefully between classes can be the most difficult technique to develop: you can visit the Arts and Social Sciences Library or the Departmental Library for an hour to look at a book or an article in a current journal, read an exhibition review or check on what shows are currently on view to plan a visit, or you could visit the local Art Gallery to look at a few selected exhibits really thoroughly, or perhaps spend some time going over lecture notes in a quiet place. And remember that talking to other students about what you are studying together also plays a part in university life.

Taking Notes

Well-organised notes are one of the keys to success (as well as attending classes regularly, reading and getting your work done on time). Arrange your files by Unit, keeping notes made in classes or tutorials, notes from books and articles, notes for essays and the essays themselves in an orderly sequence. If you can find the work you have done, it will be much easier to get the course under your control rather than the other way around.

a] Lectures and Seminars

Don't try to write down what is said *verbatim* - you'll lose the thread. A concise summary of factual information with key words for particular ideas or important points is usually sufficient. Remember that in art history you should look at what is being shown to you - make a note of the images and examples used to illustrate the topic. The great advantage of art history is its visual content, and if you look carefully at the images projected you will find it much easier to remember what is important or interesting. After a class, go over your notes to add any points you did not have time to get down

while the subject is fresh in the memory: some students take rough notes in class and then write them up afterwards. Remember to put the title/subject and date at the top of your sheet.

In class, whether it is a lecture or seminar, you will often be provided with a handout. This will generally spell out unfamiliar names and give factual information, as well as the key aspects of the argument of the lecture or seminar. If there is anything in a class that you do not understand, however, ask for elucidation. Lecturers do not mind interruptions of this kind; they are most concerned that students understand fully what it is that they are trying to communicate.

b] Books and Articles

Organise notes efficiently by noting author, title, place of publication, and date (for journals also volume number) and page reference/s. You may want to go back from your notes to check a source again, or to cite it in an essay, so it is good practice and can avoid frustration if you can locate the reference easily - for this reason you might want to note page references for particularly important passages.

How full the notes you take are will depend on your own needs, intentions and purpose: factual information can be simply recorded (biographical data, dates of works, patrons, locations and functions, etc.); interpretational and critical material may need more extensive treatment. Record your own observations from works of art, reactions to ideas expressed by the author, questions which raise doubts in your own mind about the validity of an argument or interpretation. Reading more than one authority on a subject is bound to identify areas of disagreement and debate - your notes should reflect your own critical attitude to what you read.

Always distinguish between your own ideas and those of a source you are consulting; and if you find a passage that you want to copy out, always set it out distinctly, identify it with quotation marks ("....."), and note author, source, page reference to avoid any risk of using it unacknowledged in an essay or paper of your own. Unacknowledged use of the work of others constitutes the cardinal academic sin of plagiarism. The consequences of plagiarising are set out in the **Plagiarism** section of this handbook.

c] Pictures and Gallery Visiting

It often helps to make notes of your own observations made from works of art (paintings, buildings, etc.), either from illustrations in books or from the original. Decide what you think is important - colour, treatment, symbolic details, style, structural form, etc. Notes made this way help fix important works in your memory. Never miss the chance to collect postcards and other illustrations (e.g. from colour supplements or publicity hand-outs).

Developing your knowledge

Remember art history is about *seeing things* and *evaluating visual evidence*. It cannot all be learned in a library or classroom, and much of it is acquired personally from your own experience. So look at the built environment around you, visit ancient monuments, great buildings, country houses. Visit museums and art galleries, and also look into commercial art galleries and antique dealers - reading the labels can teach you a great deal, and you can also acquire the skills of 'connoisseurship' in distinguishing quality and condition. The art and antiques market provides a great, continuous free exhibition all over the country: visiting dealers' showrooms and auction houses like Sotheby's, Christie's, Phillips' and Bonham's in London (in all of which Bristol art history graduates are working in senior positions) can teach you a lot.

It is also a good idea to start out with a few standard reference works which provide basic information about artists and architects, brief definitions of technical terms, etc.

Recommended for this purpose:

Penguin Dictionary of Art and Artists (Peter and Linda Murray)

Penguin Dictionary of Architecture (John Fleming, Hugh Honour, Nikolaus Pevsner)

Oxford Companion to Art (ed. Harold Osborne)

Dictionary of Subjects and Symbols in Art (James Hall; published by John Murray)

Many of the most important new developments in art history are published first in articles in the specialist journals. You should make a habit of looking at current issues of these regularly in the Library: in particular, *Art Bulletin*, *Art History*, *Burlington Magazine*, *Revue de l'Art*, *Word and Image* and *Zeitschrift für Kunstgeschichte*. They also have book reviews, exhibition reviews, and some carry exhibition calendars which keep you informed about current and future shows. Nobody reads all the articles, but journals are useful as sources of new scholarship and new ideas, and reading articles can help you with essay technique.

Vacations

Remember that you should use at least some of the vacation for continuing study. You will have time to read books and scholarly articles to consolidate what you have been studying during term, and you should try to use some of the vacation for visiting museums and other places of interest. If you travel abroad, make use of the opportunities presented for seeing as much as possible, regardless of whether or not it is 'course-related'. Vacations can also be a good time for essay preparation, and revision.

Attendance at Classes

You will of course also learn a great deal from lectures and classes, and from reading. Attendance at all lectures and seminars is expected. You will learn much from lectures because they are illustrated, and often material is shown that is not reproduced in books or familiar works and buildings are discussed in detail showing features that photographs in books do not reveal so clearly. Many images are in colour and show works of which only black and white reproductions can otherwise be found.

Seminars (and in the new syllabus, workshops and 'Lecture-Response' sessions) are less formal than lectures, and allow for more discussion: they are an essential part of your studies and all students are expected to participate and contribute.

SPECIFIC REGULATIONS PERTAINING TO SEMINARS

In most seminar units, you will be expected to prepare a paper and to present it in class.

Seminar papers must be presented in class on the date determined with the tutor

In any case involving failure to present a paper without prior dispensation, certified or acceptable cause, credit points will normally be withheld.

On units in the 'old syllabus' Seminar papers must be written out and formally submitted to the School Office, either on the day of presentation or, with the relevant tutor's agreement, on a subsequently agreed date. Seminar presentations will be assessed for the award of credit points. Delivery of the presentation in class and submission of the written form of the presentation is a formal requirement for the award of credit points.

Two copies of seminar papers on old syllabus units must be submitted; one copy will be retained for reference by the Examiners. Students should therefore take particular care to present seminar papers in a professional manner and format, conforming to the guidelines set out.

HOW TO WRITE AN ESSAY

There is no one way to write an essay, but some basic guidelines always apply and are set out below.

Your answer must be a direct response to the question, and you are advised to think about the question before starting your reading. An initial plan is almost always helpful; this can then be updated with each successive item of reading completed.

Your next concern is to produce a clearly structured argument and to support this with relevant evidence. It is essential that the basic structure is genuinely analytical, something which should not be a problem if your essay is responding to the question. As a general rule, each paragraph should make one major point that helps to answer the question. Develop that point by referring to evidence: either theoretical presupposition, which can be tested with data; or historical event. The selection of convincing evidence will determine whether or not your argument stands up. Ask yourself whether you have demonstrated your point; clearly, proof is impossible, but have you made as good a case as you can? If so, you can progress to your next point. If you have not demonstrated your point, you must find more or different evidence, or rethink your point. Do not write passages of pure narrative or description and beware of lengthy background sections which are excuses to produce narrative or description without making any specific point of argument.

Essays should - proverbially - have a beginning, a middle, and an end. The beginning is the introduction in which you should comment on the significance of the question, briefly set it in the context of current historiography and, if appropriate, other scholarly literature, explain why it is of interest and how your essay will approach an answer. Your middle is just that - analysis, historiography, and the minimum of background. The end draws it all together, giving your conclusions and any original thoughts you might have.

It is important to show awareness of different approaches and arguments. While developing your own argument you should also indicate other possible lines of argument. You are then in a position to demonstrate why your own approach is more convincing. On the other hand, do not simply paraphrase one art historian after another; you should work out your own view (it does not need to be wildly original, but it must be logical).

It is essential that you read critically and continually appraise the quality and provenance of the evidence available to you. Do not be afraid to disagree with other art historians or to criticise them. You will find that the books and papers on your reading lists, and others that you find on your own initiative, offer a range of viewpoints and there is normally much disagreement between them. Clearly, you cannot believe everything you read. Always ask yourself if you are convinced by what you are reading. Never simply copy out a passage without attribution: this is plagiarism and a complete waste of time, as well as a serious crime in the academic world in general and this university in particular (see elsewhere in this handbook for more details). If you wish to quote from another art historian (or from an academic in another discipline such as philosophy), always give a precise reference (see below for more details). You don't have to do this. But ensure that your intellectual debt is acknowledged to your reader. Only quote others for a good reason, perhaps because you disagree or because they express a particular point much better than you could. Never offer a quotation simply to avoid the trouble of expressing yourself in your own words.

You may find extracts from primary sources (roughly speaking, material written or produced in the period under study) useful for your essay. You must indicate the source for all primary evidence; and, if necessary, comment on its accuracy and possible biases.

Some dos and don'ts

Do pay attention to spelling, punctuation and grammar. You are meant to be literate (and numerate). And whatever you do, please do not assume that the spell check on your word-processor is always right! Use a dictionary and proof-read your essays.

Help with writing skills

On the Faculty of Arts webpages you will find useful guides to improving your writing (and improving general skills appropriate to the study of the Arts) as well as details of the Faculty writing fellow, who is available for confidential one-to-one advice on written work.

More details can be found online at <http://www.bristol.ac.uk/arts/current/under/>

PRESENTATION AND LAYOUT OF WRITTEN WORK

These notes offer detailed guidance on text layout, the use of footnotes, and the construction of a bibliography. They are to be followed in all submitted work, including essays, projects, dissertations, and 24-hour exams; please note that the degree of adherence to these guidelines is a criterion taken into consideration in the reaching of a mark.

All written submissions must:

1. Be word processed.
2. Be printed on one side only with all pages stapled at the top left-hand corner.
3. Employ double or 1.5 line spacing in the main text (single spacing of footnotes).
4. Have all four margins of 2.5 cm or greater.
5. Be presented in 12 point (footnotes 10 point TNR).
6. Have continuous pages numbers throughout.
7. Have footnotes numbered sequentially throughout (i.e. not starting at 1 on each new page); arabic numerals to be used.
8. Have footnotes and bibliography laid out in accordance with the department's guidelines, as set out below.
9. Have justified, i.e. flushed, right-hand margins in the main text, the footnotes, and the bibliography.
10. Not exceed the specified word length.

Dissertations – there are special requirements regarding binding. Please see the section below on 'Essay and Dissertation Submission'.

Word limits are set for all essays, projects and dissertations. **You should note that from October 2010 work exceeding the prescribed word limit will be penalised.** The penalty for over-length work will be 5 marks per thousand words or part thereof.

With effect from October 2010 word limits include front matter (including title), all the main text including tables, and all footnotes. The word count excludes headers, bibliography, appendices, graphs and images.

In the remainder of this section, we set out the academic conventions to which you should adhere in your written work:

Quotations

Long quotations (four lines or more) should be rendered as a block of text indented on both the left- and right-hand margins, and using single-line spacing.

The normal way to preface an indented quotation is with a colon. No punctuation is necessary if the quotation runs grammatically from the immediately preceding portion of text.

Inverted commas are **not** used around indented quotations.

For shorter quotations, run into the main text, use **single** inverted commas. Double inverted commas are only used when one quotation appears within another.

Do not render quotations in italics.

Thus the lead into a quotation and the quotation itself will look like this (but typically with a footnote at the end of the quotation so that you can provide the reference):

In the 1960s some young British women challenged established gender roles, pursuing education, careers and personal freedom. Many of them grew frustrated with the limitations of 1960s youth culture, and particularly of new permissive sexual norms.

Footnotes

Footnotes should be employed for two purposes:

1. To supply the reference to all quotations.
2. To provide a reference (or references) for more general points in your argument. They indicate that you know where the information or ideas come from and that you are able to distinguish clearly between what is yours and what is someone else's input. Footnotes should also be used to establish your range of reading and to clarify that you recognise the importance of particular texts for crucial steps in your argument. There are no rules governing the frequency of footnotes; look closely at examples of recent secondary literature to gain a sense of the 'rhythm' of footnote usage. Each sentence does not need its own footnote, but sections which draw heavily on your reading should be so indicated.

In addition, footnotes may occasionally be used to amplify a point that is being made in the text and to give the source reference. Footnotes for amplification should be employed **very sparingly**. If what you want to say is important, it should be said in the main body of the text. There may be occasions where an illuminating or explanatory comment is difficult to incorporate into the text without disrupting its meaning and flow, but a footnote should be the last resort.

Page extents in footnotes

It is not necessary to preface page references with 'p.' or 'pp.', though you may do so. But when material is not conventionally paginated, you should draw attention to this by means of, for example, 'col./cols.' for column(s).

Be precise in giving page extents. Avoid *passim* ('throughout the work'/'everywhere') because it looks lazy and will lead the examiner to wonder whether you have read the work carefully. Similarly, avoid *et seq.* ('and what follows'). Equally unsatisfactory are *f.* ('and the next few pages') and *ff.* ('and the following pages') after a page reference.

You should take care to provide meaningful page extents in your footnotes. One sometimes reads a sentence advancing a broad proposition which is supported by a reference to only one or two pages of a secondary work. This is inadequate. You should refer to the whole run of pages where the point you are making is discussed. And you should try to refer to more than one work: important points made on the back of just one book or article look rather thin.

When giving page extents some contraction is preferable. (But see below about roman numerals.) The general rule is that one counts from the units up through the tens, hundreds etc. until there is no repetition. Thus:

147-149 = 147-9
147-168 = 147-68
147-213 = 147-213

There is one slight exception to this rule: page extents involving teens keep the tens figure. Thus: 113-117, not 113-7.

When referring to roman-numeral page extents (for example in an introduction or preface), use lower case: e.g. xxii-xxiv. Note that the arabic equivalent 22-24 should be expressed as 22-4 whereas roman numerals cannot be shortened; xxii-iv is impossible.

Formatting items in your Bibliography and Footnotes

A: Books

In the **bibliography** books should be cited by their full title (including subtitle, if there is one, after a colon) together with place of publication and date. Thus:

Welch, E., *Art and Society in Italy, 1550-1500* (Oxford, 1982).

Note the use of italics (and no inverted commas) to render the title, and the absence of a comma between the title and the bracket. All but the most common words begin with a capital letter (for more on this, see below). Note too the relative position of the surname and initials; this order is **reversed** in footnote references.

Given names should be rendered as initials, not in full.

In the **footnotes**, the first reference to a book should give its full title, place of publication and date, just as it appears in the Bibliography, plus page extent/s. Note, however, that the initials now come before the name. Thus e.g.:

N. J. Housley, *The Italian Crusades: The Papal-Angevin Alliance and the Crusade against Christian Lay Powers, 1254-1343* (Oxford, 1982), 23-5.

How does one establish what the title of a book actually is? It sometimes happens that there are slightly different versions of the title in various parts of the book. Disregard the dust-jacket (if there is one, of course) and go by the internal title page. This is not the very first page, which usually has just the title on it, but the page which is overleaf. (It will usually have the author's name and the name of the press on it as well.) Follow what this title page says; the only addition which need be made routinely is supplying a colon to separate the title and the subtitle. Look out for minor variations. For example, there is sometimes a comma before the dates at the end of a title, sometimes not.

After the first reference the title should be abbreviated in later footnotes.

When abbreviating you should:

1. Drop the definite or indefinite article if this is the first word of the title.
2. Retain all the other words up to and including the first noun.

Thus: Housley, *Italian Crusades*, 34-42.

It is not uncommon that an author has produced several works with similar titles and you are using more than one of them. If this is the case, expand the abbreviated reference until you reach the first noun which makes the title you mean unambiguous.

Use short titles rather than using *op. cit.* ('the work mentioned'). *Op. cit.* can be very confusing because it obliges the reader to trawl back through the earlier notes in order to establish what exactly is being referred to.

Similarly, avoid using *ibid.* ('the same work') when you find yourself having to refer to the same title in consecutive notes. Instead, simply repeat shortened titles. If you do use it, do so only when one title is mentioned in both notes, so that there is no uncertainty about what the 'same work' refers to. And be aware that late cutting and pasting, where the text includes a footnote, can result in your *ibid.* referring to the wrong source.

Avoid *id./ead.* ('the same male/female author'). Repeat the name.

If a book is part of a series, it is generally speaking not necessary to give series titles if they are not numbered: e.g. Oxford Historical Monographs or Oxford Medieval Texts. If the series is numbered, it can be an awkward decision where to include it without making the whole reference rather

cumbersome. The best technique is to tuck the series, not italicized, inside the brackets and separated from the place and date by means of a semicolon. Thus:

C. Marshall, *Warfare in the Latin East, 1192-1291* (Cambridge Studies in Medieval Life and Thought, 4th ser., 17; Cambridge, 1992), 136-8.

Peter the Venerable, *The Letters*, ed. G. Constable, 2 vols. (Harvard Historical Studies, 78; Cambridge, Mass., 1967), ii. 316-19.

When referring to a multi-volume single work, it is a good idea to give the volume number as a lower-case roman numeral. This prevents any confusion with page references. Thus:

Orderic Vitalis, *The Ecclesiastical History*, ed. and trans. M. Chibnall, 6 vols. (Oxford, 1969-80), ii. 6-12, 34-42; iv. 96-100, 114-18.

When abbreviating book titles, do not use acronym-type abbreviations. Thus, for example, *The Second Crusade and the Cistercians* could not be SCC.

To discover the place of publication of a book, use the internal title page and the page which gives details of, *inter alia*, the International Standard Book Number (ISBN). The place of publication is not necessarily the same as the place where the book was set and/or printed. If two or more places of publication are given, confine your reference to the first place mentioned: this applies even if one of the other places is in the UK. So, University of Chicago Press = Chicago and London = for our purposes Chicago.

Volumes with multiple authors

In **footnotes**, render multi-authored works as:

J. Lewis, D. Clark and D. H. J. Morgan, *The Work of Marriage Guidance* (London, 1992), 217-28.
(NB: use the order of authors given on the title page)

In the **bibliography**, the name of **just the first author** is inverted. This:

Lewis, J., D. Clark and D. H. J. Morgan, *The Work of Marriage Guidance* (London, 1992).

Edited volumes

In footnotes, render as J. Lewis (ed.), *Lone Mothers in European Welfare Regimes: Shifting Policy Logics* (London, 1997), 156-9.

J. Lewis, M. Porter and M. Shrimpton (eds.), *Women, Work and Family in the British, Canadian and Norwegian Offshore Oilfields* (Basingstoke, 1988), 56-79.

Again, just the first name of multiple authors is inverted in the bibliography:

Lewis, J., M. Porter and M. Shrimpton (eds.), *Women, Work and Family in the British, Canadian and Norwegian Offshore Oilfields* (Basingstoke, 1988).

B: Articles

The same basic rules apply regarding the bibliography: the entry in the bibliography will read:

Forey, A. J., 'The Failure of the Siege of Damascus in 1148', *Journal of Medieval History*, 10 (1984), 13-23.

In the case of articles, it is **the title of the journal which must be italicized**. Thus:

R. A. Fletcher, 'Reconquest and Crusade in Spain c. 1050-c.1150', *Transactions of the Royal Historical Society*, 5th ser., 37 (1987), 31-47.

Note carefully the position of the commas and the use of single inverted commas for the article's title. There is no comma before the bracket.

Double inverted commas are reserved for quotation marks within the title: e.g.:

J. T. Gilchrist, 'The Papacy and the Wars against the "Saracens", 795-1216', *International History Review*, 10 (1988), 174-97.

Full page extents of an article or paper are supplied in the bibliography. In the footnotes, simply cite the specific page(s) that relate to your intended reference.

When the title of a journal starts with the definite article, this is not reproduced. So *English Historical Review*, not *The English Historical Review*.

For articles in edited collections, use the form:

B. M. Bolton, 'The Cistercians and the Aftermath of the Second Crusade', in M. Gervers (ed.), *The Second Crusade and the Cistercians* (New York, 1992), 131-40.

Abbreviated as Bolton, 'Cistercians'.

If there are two or more editors use (eds.), as above.

Some journals list the titles of their articles with no upper-case letters other than the beginning of the first word and, of course, proper nouns. Here you should standardize by having capital letters throughout.

C. Exhibition catalogues

When citing catalogues of art exhibitions in your **bibliography**:

Parris, L. (ed.), *The Pre-Raphaelites*, exhibition catalogue, London: Tate Gallery, 1984

In **footnotes**:

L. Parris (ed.), *The Pre-Raphaelites*, exhibition catalogue, London: Tate Gallery, 1984

Note two special difficulties with exhibition catalogues:

(1) It may be difficult to find the author or editor's name(s), particularly in older catalogues, where the authors may be anonymous. If no author is listed on the title page, use the name of the author of the Introduction (or first essay, if there is no introduction). If you cannot find an author's name at all, cite the catalogue by its title (and alphabetise it in the bibliography by the first word of the title); for example:

Great Victorian Pictures: Their Paths to Fame, exhibition catalogue, London: Royal Academy of Arts, 1955

(2) Title pages of catalogues often include both the name of the exhibiting museum or organization (New York: Metropolitan Museum of Art) and the name of the publisher (New York: Harry N. Abrams). It is most important to cite the exhibiting museum or organization; if you wish, you may include both. For example:

S. Wildman and J. Christian, *Edward Burne-Jones: Victorian Artist-Dreamer*, New York: Metropolitan Museum of Art (Harry N. Abrams), 1998

D. Referring to works of art

i) When citing the title of a painting or sculpture for the first time in the text, give full details of date and location, e.g.:

Examples of this technique can be identified in Botticelli's *Mystic Nativity* (1500, London, National Gallery) and in the *Apollo and Daphne* by Gianlorenzo Bernini (1622-1625 Rome, Villa Borghese) ...

Subsequent references to the same work normally require only the title, but sometimes when an artist has produced several works of the same subject (such as Cézanne's paintings of Mont Sainte-Victoire) it is necessary to specify the particular one referred to by identifying it by date and/or location to avoid confusion.

b) Titles of works of art should always be *italicised*. (If coursework is handwritten, underlining may be used in place of italics.)

c) References to architectural works should be in normal script, not underlined or italicised, but should have dates and locations, e.g.:

the church of S.Giorgio Maggiore by Andrea Palladio (begun 1566; Venice) ...

E: Websites

World Wide Web pages are cited thus (with the date on which you found the material you have used):

Limb, P., 'Alliance Strengthened or Diminished?: Relationships between Labour & African Nationalist/Liberation Movements in Southern Africa'.
http://www.neal.ctstateu.edu/history/world_history/archives/limb-l.html 11 May 2006.

A comprehensive guide to such conventions can be found at:

Melvin E. Page, 'A brief citation guide for internet sources in history and the humanities' prepared for H-AFRICA Humanities On-Line, and History Department, East Tennessee State University.

<http://www.h-net.msu.edu/~africa/citation.html>.

F: Manuscripts and Archival Records

This is likely to be a consideration at the dissertation stage. With manuscripts and archival materials, conventions vary because of the wide variety of documentation preserved in many different places. You should consult your tutor about the most suitable conventions for the particular material you are studying.

The general rule is that manuscript material is cited by city and location, with no underlining. Thus: London, British Library, Add. MS 8873.

The standard abbreviation for manuscript is MS, for manuscripts MSS.
Manuscripts are cited by folio (fo) number + r (for recto, the front - equivalent to an odd-numbered page in a book) or v (for verso, the back - equivalent to an even-numbered page). Thus:

Paris, Bibliothèque Nationale, MS lat. 44, fo. 76r.

The plural of fo. is fos.

Where you are referring to a particular document within a file, give sufficient information to allow your reader easily to locate the archive, the file, and the document in question. Thus:

Kew, The National Archives, (hereafter 'TNA'): T 230/579, Vinter to Clarke, 'Elements of a policy for economic growth', 27 Feb. 1961.

Further references to items in this archive would be rendered thus:

TNA: T 230/580, Clarke to Hall, 'A policy for economic growth', 29 Mar. 1961.

G. Miscellaneous sources

1. The format to use when citing a newspaper article is thus:

Marshall, E. 'Hague: the emerging truth' *The Times*, 15 September 2000, p. 3.

2. The format to use when citing a UK government document is thus:

Cmnd.1432, *Control of public expenditure* (London, July 1961), pp. 30-2.

3. Citing a source quoted in another secondary source works thus:

Zukofsky, L 'Sincerity and Objectification', *Poetry*, vol. 37 (1931), no. 1, p. 269, quoted in B. Costello, *Marianne Moore: Imaginary Possessions* (Cambridge MA, 1981), 78-9.

4. Citing material obtained from a CD-ROM should be rendered thus:

Oxford English Dictionary on Compact Disc. 2nd ed. CD-ROM. (Oxford, 1992).

H: Capitalisation of titles

It is impossible to provide unambiguous rules about the use of capitals in titles. The general rule is that important words take a capital. You will not go far wrong if you use a capital for the following: nouns, adjectives, adverbs and most verbs.

The following do not take a capital: conjunctions, prepositions, verbs expressing a state (esp. 'to be'), modal verbs (e.g. 'might', 'should', 'could'), pronouns, and the (in)definite article. The first letter of the first word of a title is always a capital.

I: Abbreviations

In longer pieces (projects and dissertations), works referred to frequently may conveniently be cited by an abbreviation, provided a List of Abbreviations is included at the beginning of the dissertation. Thus:

AHR *American Historical Review*
EHR *English Historical Review*
JEH *Journal of Ecclesiastical History*
AH *Art History*
JAH *Journal of Art History*

You will become familiar with the journals and series that crop up regularly in your chosen subject area: look at the List of Abbreviations in the books you use.

Be fairly sparing with abbreviations. A good rule of thumb is that a journal may be abbreviated if you have references to three or more different articles appearing in it.

One- or two-word journal titles should not be abbreviated. So, *Medieval Studies* does not become *MS*, nor *Speculum S*.

If they are not in your original List of Abbreviations, do not abbreviate journal titles on the second and subsequent appearances in the notes. So, if you do not choose to abbreviate *English Historical Review* as *EHR* from the start, do not shorten to e.g. *Eng. Hist. Rev.* in the notes.

J: Arrangement of the Bibliography

The Bibliography should be split into three parts:

Manuscripts, Archival Material (where used) and works of Art

Primary Sources

Secondary Works

The listing of secondary works is quite straightforward. Go alphabetically by author. When listing several works by one author, you should list them by date, starting with the first to be published.

Primary sources are also listed alphabetically. Medieval authors are listed by their first names, not their second names, toponyms or sobriquets. Thus:

Orderic Vitalis, not Vitalis, Orderic

John of Würzburg, not Würzburg, John of

Ralph Glaber, not Glaber, Ralph

If the name of the author is part of the title of the work, you should detach it and adjust the title accordingly. For example, above reference is made to Giles Constable's edition of Peter the Venerable's letters. The edition is actually entitled *The Letters of Peter the Venerable*, but it is given here as Peter the Venerable, *The Letters*...

If a work is anonymous, or if one is dealing with a collection of sources where there is no imputed authorship (e.g. a collection of documents), it is listed alphabetically by the title. Ignore definite/indefinite articles. Thus *Les documents de l'abbaye de Cluny* would be alphabetized at the letter D.

If a source appears within a larger collection, it is treated as analogous to an article in a collection. That is to say, it is cited inside single inverted commas. So:

'Chronicon Vindocinense', in P. Marchegay and E. Mabille (eds.), *Chroniques des églises d'Anjou* (Paris, 1869), 153-77.

K: Miscellaneous Points

Different works are separated in notes by a semicolon. Thus:

Bull, *Thinking Medieval*, 34-8; Bolton, 'Cistercians', 137; R. H. C. Davis, *The Normans and their Myth*. (London, 1976), 145-61.

[Where the first two works have already been cited, so are abbreviated, and the Davis is appearing for the first time]

Romance-language (French, Spanish, Italian) titles seldom use capitals other than for the first word and proper nouns. If capitals are not used, they should not be supplied.

For spelling conventions (e.g. ise or ize, erred or ered) as well as for much else, you should consult *The Oxford Writers' Dictionary*, comp. R. E. Allen, which is widely available in paperback (Oxford Reference). This is an invaluable book.

Of equal value are *The Oxford Dictionary for Writers and Editors*, comp. R. Ritter; and *New Oxford Dictionary for Writers and Editors*, comp. R. Ritter, A. Stevenson and L. Brown.

See also Fowler's *Modern English Usage*, ed. R. W. Burfield, another paperback in the Oxford Reference series. *The Oxford Style Guide* (formerly *Hart's Rules for Compositors and Readers at the University Press*) is very useful too, but be warned that it uses OUP conventions which sometimes depart from what is recommended here.

Be alert to the fact that some American university names are **not** the place of publication. Thus Yale = New Haven; Harvard = Cambridge, Mass.; Cornell = Ithaca, NY. But Princeton = Princeton.

Do not rely solely on the spellcheck facility of your software. It can mangle proper nouns. It cannot distinguish homonyms (e.g. hoarse/horse). And often it uses American spellings. Beware also the autocorrect function: in the first draft of these guidelines EHR was routinely corrected to HER.

The superscript catch-numbers of notes in the main text appear **after** the punctuation. Thus: .¹ not ³.

Translations of foreign terms should be given in the text in brackets after their first appearance.

THE DISSERTATION

This guidance applies to dissertations produced by students under the 'old syllabus'. It will be rewritten at the appropriate time for the 3rd year of the 'new syllabus'.

Single Honours History of Art (V350 and V351)

Subject

Single Honours students write a dissertation in their final year. The subject of a dissertation should be submitted to the department not later than the end of the Summer Term in the student's second year. Having identified a research topic, students may approach any member of staff for advice. Having received outline permission to proceed, the student should produce a summary proposal and an outline bibliography (not more than three sheets of A4 paper). This should be submitted at the end of the first teaching week of the autumn term. Acceptance will be subject to departmental approval.

Advice

Once the Dissertation topic has been approved by the department, each student will be assigned an advisor. Information regarding this will be posted on the History of Art noticeboard as soon as possible. Once a student has been assigned an advisor, it is the responsibility of that student to make contact with her/his advisor. The advisor and the student should then establish a programme of study; there will be a maximum of four meetings between the advisor and the student during the course of the Autumn and Spring Terms. The advisor can provide editorial and bibliographic advice until the end of the Spring Term. It must be stressed that the advisor's role is to support and guide the student. He or she is not responsible for the progress of the dissertation, nor is it the advisor's duty to maintain contact with the student.

Length

Single Honours Dissertations [HART 30130] should be between 8,000-10,000 words in length (including footnotes, appendices and bibliographies). The department reserves the right to penalise students for over-lengthy dissertations by the deduction of marks.

Submission Date

Please refer to the 'essay and dissertation deadlines' section of this handbook. For details of how to submit your dissertation please refer to the 'essay and dissertation submission (including extensions)' section under Assessment Procedures.

Plagiarism

Students should refer to the Plagiarism section in this handbook. In connection with your dissertation, it is vitally important to take all possible steps to avoid plagiarism. The dissertation is the longest piece of continuous prose written by undergraduate students and will thus demand the widest range of source material. It is easy, when making notes from disparate sources, to take shortcuts. If you fail to note accurately where material comes from, and if you neglect to indicate in your notes passages of direct quotation, you may inadvertently incorporate the work of others in your final text.

Joint Honours History of Art and Modern Language

For **History of Art**, students are required to undertake research during their year abroad towards writing up a Dissertation on the approved topic during the Fourth Year. The completed Dissertation will contribute one third of the History of Art component of the Fourth Year curriculum (20 credit points), and must be submitted, on or before the prescribed date, and in accordance with the guidelines given elsewhere in this handbook.

Subject

The History of Art Research Project Dissertation may take a variety of forms provided it has received approval from the History of Art department. The choice of subject is the individual student's responsibility, but students may, if they wish, discuss possible topics or subject areas with tutors in the department prior to going abroad. Students are advised to select a theme or subject for their

dissertation which can be adequately researched in the area (or areas) in which they will be spending the year abroad and for which there are suitable works of art or monuments which can be studied in the original in the neighbourhood they are visiting. They may, however, choose to undertake work for a subject that might involve locally-based library or archive research complemented by visits to museums and galleries, monuments and sites elsewhere. Students who may be taking courses in art history at an educational institution during their year abroad may, if they wish, prepare a dissertation on a related subject. The primary purpose of the year abroad for a student's art history studies is to develop a better understanding of the visual arts and architecture generally by studying as much material as possible in the original, and the Research Project Dissertation should reflect this intention and activity as clearly as possible.

Possible approaches to and themes for a Third Year Abroad Project might include some of the ideas suggested below: these do not constitute a list that is either exhaustive or prescriptive, and students are encouraged to propose and develop their own ideas.

- a) a study in depth of a major monument or building setting it in its appropriate architectural, social, cultural and any other relevant contexts (patronage, building, history, etc.);
- b) an examination of a particular artist or architect whose work can be studied conveniently;
- c) a study of a regional style in building, decoration, painting, etc., which can be studied locally;
- d) an examination of a major work of art or group of works which afford an opportunity to investigate in depth problems of patronage, iconography, representation, etc.;
- e) an investigation into the management of arts policies (public funding, institutional structures, the organisation of museums and galleries, national, regional and local structures) in the country of residence;
- f) a study of an aspect of applied or decorative art (furniture, ceramics, glass, metalwork, etc.) from a particular period or locality which can be researched from collections visited.

The essential feature of the Project Report should be that it is based on personal observation of material studied in the original and that it incorporates an art historical approach in assessing and discussing the topic chosen.

Students should take care to choose a subject which can be undertaken without risk to their physical or personal safety.

Approval of Research Project Dissertation topics

Students may already have identified a topic for their Project before leaving Bristol at the end of the Second Year: in such cases they may discuss the subject with a tutor and obtain approval prior to going abroad. Any student may also discuss possible subjects with a tutor before going abroad and seek guidance about suitable topics before deciding on a subject after arriving at the centre of study or residence for the year abroad.

Most students will probably choose their Project topic after arrival at their place of study and residence abroad.

Approval must be obtained from the department and suggestions will be refused if they are outside the competence of the department to supervise. We do not have expertise, for example, in pre-Columbian or Latin American art, both of which might seem a legitimate subject for those resident in this area. Students should write enclosing a brief outline of the subject proposed not later than 31 December. If the subject is not approved they will be informed and will be notified of a date for submitting an alternative proposal. The letter confirming approval will advise the student of which member of staff to contact for further advice or guidance if required during the year.

Advice

Once the Research Project Dissertation topic has been approved by the department, each student will be assigned an advisor. Information regarding this will be sent to the student as soon as possible. Once a student has been assigned an advisor, it is the responsibility of that student to make contact with their advisor. The advisor's role is to support and guide the student. They are not responsible for the progress of the Research Project Dissertation, nor is it their duty to maintain contact with the student.

Length

Joint Honours Research Project Dissertations [HART 30001] should be between 6,000-8,000.

Word limits are set for all essays, projects and dissertations. You should note that from October 2010 work exceeding the prescribed word limit will be penalised. The penalty for over-length work will be 5 marks per excess thousand words or part thereof.

With effect from October 2010 word limits include front matter (including title), all the main text including tables, and all footnotes. The word count excludes headers, bibliography, appendices, graphs and images.

Plagiarism

Students should refer to the Plagiarism section in this handbook. In connection with your dissertation, it is vitally important to take all possible steps to avoid plagiarism. The dissertation is the longest piece of continuous prose written by undergraduate students and will thus demand the widest range of source material. It is easy, when making notes from disparate sources, to take shortcuts. If you fail to note accurately where material comes from, and if you neglect to indicate in your notes passages of direct quotation, you may inadvertently incorporate the work of others in your final text.

DISSERTATION GUIDELINES FOR PRESENTATION (Both Single and Joint Honours)

Presentation

Follow the requirements laid out above in the section on 'Presentation and layout of written work'

Binding

Dissertations must be spiral bound (plastic or wire binding). This can be done quite cheaply at the Students' Union or you can enquire at a local printing store.

Text

Most dissertations will be subdivided into sections or chapters. These should each be numbered, and each new section or chapter should begin on a new page. Sections or chapters may be sub-divided: where this is done, a subsection should be identified by means of a number or letter and given its own subtitle.

Notes – follow requirements laid out in the 'Presentation and layout of written work' section above.

Bibliography - follow requirements laid out in the 'Presentation and layout of written work' section above.

Illustrations

Photographs, postcards or photocopies may be used. Illustrations should be mounted singly on A4 paper, numbered in Arabic numerals. Details of each illustration used should be given in a consecutively numbered list of illustrations with the artist's name, the title (underlined, italicised or printed bold), inscription and date (if any), details of medium, support and size, and location (where known):

7. Rembrandt
Dr Arnold Tholinx

Signed and dated: 'Rembrandt f.1656'
Oil on canvas, 76 x 63 cm
Paris, Musée Jacquemart André

Where all or nearly all illustrations are by the same artist, only those works by others need to be prefaced by the artist's name.

References made to illustrations in the text of the dissertation should be made by indicating the appropriate number in parentheses:

"... such as the 1656 portrait of Dr Arnold Tholinx (figure 7) ..."

If reference is made to a work that is not illustrated, the date and location or other identifying source should be given in parentheses so that the work can be accurately identified:

".. such as Turner's *Frosty Morning* (1813, Tate Gallery London), in which .."

In those cases where a particular title may be applied to more than one painting by the same artist (e.g. Cézanne's Mont Ste.-Victoire series or Rembrandt's Self-portraits) it is essential that sufficient identifying detail is included in the text to identify by date, location or other indicator which work is referred to.

If no photograph of the work referred to is available, a footnote reference should be made to a source where a photograph may be consulted.

Summary

The form of the dissertation should normally follow the pattern indicated below:

1. Title page: this should clearly show the candidate number, title of the dissertation, date and course:

Candidate number 12345
HANS HOLBEIN'S ORNAMENTAL DRAWINGS
Dissertation submitted for the Degree of B.A. Honours in History of Art
2011/12

2. Table of contents (listing chapter headings, page numbers, etc.)
3. Text
4. Footnotes (if collected separately at end of text)
5. Bibliography
6. List of illustrations
7. Illustrations (if collected at end of dissertation)

PREPARING FOR AND GIVING AN ORAL PRESENTATION

In many seminars, and in the group project, you are required to give a presentation either singly or in groups.

Most people are initially quite nervous about speaking in front of an audience, usually because they fear making a mess of it. In fact, this fear of failure is the most common reason why you might give a poor performance, so building confidence through preparation and practice can help you to give a good presentation.

Here we cover three things: a) preparing your presentation; b) practising your presentation; c) giving your presentation.

a. Preparing your presentation

Define your objectives

- Why are you giving this talk?
- Who will you be talking to?
- How much do they know about the subject already?
- What effect do you want your presentation to have?

Identify constraints

- How long have you got?
- Do you have to follow a certain format?
- Where will you be giving your presentation?
- What audio-visual aids are available?

Identify the main points you want to make

- Decide on your main points: there is a limit to how many you can convey in a limited period - probably four - in a 10-minute talk.
- Is there a logical connection between these points?
- Then evidence to support your points and make your case clear.

Beginning your presentation

- Let your audience know if you are going to take questions as you proceed or invite discussion at the end.
- You may want to give an outline of the structure of the talk, so your audience can more easily follow your presentation.

The middle of your presentation

- Prepare your talk so you lead the audience through the main points of your analysis in a logical and interesting fashion.
- Where they are appropriate, you could plan to use:
 - examples
 - charts and graphs
 - handouts (will you issue them at the start? in the middle? at the end?)
 - Powerpoint slides
 - video or film clips
 - artefacts which people can pass round.

The end of your presentation

- Summarise what you have said: *'In this talk I have discussed...'*
- Provide your conclusions: *'It is clear that...'*

Review your presentation after you have prepared it.

- Does it meet the objectives you have been set, or which you have set for yourself?

- Is the structure as logical as can be?
- Is the content right for the audience?
- Is it too long?

Then revise the presentation.

Think about visual aids that you can use to support your presentation

- Prepare your visuals (typically but not exclusively PowerPoint slides).
- Make sure they are clear, and that any text is big enough to be seen from the back of the room (24 points or larger).

b. Practising your presentation

Once you have prepared your presentation, you are well advised to practise it in advance of giving it to your audience. This will help you:

- Get used to the sound of your own voice, ideally in a room of the size you will be using.
- Check you have not talked for too long.

When you're happy with it, why not try your presentation out on a friend?

c. Giving your presentation

There are four things to remember during your presentation:

1. As you start your presentation, take a deep breath and look as if you plan to enjoy yourself.
2. Make eye contact with the people you are presenting to. People respond much better when they think you are talking to them rather than to the room in general, or to the ceiling. In a small room, try to make eye contact with each person in the audience; in a larger space, make eye contact with different groups in the audience.
3. Pay attention to your diction:
 - Speak slowly and clearly
 - Speak loudly enough so everyone can hear
 - Breathe slowly and deeply.
4. Feel free to move about, but:
 - Avoid pacing up and down
 - Avoid fiddling with your hands, your spectacles, pen, or things in your pockets
 - Keep your hands away from your face – this will make you more open to your audience.
5. Other Tips
 - Try to ensure your visual aids effectively support the points you want to make.
 - Talk to your audience, not to the screen.
 - Unless you are good at reading aloud, avoid reading from a script - it can sound very 'wooden', you tend to talk too fast for your audience to follow your argument, and the fact that you are reading distances you from your audience.
 - An alternative, and generally better, solution is to write key words, phrases and / or facts on paper (or on index cards, which are a handy size). Make sure that the writing is large enough to read at a glance and take care to keep everything in sequence.
 - Arrive early. Spend a few minutes getting familiar with the room and any audio-visual equipment you'll be using (there is an iron law that there will almost always be some sort of technological problem if you don't arrive early).
 - When people are nervous, they often take fast, shallow breaths, which can make their voice sound weak. This makes them feel even more nervous. If you feel this happening.
 1. Breathe in slowly and deeply, concentrating on filling your diaphragm with air
 2. Breathe out slowly, getting rid of as much air as you can

3. Repeat.

Though it will seem to you that this pause lasts for ages it will not seem so to your audience. They will note a slight pause but assume that you are preparing some profound thought for them, so the technique can be quite effective for this reason too.

SCHOOL PROCEDURES

COMMUNICATIONS

SCHOOL OFFICE AND HUMANITIES ADMINISTRATION TEAM

The School Office is located in 11 Woodland Road (room G43).

Opening hours:

Term-time	Monday to Friday: 9.30am – 4.30pm (closed on Weds, 2pm-3pm)
Out of term-time	Monday to Friday: 9.30am – 4.30pm (closed at lunchtime 1pm-2pm)

Email address: hums-schooloffice@bristol.ac.uk

Administration for the School of Humanities is provided through a team of administrators who are located in 11 Woodland Road. As an undergraduate student you will have most contact with the members of the Humanities Administration Team, who are there to help you with your enquiries and provide advice and guidance where appropriate. They are based in the School Office, which will be your first port of call in many instances. **Please help the administrative staff by ensuring that you have read fully any information you are given in this Handbook or elsewhere.**

The School Office is the place where you should:

- submit assessed essays, according to the specified deadlines (by 12 midday on the due date)
- hand in medical notes
- leave notes or items for lecturers if they are not in their offices
- make enquiries about any of the administrative procedures or sources of support described below.

The staff of the Humanities Administration Team are there to assist you, but you can help them by regularly checking (more than once a week):

- the student pigeonholes for post and important notices from staff
- your University e-mail account
- the student notice boards for regular updates on unit changes, notices from staff, etc.

The School Manager, with overall responsibility for administration in the school, is Colin Mather whose office is G48, 11 Woodland Road.

POST

The student pigeonholes are located in the foyer of 9 Woodland Road. Communications from teaching and administrative staff, the University and other students will be placed here. Please check your pigeonhole regularly.

EMAIL

Important Faculty and School information is communicated by email to your University email address. This address will always be used rather than a private (e.g. hotmail or gmail) address. Since both Faculty and School will assume that you are contactable through your university email account, you are advised to check your email daily. **NOTE:** any appeal against an academic decision citing non-receipt of information distributed by electronic means is unlikely to succeed if you have elected to have your email redirected.

Students should adhere to the School's email policy when conducting email correspondence with all staff. Please read this, as follows:

School of Humanities email policy

The academic and administrative staff of the School of Humanities are readily contactable by email and this is often an efficient and appropriate means of communication. However, in recent times the volume of emails received has become unmanageable. In order to prevent staff from being overwhelmed by email traffic, the following policy document is being circulated to all undergraduates. PLEASE TAKE NOTE.

1. Emails which ask questions of procedure that are set out clearly in University documents or student handbooks generate unnecessary work for staff. Please check first to see if your query is covered in documentation you have been issued with or can easily access electronically, as we cannot always guarantee a response to such enquiries.
2. Students should allow for a reasonable response time from staff. If an email is sent on Saturday early evening, it is unreasonable to expect a response before the beginning of the working week. At especially busy times, staff may not be able to get back to you for a few working days. Students should expect replies from administrative staff during office hours only.
3. Emails to staff should have a stated subject in the subject box, e.g. 'Query regarding our last lecture in HART200XX. This enables staff to prioritize emails and deal with queries raised by students in an efficient manner.
4. Please ensure that your emails to staff include an electronic signature, which comprises: your full name, your year of study and your programme of study, e.g.

**Janet Bloggs,
Second Year, History of Art BA**

5. Unless a given academic tutor makes it clear that they prefer students to address them by their first name, a degree of formality is advised, e.g. 'Dear Prof/Dr/Mrs Smith'.
6. Please note that queries concerning essay extensions should normally be made in person at the School Office, not via email requests. However, if illness prevents this, then telephone or email contact is acceptable.

NOTICE BOARDS

The departmental student notice boards are located in the foyer of 9 Woodland Road. Specific information relating to your programme of study, e.g. on units, tutorial groups, assessment etc. will be posted here, as well as University and other information. Please get into the habit of checking the notice boards on a regular basis. There are other, general, notice boards located on the link corridor at the back of the villas along Woodland Road.

CHANGE OF ADDRESS

It is your responsibility to inform the University of any change in your address (either home or term-time address). You should do this by changing your University record online, which you can do by visiting the *Student Info* web-page:

www.bris.ac.uk/studentinfo/

TIMETABLES

The University provides all taught students with personalised, individual timetables.

Personalised online timetables will be accessible from **3rd October 2011** for students who have activated their University account. Timetables are subject to change, particularly in the first few weeks of the teaching block, so you will need to check them regularly to ensure you have up-to-date information.

Access your personalised online timetable via <https://www.bristol.ac.uk/mybristol> by selecting the Timetable tab on the MyBristol portal. This will give you an individual timetable for the specific units for which you are registered.

If any of your units are not displayed please check first your unit registrations on your StudentInfo page: <https://www.bris.ac.uk/studentinfo/> and then contact the School Office in Room G43, 11 Woodland Road, email: hums-schooloffice@bristol.ac.uk or phone 0117 331 7932.

Please note that any changes made to your unit choices may take 2-3 days to appear on your personalised timetable. In the interim, you can view Unit and Programme timetables by clicking on the link as directed from within your personalised online timetable on the MyBristol portal.

Open Unit Timetables:

The timetables for Open Units are also available through the Timetable tab on the MyBristol portal accessed via www.bristol.ac.uk/mybristol. If you intend to choose Open Units to study, you will need to check the timetable for Open Units against the rest of your timetable. You will not be able to take an Open Unit if it will create a clash in your timetable. You will then need to register your choice(s) at the Open Units Fair which will take place in the Wills Memorial Building on Thursday 6th October 2-5pm.

ATTENDANCE AND ABSENCES

ATTENDANCE REQUIREMENT

You are required to attend all scheduled classes and lectures, and to provide an explanation to your class tutor for any absence. In cases of an absence due to illness of more than five term-time days (excluding Saturdays and Sundays) you must complete a *Student Self-Certification Form* and take this, with the University's *Medical Certificate Form*, to your doctor; both forms can be collected from the School Office or can be found online at: <http://www.bristol.ac.uk/arts/current/under/forms.html>. You should show the *Student Self-Certification Form* to the doctor and ask him/her to complete the University's *Medical Certificate Form*. You should then deliver/bring both forms to the School Office within **TWO** working days of the end of the period of absence.

ABSENCE FROM EXAMINATIONS DUE TO ILLNESS

If you are absent from an examination due to illness, a medical note must be provided; without one, the absence can only be treated as a failure in assessment.

If you find yourself ill within 24 hours prior to the examination you must attend an appointment with the doctor PRIOR to the examination, and you must also inform the School Office of your non-attendance in advance of the examination. You must complete a *Student Self-Certification Form* and take this, with the University's *Medical Certificate Form*, to your doctor. You should show the *Student Self-Certification Form* to the doctor and ask him/her to complete the University's *Medical Certificate Form*. You should then deliver/bring both forms to the School Office within **TWO** working days of the end of the period of absence. If you fall ill during an examination you should report it to the invigilator

and make an appointment to see the doctor, with the two forms as described. Students must attend an appointment with a doctor whilst they are ill as retrospective diagnoses are not able to be made.

LEAVE OF ABSENCE

You are required to remain in residence in Bristol until the last day of each term. If you need leave of absence for a hospital appointment, or on compassionate grounds, you should obtain this (in advance) from the Deputy Head Teaching and Learning.

Leave of absence for other than medical or compassionate reasons (for example, to undertake a work placement or acquire other experience related to career development) must be applied for **in advance** from the Deputy Head Teaching and Learning (see contact details inside the front cover of this handbook). If this type of leave of absence is granted, it is your responsibility (i) to inform your tutors of all the classes that you will be missing; (ii) to catch up on all work missed; (iii) to meet any deadlines for the submission of work that falls within the period of absence. The School is under no obligation to offer extensions, arrange for resits or make any other special arrangements in these circumstances, though it may do so.

Leave of absence is not granted for family holidays or similar activities. Leave of absence is not granted retrospectively, except on medical or compassionate grounds.

If you miss a class test or examination because of an approved absence, this will be treated as if the absence was due to illness.

ASSESSMENT PROCEDURES

ESSAY AND DISSERTATION SUBMISSION

Please read these instructions carefully as procedures must be adhered to in the interests of fairness and efficiency.

Handing in work

Essays and dissertations are handed in to the School Office. These **MUST** be submitted before 12 midday on the prescribed date. **Year 1 essays** are submitted with your name filled in on the cover sheets. **Years 2 and 3 essays** are submitted anonymously, and you are required to enter your candidate number on the cover sheets as well as marking this on each page of the essay. Please note that your name should **NOT** appear anywhere on the essay itself. Your candidate number is not the same as your student number - the candidate number is used for assessment purposes only. Candidate numbers will be available online from mid-October via the Student Info page on the web:

www.bris.ac.uk/studentinfo/

The requirements for handing in work are as follows:

- two copies of each piece of work **MUST** be submitted
- essays should be stapled
- complete and attach a Feedback Sheet to one copy and a Moderator's Sheet to the other. You must also complete a Submission Sheet (which acts as a receipt for your work)
- all sections of the cover sheets should be completed.

All these requirements **MUST** have been met **BEFORE** your essay(s) can be accepted as submitted.

Copies of the cover sheets are available from the corridor outside the School Office, and you are advised to collect these well in advance of submission to give time for completion. They will also be

made available electronically on the School of Humanities web page for Current Undergraduate Students. You are required to keep a copy of your work for yourself.

NOTE: The School Office gets very busy on essay hand-in days, so you are advised to come early to avoid delays.

Extensions to the deadline

Staff in the School Office are responsible for considering and authorising requests for extensions to the deadline for submission of work. You must submit any request **DIRECTLY** to the School Office in person whenever possible, and not to your Personal or class tutor. Extensions will only be granted where there are genuine reasons for non-submission by the due deadline, e.g. illness or personal mitigating circumstances.

NOTE: You will not necessarily be granted an extension for a minor illness of short duration falling into the category of self-certification; requests will be considered on a case by case basis.

Extensions granted on the basis of illness for up to and including five term-time days (excluding Saturdays and Sundays) must be supported by a *Student Self-certification Form* (available from the School Office). For illness lasting over five term-time days (excluding Saturdays and Sundays) you must complete the *Student Self-Certification Form* and take this, with the University's *Medical Certificate Form*, to your doctor. You should show the *Student Self-Certification Form* to the doctor and ask him/her to complete the University's *Medical Certificate Form*. You should then deliver/bring both forms to the School Office within **TWO working days of the end of the period of absence**. You must notify the School Office of the need for an extension before the submission deadline.

Extensions will not be granted for the late submission of work on the basis of computer or printer failure – you are expected to manage your time to take account of the possibility of technical failure. You should always back up your work; students using laptops and a separate hard drive should always back up onto a disk or memory stick in case the laptop and hard drive are stolen together. Extensions are also not granted for transport problems, (except where the student has been personally involved in an accident), or for dyslexia (students with dyslexia receive study and time management skills support from the Access Unit to help them to meet deadlines).

It is important to meet any extension deadline as agreed with the School Office and it is your responsibility to note the time of the new deadline.

Late submission

The penalties for unauthorised late submission are as laid down by the Faculty. Each piece of work submitted after the deadline will have 10 marks deducted. Essays which are submitted more than seven days after the original prescribed date and time (for example after 12 noon, seven days beyond the original 12 noon deadline or, for example, after 4pm seven days beyond an original 4pm deadline) will be given a mark of 0. If a piece of work has not been submitted within the week following the deadline, and so has incurred a mark of 0, it is still necessary to submit this work and to a standard which indicates a clear attempt at obtaining a pass mark, in order to gain credit points.

Appeals against penalties for late submission

Penalties for late submission are applied automatically. If you feel your circumstances should be taken into consideration you must put your appeal in writing by completing the Penalty Appeal Form, which is available from the School Office. The form will be referred on to the Deputy Head Teaching and Learning for adjudication. All appeals against penalties for late submission will be considered at the end of the relevant teaching block. Students will be notified, by email, of the outcome after the end of the teaching block. Please note the reasons for late submission outlined in the section above on extensions will not be considered justification for rescinding a penalty.

EXTRA TIME/ADDITIONAL REQUIREMENTS FOR EXAMINATIONS

If you require extra time for examinations due to dyslexia or a medical condition and/or additional arrangements for your exams, such as the use of a computer, you must complete the University's *Alternative Arrangements* form, available on the Examinations Office website at:

www.bris.ac.uk/exams/forms.html

and submit this to the School Office with the relevant supporting documentation (e.g. medical note, educational psychologist's report) by the prescribed deadline on the form (usually the beginning of November for January exams and the beginning of January for May/June exams. It is **ESSENTIAL** that you complete the *Alternative Arrangements* form by the due deadline, otherwise alternative arrangements cannot be guaranteed for you.

EXTENUATING CIRCUMSTANCES AFFECTING ACADEMIC PERFORMANCE

All submitted work is assessed on academic merit alone. However a School Special Circumstances Committee will consider individual cases of students whose academic performance has been affected by medical or other extenuating circumstances. You should notify the School Office of your circumstances and complete an Extenuating Circumstances form; all information is treated confidentially. Any matters which could have been raised before the meeting of the Board of Examiners, but were not raised without good reason, will not be considered in the event of an appeal.

PROGRAMME AND UNIT REGISTRATION

UNIT REGISTRATION

Students are automatically registered against their mandatory units in the University's unit registration record. Registration onto optional units is undertaken through the School's unit registration procedure. Option choices for the second and third years of study are made in the preceding year (i.e. in year 1 for second year options; in year 2 for third year options). You will be asked to register your optional choices by completing the unit option choice form for your programme. Students will be notified by email of the commencement of this procedure and the deadline for registering choices. The School tries, as much as possible, to allocate students to their first choice unit(s). However this is not always possible, depending on the level of demand for a particular course. Following the allocation of choices, class lists are published on the departmental web pages and posted on department notice boards. Students will be notified when this information is available.

NOTE: it is your responsibility to check that you are registered on the correct units by checking *Student Info*

www.bris.ac.uk/studentinfo/

CHANGING OPTIONAL UNITS

Your optional choices will have already been made prior to the start of the academic session. However you may, within two weeks of the start of teaching in either teaching block, change your choice of optional unit(s). You do not have an automatic right to change units, however, and this will be dependent on available places. If you wish to change a unit you should make your request to the School Office. If there is a space available, you will be given a form to complete.

Note: Unit registration is a formal requirement of the University, which must be undertaken through the School Office. If you have changed units without following the procedure for unit transfer, you will be considered to be attending the unit you are registered for and required to complete the assessment for that unit. If the assessment is not submitted, you will be deemed to have failed that unit irrespective of whether or not you have attended another unit.

SUSPENSION OF STUDIES

Ongoing medical problems or personal circumstances may affect your ability to continue with your work, and a suspension of studies may be the most appropriate course of action in such situations. If you wish to suspend studies you must first discuss the matter with your personal tutor and your Head of Education and then see a member of the administrative team in the School Office. The School Office will liaise with the Deputy Head Teaching and Learning, who is responsible for approving suspensions on behalf of the School. If you are registered on a Joint Honours programme, approval is also required from the other department/School. Final approval is given by the Faculty Education Director (Undergraduate), and students are notified of this by the Faculty Office.

TRANSFER BETWEEN PROGRAMMES/FACULTIES

If you wish to transfer from one programme to another within the University you should discuss the matter first with your personal tutor and then obtain approval from your Head of Education and the new department. You should then complete a *Notification of Transfer of Programme* form (available from the School Office), and submit it to the School Office. The Deputy Head Teaching and Learning considers and approves requests for all programme transfers on behalf of the School. Permission to transfer is normally only granted within the first four weeks of the academic year, or at the end of the first year of study.

WITHDRAWAL/EXTERNAL TRANSFER

If you wish to withdraw from your programme of study, or transfer to a programme of study at another institution, you should discuss the matter first with your personal tutor and then with your Head of Education. You should then complete the *Notification of Withdrawal/external transfer* form (available from the School Office) and submit it to the School Office. The Deputy Head Teaching and Learning authorises the withdrawal/transfer on behalf of the School.

STUDYING ABROAD PROCEDURES

If you intend to undertake study abroad, whether as part of a formal Study Abroad programme or as part of the Erasmus exchange scheme, you **MUST** notify the School Office of your intention prior to the academic year you intend to go abroad, in addition to discussing the matter with the relevant academic staff in your department. Please bear in mind that the International Office has deadlines in November, December and January (depending on which scheme you intend to follow) of the preceding academic year. This means that you should be discussing studying abroad with the relevant staff during Teaching Block 1 of the academic year before the year when you will be abroad.

You should complete the School's *Erasmus and Study Abroad Details* form, which is available from the School Office, and obtain the signature of the School Socrates-Erasmus/Study Abroad Officer (SESAO) on the form. The SESAO will be available to respond to any queries you may have about your period abroad (see contact details on the inside cover of this handbook). The form should then be returned to the School Office for signature by the Deputy Head Teaching and Learning. It is

important that you keep the School Office notified of your intentions, and that you respond to any emails you receive from the University during your period abroad.

HEALTH AND SAFETY, DISABILITY/DYSLEXIA

The School Manager is the School Health and Safety Officer and the School's Disability Representative (see contact details on the inside cover of this handbook). You may contact him about any matters concerning health and safety and/or disability and dyslexia.

HEALTH AND SAFETY

If you have a concern about health and safety please raise this with the School Manager. In addition, general matters concerning health and safety may be raised via your student representative(s). If you are involved in an accident of any kind on School premises, you should report it directly to the School Office.

If the fire alarm sounds you **MUST** immediately evacuate the building by the nearest fire exit and assemble outside the adjacent villa to the one you were in. Do not return to a room to collect any personal possessions, and only re-enter the building when instructed to do so. (NB: weekly tests of the alarm sounders will be made on Friday mornings at approximately 10.45 - these tests can be distinguished from a real fire alarm as they last for only a few seconds.)

DISABILITY/DYSLEXIA

Students with a disability, or dyslexia, are asked to declare this on arrival by completing an individual form at School registration or as soon as possible after diagnosis, so that the appropriate support can be provided by Disability Services and the School. If you have a disability or are dyslexic and you are experiencing difficulties you should contact Disability Services:

www.bristol.ac.uk/disability-services

Staff at Disability Services will be able to give you advice and support. You can also contact your personal tutor and/or the School Manager for guidance and support.

You may be entitled to extra time for examinations or other additional arrangements (Disability Services will make a recommendation to the School if this is the case). If a recommendation is made, you will need to complete an *Alternative Arrangements* form (see section above on *Extra time/Additional Requirements for examinations under Assessment Procedures*). Please note the time constraints for submitting the form.

DISCIPLINE, APPEALS AND GRIEVANCES

Full details of discipline, appeals and grievances procedures can be found on the University website:

<http://www.bristol.ac.uk/secretary/>

This includes guidance on who to approach if you have a complaint or grievance about any aspect of University life. Within the School this includes your personal tutor and/or unit tutor in the first instance, followed by the Head of Education and then the Deputy Head Teaching and Learning if you feel the matter has not been dealt with satisfactorily. Matters of concern for the student body as a whole should be raised with your student representative(s) on the Staff-Student Liaison Committee.

If your performance is judged to be unsatisfactory in the course of the year, for example as a result of failure to submit required work, or failure to respond to letters from the personal tutor, you will be

referred to the Deputy Head Teaching and Learning who will issue a formal School warning which will be placed on your file. If your performance does not improve you may be reported to the Faculty by the School and required to withdraw from the programme of study.

Examination Appeals are dealt with under separate procedures found in the Examination Regulations:

<http://www.bris.ac.uk/secretary/studentrulesregs/examregs.html#appeal>

If you feel that you have grounds for appeal against a faculty board of examiners, a faculty progress committee, or in relation to a case of minor plagiarism, you should talk to the Deputy Head Teaching and Learning. You are also encouraged to seek assistance from the Students' Union Advisory Service email: ubu-justask@bristol.ac.uk

Appeals may **only** be made on the basis of one or more of the following permissible grounds:

- 1) There has been a material irregularity in the decision making process (for example: an administrative error; or appropriate account not taken of **known** illness or other extenuating circumstances);
- 2) A student's performance in assessment has been affected by illness or other factors which the student was unable, **for good reason**, to divulge before the meeting of the board of examiners;
- 3) A penalty for cheating or plagiarism, imposed under the examination regulations by the school or faculty is wrong or disproportionate.

NB: Disagreement with the academic judgment of the board of examiners (or of individual markers or moderators) **will not constitute a ground for appeal**.

RESOURCES AND SUPPORT SERVICES

STUDENT HELP WEBSITE

Please visit the University Student Help website which provides links to support and advice on all aspects of University life – study, personal and practical problems and much more:

www.bristol.ac.uk/studenthelp/

SUBJECT STUDY CENTRES AND IT FACILITIES

Students in all departments in the School have recourse to a Subject Study Centre for their Subject, as follows:

- English, Theology and Religious Studies: G7, 3-5 Woodland Road
- History of Art: B34, 9 Woodland Road
- Classics and Ancient History, History: B49, 13 Woodland Road

These Study Centres are designed to serve the needs of students for a quiet place in which to work between lectures, tutorials and seminars. For the subjects of English, Classics and Ancient History, and History of Art, the Centres contain basic collections of texts and reference books in these subjects. These must not be removed from the rooms. They should be returned to the shelves after use (according to the system of classification indicated). Tutors sometimes use the Study Centres to house material for their students to read on the premises. The Centres also have Wi-Fi and laptop terminals, and a number of PCs. Access to the rooms is controlled via a keypad on the door. You can obtain the relevant access code from the School Office.

In addition, the Student Common Room in no. 11 Woodland Road also houses five PCs and a public printer for use by students, and G95 in 19 Woodland Road is a Faculty-wide computing facility which can be used by all students in the Faculty of Arts. Access to G95 is controlled via a keypad on the door. You can obtain the access code from the School Office.

Using the public printers

Public printers use a Printer Accounting Server (PAS) which takes credit from a printer account associated with your UOB domain account. A UOB domain account (username and password) is created at the same time as your @bristol.ac.uk email address. Once you have credit in your printer account, you will be able to print by using the normal print commands on the PC. When you log on to the PC a printer is automatically set up for you. Each (A4) page you print will remove 5p from your printer account (or around 20p for a colour page). If you have no credit in your account, you will not be able to print. Please go immediately to the printer to collect your pages before someone else does by mistake. You will find details of how to use the PAS on:

www.bris.ac.uk/is/computing/applications/printing/uobonly/

THE UNIVERSITY LIBRARY SERVICE

The Arts and Social Sciences Library (ASSL) on Tyndall Avenue houses the majority of the printed books, journals and audio visual materials of interest to Humanities undergraduates, but your library card entitles you to use all 10 branches of the University Library. Information about locations of the branches and their opening hours can be found at:

www.bris.ac.uk/library

This page also contains links to the library's online catalogue, and information about using the library.

Location of collections

The main History printed collections are held on the first floor of the ASSL, while the majority of Classics and Ancient History, English and Theology and Religious Studies collections can be found on the second floor. Detailed information about the location of resources can be found on the library's subject pages (see Subject Resources below).

Note that high-demand books and journal articles are located in the Short Loan Collection on the ground floor of the ASSL. For more information about this, see:

www.bristol.ac.uk/library/using/branches/assl/collections/slc.html

Many rare and valuable items are kept in our Special Collections Department. For further details see:

www.bris.ac.uk/library/resources/specialcollections/

MetaLib (electronic resource gateway)

MetaLib provides access to online library resources such as electronic journals and databases. For more details see:

<http://metalib.bris.ac.uk/>

Subject specific resources are noted on the library's subject pages.

Subject resources

Detailed information about library resources, printed and online, for Humanities subjects can be found on the relevant subject pages:

Classics - www.bristol.ac.uk/library/support/subjects/classics/
English - www.bristol.ac.uk/library/support/subjects/english/
History of Art - www.bristol.ac.uk/library/support/subjects/historyofart/
History - www.bristol.ac.uk/library/support/subjects/historicalstudies/
Theology - www.bristol.ac.uk/library/support/subjects/theology/

Contacts

Subject Librarians provide advice and training for Humanities students. Their contact details are as follows:

Mr Jez Conolly (History of Art and History): jez.conolly@bristol.ac.uk
Mr Damien McManus (Classics and Ancient History; English): damien.mcmanus@bristol.ac.uk
Mrs Emma Place (Theology and Religious Studies): emma.place@bristol.ac.uk

BLACKBOARD

Blackboard is the centrally supported University of Bristol online learning environment. It provides an online area for teachers to post resources such as course notes, presentations, web-links and reading lists, and to communicate with their students. Students are automatically registered to use those Blackboard sites for all of the units they are registered on. Students can log into their Blackboard sites by visiting:

www.ole.bris.ac.uk/

If you find you cannot access a particular site, please first check you are registered for the unit by visiting your 'Studentinfo' web-page:

www.bris.ac.uk/studentinfo/

If, having checked your 'Studentinfo' page, it appears as though your unit registration/s are incorrect, please contact the School of Humanities Office.

Peer Assisted Learning (PAL)

Every student in the School of Humanities is automatically enrolled in the HUMS Peer Assisted Learning (PAL) scheme. A dedicated PAL Blackboard site allows you to access a range of teaching and learning materials and a sample essay bank. Starting in week 3 of Teaching Block 1, appropriately trained student mentors will also lead small independent study-groups of other students on the same course. Content for these fortnightly PAL sessions will be decided upon by the group but will typically cover: essay writing skills, applying academic conventions to your work, taking lecture notes effectively, preparing for exams, interpreting essay marking criteria, etc. PAL sessions are student-led, planned and purposeful but also informal and friendly. PAL sessions do not include 'teaching' by students, replace normal lecturer/student teaching or other academic support but are a useful addition to these.

INTER-LIBRARY LOAN VOUCHERS

As an undergraduate student you may, **exceptionally**, be given inter-library loan vouchers to assist with your dissertation/project research **up to a limit of three**. Vouchers are currently valued at £8.00 each. Vouchers are available from the School Office; however in order to obtain a voucher you must first consult with your dissertation supervisor and obtain their agreement to the loan. You must present a note or e-mail to the School Office from your supervisor confirming your eligibility for a voucher.

DISABILITY SERVICES

Disability Services are the first point of contact for students who have a disability. This includes D/deaf students, visually impaired students, dyslexic students, students who have used or do use mental health services and students with unseen impairments such as epilepsy. Students with a disability are expected to declare this at an early stage so that appropriate and accessible support can be provided by Disability Services and the School. Disability Services are located on the Lower Ground Floor of Hampton House, Cotham Hill, Bristol BS6 6JS.

www.bristol.ac.uk/disability-services/

Please also refer to the Disability information found under *School Procedures*.

NIGHTLINE

Nightline is run by students for students, and offers a confidential listening service for students wishing to discuss any kind of problem, as well as having information on pretty much any topic, from

local bus times to sources of help on welfare and health matters and more. It operates its anonymous telephone and e-mail services during term-time, from 8pm - 8am every night and is staffed by trained volunteers. Their telephone number is on the back of every student card. For further information, please visit the Nightline website.

www.bristol.ac.uk/nightline/

STUDENT COUNSELLING SERVICE

The Counselling Service is staffed by a team of professionally trained and widely experienced counsellors who are accustomed to helping people from many backgrounds and cultures and with a wide range of personal issues and difficulties. The service is free and confidential and is available to all students of the University, both full-time and part-time. As well as providing a short term or extended series of counselling sessions, they also offer a Drop-in Service and one-off appointments.

www.bristol.ac.uk/student-counselling/

CAREERS SERVICE

The Careers Service provides a wealth of careers advice, information and employment opportunities for students, including careers advice and guidance; skills training and employability development; job-hunting assistance; work experience, and post-graduate study. It also offers courses on range of topics including interview techniques and CV writing. You can find details of all their services and sign up for courses on their website:

www.bris.ac.uk/careers/index.asp

MULTIFAITH CHAPLAINCY

The Multifaith Chaplaincy provides opportunities for students to explore spirituality, faith and belief. It also offers confidential personal support and religious advice and information, regardless of belief or background.

www.bristol.ac.uk/chaplaincy/

STUDENT FUNDING OFFICE

The Student Funding Office provides advice and information on financial matters such as bursaries and scholarships; budgeting advice; emergency short term loans and UK government support including loans, grants and Access to Learning Funds.

www.bristol.ac.uk/studentfunding/

STUDENTS' HEALTH SERVICE

The Students' Health Service offers a full NHS General Practice Service and also additional medical services specifically for student patients. They are open all year.

www.bristol.ac.uk/students-health/



FACULTY OF ARTS

WOODLAND ROAD
NVB Architects