

**SCHOOL OF HUMANITIES**  
**DEPARTMENT OF HISTORICAL STUDIES**

**HISTORY OF ART**  
**HISTORY OF ART JOINT HONOURS**

**2013/14**

**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/](http://www.bristol.ac.uk/arts/current/under/)

**School website: [www.bristol.ac.uk/humanities/](http://www.bristol.ac.uk/humanities/)**  
**Department website: [www.bristol.ac.uk/arthistory/](http://www.bristol.ac.uk/arthistory/)**

## TERM DATES 2013-2014

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

### Term Dates

	Start of term	End of term
Autumn Term	23 <sup>rd</sup> September 2013	20 <sup>th</sup> December 2013
Spring Term	13 <sup>th</sup> January 2014	4 <sup>th</sup> April 2014
Summer Term	28 <sup>th</sup> April 2014	13 <sup>th</sup> June 2014

### Teaching Blocks

	Start of teaching block	End of teaching block
Teaching Block 1	30 <sup>th</sup> September 2013	20 <sup>th</sup> December 2013
Teaching Block 2	27 <sup>th</sup> January 2014	9 <sup>th</sup> May 2014

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<b>Opening hours:</b>	
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, and closed on Weds, 2pm-3pm)

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## 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, Religion and Theology; 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 Ronald Hutton**

Head of School

## WELCOME TO THE DEPARTMENT OF HISTORICAL STUDIES

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 topical events. For example, one member of staff was heavily involved with the exhibitions and publications to celebrate the quincentenary of the accession of Henry VIII in 1509; another researched the visual history of the Olympic Games with a book on the subject which was published 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. In fact, you are part of a vibrant research community – ‘part of’ in the sense that we hope you will actively participate not just in your lectures and seminars but also in contributing to the department’s research and helping to advance our understanding of history of art. This will take place 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. Our students aim high, and with good reason.

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 the subject. We assume that our students do not just want to be told what a work of art is, or even why it came to be; rather they want to investigate the history of art themselves and make their own minds up about the various aspects and complexities of the creation of works of art and their various contexts.

We also believe in the value of introducing our students 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 members 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. 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 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.

In addition to 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). By contrast, what matters to us is not the quantity of timetabled contact hours per student but the quality of the time students spend with their tutors 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, the importance of such scheduled sessions, alongside the ample opportunities that we provide for students to discuss their ideas in regular Consultation Hours, is of paramount importance.

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 vice versa. 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 materials. In that way, we see the Department as very much a co-operative venture between students and staff, all engaged in active learning and research.

## ACADEMIC STAFF

### CONTACT DETAILS

<b>Academic and Research Staff</b>	<b>Phone (0117)</b>	<b>E-mail Address ...@bristol.ac.uk</b>	<b>Room</b>	<b>Building</b>
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Dent, Dr <b>Peter</b> <i>Lecturer</i>	95 46052	Peter.Dent	2.32	9 WR
Donkin, Dr <b>Lucy</b> <i>Lecturer</i>	92 88170	Lucy.Donkin	B.35	9 WR
Haran, Dr <b>Barnaby</b> <i>Teaching Fellow</i>	92 87621	Barnaby.Haran	B.06	3/5 WR
Hoare, Dr <b>Alexandra</b> <i>Lecturer</i>	TBC	Alex.Hoare	B.30	9WR
O'Mahony, Dr <b>Mike</b> <i>Reader</i>	95 46085	Mike.Omahony	2.28	9 WR
Rowe, Dr <b>Dorothy</b> <i>Senior Lecturer</i>	95 46043	D.Rowe	2.31	9 WR
Shaw-Miller, Prof. <b>Simon</b> <i>Professor</i>	95 46051	S.shaw-miller	1.28	9 WR
Williamson, Dr <b>Beth</b> <i>Reader</i>	95 46047	Beth.Williamson	2.30	9 WR
<b>Part-time Teaching Staff</b>				
Cannon, Mr <b>Jon</b>	n/a	J.P.Cannon	n/a	n/a
Gubbins, Mr <b>Pete</b>	n/a	haxpg	n/a	n/a
Gunzburg, Ms <b>Darrellyn</b>	n/a	hadrg	n/a	n/a
Hunt, Ms <b>Catherine</b>	n/a	Cath.Hunt	n/a	n/a
Lilley, Mr <b>Ed</b>	n/a	Ed.Lilley	n/a	n/a
Martin, Ms <b>Sophie</b>	n/a	Haakc	n/a	n/a
O'Brien, Ms <b>Erica</b>	n/a	eo6276	n/a	n/a
Passes, Ms <b>Tricha</b>	n/a	haxpp	n/a	n/a
Robles, Ms <b>Elizabeth</b>	n/a	haekr	n/a	n/a
Thiele, Ms <b>Madeleine</b>	n/a	Madeleine.Thiele	n/a	n/a

WR = Woodland Road

Where staff details are TBC (To be confirmed) please check the department website for the updated information (<http://www.bristol.ac.uk/arthistory/current-undergraduates/consultationhours/>).



## 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**

***Senior Lecturer***

Early 20<sup>th</sup>-century British art; the Bloomsbury group; relations between art and literature in the late 19<sup>th</sup> and early 20<sup>th</sup> 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 Alexandra Hoare**

***Lecturer***

Issues of identity in early modern art, with a special emphasis on seventeenth-century Italy and aspects of the artist's private life and professional activity, concepts of intellectual property, iconographic novelty and obscurity, ideologies and discourses of gender, and the development of the artistic and literary genres of portraiture, self-portraiture, biography and autobiography.

**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 20<sup>th</sup> 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.

**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

**Prof. Simon Shaw-Miller**

***Professor***

History of art and music in the modern period (1800-1960s) with special interest in questions of interdisciplinary methodology, modernism, the concepts of visual music, musical iconography, synaesthesia, musical ekphrasis, and the aesthetics of the Gesamtkunstwerk.

**Dr Beth Williamson**

***Reader***

Medieval art and architecture (English and European, especially 13<sup>th</sup>- 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 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

### FIRST YEAR

#### Unit Information and Assessment Exercises

##### Approaching the Past

This unit has been designed to allow you develop skills that will be essential throughout your degree programme. It will introduce you to methods, routines and strategies that are fundamental to research and will help you design and develop research projects. You will be asked to appraise source material critically, and to evaluate different historical/art historical approaches. The unit comprises 18 one-hour lectures that introduce ways in which historians and art historians shape their work, and demonstrate the process of research in history and art history. The lectures are combined with 10 weekly seminars, which support the development of group projects. Assessment includes a short essay and 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 links these units is that they are all designed to provide a springboard to later studies, as well as 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 10 1-hour long weekly seminars. The seminars consist of about 12 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. Special Topics therefore involve much close analysis of primary sources; they may also 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 12-15 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, on a subject of their own choosing. The Project is supervised by the student's Special Topic tutor and is supported by a weekly one-hour long workshop. Personal

one-to-one feedback is provided. Tutors are also happy to mark and comment on additional formative essays for the Special Topic if you choose to write them.

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	<b>A Special Topic chosen from (this list is provisional)</b>		
HART10217	Introduction to Modern Art	20			
			HART10209	The Artist	20
			HART10210	The City	20
			HART10208	Landscape	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 one-hour lectures, delivered by a team of lecturers. It introduces a number of methodological and theoretical questions that have shaped the History of Art, from the beginnings of the discipline to the most recent debates. Students will be encouraged to draw on a range of concepts and techniques in their approaches to their studies. The unit is assessed through a 3,000-word book review (50% of the Unit Assessment Mark) and a 2-hour exam (also 50%). Tutorial support is offered by individual lecturers through Consultation Hours.

**Lecture Response Units [LRUs]** are taught through 10 2-hour interactive lectures. The classes consist of c.25-35 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:  
<http://www.bristol.ac.uk/arthistory/current-undergraduates/unitdescriptions.html>

**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:  
<http://www.bristol.ac.uk/arthistory/current-undergraduates/unitdescriptions.html>

**Special Field Primary Source Projects** (4,000 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 is provided.

**Group Projects**, taken in Teaching Block 2, are linked in content to one of the Lecture Response units that students take in Teaching Block 1. Students work in small groups to research a topic drawn from the Lecture Response unit. The group project is supported by a fortnightly 2-hour workshop, but on the week when there is no meeting students are required to submit a brief summary of progress through Blackboard to the LRU lecturer who will use this as the basis for discussion at the next seminar. The unit is assessed through the Group Project Presentation (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.

<b>Degree Structures</b>	<b>Second Year</b>	<b>History of Art</b>
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Single Honours

<b>Teaching Block 1</b>			<b>Teaching Block 2</b>		
<b>Unit Code</b>	<b>Unit Title</b>	<b>Points</b>	<b>Unit Code</b>	<b>Unit Title</b>	<b>Points</b>
	<b>Skills Unit</b>			<b>One Special Field from the following:</b>	
HART22223	Histories and Theories of Art	20	HART20009	Early Italian Art	20
			HART26004	Urban Art	20
			HART26001	Cold War Culture: Art and Politics since 1945	20
			HART20008	Art and Music	20
	<b>2 Lecture Response Units from the following:</b>		HART22225	<b>Special Field Project</b>	20
HART20005	Modern Art in the USA 1900-1939	20			
HART20019	Architecture and Urbanism	20	HART22224	<b>Group Project</b>	20
HART25000	The Camera Eye: Inter-war Photographic Culture (will run twice)	20			

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



<b>Degree Structures</b>	<b>Second Year</b>	<b>History of Art with a Language</b>
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Joint Honours

<b>Year 2</b>	<b>Teaching Block 1</b>		<b>Teaching Block 2</b>		
	<b>Unit Title</b>	<b>Points</b>	<b>Unit Code</b>	<b>Unit Title</b>	<b>Points</b>

**Either**

	<b>Skills unit</b>				
HART22223	Histories and Theories of Art	20	HART22224	<b>Group Project</b>	20
	<b>One</b> lecture response unit from the list below:				
HART20005	Modern Art in the USA 1900-1939	20			
HART20019	Architecture and Urbanism	20			
HART25000	The Camera Eye: Inter-war Photographic Culture (will run twice)	20			
HART20005	Modern Art in the USA 1900-1939	20			

**Or**

	<b>Skills unit</b>			<b>One</b> Special Field from the list below:	
HART22223	Histories and Theories of Art	20	HART20009	Early Italian Art	20
			HART26004	Urban Art	20
			HART26001	Cold War Culture: Art and Politics since 1945	20
			HART20008	Art and Music	20
			HART20009	Early Italian Art	20
			HART22225	<b>Special Field Project</b>	<b>20</b>

**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:

### Unit Information and Assessment Exercises

**Lecture Response Units [LRUs]** 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 [UAM]) is required for each LRU 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 Unit Assessment Mark).

Details of the individual units available can be found on the department's website:

<http://www.bristol.ac.uk/arthistory/ug/unitdescriptions.html>

**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 3,500 word essay is required (50% of UAM) 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 UAM).

Details of the individual units available can be found on the department's website:

<http://www.bristol.ac.uk/arthistory/ug/unitdescriptions.html>

**Research Issues in Art History** is 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 (which represents 100% of the UAM for this unit).

**Dissertations** are undertaken by all final-year students. They are 9,000 words long for Single-Honours students and 5,500 words for Joint-Honours students, and are intended as an exercise in independent research on a topic of the student's own choosing, supported by an assigned supervisor.

**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 art 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. What all the Reflective History units, and their essays, have in common is a particular focus upon the drawing together of material, historiography, methodologies and insights drawn from a wide range of traditions, periods and places. The units are assessed through 24-hour take home exam (100% of UAM). At the start of the unit, individual tutors will provide students with written guidance about what they are expected to do in their written answers. Tutorial support is given on demand through Consultation Hours.

**Tutorials** (i.e. individual discussions in dedicated meetings with unit tutors on completed essays) are given on all essays written in the Special Subject. If you wish 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 displayed on the general notice board and is available on the departmental website:  
<http://www.bristol.ac.uk/arthistory/contact/officehours.html>.

**Additional formative written work:** Tutors are happy to mark and comment on additional formative essays if you wish to write them.

## - 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 may take 20 credit points instead of a Lecture Response Unit in their Second Year.
- Single Honours BA History of Art students may take 20 credit points instead of a Lecture Response Unit in their Final Year.

Open units should normally be taken at the same level as the departmental units being dropped (i.e. a 1<sup>st</sup>-year History unit should be replaced by a 1<sup>st</sup>-year Open Unit in another department, a 2<sup>nd</sup>-year History unit should likewise be replaced by a 2<sup>nd</sup>-year Open Unit). Exceptions to this rule must be authorised by the Director of Student Progress, 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**

Single honours students taking the BA in History of Art 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.

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] Estimated unenumerated contact hours[1]	[A+B] Total actual typical contact hours	[A]	[B] Estimated unenumerated contact hours[1]	[A+B] 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.

## - ERASMUS AND STUDY ABROAD FOR BRISTOL STUDENTS

This department does **NOT** offer an ERASMUS or Study Abroad option, but you are strongly encouraged to think about summer schools and work experience abroad during vacation periods, as well as Masters degrees abroad after graduation.

For information about work experience abroad, see the University's Careers Service at:

<http://www.bris.ac.uk/careers/resources/international/index.asp>

<http://www.bris.ac.uk/careers/other/ulwa.asp>

For summer schools and vacation courses abroad, you should explore the websites of universities that interest you. If, however, there is a particular period or theme that you want to study, it would be worth speaking to the academic in your department with the greatest expertise in that area. She or he may know of an appropriate vacation course or, more probably, be able to suggest universities abroad with strengths in that area and where you might like to start making enquiries.

For Masters' programmes abroad, again you should explore websites and consult specialists here. And remember that many universities abroad offer programmes taught in English.

## - INCOMING ERASMUS AND YEAR ABROAD STUDENTS

### Contact details

**Dr Ian Wei, ERASMUS /Study Abroad Officer**

**Mrs Annelies Van Wezel, ERASMUS/Study Abroad Administrator**

Please contact at [hums-schooloffice@bristol.ac.uk](mailto:hums-schooloffice@bristol.ac.uk) with 'ERASMUS' or 'Study Abroad' in the subject heading.

**Credit points and marks:** Each unit in the Department is worth 20 credits (=10 ECTS credits for Erasmus students). Students are normally expected to take 120 credits (= 60 ECTS credits) during the academic year, 60 credits (= 30 ECTS credits) in each Teaching Block.

Credit points are awarded for a unit on the basis of satisfactory attendance at all classes, submission of all required work on time and to a satisfactory standard, and satisfactory performance in the examination.

You will receive a mark for each unit, based on assessed work and examination (precise forms of assessment for particular units are given in the unit descriptions).

Credits and marks are supplied to Erasmus students' home universities at the end of their study in Bristol. Credits and marks for Study Abroad students are supplied to the Bristol Study Abroad Office, who report them to the students' home universities.

**Personal Tutors:** Students will be assigned a tutor who will look after your pastoral well-being and academic development while you are a student in the department. Unless otherwise arranged, for Classics and English Erasmus students this will be the School's Erasmus/Study Abroad Officer Dr Ian Wei ([Ian.P.Wei@bristol.ac.uk](mailto:Ian.P.Wei@bristol.ac.uk)) (0117) 928 8397). For Study Abroad students this will be Mr David Line in the International Office ([swap-in@bristol.ac.uk](mailto:swap-in@bristol.ac.uk)).



## - 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 between four and six times a year, depending on which year of your degree you are in. 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' in this handbook on page 71). 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 Student Support 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 Student Support Office.

Further information about the personal tutoring system can be found on the web at:  
[www.bristol.ac.uk/esu/studentlearning/pt/](http://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/](http://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 by the Student Union.

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 and departmental websites - <http://www.bristol.ac.uk/classics/current-undergraduates/>.

### 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**

All Essay and Dissertation deadlines are available on the History of Art website (<http://www.bristol.ac.uk/arthistory/current-undergraduates/>). They are also posted on the departmental noticeboards, and are available on Blackboard.

Please also refer to the 'essay and dissertation submission' section of this handbook for information regarding essay submission procedures (pages 71 and 72).

## - MARKING CRITERIA

### 1. Essays – including Exam Essays – and Dissertations

#### Level H/6 Marking and Assessment Criteria (Final Year)

1 <sup>st</sup> (85-100)	<p><b>Knowledge and Understanding</b></p> <ul style="list-style-type: none"> <li>○ Exceptional and/or outstanding comprehension of the implications of the question and sophisticated, nuanced and critical understanding of the theoretical &amp; methodological issues not only pertaining to the subject, but to the field as a whole</li> <li>○ Technical vocabulary, where appropriate: accurate and exceptionally sophisticated usage</li> </ul> <p><b>Argument</b></p> <ul style="list-style-type: none"> <li>○ A critical, analytical and sophisticated argument that is logically structured and extremely well-supported with elements of originality</li> <li>○ Outstanding evidence throughout of independent thought and ability to 'see beyond the question'</li> <li>○ Evidence of reading exceptionally widely beyond the prescribed reading list and creative use of evidence to enhance the overall argument; demonstrates the ability to synthesise appropriate principles by reference, where appropriate, to primary sources and knowledge at the forefront of the discipline.</li> </ul> <p><b>Presentation</b></p> <ul style="list-style-type: none"> <li>○ Exceptionally well presented: no grammatical or spelling errors; written in a fluent and engaging style; exemplary referencing and bibliographic formatting</li> <li>○ Level comparable to that expected at Level M and may even be close to publishable standard.</li> </ul>
1 <sup>st</sup> (70-85)	<p><b>Knowledge and Understanding</b></p> <ul style="list-style-type: none"> <li>○ Excellent comprehension of the implications of the question and critical understanding of the theoretical &amp; methodological issues</li> <li>○ Technical vocabulary, where appropriate: accurate and sophisticated usage</li> </ul> <p><b>Argument</b></p> <ul style="list-style-type: none"> <li>○ A critical, analytical and sophisticated argument that is logically structured and well-supported</li> <li>○ Evidence of independent thought and ability to 'see beyond the question'</li> <li>○ Evidence of reading widely beyond the prescribed reading list and creative use of evidence to enhance the overall argument; demonstrates the ability to synthesise appropriate principles by reference, where appropriate, to primary sources and perhaps some knowledge at the forefront of the discipline</li> </ul> <p><b>Presentation</b></p> <ul style="list-style-type: none"> <li>○ Extremely well presented: minimal grammatical or spelling errors if any; written in a fluent and engaging style; exemplary referencing and bibliographic formatting.</li> </ul>

2:1 (60–69)	<p><b>Knowledge and Understanding</b></p> <ul style="list-style-type: none"> <li>○ Very good comprehension of the implications of the question and fairly extensive and accurate knowledge and understanding</li> <li>○ Technical vocabulary, where appropriate: used with reasonable ease and success.</li> </ul> <p><b>Argument</b></p> <ul style="list-style-type: none"> <li>○ Very good awareness of underlying theoretical and methodological issues, though not always displaying an understanding of how they link to the question</li> <li>○ A generally critical, analytical argument, which shows attempts at independent thinking and is sensibly structured and generally well-supported</li> <li>○ Clear and generally critical knowledge of relevant literature; use of works beyond the prescribed reading list; demonstrating the ability to be selective in the range of material used, and the capacity to synthesise rather than describe</li> </ul> <p><b>Presentation</b></p> <ul style="list-style-type: none"> <li>○ Very well presented: no significant grammatical or spelling errors; written clearly and concisely; fairly consistent referencing and bibliographic formatting.</li> </ul>
2:2 (50–59)	<p><b>Knowledge and Understanding</b></p> <ul style="list-style-type: none"> <li>○ Generally clear and accurate knowledge, though there may be some errors and/or gaps and some awareness of underlying theoretical/methodological issues with limited understanding of how they relate to the question</li> <li>○ Technical vocabulary, where appropriate: attempted use, but not always with full understanding or success</li> </ul> <p><b>Argument</b></p> <ul style="list-style-type: none"> <li>○ Some attempt at analysis but a tendency to be descriptive rather than critical;</li> <li>○ Tendency to assert/state opinion rather than argue on the basis of reason and evidence or argument not sustained by choice of evidence; structure may not be entirely clear or logical</li> <li>○ Some attempt to go beyond or criticise the ‘essential reading’ for the unit; but displaying limited capacity to discern between relevant and non-relevant material</li> </ul> <p><b>Presentation</b></p> <ul style="list-style-type: none"> <li>○ Adequately presented: writing style conveys meaning but is sometimes awkward; some significant grammatical and spelling errors; inconsistent referencing but generally accurate bibliography.</li> </ul>

3 <sup>rd</sup> (40–49)	<p><b>Knowledge and Understanding</b></p> <ul style="list-style-type: none"> <li>○ Limited knowledge and understanding with significant errors and omissions and generally ignorant or confused awareness of key theoretical/ methodological issues</li> <li>○ Technical vocabulary, where appropriate: attempts use, but only with partial understanding and/or success</li> </ul> <p><b>Argument</b></p> <ul style="list-style-type: none"> <li>○ Largely misses the point of the question, asserts rather than argues a case; underdeveloped or chaotic structure; evidence mentioned but used inappropriately or incorrectly</li> <li>○ Very little attempt at analysis or synthesis, tending towards excessive description</li> <li>○ Limited, uncritical and generally confused account of a narrow range of sources</li> </ul> <p><b>Presentation</b></p> <ul style="list-style-type: none"> <li>○ Poorly presented: not always easy to follow; frequent grammatical and spelling errors; limited attempt at providing references (e.g. only referencing direct quotations) and containing bibliographic omissions.</li> </ul>
Marginal Fail (35–39)	<p><b>Knowledge and Understanding</b></p> <ul style="list-style-type: none"> <li>○ Unsatisfactory level of knowledge and understanding of subject; limited or no understanding of theoretical/methodological issues</li> <li>○ Technical vocabulary, where appropriate: little and/or inaccurate usage</li> </ul> <p><b>Argument</b></p> <ul style="list-style-type: none"> <li>○ Very little comprehension of the implications of the question and lacking a coherent structure</li> <li>○ Lacking any attempt at analysis and critical engagement with issues, based on description or opinion</li> <li>○ Little use of sources and what is used reflects a very narrow range or is irrelevant and/or misunderstood</li> </ul> <p><b>Presentation</b></p> <ul style="list-style-type: none"> <li>○ Unsatisfactory presentation: difficult to follow; very limited attempt at providing references (e.g. only referencing direct quotations) and containing bibliographic omissions.</li> </ul>
Outright Fail (0–34)	<p><b>Knowledge and Understanding</b></p> <ul style="list-style-type: none"> <li>○ Very limited, and seriously flawed, knowledge and understanding</li> <li>○ Technical vocabulary, where appropriate: no usage, or fundamentally misunderstood.</li> </ul> <p><b>Argument</b></p> <ul style="list-style-type: none"> <li>○ No comprehension of the implications of the question and no attempt to provide a structure</li> <li>○ No attempt at analysis</li> <li>○ Limited, uncritical and generally confused account of a very narrow range of sources</li> </ul> <p><b>Presentation</b></p> <ul style="list-style-type: none"> <li>○ Very poorly presented: lacking any coherence, significant problems with spelling and grammar, missing or no references and containing bibliographic omissions.</li> </ul>

## Level 1/5 Marking and Assessment Criteria (Second Year)

1 <sup>st</sup> (85-100)	<p><b>Knowledge and Understanding</b></p> <ul style="list-style-type: none"> <li>○ Exceptional comprehension of the implications of the question and critical understanding of the theoretical &amp; methodological issues for this level</li> <li>○ Technical vocabulary, where appropriate: accurate and exceptionally sophisticated usage.</li> </ul> <p><b>Argument</b></p> <ul style="list-style-type: none"> <li>○ A critical, analytical and sophisticated argument that is logically structured and well-supported</li> <li>○ Evidence of independent thought and ability to 'see beyond the question'</li> <li>○ Evidence of reading widely beyond the prescribed reading list and creative use of evidence to enhance the overall argument; demonstrates the ability to synthesise appropriate principles by reference, where appropriate, to primary sources and knowledge at the forefront of the discipline</li> </ul> <p><b>Presentation</b></p> <ul style="list-style-type: none"> <li>○ Extremely well presented: no grammatical or spelling errors; written in a fluent and engaging style; exemplary referencing and bibliographic formatting.</li> </ul>
1 <sup>st</sup> (70-84)	<p><b>Knowledge and Understanding</b></p> <ul style="list-style-type: none"> <li>○ Excellent knowledge and understanding of the subject and understanding of theoretical &amp; methodological issues</li> <li>○ Technical vocabulary, where appropriate: accurate and sophisticated usage</li> </ul> <p><b>Argument</b></p> <ul style="list-style-type: none"> <li>○ A coherent argument that is logically structured and supported by evidence</li> <li>○ Demonstrates a capacity for intellectual initiative/ independent thought and an ability to engage with the material critically</li> <li>○ Use of appropriate material from a range of sources extending beyond the reading list</li> </ul> <p><b>Presentation</b></p> <ul style="list-style-type: none"> <li>○ High quality organisation and style of presentation (including referencing); minimal grammatical or spelling errors; written in a fluent and engaging style.</li> </ul>
2:1 (60–69)	<p><b>Knowledge and Understanding</b></p> <ul style="list-style-type: none"> <li>○ Very good knowledge and understanding of the subject and displays awareness of underlying theoretical and methodological issues</li> <li>○ Technical vocabulary, where appropriate: attempts use, but occasionally without full understanding or success</li> </ul> <p><b>Argument</b></p> <ul style="list-style-type: none"> <li>○ A generally critical, analytical argument that is reasonably well structured and well-supported</li> <li>○ Some critical capacity to see the implications of the question, though not able to 'see beyond the question' enough to develop an independent approach</li> <li>○ Some critical knowledge of relevant literature; use of works beyond the prescribed reading list; demonstrating some ability to be selective in the range of material used and to synthesise rather than describe</li> </ul> <p><b>Presentation</b></p> <ul style="list-style-type: none"> <li>○ Well presented: no significant grammatical or spelling errors; written clearly and concisely; largely consistent referencing and bibliographic formatting.</li> </ul>

2:2 (50–59)	<p><b>Knowledge and Understanding</b></p> <ul style="list-style-type: none"> <li>○ Good comprehension of the subject, though there may be some errors and/or gaps, and some awareness of underlying theoretical/methodological issues with little understanding of how they relate to the question</li> <li>○ Technical vocabulary, where appropriate: limited, perhaps attempted, but not always successful usage</li> </ul> <p><b>Argument</b></p> <ul style="list-style-type: none"> <li>○ Capacity for argument is limited with a tendency to assert/state opinion rather than argue on the basis of reason and evidence; structure may not be evident</li> <li>○ Tendency to be descriptive rather than critical, but some attempt at analysis</li> <li>○ Some attempt to go beyond or criticise the 'essential reading' for the unit; displaying limited capacity to discern between relevant and non-relevant material</li> </ul> <p><b>Presentation</b></p> <ul style="list-style-type: none"> <li>○ Adequately presented: writing style conveys meaning but is sometimes awkward; some significant grammatical and spelling errors; inconsistent referencing but generally accurate bibliography.</li> </ul>
3 <sup>rd</sup> (40–49)	<p><b>Knowledge and Understanding</b></p> <ul style="list-style-type: none"> <li>○ Limited and/or basic knowledge and understanding with significant errors and omissions and generally ignorant or confused awareness of key theoretical/ methodological issues</li> <li>○ Technical vocabulary, where appropriate: little and/or inaccurate usage</li> </ul> <p><b>Argument</b></p> <ul style="list-style-type: none"> <li>○ Largely misses the point of the question, asserts rather than argues a case; underdeveloped or chaotic structure; evidence mentioned but used inappropriately or incorrectly</li> <li>○ Very little attempt at analysis or synthesis, tending towards excessive description.</li> <li>○ Limited, uncritical and generally confused account of a narrow range of sources</li> </ul> <p><b>Presentation</b></p> <ul style="list-style-type: none"> <li>○ Satisfactorily presented: but not always easy to follow; frequent grammatical and spelling errors; limited attempt at providing references (e.g. only referencing direct quotations) and containing bibliographic omissions.</li> </ul>
Marginal Fail (35–39)	<p><b>Knowledge and Understanding</b></p> <ul style="list-style-type: none"> <li>○ Shows very limited understanding and knowledge of the subject and/or misses the point of the question</li> <li>○ Technical vocabulary, where appropriate: no usage, or misunderstood</li> </ul> <p><b>Argument</b></p> <ul style="list-style-type: none"> <li>○ Incoherent or illogical structure; evidence used inappropriately or incorrectly.</li> <li>○ Unsatisfactory analytical skills</li> <li>○ Limited, uncritical and generally confused account of a very narrow range of sources.</li> </ul> <p><b>Presentation</b></p> <ul style="list-style-type: none"> <li>○ Unsatisfactory presentation e.g. not always easy to follow; frequent grammatical and spelling errors and limited or no attempt at providing references and containing bibliographic omissions.</li> </ul>



<p>Outright Fail (0–34)</p>	<p><b>Knowledge and Understanding</b></p> <ul style="list-style-type: none"> <li>○ Shows little or no knowledge and understanding of the subject, no awareness of key theoretical/ methodological issues and/or fails to address the question</li> <li>○ Technical vocabulary, where appropriate: no usage, or fundamentally misunderstood</li> </ul> <p><b>Argument</b></p> <ul style="list-style-type: none"> <li>○ Unsuccessful or no attempt to construct an argument and an incoherent or illogical structure; evidence used inappropriately or incorrectly</li> <li>○ Very poor analytical skills</li> <li>○ Limited, uncritical and generally confused account of a very narrow range of sources</li> </ul> <p><b>Presentation</b></p> <ul style="list-style-type: none"> <li>○ Very poor quality of presentation and limited or no attempt at providing references and containing bibliographic omissions.</li> </ul>
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## Level C/4 Marking and Assessment Criteria (First Year)

1 <sup>st</sup> (85-100)	<p><b>Knowledge and Understanding</b></p> <ul style="list-style-type: none"> <li>○ Exceptional knowledge and understanding of the subject and understanding of theoretical &amp; methodological issues for this level</li> <li>○ Technical vocabulary, where appropriate: already showing excellent and appropriate usage</li> </ul> <p><b>Argument</b></p> <ul style="list-style-type: none"> <li>○ A coherent argument that is logically structured and supported by evidence</li> <li>○ Demonstrates a capacity for intellectual initiative/ independent thought and an ability to engage with the material critically</li> <li>○ Use of appropriate material from a range of sources extending beyond the reading list</li> </ul> <p><b>Presentation</b></p> <ul style="list-style-type: none"> <li>○ High quality organisation and style of presentation (including referencing); no grammatical or spelling errors; written in a fluent and engaging style.</li> </ul>
1 <sup>st</sup> (70-84) 1 <sup>st</sup>	<p><b>Knowledge and Understanding</b></p> <ul style="list-style-type: none"> <li>○ Excellent knowledge and understanding of the subject, as well as a recognition of alternative perspectives and viewpoints</li> <li>○ Technical vocabulary, where appropriate: already showing very good and appropriate usage</li> </ul> <p><b>Argument</b></p> <ul style="list-style-type: none"> <li>○ Uses an argument that is logically structured and supported by evidence</li> <li>○ Engages with the material critically and demonstrates some capacity for intellectual initiative/ independent thought</li> <li>○ Incorporates one or two sources from beyond the reading list</li> </ul> <p><b>Presentation</b></p> <ul style="list-style-type: none"> <li>○ High quality organisation and style of presentation (including referencing) with few grammatical or spelling errors and attention to writing style.</li> </ul>
2:1 (60–69)	<p><b>Knowledge and Understanding</b></p> <ul style="list-style-type: none"> <li>○ Good knowledge and understanding of subject and some recognition of other viewpoints and perspectives; some minor gaps in coverage</li> <li>○ Technical vocabulary, where appropriate: attempted and largely appropriate usage</li> </ul> <p><b>Argument</b></p> <ul style="list-style-type: none"> <li>○ Evidence of an argument that is logically structured, but it may not be consistently developed</li> <li>○ Some evidence of critical thinking in places</li> <li>○ Some attempt to go beyond or criticise the 'essential reading'</li> </ul> <p><b>Presentation</b></p> <ul style="list-style-type: none"> <li>○ Presentation showing promise: effective writing style but some grammatical and spelling errors; referencing and bibliographic formatting satisfactory or better.</li> </ul>

2:2 (50–59)	<p><b>Knowledge and Understanding</b></p> <ul style="list-style-type: none"> <li>Reasonable knowledge and understanding of subject and an ability to answer the question, some gaps in coverage</li> <li>Technical vocabulary, where appropriate: attempted, but not always used successfully or appropriately</li> </ul> <p><b>Argument</b></p> <ul style="list-style-type: none"> <li>A tendency to assert/state opinion rather than argue on the basis of reason and evidence; structure may not be entirely clear or logical</li> <li>Some attempt at analysis but a tendency to be descriptive rather than critical.</li> <li>Little attempt to go beyond or criticise the 'essential reading' for the unit; displaying limited capacity to discern between relevant and non-relevant material</li> </ul> <p><b>Presentation</b></p> <ul style="list-style-type: none"> <li>Satisfactory presentation: writing style conveys meaning but is sometimes clumsy; some significant grammatical and spelling errors; inconsistent referencing but generally accurate bibliography.</li> </ul>
3 <sup>rd</sup> (40–49)	<p><b>Knowledge and Understanding</b></p> <ul style="list-style-type: none"> <li>Shows some basic knowledge and understanding of the subject and some basic awareness of key theoretical/ methodological issues but misses the point of the question or struggles to address it</li> <li>Technical vocabulary, where appropriate: little attempt to use such vocabulary and/or inappropriate use of such vocabulary</li> </ul> <p><b>Argument</b></p> <ul style="list-style-type: none"> <li>Demonstrates little/no ability to construct an argument and an underdeveloped or chaotic structure with only minimal attempt to use evidence</li> <li>Limited, uncritical and generally confused account of a narrow range of sources</li> </ul> <p><b>Presentation</b></p> <ul style="list-style-type: none"> <li>Poorly presented: writing style unclear with significant grammatical and spelling errors; limited attempt at providing references (e.g. only referencing direct quotations) and containing bibliographic omissions.</li> </ul>
Marginal Fail (35–39)	<p><b>Knowledge and Understanding</b></p> <ul style="list-style-type: none"> <li>Shows limited understanding and knowledge of the subject and omits significant parts of the question</li> <li>Technical vocabulary, where appropriate: little or no attempt to use such vocabulary</li> </ul> <p><b>Argument</b></p> <ul style="list-style-type: none"> <li>Little or no argument and incoherent or illogical structure; evidence used inappropriately or incorrectly</li> <li>Inadequate use of analytical skills and tendency to assert opinion rather than engage in critique</li> <li>Some evidence of reading but little comprehension</li> </ul> <p><b>Presentation</b></p> <ul style="list-style-type: none"> <li>Inadequate presentation e.g. not always easy to follow; frequent grammatical and spelling errors; some attempt to provide references but inconsistent and containing bibliographic omissions or no bibliography.</li> </ul>

<p>Outright Fail (0–34)</p>	<p><b>Knowledge and Understanding</b></p> <ul style="list-style-type: none"> <li>○ Very limited, and seriously flawed, knowledge and understanding ; little understanding of the question or fails to address the question entirely</li> <li>○ Technical vocabulary, where appropriate: no attempt to use such vocabulary</li> </ul> <p><b>Argument</b></p> <ul style="list-style-type: none"> <li>○ No attempt to construct an argument and incoherent or illogical structure</li> <li>○ No evidence of analytical skill</li> <li>○ Uncritical and generally confused account of a very narrow range of sources</li> </ul> <p><b>Presentation</b></p> <ul style="list-style-type: none"> <li>○ Very poor presentation: poor writing style; significant errors in spelling and grammar with limited or no attempt to provide references and containing bibliographic omissions or no bibliography.</li> </ul>
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## 2. Translations – seen and unseen (all levels/years)

1 <sup>st</sup> (85-100)	Outstanding sense of passage as a whole; very few or no lapses of detail. Comprehensively accurate and fluent with excellent grasp of grammar, syntax and vocabulary. Highly appropriate vocabulary used throughout; subtleties of language are reproduced. Captures the sense and tone of the passage through sensitive phrasing and appreciation of sentence structure. At the top of this range, literary devices (e.g. alliteration, sibilance, etc.) may be replicated.
1 <sup>st</sup> (70-84)	Very good sense of passage as a whole; few or minor lapses of detail. Very good grasp of grammar, syntax and vocabulary. Well-chosen vocabulary and appropriate phrasing used regularly. Clear fluency in translation, possibly with some sensitivity to style, register and idiom.
2:1 (60–69)	Good sense of passage as a whole with some lapses in detail. Good grasp of grammar and syntax, and of wider vocabulary. Some degree of fluency in translation with a good spread of apt translations of individual words or short phrases (possibly in isolation). Some attempt to render the translation into elegant English.
2:2 (50–59)	Reasonable sense of passage as a whole, perhaps with regular lapses in detail and accuracy. Limited fluency, possibly with some gaps in translation. Reasonable grasp of grammar and syntax, and of wider vocabulary but understanding of the subtleties of vocabulary and of style is limited.
3 <sup>rd</sup> (40–49)	Sporadic sense made of passage, with translation lacking fluency in whole or part (possibly with regular gaps). Good grasp of basic vocabulary but inability to recognise less common words or choose most apt translation. Knowledge of basic grammar and syntax but weakness in more complex structures.
Marginal Fail (35–39)	Little sense made of the passage or elements within it; little translated correctly; regular gaps. Weak grasp of vocabulary; inability to identify basic syntax (e.g. agreement of adjectives and nouns, use of tenses and cases).
Outright Fail (0–34)	Very little or no sense made of the passage or elements within it; very little or nothing translated correctly; significant gaps. Very weak grasp of even basic vocabulary; inability to identify basic syntax (e.g. agreement of adjectives and nouns, use of tenses and cases).

### 3. Guided Exam Questions - including practical criticisms and gobbets (all levels/years)

1 <sup>st</sup> (85-100)	Exceptional comprehension of the implications of the question and critical understanding of related theoretical & methodological issues. Technical vocabulary, where appropriate: accurate and exceptionally sophisticated usage. Extremely well presented: no grammatical or spelling errors; written in a fluent and engaging style
1 <sup>st</sup> (70-84)	Excellent comprehension of the implications of the question and critical understanding of related theoretical & methodological issues. Technical vocabulary, where appropriate: accurate and sophisticated usage High quality organisation and style of presentation; minimal grammatical or spelling errors; written in a fluent and engaging style.
2:1 (60-69)	Very good comprehension of the implications of the question and displays awareness of underlying theoretical and methodological issues. Technical vocabulary, where appropriate: attempts use, but without full understanding or success Well presented: no significant grammatical or spelling errors; written clearly and concisely.
2:2 (50-59)	Good comprehension of the question, though there may be some errors and/or gaps, and some awareness of underlying theoretical/methodological issues with little understanding of how they relate to the question. Technical vocabulary, where appropriate: limited, perhaps attempted, but not always successful usage Adequately presented: writing style conveys meaning but is sometimes awkward; some significant grammatical and spelling errors.
3 <sup>rd</sup> (40-49)	Limited and/or basic knowledge and understanding with significant errors and omissions and generally ignorant or confused awareness of key theoretical/ methodological issues Technical vocabulary, where appropriate: little and/or inaccurate usage Satisfactorily presented: but not always easy to follow; frequent grammatical and spelling errors.
Marginal Fail (35-39)	Shows very limited understanding and knowledge and/or misses the point of the question Technical vocabulary, where appropriate: no usage, or misunderstood Unsatisfactory presentation e.g. not always easy to follow; frequent grammatical and spelling errors.
Outright Fail (0-34)	Shows little or no knowledge and understanding of the question, no awareness of key theoretical/ methodological issues and/or fails to address the question Technical vocabulary, where appropriate: no usage, or fundamentally misunderstood Very poor quality of presentation.

#### 4. Presentations (all levels/years)

1 <sup>st</sup> (85-100)	<p><b>Argument, Knowledge and Understanding</b>  Exceptional comprehension of the topic and critical understanding of relevant theoretical &amp; methodological issues  A critical, analytical and sophisticated engagement with the topic that is logically structured and well-supported, showing evidence of independent thought  Demonstrates exceptional ability to mobilise, synthesise and analyse primary sources</p> <p><b>Presentation</b>  Very clearly identified aims and objectives; clear framing of problem areas and questions; clear and relevant responses to questions from the floor.  Extremely well presented: including delivery in a fluent and engaging style; excellent timing; outstanding use of handouts, supporting material and AVA; and exceptional teamwork/groupwork (where required) showing even integration and distribution of workload.</p>
1 <sup>st</sup> (70-84)	<p><b>Argument, Knowledge and Understanding</b>  Excellent comprehension of the topic and critical understanding of relevant theoretical &amp; methodological issues  A critical and analytical engagement with the topic that is logically structured and well-supported, showing capacity for independent thought  Demonstrates high level ability to mobilise, synthesise and analyse primary sources</p> <p><b>Presentation</b>  Clearly identified aims and objectives; clear framing of problem areas and questions; clear and relevant responses to questions from the floor.  High quality of presentation: including delivery in a fluent and engaging style; excellent timing; excellent use of handouts, supporting material and AVA; and excellent teamwork/groupwork (where required) showing even integration and distribution of workload.</p>
2:1 (60–69)	<p><b>Argument, Knowledge and Understanding</b>  Very good comprehension of the topic and understanding of relevant theoretical &amp; methodological issues  A critical engagement with the topic that is logically structured and well-supported  Demonstrates ability to mobilise, synthesise and analyse primary sources</p> <p><b>Presentation</b>  Clearly identified aims and objectives; logical framing of problem areas and questions; relevant responses to questions from the floor.  Very good quality of presentation: including good timing; very good use of handouts, supporting material and AVA; and very good teamwork/groupwork (where required) but possibly showing uneven integration and distribution of workload.</p>

2:2 (50–59)	<p><b>Argument, Knowledge and Understanding</b>  Adequate comprehension of the topic and understanding of relevant theoretical &amp; methodological issues, though there may be some errors and/or gaps  Capacity for argument is limited with a tendency to assert/state opinion rather than argue on the basis of reason and evidence; structure may not be evident  Tendency to be descriptive rather than critical, but some attempt at analysis of primary sources</p> <p><b>Presentation</b>  Adequately identified aims and objectives; adequate framing of problem areas and questions; adequate responses to questions from the floor. Reasonable quality of presentation, but possibly with poor timing; limited or poor use of handouts, supporting material and AVA; and adequate teamwork/groupwork (where required), showing uneven integration and distribution of workload.</p>
3 <sup>rd</sup> (40–49)	<p><b>Argument, Knowledge and Understanding</b>  Limited and/or basic knowledge and understanding of topic with significant errors and omissions and generally ignorant or confused awareness of key theoretical/ methodological issues  Capacity for argument or criticism is limited; asserts/states opinion rather than argues on the basis of reason and evidence; underdeveloped or chaotic structure; very little attempt at analysis or synthesis of primary sources, tending towards excessive description.</p> <p><b>Presentation</b>  Poorly identified aims and objectives; satisfactory framing of problem areas and questions; adequate responses to questions from the floor. Satisfactory quality of presentation, but with poor timing; no/poor use of handouts, supporting material or AVA; and inadequate teamwork/groupwork (where required), showing uneven integration and distribution of workload.</p>
Marginal Fail (35–39)	<p><b>Argument, Knowledge and Understanding</b>  Very limited and/or basic knowledge and understanding of topic with significant errors and omissions.  Very limited or no argument or criticism; asserts/states opinion rather than argues on the basis of reason and evidence; illogical or chaotic structure; primary sources used inappropriately or incorrectly</p> <p><b>Presentation</b>  Aims and objectives unidentified; unsatisfactory framing of problem areas and questions; inadequate responses to questions from the floor. Unsatisfactory quality of presentation, but with poor timing; no/poor use of handouts, supporting material or AVA; and inadequate teamwork/groupwork (where required), showing uneven integration and distribution of workload.</p>
Outright Fail (0–34)	<p><b>Argument, Knowledge and Understanding</b>  Little or no knowledge and understanding of topic  No argument or criticism; asserts/states opinion rather than argues on the basis of reason and evidence; illogical or incoherent structure; primary sources used inappropriately or incorrectly; Limited, uncritical and generally confused engagement with material.</p> <p><b>Presentation</b>  Very poor quality of presentation, but with poor timing; no/poor use of handouts, supporting material or AVA; and unsuccessful teamwork/groupwork (where required).</p>



## - PLAGIARISM

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

Passages quoted or closely paraphrased from other authors must be identified as quotations or paraphrases, and the sources of the quoted or paraphrased material must be acknowledged. Use of unacknowledged sources may be construed as plagiarism. You **must** familiarise yourself with the guidelines on plagiarism that can be found in the Faculty of Arts Undergraduate Handbook ([www.bris.ac.uk/arts/current/under/](http://www.bris.ac.uk/arts/current/under/)).

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](http://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](http://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. Examination timetables are made available to you via the Student Info webpage:

[www.bris.ac.uk/studentinfo](http://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 Student Support Office immediately.

The September re-sit and supplementary examination period runs from 28<sup>th</sup> August – 10<sup>th</sup> September 2014. **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](http://www.bris.ac.uk/studentinfo)

### Examination Regulations

The University's examination regulations can be found at:

[www.bris.ac.uk/secretary/studentrulesregs/examregs.html](http://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, page 71) for what to do if you are absent from an examination.

### Extra Time/Additional Requirements for Examinations (Alternative Arrangements)

Please refer to page 74 in the School Procedures section for information about Alternative Arrangements.

### 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

Progress from one year of study to the next requires the formal consent of the Faculty Board and it is always subject to satisfactory performance in assessment and obtaining the requisite number of credit points. In other words, if your performance is not considered satisfactory, you may not be allowed to continue your studies in Bristol.

If you fail a unit or a compulsory element within a unit, you may be permitted to undergo re-assessment. In order to be permitted a second attempt (ie a re-sit) in any failed units you must achieve at least 40 credits for the year of study at the first attempt.

If you fail to achieve at least 40 credits for your year of study at the first attempt and this is not explained by documented illness you will be required to withdraw from your programme. Exceptionally, you may be allowed to repeat the year or elements of the year as deemed to be appropriate.

You should note that re-sit examinations are held in early September, and so **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 until you have been informed of the exact dates of re-sits.**

If you are denied credit points for a unit and you are permitted a second attempt, you will be required to make these up in a manner determined by the Faculty Progress Committee on the basis of a School recommendation: by retaking the unit, by taking an additional unit or by completing additional work. If you were denied credits because of the non-submission of required work you will normally be required still to submit the missing work and also submit a penalty piece of work as well.

The University's Regulations on Progression and Completion of your programme can be found here and you are strongly advised to familiarise yourself with them:

<http://www.bristol.ac.uk/esu/assessment/codeonline.html>

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

[www.bristol.ac.uk/arts/current/under/](http://www.bristol.ac.uk/arts/current/under/)

## - DEGREE CLASSIFICATION CRITERIA

### For students who were newly registered from October 2010

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

[www.bristol.ac.uk/arts/current/under/](http://www.bristol.ac.uk/arts/current/under/)

#### Single-Honours Programme

Assuming that a candidate has the requisite 360 credit points, the class of degree will normally be assessed by taking into account the following criteria:

- (a) an arithmetical average of all unit marks in Years Two and Three, based on unit averages, credit point weighting, and year weighting
- (b) a combination of the arithmetical average of all unit marks in Years Two and Three and the overall number of unit marks, calculated by percentage weighting, achieved in or above a particular class in Years Two and Three
- (c) fail marks, if any (see description of fail marks below)
- (d) evidence of medical or other circumstances that may have affected the student's performance

The University guidelines on the calculation of degree classifications are available through the website at: [www.bristol.ac.uk/esu/assessment/codeonline.html#ugm](http://www.bristol.ac.uk/esu/assessment/codeonline.html#ugm). See Section 26, which explains the 'primary' and 'secondary' rules for calculating degree classifications.

Here is a brief summary of that information as it applies to the Humanities degrees:

The 'primary rule' calculates the classification like this:

1. Each unit average counts for either 20 credit points or 40 credit points of a total of 120cps/year, and is weighted accordingly in the calculation of the year average.
2. Once the year averages have been calculated on this basis, the overall degree average is arrived at by combining the Year 2 and Year 3 averages, with Year 2 at 40% and Year 3 at 60% of the final degree classification.

If, on the basis of the primary rule, the overall degree average is within one of the following classification boundaries, then the secondary rule applies. The boundary ranges are:

- equal to or more than 68 but less than 70
- equal to or more than 58 but less than 60
- equal to or more than 48 but less than 50
- equal to or more than 38 but less than 40

The secondary rule reads: 'If the final summative mark falls within the range of one of the classification boundaries [...] the higher degree classification will only be awarded if 50% or more of the recorded individual unit marks, weighted by credit point value and year of study, which contribute to the degree classification are achieved at the higher class, otherwise the lower class will be awarded.'

In order to be considered for a particular class of degree, a candidate should normally satisfy one or more of the criteria specified.

Fail marks may affect the overall classification according to the following principles:

Up to and including 30 credits' worth of Fails: no additional penalty (the student may be required to produce further work for marks capped at 40)

40-50 credits' worth of Fails: the degree awarded is reduced by one class; if this brings a student below the minimum requirement for a third class degree, normally an Ordinary Degree may be awarded

60 credits' worth of Fails: a prima facie case for a Fail overall; the Board of Examiners may exceptionally consider the award of an Ordinary Degree

More than 60 credits' worth of Fails: normally a Fail overall

### **Joint-Honours Programme**

The degree is awarded on the home side of a joint-honours programme on the basis of Year Two and Year Three marks, exactly as described above for the Single-Honours Programme. Each department involved in a joint-honours degree programme calculates unit marks, year averages, and the overall average on the same principles. However, the number of unit marks and the credit point weightings may vary for different departments. You can check the credit point weightings of units taken in your subject with the relevant department.

### **Certificate and Diploma in Higher Education**

A candidate for a degree who does not take, or does not satisfactorily complete, the full number of units may be awarded, with the approval of History of Art and the Faculty of Arts, a Certificate or Diploma of Higher Education. Further details governing awards of Certificates and Diplomas in Higher Education may be found in the University's Ordinances and Regulations, found online here:

[www.bristol.ac.uk/cms/go/statutes/regs/regulations/undergrad/prelimcerts.html](http://www.bristol.ac.uk/cms/go/statutes/regs/regulations/undergrad/prelimcerts.html)

## - OBTAINING YOUR RESULTS

### First and Second Year

Unit marks will also be made available on-line through Student Info from around mid-July ([www.bristol.ac.uk/studentinfo](http://www.bristol.ac.uk/studentinfo)). You will be notified by email when the marks are available. You should meet with your Personal Tutor for your final review of the year, bringing with you your exam and essay feedback sheets.

### 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 unit marks on-line through Student Info from mid-July (i.e. after ratification by the Faculty Examination Board) ([www.bris.ac.uk/studentinfo/](http://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 *Approaching the Past* unit 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.

## **- 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/>

You are also strongly advised to look at a good guide on writing Art History. Especially good is Sylvan Barnet, *A Short Guide to Writing About Art*, 10th edn (Pearson, 2010).

## **- PRESENTATION AND LAYOUT OF YOUR 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. Employ double or 1.5 line spacing in the main text (single spacing of footnotes).
3. Have all four margins of 2.5 cm or greater.
4. Be presented in 12 point (footnotes 10 point TNR).
5. Have continuous page numbers throughout.

6. Have footnotes numbered sequentially throughout (i.e. not starting at 1 on each new page); arabic numerals to be used.
7. Have footnotes and bibliography laid out in accordance with the department's guidelines, as set out below.
8. Have justified, i.e. flushed, right-hand margins in the main text, the footnotes, and the bibliography.
9. Not exceed the specified word length.

Dissertations – there are special requirements regarding binding. Please see the 'School Procedures' section below on 'Essay and Dissertation Submission', page 72).

Word limits are set for all essays, projects and dissertations. **You should note that work exceeding the prescribed word limit will be penalised.** The penalties for submitting underlength and overlength assessments are explained in the 'School Procedures' section of this handbook, on page 74).

**Word limits include front matter (including title), all the main text including tables, and all footnotes.** The word count excludes headers, bibliography, appendices, acknowledgments, 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.

### **Footnotes**

Footnotes should be employed for two purposes:

1. To supply the direct reference to all your 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 that draw heavily on secondary reading should be carefully acknowledged.

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 when an illuminating or explanatory comment is difficult to incorporate into the text without disrupting its meaning and flow, but a footnote in such cases should always be a 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 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 always look 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. For example:

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. For example:

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.**

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 surname. For example:

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) 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 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 that need be made routinely is supplying a colon to separate the title and the subtitle.

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

When abbreviating you should do the following:

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.

For example: Housley, *Italian Crusades*, 34-42.

It is not uncommon for an author to have produced several works with similar titles. If you are using more than one of them, expand the abbreviated reference until you reach the first noun that makes the title you are using unambiguous.

Use short titles rather than 'op. cit.' ('the work mentioned'). 'Op. cit.' can be very confusing because the reader needs 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, very often results 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. For example: 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 italicised, inside the brackets and separated from the place and date by means of a semicolon. For example:

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.

The second of the above examples shows that, when referring to a multi-volume single work, you should give the volume number as a lower-case roman numeral. This prevents any confusion with page references. Here is another example:

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. *The Second Crusade and the Cistercians* could **NEVER** be rendered SCC.

To discover the place of publication of a book, use the internal title 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.

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

### Edited volumes

In **footnotes**, render thus:

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 that must be italicised**. For example:  
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. For example:

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.

## C: Newspaper Sources

In the **footnotes** your text should make it easy for someone to locate the source that you have used. Minimally, it needs to include the title of the article, the title of the newspaper, the place of publication (if it is not immediately apparent from the title), and the date of publication. For example:

'The Old and the New', *Pall Mall Gazette* (London), 1 Jan. 1884.  
This can be abbreviated in subsequent footnotes to 'Old and New'.

'Free Trade to India', *Manchester Times*, 17 Jan. 1829.  
This can be abbreviated in subsequent footnotes to 'Free Trade to India'.

You may include further information – page number, column number, etc. – if you have it, but it is not necessary. If the database gives you a 'stable URL' for an article, you can include that in your footnote, but this is not necessary, and remember that if you are using lots of newspaper sources, including lots of URLs, this will take up a great deal of space.

Until quite late in the twentieth century, newspapers did not conventionally name the author of an article. You can take this as understood by the reader of your essay, so you do not need to use 'Anon.' where no author is cited.

In your **bibliography**, you do NOT have to cite each individual article that you have used in your essay. Rather, list each **newspaper** you have used, and give the place of publication in brackets if this is not immediately obvious from the title. For digital newspapers, give the URL for the title page of the database if possible. You may wish to group titles and list them alphabetically by database. For example:

### 19<sup>th</sup> Century British Library Newspapers

[<http://find.galegroup.com/bncn/start.do?prodId=BNCN&userGroupName=univbri>]

*Isle of Man Times* (Douglas)

*Manchester Times*

*Pall Mall Gazette* (London)

### Nineteenth Century Serials Edition [<http://www.ncse.ac.uk/index.html>]

*English Woman's Journal* (London)

*Northern Star* (Leeds)

## D Exhibition catalogues

Catalogues of art exhibitions are rendered thus 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 name(s) of the author(s) or editor(s), particularly in older catalogues, where the author(s) 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.

In this sort of case it is often more usual to list the catalogue under the place of exhibition, i.e. under 'London: Royal Academy'. You may use this convention, but make sure that you are consistent. Use one or the other, but not both.

(2) Title pages of catalogues often include both the name of the exhibiting museum or organisation (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 organisation; 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

## E. Referring to Works of Art

a) When citing the title of a painting or sculpture for the first time in the text, give full details of date and location. For example: '... 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. This avoids unnecessary confusion.

b) Titles of works of art should always be *italicised*. Bear in mind that for pre-modern works of art, the conventional 'titles' used only reflect the conventional ways in which the work is described, and not a 'title' in the sense of a name given to a work by an artist. In these cases the titles given to such works may vary, and may change according to the language of the book or article or website in which the work appears. So you might see '*Ognissanti Madonna*' or '*Madonna d'Ognissanti*'. Use the English translation of the title: you will usually be able to find this by consultation of basic works in English.

c) References to architectural works should be in normal script, not italicised, but should have dates and locations. For example:

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

Sometimes you will find variants of the same building, such as 'Scrovegni Chapel' and also 'Arena Chapel'. Use what appears to be the most conventional title in the English-speaking works.

## F: 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](http://www.neal.ctstateu.edu/history/world_history/archives/limb-l.html) [accessed 11 May 2006].  
Notice the square brackets.

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>.

## G: Manuscripts and Archival Records

This is very likely to be an important consideration when preparing your dissertation, but it is good practice in projects and essays if you have had access to archival materials. Conventions with manuscripts and archival materials 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 for manuscript materials to be cited by city and location, with no underlining. For example:

London, British Library, Add. MS 8873.

The standard abbreviation for one manuscript is MS; for several 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. You can also use 'f.' for 'folio' and 'ff.' for 'folios'. Either is correct.

When referring to a particular document in a file, give sufficient information to allow your reader to locate the archive, the file, and the document in question with ease. For example:

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 can thereafter be rendered thus:

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

## H. Miscellaneous sources

1. The format to use when citing a UK government document is the following:

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

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

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

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

*Oxford English Dictionary on Compact Disc*. 2<sup>nd</sup> edn CD-ROM. (Oxford, 1992).

## I: Capitalisation of titles

It is impossible to provide unambiguous rules on 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.

## J: 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. For example:

AHR *American Historical Review*  
EHR *English Historical Review*  
JEH *Journal of Ecclesiastical 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*.

## K: Arrangement of the Bibliography

The Bibliography should be split into three parts:

### Manuscripts

Works of art illustrated in an essay or dissertation should be included in a separate 'List of Illustrations', observing the standard conventions for referring to works of art given elsewhere in this guide, and numbered according to the order in which the illustrations appear in the essay or dissertation.'

### Primary Sources

### Secondary Works

The listing of secondary works is quite straightforward: alphabetically by author. When listing several works by one author, you should list them by **date**, starting with the first to be published. Notice also that you should **NOT** have different sections for books and articles.

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

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, Giles Constable's edition of Peter the Venerable's letters is 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 alphabetised 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. For example:

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

## **L: Miscellaneous Points**

Different works are separated in notes by a semicolon. For example:

Bull, *Thinking Medieval*, 34-8; Bolton, 'Cistercians', 137; R. H. C. Davis, *The Normans and their Myth*. (London, 1976), 145-61. [In this instance, the first two works have already been cited and are therefore abbreviated; Davis, however, 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 can 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. On 'ise' and 'ize' it is important to be consistent: choose one or the other, but not both!

Be alert to the fact that some American university names are **not** the place of publication. For example: 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, **NOT** before. For example: .<sup>1</sup> not<sup>3</sup>.

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

## - THE DISSERTATION

The final year Dissertation is an exercise in extended independent research, stretching over two teaching blocks. Students are required to identify their own topic, formulate the particular questions to be asked, identify the main primary sources to be used, set the research questions in the context of the issues arising from the secondary literature, and carry through a scholarly and analytical study to the highest standards. In short, the dissertation builds on skills learned in earlier Special Projects and in the Group Project, but it expands and improves on these in very substantial ways.

The earlier you begin to think about the topic of your dissertation the better. The best dissertations tend to come from those who began to think about what they might research, and discuss their thoughts with a member of staff, towards the end of their second year.

Guidance to help you in researching and writing your Dissertation will be provided in the form of lectures on devising a research topic and on identifying and using primary sources. These are delivered as part of the Researching Issues in Art History skills-unit in TB1 of the final year. As part of this unit, you will produce an Extended Proposal for your dissertation.

Students will also be assigned a supervisor who will discuss with them an initial draft dissertation proposal and, later, their extended project proposal. They will also discuss with you the particular challenges of the chosen topic. Students will receive guidance from their supervisors in one-to-one meetings, which should not normally exceed three hours per student. This includes guidance meetings, a feedback meeting for the introduction, and email advice. Students are also free to consult other lecturers with relevant expertise in their Consultation Hours.

A key component of the dissertation is that it should engage with primary source materials (broadly defined). Students are also expected to demonstrate how their analysis fits into and contributes to the existing literature on their topic.

A final dissertation of 9,000 words (5,500 words for joint-honours students) is submitted shortly after Easter (100% of UAM). The actual deadline can be found in the 'Essay and Dissertations Guidelines' section of this handbook.

The best of the final-year dissertations are published on the department's website. There is a prize for the best dissertation of the year.

Joint-honours 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 Dissertation should reflect this intention and activity as clearly as possible.

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:

<p>Candidate number 12345</p> <p>HANS HOLBEIN'S ORNAMENTAL DRAWINGS</p> <p>Dissertation submitted for the Degree of B.A. Honours in History of Art</p> <p>2013/14</p>
---

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 A PRESENTATION

In many seminars, and in the Group Project, you are required to give presentations, 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.

### 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 – in a ten-minute talk, for instance, you are unlikely to make more than four points.
- Is there a logical connection between these points?
- Then you need to provide good 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 follow your presentation more easily.

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 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 or Prezi 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 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 will probably read 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

#### - STUDENT SUPPORT OFFICE AND HUMANITIES ADMINISTRATION TEAM

The Student Support 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, and closed on Weds, 2pm-3pm)

*Email address:* [hums-schooloffice@bristol.ac.uk](mailto: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 Student Support 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 Student Support Office is the place where you should:

- 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):

- 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 Dr Tom Begbie whose office is G35, 11 Woodland Road.

#### - 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) 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, please take note of the following policy:

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. 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'.

### **- 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/](http://www.bris.ac.uk/studentinfo/)

## TIMETABLES

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

For 2013/14 online personalised student timetables will be available under the Timetable tab on MyBristol ([www.bristol.ac.uk/mybristol](http://www.bristol.ac.uk/mybristol)). This will give you an individual timetable for the specific units for which you are registered. If any of your units (as listed on StudentInfo, [www.bristol.ac.uk/studentinfo](http://www.bristol.ac.uk/studentinfo)) are not displayed on your personal timetable, you must view the relevant unit timetable by clicking on the link under the Timetable tab on MyBristol. A Programme of Study timetable can be displayed using the same link. Instructions for use and FAQs are under the Timetable tab on the MyBristol portal.

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 Student Support Office in Room G43, 11 Woodland Road, email: [hums-schooloffice@bristol.ac.uk](mailto: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](http://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 Victoria Rooms on Tuesday 24<sup>th</sup> September 2.30-5pm.

## 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 less than five term-time days (excluding Saturdays and Sundays) you **must** complete a *Student Self-Certification Form* (available at: <http://www.bristol.ac.uk/academicregistry/policies.html>) and submit this to the Student Support Office **within TWO working days of the period of 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* (see link above) 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 Student Support Office within **TWO working days of the end of the period of absence.**

For further information on **absence from examinations or class tests due to illness**; and information about absences due to any other reasons, please consult the Faculty website: <http://www.bris.ac.uk/arts/current>. Please also see the section of this handbook on Examination Regulations and Procedures (p. 71).

## - ABSENCE FROM EXAMINATIONS AND CLASS TESTS 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 Student Support 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 Student Support 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 SUBMISSION

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

All Undergraduate students will submit their essays online via **Blackboard** unless they are taking units that require a paper submission or alternative format (e.g. DVD/CD/dissertation etc.) Students will be informed before the submission date which units fall into the latter category. Please note that **the deadline for all submitted coursework will be 12 midday** on the dates you will be given regardless of format or submission method.

Submission procedures and instructions are available on the Blackboard site for all units. Remember you can submit your work early! There is a short test for you to complete before you can submit your work, so please allow time for this and do not leave submission until the last moment. Blackboard



advises all students to begin the submission process at least one hour before the submission deadline.

Before submitting your work, please ensure that you have downloaded and completed a 'Coursework Submission Cover Sheet' from Blackboard and attached your essay to the Cover Sheet document. The Cover Sheet should include the following information:

- Your candidate number (please note that this is the 5-digit number which you can view on your studentinfo page (<https://www.bris.ac.uk/studentinfo/>). It is private to each individual student and must not be divulged to anyone. Candidate numbers should be treated as carefully as a bank account PIN or password).
- Your year of study
- Your degree programme
- The unit code
- The unit title
- The title of the essay or piece of coursework
- The word count
- The assignment number for the unit
- The name of the unit tutor
- The due date (i.e. submission deadline)
- The extension date (if you have been given an extension)

PLEASE NOTE: all coursework must be submitted anonymously. Please do not write your name on the cover sheet or on any page of your work. Each piece of coursework is identified by candidate number only.

All files MUST be either word documents (.doc) or PDF. Assignments uploaded in any other format cannot be accepted.

Please also note that computer problems are not considered as an acceptable excuse for late submission, and Information Services should not be approached to endorse requests for extensions.

#### - **DISSERTATION SUBMISSION**

**All dissertations must be submitted printed and bound. Two copies must be handed in to the Student Support Office before 12 Midday on the prescribed date.**

**You must also submit an electronic copy of your dissertation through Blackboard within 48 hours of submitting your hard copy.**

Please see page 62 for more information on how to write your dissertation.

Note: The Student Support Office gets very busy on hand-in days, so you are advised to come early to avoid delays.

#### - **EXTENSIONS TO THE DEADLINE**

Students requesting extensions are asked to e-mail an Extension Request Form to [hums-ug-extension-request@bristol.ac.uk](mailto:hums-ug-extension-request@bristol.ac.uk). The forms can be found on the humanities website ([www.bristol.ac.uk/humanities/current-undergraduates/#forms](http://www.bristol.ac.uk/humanities/current-undergraduates/#forms)). Extensions will only be granted where there are genuine reasons for non-submission by the due deadline, e.g. illness or personal mitigating circumstances. Please note that requests cannot be submitted more than 5 working days before the coursework deadline. Extensions are not usually considered within 24 hours of a deadline, however, in the case of genuine emergencies it may be possible for a student to contact the Student

Support Office in person within the final 24 hours before a deadline. **Please note that this provision is for genuine emergencies only.**

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* (found at [www.bristol.ac.uk/academicregistry/policies.html](http://www.bristol.ac.uk/academicregistry/policies.html)). 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 Student Support Office within **TWO working days of the end of the period of absence**. Please note that failure to submit medical evidence within the specified timeframe may result in your extension being rescinded and a late penalty may be applied to your work.

**Note: submission deadlines are set well in advance and already allow for the possibility of illness; you will not, therefore, necessarily be granted an extension for a minor illness of short duration falling into the category of self-certification.**

Extensions will **NOT** be granted for the late submission of work on the basis of computer 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 students who already receive study and time management skills support from Disability Services to help them to meet deadlines.

#### - FACULTY PENALTIES FOR LATE SUBMISSION OF UNDERGRADUATE WORK

**All work must be submitted by the specified deadline, unless an extension has been obtained in advance from the School Office.** Extensions are not granted automatically, and you are strongly advised to organise your work so that you always have a few days' grace before the submission date in case something should go wrong.

Retrospective extensions are not normally granted without a valid reason why application was not made earlier. Computer problems are not considered as an acceptable excuse for late submission, and Information Services should not be approached to endorse requests for extensions. The Student Health Service will issue a medical certificate only if you have been ill for more than five working days. If you are granted an extension, a new submission date will be set; you will be penalised if you miss this second deadline, unless you have applied for a further extension by submitting evidence of continuing medical problems. In this case we would assume that the illness must have been of more than five days' duration, and so would normally expect to receive a proper medical certificate before an extension would be granted.

All work submitted late without an agreed extension will be penalised as follows:

- (i) All work, other than that covered by (ii) and (iii) below: if submitted after the deadline but within one week, loss of 10 marks (one whole class). Work submitted after this period will receive a mark of 0, but must still be submitted, and be of a satisfactory standard, in order to receive credit points for the unit. You will be informed of the date by which the work must be submitted in order for credit points to be awarded.
- (ii) In units where work is submitted on a weekly or fortnightly basis (for example, language exercises), late submission is not permitted: work which is not submitted by the time and date specified will receive a mark of 0. Credit points will be withheld for the unit if you submit less than 80% of required work on time (e.g. fewer than 4 out of 5 fortnightly exercises, fewer than 10 out of 12 weekly exercises). If you are unable to submit an exercise on time due to illness or other problems, you should inform your School Office before the deadline; if your explanation is accepted, at the end of the unit a mark will be awarded based on the marks for the other work submitted for that unit

(iii) In units where the work does not contribute to the final assessment mark of the unit, you will normally be required to complete an additional piece of work, of similar length. You will be informed of the date for the submission of both the original piece of work and the penalty piece, which must both be of a satisfactory standard, in order for credit points to be awarded.

#### - FACULTY PENALTIES FOR UNDER / OVERLENGTH ASSESSMENTS

Students must declare an exact word count on the appropriate coversheet when submitting written assignments. 5 marks will be deducted for any work that is more than 10% over or under the word limit set for that assignment. The word limit on unit assessments **includes** front matter (including title and abstracts), all the main text including tables, **and all footnotes**. The word limit excludes headers, bibliography, appendices, graphs and images, and declarations.

For reasons of consistency, only the Harvard or MHRA referencing systems should be used within the faculty.

In writing to a prescribed brief and set length, the arts of rigour and concision are developed. These are valuable transferable skills.

In order to avoid penalties, an assessment with:

a word-limit of 2,000 should have a word count between 1,800 and 2,200.

a word-limit of 2,500 should have a word count between 2,250 and 2,750.

a word-limit of 3,000 should have a word count between 2,700 and 3,300.

a word-limit of 10,000 should have a word count between 9,000 and 11,000.

#### - 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 Student Support 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 (ALTERNATIVE ARRANGEMENTS)

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](http://www.bris.ac.uk/exams/forms.html)

and submit this to the Student Support Office with the relevant supporting documentation (e.g. medical note, educational psychologist's report) by the prescribed deadline on the form. It is **ESSENTIAL** that you complete the *Alternative Arrangements* form by the due deadline, otherwise alternative arrangements cannot be guaranteed for you.

Additional support for students with disabilities is available from Disability Services (<http://www.bristol.ac.uk/disability-services/>).

## - 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](http://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, who is also the School's Disability Representative (Dr Tom Begbie; [tom.begbie@bristol.ac.uk](mailto:tom.begbie@bristol.ac.uk)) 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, page 74*). Please note the time constraints for submitting the form.

## - EXTENUATING CIRCUMSTANCES AFFECTING ACADEMIC PERFORMANCE

If you suffer medical or other extenuating circumstances that you believe has affected your performance in any summative assessment during the year, it is your responsibility to provide medical or other evidence to the Student Support Office in advance of the Exam Boards. This will ensure that your circumstances are fully considered by the relevant Special Circumstances Committee. The School will provide further reminders of your responsibilities in this area closer to exam time.

Full details of the procedures surrounding Medical and Other Extenuating Circumstances (including the form you must use) can be found in the University Code of Practice for the Assessment of Taught Students available on-line at: [www.bristol.ac.uk/esu/assessment/codeonline.html#extcircs](http://www.bristol.ac.uk/esu/assessment/codeonline.html#extcircs)

You may also wish to discuss any such matters with your Personal Tutor, who will be able to provide advice and guidance.

## 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. Students will be notified when final allocations are published.

**NOTE: it is your responsibility to check that you are registered on the correct units by checking Student Info: <https://www.bris.ac.uk/studentinfo/>. Failure to do so may result in the award of insufficient credit points required for the completion of the degree.**

The normal requirements for each full-time undergraduate year of study is 120 credit points. You should notify the Student Support Office straightaway if any of your units are incorrect or missing from the 'Unit Registration Details' section on StudentInfo ([www.bristol.ac.uk/studentinfo](http://www.bristol.ac.uk/studentinfo)).

**Note:** Unit registration is a formal requirement of the University. 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. Please note that Year 1 students will not be allowed to change allocated optional units.

#### - **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 term, 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 Student Support Office, where you will be given a form to complete.

**Note:** Unit registration is a formal requirement of the University, which must be undertaken through the Student Support 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 the Director of Student Progress and then see a member of the administrative team in the Student Support Office. The Student Support 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 Director of Student Progress and the new department. You should then complete a *Notification of Transfer of Programme* form (available from the Student Support Office), and submit it to the Student Support 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 Director of Student Progress. You should then complete the *Notification of Withdrawal/external transfer* form (available from the Student Support Office) and submit it to the Student Support Office. The Deputy Head Teaching and Learning authorises the withdrawal/transfer on behalf of the School.

## HEALTH AND SAFETY

The School's Senior Executive Administrator is the School Safety Advisor and works closely with the School Manager on Health and Safety matters. You may contact the School Manager, [tom.begbie@bristol.ac.uk](mailto:tom.begbie@bristol.ac.uk) about any matters concerning health and safety.

### HEALTH AND SAFETY

- Please take note of the **Fire Regulations** and **First Aid arrangements** as displayed on notices throughout the building.
- Local Rules on Health and Safety ([www.bristol.ac.uk/safety/](http://www.bristol.ac.uk/safety/))
- **SMOKING IS FORBIDDEN throughout all university buildings and any adjacent spaces.**
- **Parking:** no unauthorised vehicles are allowed on the forecourt or around the building.

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 University premises, you should report it directly to the Student Support 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 10.45 am. - these tests can be distinguished from a real fire alarm as they last for only a few seconds.)

## DISCIPLINE, APPEALS AND GRIEVANCES

Full details of discipline, appeals and grievances procedures can also 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 Deputy Head of Subject 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 your 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:

[www.bris.ac.uk/secretary/studentrulesregs/examregs.html#appeal](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](mailto: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**.



## RESOURCE AND SUPPORT SERVICES

### STUDENT SUPPORT SERVICES

#### - **DISABILITY SERVICES**

Disability Services is often the first point of contact for prospective deaf and disabled students. This includes deaf, visually impaired students, dyslexic and those who have mobility difficulties, Asperger syndrome, epilepsy, chronic fatigue syndrome, severe and enduring mental health difficulty or other unseen impairment. 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.

[www.bristol.ac.uk/disability-services](http://www.bristol.ac.uk/disability-services)

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

#### - **CAREERS SERVICE**

The Careers Service provides advice and information on careers and postgraduate study plus employment opportunities for students. It also offers courses on a range of topics including CV writing and interview techniques. They are happy to see students from any year of study. You can find details of all these services and sign up for courses on their website:

<http://www.bris.ac.uk/careers/index.asp>

#### - **FACULTY WRITING FELLOWS**

The Royal Literary Fund Faculty Writing Fellows are available for confidential, one-to-one consultations with anyone who has concerns about writing essays or wants to improve their writing skills. They can help with aspects such as planning and structuring your argument, writing clear and compelling prose, or editing, proof-reading and presenting the final version.

<http://www.bris.ac.uk/arts/skills/fellow.html>

#### - **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. It seeks to support students of all faiths and none.

[www.bristol.ac.uk/chaplaincy/](http://www.bristol.ac.uk/chaplaincy/)

#### **NURSERY AND CHILDCARE**

The University has a Nursery which is available for use by both staff and students, subject to vacancies.

[www.bris.ac.uk/nursery/](http://www.bris.ac.uk/nursery/)

#### - **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 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/](http://www.bristol.ac.uk/student-counselling/)

- **STUDENT FUNDING OFFICE**

The Student Funding Office provides advice and support regarding all financial matters; this includes bursaries and scholarships, budgeting advice, emergency short term loans and information regarding UK government support.

[www.bristol.ac.uk/studentfunding/](http://www.bristol.ac.uk/studentfunding/)

- **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/](http://www.bristol.ac.uk/studenthelp/)

- **STUDENTS' HEALTH SERVICE**

The Students' Health Service offers the full range of NHS General Practice treatments plus additional medical services tailored for the student population. They are open all year.

[www.bristol.ac.uk/students-health/](http://www.bristol.ac.uk/students-health/)

- **STUDENTS' UNION**

The Students' Union is located in Queens Road, approximately a 10 minute walk from the university precinct. Amongst its many activities, the Union co-ordinates many of the societies and clubs available to students as well as providing training and support to students.

<https://www.ubu.org.uk/>

- **STUDY SKILLS**

The University provides a number of courses which will allow you to enhance your academic performance while you are here at Bristol and will increase your chances of finding and maintaining graduate employment when you leave.

Courses include the following:

- Essay writing skills
- Report writing
- Presentation skills
- Improved IT skills
- CV writing

For all these and more visit the on line booking form. All training is free although a refundable deposit may be required on some courses.

[www.bris.ac.uk/studentskills/](http://www.bris.ac.uk/studentskills/)

## THE UNIVERSITY LIBRARY SERVICE

### - LIBRARY COLLECTIONS AND ELECTRONIC RESOURCES

The University has 10 libraries, all of which you are entitled to use. **You must bring your University UCard with you to enter the libraries and to make use of their services.** Contact details, locations and opening hours for all libraries can be found at:

[www.bristol.ac.uk/library/using/branches/](http://www.bristol.ac.uk/library/using/branches/)

The majority of the resources you will need to use are located at the **Arts and Social Sciences Library** in Tyndall Avenue (ASSL): [www.bristol.ac.uk/library/using/branches/assl/](http://www.bristol.ac.uk/library/using/branches/assl/) The ASSL provides a range of study areas to support different preferences, such as silent study rooms, computer rooms, multimedia viewing facilities, social learning areas and group study rooms.

Undergraduates may borrow up to 25 items from the library at a time. Fines are imposed for late returns. More details relating to borrowing from the library can be found at this link:

[www.bris.ac.uk/library/using/borrowing/](http://www.bris.ac.uk/library/using/borrowing/)

### - BOOKS

To locate printed and e-books on reading lists and to find books on your subject, please use the library's online catalogue, at <https://www.lib.bris.ac.uk/> You can also use the 'Books, etc.' tab on the Quick search area of the library homepage.

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/is/locations/branches/assl/collections/slc.html](http://www.bristol.ac.uk/is/locations/branches/assl/collections/slc.html)

### - JOURNALS

To find the location of printed journals, please use the online catalogue, or the "Journals" tab on the Quick search section of the library homepage and select the print journals search box.

To access online journals, use either the library's eJournals catalogue at [www.bristol.ac.uk/library/resources/eresources/ejournals/](http://www.bristol.ac.uk/library/resources/eresources/ejournals/), or select the 'Find eJournal by title' box under the Journals tab in the Quick search area of the library homepage.

Video tutorials about using the online catalogue are available:

[www.bristol.ac.uk/studentskills/content/ilitskills/tutorials/librarycatalogue/](http://www.bristol.ac.uk/studentskills/content/ilitskills/tutorials/librarycatalogue/)

### - DATABASES

If you are doing in-depth research into a topic, you need to search online databases. You can access these from the Quick Search area on the Library homepage, by selecting the "Articles & Databases" tab. Please refer to the 'Subject resources' area of the relevant subject page to find out more information about databases for your subject: [www.bristol.ac.uk/library/support/subjects/](http://www.bristol.ac.uk/library/support/subjects/)

A video tutorial about getting started with databases is available:

[www.bristol.ac.uk/studentskills/content/ilitskills/tutorials/metalib/searchingforjournalarticles.html](http://www.bristol.ac.uk/studentskills/content/ilitskills/tutorials/metalib/searchingforjournalarticles.html)

### - ACCESSING ELECTRONIC RESOURCES OFF CAMPUS

To use electronic resources away from University premises you will need to connect to the Student Remote Desktop. For details see [www.bristol.ac.uk/it-services/advice/homeusers/remote/studentdesktop/](http://www.bristol.ac.uk/it-services/advice/homeusers/remote/studentdesktop/)

- **SUBJECT LIBRARIANS**

Subject Librarians offer support and guidance on finding the information you need for your coursework and research. They provide online support via the Subject web pages: [www.bristol.ac.uk/library/support/subjects/](http://www.bristol.ac.uk/library/support/subjects/) as well as opportunities to attend training sessions. Please contact your subject librarian who will be happy to answer your subject-related enquiries.

- **PART TIME AND DISTANCE STUDENTS**

The Additional Library Support Service (AddLibS) is available to students who find it difficult to get to the library. This service includes postal loans, photocopying services, and other support. More information is available at [www.bris.ac.uk/library/using/addlibs/](http://www.bris.ac.uk/library/using/addlibs/)

- **DISABLED STUDENTS**

The library offers a range of services to support the needs of disabled students. See [www.bris.ac.uk/library/using/disabledusers/](http://www.bris.ac.uk/library/using/disabledusers/) for details.

- **INTERNATIONAL STUDENTS**

Extra support is available for students from overseas. Please see [www.bris.ac.uk/library/using/international/](http://www.bris.ac.uk/library/using/international/) for details.

- **HELP AND CONTACTS**

For subject-specific help, please contact your subject librarian: [www.bristol.ac.uk/library/support/subjects/](http://www.bristol.ac.uk/library/support/subjects/)

For general enquiries about the library or for questions relating to your library account, please email [library-enquiries@bristol.ac.uk](mailto:library-enquiries@bristol.ac.uk) or telephone (0117) 928 8000 (internal 88000). You can also ask any member of library staff.

- **SUBJECT STUDY CENTRES AND IT FACILITIES**

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

English, Theology and Religious Studies: G7, 3-5 Woodland Road  
History of Art: B34, 9 Woodland Road  
Classics and Ancient History, History (computer facilities also available for all students): B49, 13 Woodland Road (Keypad access)  
English: B7, 3/5 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, 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 swipe card on the door. The code of B49 is available from the Student Support Office on production of your Student Card.

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.

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#### **- 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/](http://www.bris.ac.uk/is/computing/applications/printing/uobonly/)

#### **- PEER ASSISTED LEARNING (PAL) AND PEER ASSISTED STUDY SESSIONS (PASS)**

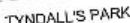
Every student in the School of Humanities is automatically enrolled in the HUMS Peer Assisted Learning (PAL) scheme and eligible to attend Peer Assisted Study Sessions (PASS). A dedicated PAL Blackboard site allows you to access a range of teaching and learning materials and a sample essay bank. Starting 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 weekly 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 and PASS sessions are student-led, planned and purposeful but also informal and friendly. PAL and PASS sessions do not include 'teaching' by students, replace normal lecturer/student teaching or other academic support but are a useful addition to these.

## EDUCATION AND SUSTAINABLE DEVELOPMENT

The Department, School, and Faculty are all committed to enhancing and promoting Education for Sustainable Development (ESD). UNESCO defines ESD in a broad manner covering four main areas: social and economic justice, cultural diversity, human rights of future generations and the protection and restoration of the Earth's ecosystems. It also stresses the importance of critical thinking, inter-disciplinary, multi-method approaches to assessment and challenging approaches to, and ideas about, teaching and learning. You will encounter many of these issues and approaches both directly and indirectly during the course of your studies and we encourage you to think creatively and critically about how your own subject addresses some or all of the following:

- A strong, stable and viable economy
- A healthy and just society
- Diversity
- Effective and participative governance
- Environmental limits and ecological wellbeing
- Quality of life
- Cultural heritage
- The rural and the urban (conflict and balance)
- Preparing for the imagined future
- Ethical questions

You can find out more about the University's Policy and Strategy for Sustainability here: <http://www.bristol.ac.uk/environment/esd>



# FACULTY OF ARTS