



Undergraduate Handbook
2014/15

Department of History of Art

School of Humanities

www.bristol.ac.uk/humanities/
www.bristol.ac.uk/arthistory/

CONTENTS

Welcome to the School of Humanities

Welcome to History of Art

1. KEY INFORMATION

Key Dates	5
School Office Opening Hours and Key Personnel	5
Academic Staff	6
Academic Personal Tutors and Senior Tutors	9
Student Info – Choose, Check, Change your Personal Information	10

2. STUDYING ARTS AT BRISTOL

Introduction	11
Research and Teaching	11
Independent Learning and Contact Hours	12
Knowledge and Skills	12
Study and Transferable Skills	13
Education for Sustainable Development	14
Student Representation	14

3. YOU AND YOUR DEGREE IN THE SCHOOL OF HUMANITIES

The Student Support Office & the School Of Humanities Education Team	16
Email	16
Notice Boards	17
Timetables	17
Unit Registration	17
Changing Optional Units	18
Open Units	19
Prizes	19
Study Abroad/Erasmus Students	20
Academic Guidance	21
Teaching Methods	24
Contact Hours	27
Consultation Hours	28
Independent Learning	29
Programme Structure	31
Preparing for and Giving a Presentation	37

How to Write an Essay	39
Presentation and Layout of Written Work	40
Essay Submission	51
Dissertation Submission	55
Extensions to the Deadline	56
Penalties for Late Submission and Appeals	56
Return of Essays	57
Marking Criteria	58
Feedback	72
4. ABOUT THE FACULTY OF ARTS	
Key Faculty Staff	74
The Main Faculty Committees	74
The Faculty Office	75
5. YOU AND YOUR DEGREE IN THE FACULTY OF ARTS	
The Award of Credit Points	76
Academic Progression from Year to Year	76
Attendance, Absence and Illness	78
Serious Problems and Suspension of Studies	81
Support for D/deaf or Disabled Students and Dyslexia, Mental Health advice	82
Other useful services and support	82
Specialist Advice for International and Erasmus Students	83
International Students holding a Tier 4 visa	83
Pregnancy, Maternity and Paternity: Guidance for Students	84
Transfers	84
Withdrawal	85
Paid Work	85
6. ASSESSMENT	
Assessment and Feedback in the Faculty of Arts	86
Feedback	88
Academic Conventions and Plagiarism	88
Duplication of Material	90
Penalties for the Late Submission or Non-Submission/completion of work	90
Penalties for under/over length assessments	91
University Examination Regulations	91

Special Arrangements/Extra Time in Exams	92
Extenuating Circumstances	92
The 'Supplementary Year'	93
Degree Classification	93
7. SUPPORT AND FACILITIES	
Faculty Writing Fellows	95
IT Services	95
Email	96
Library Services	96
Library Collections and Electronic Resources	96
8. RULES, RIGHTS, DISCIPLINE, APPEALS AND COMPLAINTS	
Student Rules and Regulations	99
Discipline	99
Appeals	99
Complaints	99

Note: All information contained in this handbook is correct at the time of printing, but may be subject to change. For the most up to date version please visit:

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

Welcome to the School of Humanities

I am delighted to welcome you to the School of Humanities, a world-leading centre for teaching and learning and research in the humanities located in the port city of Bristol. I hope this is a start for you of a life-long engagement with your chosen field of study.

The School of Humanities is located in the Arts Complex, a series of handsome Victorian houses along Woodland Road. Through their doors you will discover three departments which cover Classics and Ancient History, English, History and History of Art and Religion and Theology. Most of you will be studying single honours degrees or some of a wide range of combined honours programmes some of which involve opportunities to study abroad.

The School was established in 2006 but its origins go back to the original meeting, held in Bristol's Victoria's Rooms in June 1874, 'to promote a School of Science and Literature for the West of England'. Many distinguished humanists have studied or been associated with the University over the years, including three Nobel Laureates: Sir Winston Churchill (1874-1965), who was serving as Chancellor of the University in 1953 when he was awarded the Nobel Prize for Literature; Harold Pinter, who was awarded an Honorary Doctor of Letters in 1998 and the Nobel Prize for Literature in 2005; and Jean-Marie Gustave Le Clézio, who studied English at Bristol in 1958-9, and was awarded the Nobel Prize in 2008. These days we are proud that English at Bristol is ranked 40th in the world in the QS World Subject Ranking, as well as 70th in the World for Arts and Humanities in the THES Subject Rankings.

Our School has been growing over the last few years and your lecturers include many young and exciting scholars from all over the world. We hope you will enjoy learning with us.

Professor Hilary Carey
Head of School

Welcome to History of Art

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.

Dr Kenneth Austin

Deputy Head of Subject, Historical Studies

1. KEY INFORMATION

Key Dates

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

	Start Date	End Date
Welcome Week	22 September 2014	28 September 2014
Teaching Block 1	29 September 2014	19 December 2014
January Assessment Period	12 January 2015	23 January 2015
Teaching Block 2	26 January 2015	08 May 2015
Summer Assessment Period	18 May 2015	05 June 2015

Vacation Dates

	Start Date	End Date
Christmas vacation	22 December 2014	09 January 2015
Easter vacation	30 March 2015	17 April 2015
Summer vacation	15 June 2015	18 September 2015

School Office Opening Hours and Key Personnel

Student Support Office Opening Hours:

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

School of Humanities Contact Details

Postal address: School of Humanities, 11 Woodland Road, Bristol, BS8 1TB
Telephone: (0117) 33 17932 (including a 24-hour answer-phone); internal: 17932
Fax: (0117) 33 17933
Email: hum-schooloffice@bristol.ac.uk

Key Department and School Personnel

Dr Kenneth Austin	Deputy Head of Subject	Kenneth.Austin@bristol.ac.uk (0117) 928 7620
Dr James Thompson	Deputy Head Teaching and Learning, School of Humanities	James.Thompson@bristol.ac.uk (0117) 928 9133
Dr Sarah Serning	Senior Tutor	Sarah.Serning@bristol.ac.uk TBC – check contact directory
Dr Grace Brockington	Director of Examinations	G.Brockington@bristol.ac.uk (0117) 331 1221
Mrs Jill Walsh	School Manager	Jill.Walsh@bristol.ac.uk (0117) 331 8228
Prof. Hilary Carey	Erasmus/Study Abroad Officer	Hilary.Carey@bristol.ac.uk (0117) 331 8245

School of Humanities Education Team		
Mrs Julie Sealey Miss Lauren Needs	Student Administration Managers	hums-senioradmin@bristol.ac.uk (0117) 33 18000
Miss Annette Weekes Miss Anna Jordan	Undergraduate Senior Student Administrator Undergraduate Senior Student Administrator (Liberal Arts)	hums-senioradmin@bristol.ac.uk (0117) 33 17750 liberal-arts@bristol.ac.uk (0117) 33 18001
Miss Kristina Charalambous Mrs Sally Green Miss Katy Harris Mrs Valentine Jackson Mrs Kim Lai Miss Rachael Parsons Ms Amy Siddons Mrs Anna Wallace Mrs Femke Whittaker- Treffers	Undergraduate Student Administrators	hums-schooloffice@bristol.ac.uk (0117) 33 17932
Miss Billie Woolfenden	School Assistant (Reception)	

Academic Staff

Academic and Research Staff	Phone (0117)	E-mail Address ...@bristol.ac.uk	Room	Building
Brockington, Dr Grace <i>Senior Lecturer</i>	33 11221	G.Brockington	1.29	9 WR
Dent, Dr Peter <i>Lecturer</i>	95 46052	Peter.Dent	2.32	9 WR
Donkin, Dr Lucy <i>Lecturer</i>	92 88170	Lucy.Donkin	B.35	9 WR
Hoare, Dr Alexandra <i>Lecturer</i>	92 87610	Alex.Hoare	B.30	9WR
O'Mahony, Dr Mike <i>Reader</i>	95 46085	Mike.Omahony	2.28	9 WR
Passes, Ms Tricha <i>Teaching Fellow</i>	33 16758	Tricha.Passes	B.05	3-5 WR
Price, Dr Dorothy <i>Senior Lecturer</i>	95 46043	D.Price	2.31	9 WR
Shaw-Miller, Prof Simon <i>Professor</i>	95 46051	S.Shaw-Miller	1.28	9 WR
Williamson, Dr Beth <i>Reader</i>	95 46047	Beth.Williamson	2.30	9 WR

Part-time Teaching Staff

Cannon, Mr Jon	n/a	J.P.Cannon	n/a	n/a
Gunzburg, Dr Darrellyn	n/a	hadrg	n/a	n/a
Hunt, Dr Catherine	n/a	Cath.Hunt	n/a	n/a

Lilley, Mr Ed	n/a	Ed.Lilley	n/a	n/a
Martin, Ms Sophie	n/a	Haakc	n/a	n/a
O'Brien, Ms Erica	n/a	eo6276	n/a	n/a
Passes, Ms Tricha	n/a	haxpp	n/a	n/a
Robles, Ms Elizabeth	n/a	haekr	n/a	n/a
Thiele, Ms Madeleine	n/a	Madeleine.Thiele	n/a	n/a
Trigg, Mr David	n/a	David.Trigg	n/a	n/a

WR = Woodland Road

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

Dr Peter Dent

Lecturer

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

Dr 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.

Dr Mike O'Mahony

Reader

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

Ms Tricha Passes

Teaching Fellow

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

Dr Dorothy Price

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 13th- and 14th-century Italian); iconography of the Virgin Mary; Marian liturgy and devotion; saints and sanctity; devotional imagery and literature.

Academic Personal Tutors and Senior Tutors

Every student is allocated an Academic Personal Tutor who is your principal contact for reviewing and discussing your academic progress throughout your studies. Formal meetings will be arranged, in groups or individually, with your Academic Personal Tutor at six key points during the first year, and four times during both your second and final years of study. You can also see him/her during regular weekly office hours (normally posted on the colleague's office door) or at other times if you make an arrangement in advance, normally by email.

Your Academic Personal Tutor will periodically review your marks with you, and can advise you on your choice of options or dissertation, and discuss with you how to optimise your learning methods. Your Academic Personal Tutor may be in a good position to discuss career options with you, and will normally be the person you approach for an academic reference when applying for jobs or to take further qualifications. If you are experiencing problems which are impacting on you or your studies you should raise these with your Academic Personal Tutor, who can advise you on how best to tackle them and how best to get back on track with your work.

Your Academic Personal Tutor is your first source of advice for things like:

- feedback received on work
- study skills
- option choices
- information about your course
- references
- anything else you feel relevant to your academic progress.

Usually, you'll have the same Academic Personal Tutor throughout your time at Bristol, unless this is not possible, or you request otherwise.

The University guidelines on the support for undergraduate students can be found at: <https://www.bris.ac.uk/esu/studentlearning/ug-support/>

Each School also has a Senior Tutor, in this School Sarah Serning, whose contact details are included at the front of this handbook. You should contact the Senior Tutor if you feel you need particular support, due to illness or a personal matter, for example. The Senior Tutor will support you and will be able to refer you to other sources of more specialist help should you require these. The Senior Tutor is also the School's Disability Officer. In addition, the Senior Tutor will contact you if you are repeatedly absent from classes or not submitting work. In these cases, the Senior Tutor will want to help you overcome any difficulties which are preventing you from fulfilling your full academic potential. The Senior Tutor is primarily there to help you. Additionally, the three Senior Tutors in the Faculty work jointly to support academic skills development and employability, and support the PASS system (Peer Assisted Study Sessions).

Student Info – Choose, Check, Change your Personal Information

You are responsible for ensuring that your personal information, including current address and contact details, is kept up to date. You are expected to update your personal information yourself using 'Student Info' at <https://www.bris.ac.uk/studentinfo/>

This section of the 'Current Students' area of the University webpage is where you can also check your unit registration, your exam timetable and your fee details. If you find any errors, you should contact the School Office as soon as possible.

2. STUDYING ARTS AT BRISTOL

Introduction

For most of our students, the main experience of education up to this point has been school (even if, in some cases, that was many years ago). Studying at university is very different. This may seem obvious — many students choose to go to university precisely because it's not the same as school — but even if you've been expecting it to be different, you may still find that it's not exactly what you expected. It's not just a matter of what you'll be studying — learning about new subjects, understanding more familiar subjects in much greater depth and looking at them from different perspectives — but also of how you'll be studying, and the context within which you'll be working.

Research and Teaching

Bristol is what is known as a 'research-intensive' university. This means that virtually everyone who teaches you, from professors and other senior academics to research fellows and postgraduate students, is involved at the cutting edge of their subject, and this has an impact on both how and what you're taught. We aim to introduce you to the most exciting developments in your discipline, and to give you experience of the process of research; especially in your final year, you will spend much of your time in small seminar groups discussing the latest perspectives on the subject with acknowledged experts. Our programmes are designed to train you in the intellectual and technical skills required for research in the arts and humanities; not because we want to turn all our students into academics, but because these skills will enable you to understand and appreciate your subject fully — and because the ability to research and analyse problems can always be transferred to other contexts, and so is essential training for whatever you choose to do when you leave university.

The fact that optional units are generally built around the research interests and expertise of staff means that they change regularly and are kept current. This does mean that you can't count on being able to study a specific topic, if no-one in the department specialises in that field, but most of our programmes offer the opportunity to develop a research project, on a subject of your own choice, normally in the final year. Members of staff do regularly go on research leave for a term, a year or even longer, so there is always a risk that you won't be taught by a particular individual every year or that you won't keep the same Personal Tutor for the whole of your time in Bristol. The positive aspect of this is that it offers the opportunity to be taught by a wider range of people, including young researchers whose work has not yet been published. Most importantly, success in research brings in funding to the University and the Faculty to improve facilities, employ more staff and so improve the student experience.

In short, we do not regard research and teaching as being in conflict with one another: our research activities inform our teaching, our teaching influences our research, and the integration of the two makes Bristol an exciting and distinctive place to study.

Independent Learning and Contact Hours

The most striking difference between school and university, especially in Arts subjects, is that you have far fewer timetabled classes.

Student workloads in the Arts Faculty are calculated on the basis of an average of 40 hours per week over the 30 weeks of the academic year. 10 credits therefore represents roughly 100 hours of student work. Part of this workload is made up of lectures, classes and other formal contact time, typically around 6-8 hours per week during each Teaching Block; it will be more for those studying languages or practice-based subjects, and tends to be less in the later years of the programme as students are expected to be doing more independent work. The bulk of the workload is made up of preparation for class (normally around 3-4 hours per contact hour) and work on assessment tasks (e.g. researching and writing coursework, revising for exams).

This reflects a different approach to teaching and learning, with much more emphasis on working and thinking independently. In general, classes 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. They are not intended to tell you everything you need to know (and so 'effective note-taking' does not mean writing down everything the lecturer says — quite the opposite).

The positive side of having fewer scheduled classes is that you have far more freedom to develop your own approach to the subject, pursuing the aspects that particularly interest you, rather than having to stick rigidly to a prescribed reading list and a set curriculum. You can also arrange your work in a pattern that suits you, if you find that you work best first thing in the morning or late at night. One of the most important skills you need to develop at an early stage at university is how to organise your own learning, making effective use of the time and resources that are available. It is perfectly possible to keep certain times free for sport, or to reduce your commitments to a minimum for a week so that you can appear in a play, or make time for any other activity — provided that you make up the time somewhere else, and still meet your deadlines. Another 'skill for life'...

Knowledge and Skills

Of course, if you're used to a more directed approach at school, adjusting to this new freedom isn't always easy at first. We don't expect everyone to become completely independent straight away; we aim to strike a balance, giving first-years much more guidance and a clearer framework (while still expecting you to start taking responsibility for your own learning) so that you're fully prepared to participate in specialised, seminar-based units and to develop your own research projects in later years. Most importantly, advice is always available from your lecturers, your Academic Personal Tutor or the Senior Tutor whether you're unsure how to approach a topic or are having problems in organising your time; just ask.

Each programme has specified 'learning outcomes', the knowledge and skills that all students should acquire if they complete the course successfully. These are above all discipline-specific — we aim to train you to be a good historian, a good

Germanist, a good philosopher or whatever — but in most cases they are also easily transferable to other contexts, and thus highly marketable. Full details are available in the relevant Programme Specification (see <https://www.bris.ac.uk/esu/unitprogcats/AboutProgrammes.jsa>).

In very general terms, programmes in the Faculty focus on skills of analysis and argument; you don't get much credit in essays simply for providing information or a narrative account. Depending on how you were taught at A-level, this may represent more or less of a change of approach. Markers generally take it for granted that you should either know the basic facts of a subject or know where to look them up; what we're interested in is whether you understand the topic, identify key issues, evaluate relevant evidence, analyse critically the contributions of other scholars and so forth — in other words, how you make use of the information to develop a scholarly argument. It is, as much as anything, a matter of attitude and approach, of becoming a proper researcher.

Study and Transferable Skills

As discussed earlier, the key skills and knowledge that will enable you to succeed on your programme are discipline-specific; these will be the main focus of discussions with your lecturers (for different units) and your Personal Tutor (for your general academic progress). However, you will also need a range of more generic, 'transferable' skills, and there are several different sources of advice and training.

The ArtsSkills resource on the Faculty website (www.bris.ac.uk/arts/skills/) provides a range of guidance on skills and PDP (personal development planning) and self-help exercises on writing skills, referencing techniques and the like. We're always looking to develop this resource further, so if you have ideas for areas where more training and guidance would be useful, let us know.

The Student Skills Directory allows you to search for and book a place on skills courses in the University: <http://www.bristol.ac.uk/studentskills/>

The Careers Service provides career-orientated workshops, practice interviews and individual guidance as well as a variety of courses to help develop student employability (www.bristol.ac.uk/careers/). It also offers support and resources to help students applying and considering placements, including a range of placement opportunities.

The Student Skills Directory allows you to search for and book a place on skills courses in the University: <http://www.bristol.ac.uk/studentskills/>

Personal Development Planning is a guide for students on learning from experience, enhancing learning through reflection, skills development and goal setting to enhance their future employability. Find it at: <http://www.bris.ac.uk/careers/pdp/>

Information Services and the Computing Centre also provide information about IT-related courses and a range of self-help material: <http://www.bristol.ac.uk/it-services/learning>

Education for Sustainable Development

The University, 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/>

Student Representation

Faculty and University

Student Representation at School and Faculty level is operated in partnership between the University and the Students' Union (UBU) and is organised to ensure that every taught student at the University is effectively represented to the University and to the UBU by their peers.

The Students' Union runs elections and organises training for elected representatives at the start of each academic year. The representatives are then able to participate in School and Faculty governance through attendance at meetings where student- and education-related matters are discussed.

In addition, the Faculty Staff Student Liaison Committee meets at least three times during the academic year and is chaired by a student representative. The meetings provide a forum for students to feed their views and concerns up from schools to institution-level and vice-versa.

Full details about how you can become involved are available on the Students' Union website:

<http://www.ubu.org.uk/democracy/representatives/course-reps/>

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 (at least one per year group, or in some departments one per programme per year group) are elected on an annual basis through an election process overseen by the Students' Union.

The Historical Studies **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 (**SSLC**) which usually meets twice per teaching block. 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 SSLC 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 academic staff 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 student notice boards and the departmental website. See 'Staff-Student Liaison Committee' under 'Information for Current Undergraduates', <http://www.bris.ac.uk/arthistory/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.

3. YOU AND YOUR DEGREE IN THE SCHOOL OF HUMANITIES

The Student Support Office & the School Of Humanities Education Team

The Student Support Office is located in G43, 11 Woodland Road (adjacent to the Student Common Room).

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 team who are based in the Student Support Office. The team can provide information and help with educational queries such as unit registration, essay submission, essay extensions and timetables, as well as general enquiries. If you are experiencing any difficulties (personal or academic) you can also contact the Student Support Office who will be able to provide advice and guidance on who to contact and how to proceed. Anything you do discuss with a member of the team will be treated in the strictest of confidence.

The School Manager, with overall responsibility for administration in the school, is Jill Walsh whose office is G35, 11 Woodland Road.

Email

It is imperative that you check your email daily. 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. **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.

Email Etiquette

It is now commonplace for academic and administrative staff to communicate regularly with students by emails and to accept this as a natural means by which students can contact them for information, advice or requests for a face-to-face meeting. More generally, the question of how to write emails and the tone to use has become an increasingly urgent concern amongst graduate recruiters and university lecturers.

Writing emails in and for the workplace requires a different tone to that used when emailing or messaging friends, and it is important to develop good practice before graduating. Emails which indicate professionalism and poise are bound to leave a good impression and get a quicker, more thorough response: emails which suggest ignorance, carelessness or lack of foresight will alienate the recipient and are likely to be less effective.

For example:

- 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'.
- Emails to staff should have a stated subject in the subject box, e.g. 'Query regarding our last lecture in HUMS200XX'. This enables staff to prioritize emails and deal with queries raised by students in an efficient manner.
- Emails to staff should also include an electronic signature, which comprises: your full name, your year of study and your programme of study, e.g.

Janet Bloggs,
Second Year, Ancient History BA

Notice Boards

The departmental student notice boards are located **on the ground floor in 9 Woodland Road**. Specific information relating to your programme of study, e.g. Personal Tutor lists, individual tutorial groups 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.

Timetables

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

Personalised student timetables are available under the Course tab on MyBristol (www.bristol.ac.uk/mybristol). This will give you an individual timetable for the specific units and classes for which you are registered.

If any of your units (as listed on Student Info, www.bristol.ac.uk/studentinfo) are not displayed on your personal timetable, you must view the relevant unit timetable here <https://www.bris.ac.uk/timetables/units.html>

If any of your units are not displayed, please check first your unit registrations on your Student Info 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 or phone 0117 331 7932.

Unit Registration

Students are automatically registered for 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 or second choice unit(s). However, this is not always possible, depending

on the level of demand for a particular course. Students will be notified by email when the final unit 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 requirement 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 Student Info (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 unit choices will have already been made prior to the start of the academic session. However, in certain circumstances, and where there is a valid academic reason for doing so, second and third year students may, within the first two weeks of each teaching block, request to change their choice of optional unit(s). You do not have an automatic right to change units and it is dependent on places being available in the unit(s) you have chosen, and whether or not there are any timetable clashes.

To ensure you are registered on the correct units by the end of the second week you should aim to submit your unit change request form by the end of the first week of the teaching block. Requests will be considered during the second week by the Senior Undergraduate Administrator and the Deputy Head of Teaching and Learning. They will look at whether there are sound academic grounds for the change and approve requests accordingly.

If you submit your unit change request form by the end of the first week you will be notified by email, by the end of the second week of the teaching block, whether your request to change unit(s) has been successful. If you submit your form within the second week of the teaching block you will be notified as soon as possible before the end of the third week. Until you have received notification of the outcome of your request, you should **only** attend those classes for which you are currently registered.

If you wish to change a unit you should collect a 'Unit Change Request Form' from the Student Support Office.

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:

- BA History of Art students may take 20 credit points instead of one of the Lecture Outline Units taken in their First Year.
- BA History of Art students may take 20 credit points instead of a Lecture Response Unit in their Second year.
- 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 1st-year History of Art unit should be replaced by a 1st-year Open Unit in another department, a 2nd-year History of Art unit should likewise be replaced by a 2nd-year Open Unit). Exceptions to this rule must be authorised by the Deputy Head of Subject, who will only do so if s/he judges it to be pedagogically justified.

Registration for Open Units is carried out as part of the School's unit registration procedure, see the '[Unit Registration](#)' section for more details.

Details of all Open Units running in the current academic year can be found here: <http://www.bris.ac.uk/esu/unitprogcatalog/AllOpenUnits.jsa?selectedCatalogue=UNIT&ayrCode=14%2F15>

Guidance for students wishing to take an Open Unit is available here: <http://www.bristol.ac.uk/esu/approve/openunits/openunitguidance.html>

Prizes

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

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

The Stephen Bann Prize for the most outstanding dissertation will be awarded annually to any student studying for the BA Degree in History of Art or BA Joint Honours History of Art with a Modern Language who is deemed to have produced the most outstanding dissertation of their final year group. This prize is awarded in honour of Emeritus Professor Stephen Bann.

The Michael Liversidge Prize for Outstanding Achievement

The Michael Liversidge Prize for Outstanding Achievement will be awarded annually to any student studying for the BA Degree in History of Art (single honours), who is deemed to have the most outstanding achievement in the History of Art Department in their final year of study. This prize is awarded in honour of Emeritus Dean of Arts Michael Liversidge.

The John Steer Prize for Outstanding Achievement by a Joint History of Art with a Modern Language Honours Student

The John Steer Prize for Outstanding Achievement will be awarded annually to any student studying for the Joint Honours BA degree History of Art with a Modern Language, who is deemed to have the most outstanding achievement in the History of Art Department in their final year of study.

Study Abroad/Erasmus Students

ERASMUS and STUDY ABROAD for Bristol students

This department does not currently 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 & Year Abroad Students

Contact details

Prof Hilary Carey, ERASMUS /Study Abroad Officer
ERASMUS/Study Abroad Administrator: email 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 Tutor: 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, Hilary Carey. For Study Abroad students this will be Mr David Line in the International Office (swap-in@bristol.ac.uk).

Academic Guidance

The notes that 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. Don't be afraid to ask for assistance in planning your work, preparing essays, or beginning to become an active researcher: the members of staff are here to help you get started. Every student takes the *Approaching the Object* unit in the first year: among other things, this unit is intended to introduce you to the variety of approaches and 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. 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, thinking and writing. You will probably have 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.

Using odd periods of time usefully between classes can be the most difficult technique to develop: you can visit the Library for an hour to look at current journals and read an article, or check out recent book acquisitions relating to topics that interest you. 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 before classes, 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

Do not 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. 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 your 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. If there is anything in a class that you do not understand, however, ask for elucidation – either in the class or in one of your lecturer's consultation hours. 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, functions, etc.); interpretational and critical material may need more extensive treatment. Record your own observations, 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 [Academic Conventions and 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 scholarship 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 enhance your essay-writing 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. 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.

Seminars and interactive 'Lecture-Response' sessions are less formal than lectures, and allow for more discussion: they are an essential part of the teaching of your subject and all students are expected to participate and contribute.

Teaching Methods

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.

Teaching takes the form of a combination of lectures, seminars and tutorials, as appropriate to the different units which you will take; similarly, the modes of assessment, which include essays, presentations, research projects and exams, vary across the units which make up your degree programme. This section sets out the key features of the different units which you will take.

First Year

Approaching the Object

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 art historical approaches. The unit comprises 20 one-hour lectures, and 10 weekly seminars. Assessment involves a 24-hour exam and a group presentation.

Lecture Outlines

These units are all designed to introduce you to a range of different approaches, teachers, periods and subjects taught in the department. In so doing, we aim to give you a better sense of what types and periods of art history you can study at Bristol. These units are currently: 'Introduction to Medieval Art', 'Introduction to Early Modern Art' and 'Introduction to Modern Art'.

All three Lecture Outlines comprise 20 one-hour lectures and 10 one-hour seminars. The seminars consist of about 12 students and are designed to allow for in-depth discussion of some of the core issues addressed in the unit. One 2,000-word essay is required for each Lecture Outline. These essays all have very specific questions and you will be assessed, above all, on the extent to which you answer the question. If you want advice on your essays you are encouraged to contact your seminar tutors, or to go and see one of the lecturers during their Consultation Hours. The final assessment is a two-hour exam.

Special Topics

These are research-led units, which are designed to introduce you to the latest developments in a particular field. The units are taught by experts in that area, who are able to show you how research is evolving, the reasons for such evolution and the sources/ methodologies being employed by art historians 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 a great deal of close analysis of primary sources; they may also involve examination of research fields that are developing rapidly.

Special Topics are taught through 10 two-hour seminars in groups of around 12-15 students. Participants may be required to give presentations. There will be a two-hour exam, which will determine the unit mark. 'Specials', pursued at first, second and third year, represent the most intense teaching that we do at Bristol. For this reason, classes are limited in size.

Special Topic Project

In addition, you will undertake a 4000-word Special Topic Project, which is connected to, but separate from, your Special Topic, on a subject of your choosing. The Project is supervised by your Special Topic tutor and is supported by a weekly one-hour workshop. Personal one-to-one feedback is provided.

Second Year

Histories and Theories of Art

This unit introduces students to a range of methodological and theoretical issues relating to the study of History of Art, and is intended to enable them to bring a wider range of approaches and frameworks to their studies. It is taught through 20 one-hour lectures, and is supported by 4 one-hour seminars. The unit is assessed by a 24-hour take-home examination. Tutorial support is given on demand through Consultation Hours.

Lecture Response Units [LRUs]

These are taught through 10 two-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 assigned material and, when required, meeting in advance with any sub-groups to which they have been allocated. 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).

Special Fields

These are similar to first year Special Topics, in that they are taught through 10 two-hour seminars in groups of around 12-15 students. Like Special Topics they tend to be narrow in scope and are intended to introduce you 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).

Special Field Primary Source Projects

These research projects (5,000 words) are linked to the Special Fields and are on a topic chosen by you, advised and supervised by the Special Field tutor. The project is supported by a weekly one-hour workshop. Personal one-to-one feedback is provided.

Group Projects

Taken in Teaching Block 2, these are linked in content to one of the Lecture Response units that you took 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 four introductory lectures, and a series of workshops in which you will develop your project. The unit is assessed through the Group Project Presentation (100% of UAM). There is no exam.

Third Year

Lecture Response Units [LRUs]

These are taught through 10 two-hour interactive lectures. The classes consist of c.25-35 students, and will include an element of discussion within classes. As with seminars, all students are expected to prepare for these classes by reading assigned material and, when required, meeting in advance with any sub-groups to which they have been assigned allocated. 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 UAM).

Special Subjects

These are similar to second year Special Fields, in that they are taught through 10 two-hour seminars in groups of around 12-15 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).

Dissertations

These are undertaken by all final-year History of Art students. They are 9,000 words long for Single-Honours students and 5000 words for Joint-Honours students, and are intended as an exercise in independent research on a topic of your own choosing, supported by an assigned supervisor.

Reflective History Units

These are taught through a one-hour introductory seminar plus five two-hour seminars. These units provide you with an opportunity to reflect on the nature of your discipline and on the skills that you have developed as art historians. They enable you to draw together and synthesise ideas and perspectives from all the units that

you have taken, while at the same time asking you to adapt your historical experience to new contextual or conceptual frameworks. What all the Reflective History units have in common is a particular focus upon the drawing together of material, historiography, methodologies and insights drawn from a wide range of historiographical traditions and historical periods and places. The units are assessed through a 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.

Throughout the Degree

Tutorials: 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 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.

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 adequately 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 members of staff who will teach you.

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 represent 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 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 (particularly 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. Here, 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 is not 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 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 these skills, and gives you the time actively to explore and interpret the past, and to communicate your ideas effectively. By the end of your degree we expect that your research, and the communication of that research to others, will help to advance our understanding of 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. Consequently, we aim to ensure that a significant proportion of our teaching takes place in small seminar groups rather than in big lecture halls. Quality rather than quantity of contact time is our aim.

A university is emphatically not like a supermarket, where you pick your degree off a shelf because you've paid for it; it is more like a gym or a health club, where training and facilities are provided but where it is 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, you will very likely be intellectually flabby and unfit at the end. The more you put into preparation for classes and tutorials, therefore, 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 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.

Independent Learning

When studying an Arts subject at university, your time is largely your own. This can be both liberating and challenging; for many, it is the single hardest adjustment from school- and college-level work. Full-time History of Art BA students are expected to invest **forty hours per week** in their studies, of which approximately eight hours are covered by formal teaching (lectures, seminars, tutorials). That leaves about thirty two hours to spend each week on independent study.

It is down to you to devise your own schedule of work. It is worth experimenting with a weekly timetable, although how you map out the hours for different tasks will vary from week to week, especially with regard to the shifting ratios of reading time and writing time. The main point is to set aside the allotted hours and try to keep to a routine. Aim for a work pattern of eight hours a day, five days a week (inclusive of teaching hours), or the equivalent spread over a week (though many find it beneficial to keep one day a week completely free from academic work). The pattern can be very flexible; you may aim to work two out of three sections of a day: morning and afternoon but not evening, morning and evening but not afternoon. Take the time to work out what schedule best suits you. Trial and error may also be involved in establishing the best location for your studies; halls of residence have quieter and noisier hours, and the library has busy and less busy times. Many find that varying locations through the day, or from day to day, is conducive to happy studying.

The other major adjustment you must make as a History of Art student is to read, and move between, a wide range of sources relatively quickly; where you may have worked with one or two main textbooks, you will now be expected to read a much wider array of materials, and in greater volume – hence the need for so much independent study time. New students should be reassured that the adjustment is not as tough as it may seem at first. Don't be dismayed if you find that your speed of reading and assimilation feels slow at first. It will improve with experience, and probably quite dramatically. Mature students, in particular, can worry about feeling out of practice, but a few weeks should make all the difference. If you do find in general that your workload feels unreasonably heavy, or that you are having real difficulties managing your time, talk to your unit tutor, personal academic tutor, or the Senior Tutor.

Here follows a **checklist of weekly activities for independent study**. A combination of any or all activities in the list will easily fill the thirty two hours or so that full-time students are expected to devote to private study each week. Where the requirements in one area are relatively light in a given week (for instance, in a lull between essay deadlines, or when you have already completed the preparation for a seminar), this is the week for moving ahead with other aspects of your studies, and for planning ahead to avoid undue pressures later. These are the tasks you are expected to juggle and prioritize, as necessary:

- Preparing for forthcoming seminars
- Preparing a seminar presentation (when required)
- Reading and planning in preparation for forthcoming essays
- Producing a first draft of an essay well in advance of the deadline
- Carefully revising and improving the draft before handing in the finished essay
- Conferring with tutors about forthcoming or recently marked essays (as required)
- Taking stock of a tutor's comments on an essay: re-thinking ideas and phrasing, re-writing sentences or passages to one's own satisfaction, keeping a note of points to improve upon; this may take a few hours per essay at first but the benefits to one's writing and confidence should be significant.
- Reading a range of supplementary material from course bibliographies
- Reading in preparation for, or in the light of, lectures
- Reading material beyond the requirements of the teaching programme
- Consolidating your notes from your lectures, seminars and independent reading
- Preparation for examinations

Programme Structure

Single Honours – History of Art

Single Honours: First Year

Teaching Block 1			Teaching Block 2		
Unit Code	Unit Title	Points	Unit Code	Unit Title	Points
HART10007	Approaching the Object	20	HART10216	Introduction to Early Modern Art	20
HART10215	Introduction to Medieval Art	20	A Special Topic chosen from (this list is provisional)		
HART10217	Introduction to Modern Art	20			
			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 Object 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

Single Honours: Second Year

Teaching Block 1			Teaching Block 2		
Unit Code	Unit Title	Points	Unit Code	Unit Title	Points
	Core Unit			One Special Field from the following:	
HART22223	Histories and Theories of Art	20	HART20009	Early Italian Art	20
			HART26000	Art and War, ca.1899 to the Present	20
			HART26001	Cold War Culture: Art and Politics since 1945	20
			HART20008	Art and Music	20
	2 Lecture Response Units from the following:		HART22225	Special Field Project	20
HART20005	Modern Art in the USA 1900-1939	20			
HART20019	Architecture and Urbanism	20	HART22224	Group Project	20
HART25000	The Camera Eye: Inter-war Photographic Culture	20			
HART20026	Sculpture and the Body	20			

Students take two Lecture Response units, and Histories and Theories of Art in the first teaching block and a Special Field unit, a Special Field Project, and a Group Project related to one of their Lecture Response Units in the second teaching block.

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

Single Honours: Third Year

Teaching Block 1			Teaching Block 2		
Unit Code	Unit Title	Points	Unit Code	Unit Title	Points
HART31048	Dissertation across TB1 and TB2				40
				Special Subjects	
	Lecture Response Units		HART30033	Caravaggio	20
HART30025	Art in Russia and the Soviet Union	20	HART30036	Physical Culture – Visual Culture	20
HART30026	American Art: Art and Identity	20	HART30042	Art and Internationalism	20
HART30037	Self-Portraiture	20			
HART30041	Art and Memory	20			
HART30044	Realism	20			
				Reflective History Units	
			HART30007	Approaches to the Artist	20
			HART30008	Religious Art	20
			HART30034	Copies and Originals	20

Students take two Lecture Response units in the first teaching block, and a Special Subject and a Reflective History Unit in the second teaching block; in addition, they take a dissertation which runs across both teaching blocks

Joint Honours – History of Art with a Language

Joint Honours: First Year

Teaching Block 1			Teaching Block 2		
Unit Code	Unit Title	Points	Unit Code	Unit Title	Points
HART10007	Approaching the Object	20	HART10216	Introduction to Early Modern Art	20
And either					
HART10215	Introduction to Medieval Art	20			
Or					
HART10217	Introduction to Modern Art	20			

Joint Honours students take one Lecture Outline Unit and the Approaching the Object unit in the first teaching block. In the second teaching block, they take the Lecture Outline Unit.

The remaining 60 credits are taken as appropriate Language units.

Joint Honours: Second Year

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

Either

	Core unit				
HART22223	Histories and Theories of Art	20	HART22224	Group Project	20
	One 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	20			
HART20026	Sculpture and the Body	20			

Or

	Skills unit			One Special Field from the list below:	
HART22223	Histories and Theories of Art	20	HART20009	Early Italian Art	20
			HART26000	Art and War, ca.1899 to the Present	20
			HART26001	Cold War Culture: Art and Politics since 1945	20
			HART20008	Art and Music	20
			HART22225	Special Field Project	20

The remaining 60 credits are taken as appropriate Language units.

Joint Honours: Final Year

Teaching Block 1			Teaching Block 2		
Unit Code	Unit Title	Points	Unit Code	Unit Title	Points
HART31047	Dissertation across TB1 and TB2				20
				Special Subjects	
	Lecture Response Units		HART30033	Caravaggio	20
HART30025	Art in Russia and the Soviet Union	20	HART30036	Physical Culture – Visual Culture	20
HART30026	American Art: Art and Identity	20	HART30042	Art and Internationalism	20
HART30037	Self-Portraiture	20			
HART30041	Art and Memory	20			
HART30044	Realism	20			
				Reflective History Units	
			HART30007	Approaches to the Artist	20
			HART30008	Religious Art	20
			HART30034	Copies and Originals	20

Students take a dissertation across both teaching blocks, and a Lecture Response Unit in the first teaching block. In addition, they take either a second Lecture Response Unit in the first teaching block, or a Special Subject or Reflective History Unit in the second teaching block.

The remaining 60 credits are taken as appropriate Language units.

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 main 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 point 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

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 to whom you are presenting. 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.

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 a theoretical presupposition that can be tested with data, or an 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 you might need to 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; you should briefly set the question in the context of current historiography and, if appropriate, other scholarly literature; you should 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, outlining 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 persuasive. On the other hand, do not simply paraphrase one historian after another; you should work out your own view (it does not need to be wildly original, but it must be coherent).

It is essential that you read critically and appraise the quality and provenance of all the evidence available to you. Do not be afraid to disagree with other 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 grave offence in the academic world in general and this university in particular (see the section on [Academic Conventions and Plagiarism](#) in this handbook for more details). If you wish to quote from another historian (or from an academic in another discipline), always give a precise reference (see below for more details). You don't have to overdo this, but ensure that your intellectual debt is clearly acknowledged. Only quote others for a good reason – perhaps because you disagree, or because they express a particular point much better than you could. Never, however, 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! It will not, for instance, distinguish between 'their' and 'there'. Use a dictionary and proof-read your essays.

Presentation and Layout of Written Work

These notes offer detailed guidance on text layout, the use of footnotes, and the construction of a bibliography. They are to be followed in all submitted work, including essays, projects, dissertations, and 24-hour exams; please note

that the degree of adherence to these guidelines is a factor 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).
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 [‘Dissertation Submission’](#) section of this handbook..

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 [‘Penalties for Under/Over Length Assessments’](#) section of this handbook).

Word limits include front matter (including title), all the main text including tables, and all footnotes. The word count excludes headers, bibliography, appendices, acknowledgements, 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. Do **NOT** use inverted commas in indented paragraphs. The normal way to preface an indented quotation is with a colon. Do **NOT** use a colon, however, if the quotation runs grammatically from the immediately preceding portion of text.

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

Do **NOT** render quotations in italics.

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

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

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:

19th 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.

(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 [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.

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:

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

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

Oxford English Dictionary on Compact Disc. 2nd 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

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 spell-check 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 auto-correct 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: .¹ not ³.

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

Essay Submission

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.

The deadline for all submitted coursework will be 12 midday on the dates you will be given, regardless of format or submission method.

It is your responsibility to meet essay deadlines or communicate with the Student Support Office prior to the deadline as appropriate. Non-submissions will not be chased by the Student Support Office.

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 Student Info 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.

Essays submitted without cover sheets will be marked as late, and will incur a 10 mark penalty. All files MUST be either word documents (.doc) or PDF. Assignments uploaded in any other format cannot be accepted.

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 Dissertation

All final year students are required to write a dissertation. Single Honours students write a dissertation of 9,000 words; Joint Honours students write one of 5000 words.

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. The first of these are delivered towards the end of your second year; the others will be given during the course of your third year.

You will also be assigned a supervisor who will discuss with you your initial proposal, and the particular challenges of your chosen topic. You will receive guidance from your supervisor in one-to-one and group meetings, which should not normally exceed five hours per student in total: these will include sessions in which you give short presentations on your proposed research, and later on your intended approach/structure, to your supervisor and a small group of other students. You 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). You are also expected to demonstrate how your analysis fits into and contributes to the existing literature on your topic.

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.

The dissertation is submitted shortly after Easter (100% of UAM).

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](#)'.

Text

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

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

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

Illustrations

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

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

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

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

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

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

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

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

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

Summary

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

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

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

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)

Dissertation Submission

All dissertations must be submitted printed and spiral bound (plastic or wire binding). This can be done quite cheaply at the Students' Union Print Shop, or you can enquire at a local printing store.

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.

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

The Education Team are responsible for considering and authorising requests for extensions to the deadline for submission of work. Students requesting extensions are required to complete an Extension Request Form and email it to hums-ug-extension-request@bristol.ac.uk. The forms can be found on the School of Humanities website (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. **In the final 24 hours prior to deadline it may be possible for a student to contact the Student Support Office in person; 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 **Self Certificate for Student Absence Form** (found at <http://www.bristol.ac.uk/currentstudents/forms/>). For illness lasting over five term-time days (excluding Saturdays and Sundays) you must complete the **Template for the Medical Certification of Student Absence Due to Illness section on p. 2 of the form**, to your doctor. You should show the form to the doctor and ask him/her to complete the **Medical Certification** section. You should then deliver/bring the completed form 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. See also '[Attendance, Absence and Illness](#)'.

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.

Penalties for Late Submission and Appeals

Penalties for late submission (as set out by the Faculty) are applied automatically. If you feel your circumstances may have affected your ability to submit your work on time you must put your appeal in writing by completing the Penalty Repeal Form, which is available for collection from the Student Support Office. The form will be referred on to the Deputy Head of 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.

Return of Essays

Essays are usually returned to you within three weeks of submission. Delays are notified to you by email. The Student Support Office will email you when your essays are available for collection. Essays are collected in person upon presentation of your University student card.

Marking Criteria

Assessments are marked according to a set of criteria agreed by the Faculty of Arts, and receive marks across the percentage scale. The scale is subdivided into these classes: First or 1st class (85-100); First or 1st class (70-84); Upper Second or 2:1 (60-69); Lower Second or 2:2 (50-59); Third or 3rd Class (40-49); Marginal Fail (35-39); Outright Fail (0-34). For the majority of assessed essays – including exam essays and dissertations – these criteria are differentiated according to the level of the unit being studied. First year units are marked according to the corresponding Certificate Level (C/4) marking and assessment criteria. Second year units are marked according to the Intermediate Level (I/5) criteria. Third year units are marked according to the Honours Level (H/6) criteria. The three main criteria Knowledge and Understanding, Argument, and Presentation are evaluated in assigning a single mark. Marking criteria for Translations (seen and unseen), and for Guided Exam Questions (including practical criticisms), are the same for all years and levels.

1. Essays – including Exam Essays – and Dissertations

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

1 st (85-100)	Knowledge and Understanding ○ Exceptional and/ or outstanding comprehension of the implications of the question and sophisticated, nuanced and critical understanding of the theoretical & methodological issues not only pertaining to the subject, but to the field as a whole; ○ Technical vocabulary, where appropriate: accurate and exceptionally sophisticated usage. Argument ○ A critical, analytical and sophisticated argument that is logically structured and extremely well-supported with elements of originality; ○ Outstanding evidence throughout of independent thought and ability to 'see beyond the question'; ○ 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. Presentation ○ Exceptionally well presented: no grammatical or spelling errors; written in a fluent and engaging style; exemplary referencing and bibliographic formatting; ○ Level comparable to that expected at Level M and may even be close to publishable standard.
1 st (70-85)	Knowledge and Understanding ○ Excellent comprehension of the implications of the question and critical understanding of the theoretical & methodological issues; ○ Technical vocabulary, where appropriate: accurate and sophisticated usage. Argument ○ A critical, analytical and sophisticated argument that is logically

	structured and well-supported; ○ Evidence of independent thought and ability to 'see beyond the question'; ○ 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 Presentation ○ Extremely well presented: minimal grammatical or spelling errors if any; written in a fluent and engaging style; exemplary referencing and bibliographic formatting.
2:1 (60–69)	Knowledge and Understanding ○ Very good comprehension of the implications of the question and fairly extensive and accurate knowledge and understanding; ○ Technical vocabulary, where appropriate: used with reasonable ease and success. Argument ○ Very good awareness of underlying theoretical and methodological issues, though not always displaying an understanding of how they link to the question; ○ A generally critical, analytical argument, which shows attempts at independent thinking and is sensibly structured and generally well-supported; ○ 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. Presentation ○ Very well presented: no significant grammatical or spelling errors; written clearly and concisely; fairly consistent referencing and bibliographic formatting.
2:2 (50–59)	Knowledge and Understanding ○ 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; ○ Technical vocabulary, where appropriate: attempted use, but not always with full understanding or success. Argument ○ Some attempt at analysis but a tendency to be descriptive rather than critical; ○ 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; ○ 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. Presentation ○ Adequately presented: writing style conveys meaning but is sometimes awkward; some significant grammatical and spelling

	errors; inconsistent referencing but generally accurate bibliography.
3 rd (40–49)	Knowledge and Understanding ○ Limited knowledge and understanding with significant errors and omissions and generally ignorant or confused awareness of key theoretical/ methodological issues; ○ Technical vocabulary, where appropriate: attempts use, but only with partial understanding and/ or success. Argument ○ Largely misses the point of the question, asserts rather than argues a case; underdeveloped or chaotic structure; evidence mentioned but used inappropriately or incorrectly; ○ Very little attempt at analysis or synthesis, tending towards excessive description; ○ Limited, uncritical and generally confused account of a narrow range of sources. Presentation ○ 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.
Marginal Fail (35–39)	Knowledge and Understanding ○ Unsatisfactory level of knowledge and understanding of subject; limited or no understanding of theoretical/methodological issues; ○ Technical vocabulary, where appropriate: little and/ or inaccurate usage. Argument ○ Very little comprehension of the implications of the question and lacking a coherent structure; ○ Lacking any attempt at analysis and critical engagement with issues, based on description or opinion; ○ Little use of sources and what is used reflects a very narrow range or is irrelevant and/or misunderstood. Presentation ○ Unsatisfactory presentation: difficult to follow; very limited attempt at providing references (e.g. only referencing direct quotations) and containing bibliographic omissions.
Outright Fail (0–34)	Knowledge and Understanding ○ Very limited, and seriously flawed, knowledge and understanding; ○ Technical vocabulary, where appropriate: no usage, or fundamentally misunderstood. Argument ○ No comprehension of the implications of the question and no attempt to provide a structure; ○ No attempt at analysis; ○ Limited, uncritical and generally confused account of a very narrow range of sources. Presentation ○ Very poorly presented: lacking any coherence, significant problems with spelling and grammar, missing or no references and containing bibliographic omissions.

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

1 st (85-100)	Knowledge and Understanding ○ Exceptional comprehension of the implications of the question and critical understanding of the theoretical & methodological issues for this level; ○ Technical vocabulary, where appropriate: accurate and exceptionally sophisticated usage. Argument ○ A critical, analytical and sophisticated argument that is logically structured and well-supported; ○ Evidence of independent thought and ability to 'see beyond the question'; ○ 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. Presentation ○ Extremely well presented: no grammatical or spelling errors; written in a fluent and engaging style; exemplary referencing and bibliographic formatting.
1 st (70-84)	Knowledge and Understanding ○ Excellent knowledge and understanding of the subject and understanding of theoretical & methodological issues; ○ Technical vocabulary, where appropriate: accurate and sophisticated usage. Argument ○ A coherent argument that is logically structured and supported by evidence; ○ Demonstrates a capacity for intellectual initiative/independent thought and an ability to engage with the material critically; ○ Use of appropriate material from a range of sources extending beyond the reading list. Presentation ○ High quality organisation and style of presentation (including referencing); minimal grammatical or spelling errors; written in a fluent and engaging style.
2:1 (60-69)	Knowledge and Understanding ○ Very good knowledge and understanding of the subject and displays awareness of underlying theoretical and methodological issues; ○ Technical vocabulary, where appropriate: attempts use, but occasionally without full understanding or success. Argument ○ A generally critical, analytical argument that is reasonably well structured and well-supported; ○ Some critical capacity to see the implications of the question, though not able to 'see beyond the question' enough to develop

	an independent approach; - 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. Presentation - Well presented: no significant grammatical or spelling errors; written clearly and concisely; largely consistent referencing and bibliographic formatting.
2:2 (50–59)	Knowledge and Understanding - 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; - Technical vocabulary, where appropriate: limited, perhaps attempted, but not always successful usage. Argument - 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; - Some attempt to go beyond or criticise the 'essential reading' for the unit; displaying limited capacity to discern between relevant and non-relevant material. Presentation - Adequately presented: writing style conveys meaning but is sometimes awkward; some significant grammatical and spelling errors; inconsistent referencing but generally accurate bibliography.
3 rd (40–49)	Knowledge and Understanding - 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. Argument - Largely misses the point of the question, asserts rather than argues a case; underdeveloped or chaotic structure; evidence mentioned but used inappropriately or incorrectly; - Very little attempt at analysis or synthesis, tending towards excessive description; - Limited, uncritical and generally confused account of a narrow range of sources. Presentation - 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.
Marginal	Knowledge and Understanding Shows very limited understanding and knowledge of the subject

Fail (35–39)	and/or misses the point of the question; ○ Technical vocabulary, where appropriate: no usage, or misunderstood. Argument ○ Incoherent or illogical structure; evidence used inappropriately or incorrectly; ○ Unsatisfactory analytical skills; ○ Limited, uncritical and generally confused account of a very narrow range of sources. Presentation ○ 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.
Outright Fail (0–34)	Knowledge and Understanding ○ Shows little or no knowledge and understanding of the subject, no awareness of key theoretical/ methodological issues and/ or fails to address the question; ○ Technical vocabulary, where appropriate: no usage, or fundamentally misunderstood. Argument ○ Unsuccessful or no attempt to construct an argument and an incoherent or illogical structure; evidence used inappropriately or incorrectly; ○ Very poor analytical skills; ○ Limited, uncritical and generally confused account of a very narrow range of sources. Presentation ○ Very poor quality of presentation and limited or no attempt at providing references and containing bibliographic omissions.

Level C/4 Marking and Assessment Criteria (First Year)

1 st (85-100)	Knowledge and Understanding ○ Exceptional knowledge and understanding of the subject and understanding of theoretical & methodological issues for this level; ○ Technical vocabulary, where appropriate: already showing excellent and appropriate usage. Argument ○ A coherent argument that is logically structured and supported by evidence; ○ Demonstrates a capacity for intellectual initiative/ independent thought and an ability to engage with the material critically; ○ Use of appropriate material from a range of sources extending beyond the reading list. Presentation ○ High quality organisation and style of presentation (including referencing); no grammatical or spelling errors; written in a fluent and engaging style.
1 st (70-84)	Knowledge and Understanding ○ Excellent knowledge and understanding of the subject, as well as a recognition of alternative perspectives and viewpoints; ○ Technical vocabulary, where appropriate: already showing very good and appropriate usage. Argument ○ Uses an argument that is logically structured and supported by evidence; ○ Engages with the material critically and demonstrates some capacity for intellectual initiative/ independent thought; ○ Incorporates one or two sources from beyond the reading list. Presentation ○ High quality organisation and style of presentation (including referencing) with few grammatical or spelling errors and attention to writing style.
2:1 (60-69)	Knowledge and Understanding ○ Good knowledge and understanding of subject and some recognition of other viewpoints and perspectives; some minor gaps in coverage; ○ Technical vocabulary, where appropriate: attempted and largely appropriate usage. Argument ○ Evidence of an argument that is logically structured, but it may not be consistently developed; ○ Some evidence of critical thinking in places; ○ Some attempt to go beyond or criticise the 'essential reading'. Presentation ○ Presentation showing promise: effective writing style but some grammatical and spelling errors; referencing and bibliographic formatting satisfactory or better.
2:2 (50-59)	Knowledge and Understanding ○ Reasonable knowledge and understanding of subject and an ability to answer the question, some gaps in coverage;

	- Technical vocabulary, where appropriate: attempted, but not always used successfully or appropriately. Argument - A tendency to assert/ state opinion rather than argue on the basis of reason and evidence; structure may not be entirely clear or logical; - Some attempt at analysis but a tendency to be descriptive rather than critical; - Little attempt to go beyond or criticise the 'essential reading' for the unit; displaying limited capacity to discern between relevant and non-relevant material. Presentation - Satisfactory presentation: writing style conveys meaning but is sometimes clumsy; some significant grammatical and spelling errors; inconsistent referencing but generally accurate bibliography.
3 rd (40–49)	Knowledge and Understanding - 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; - Technical vocabulary, where appropriate: little attempt to use such vocabulary and/or inappropriate use of such vocabulary. Argument - Demonstrates little/ no ability to construct an argument and an underdeveloped or chaotic structure with only minimal attempt to use evidence; - Limited, uncritical and generally confused account of a narrow range of sources. Presentation - 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.
Marginal Fail (35–39)	Knowledge and Understanding - Shows limited understanding and knowledge of the subject and omits significant parts of the question; - Technical vocabulary, where appropriate: little or no attempt to use such vocabulary. Argument - Little or no argument and incoherent or illogical structure; evidence used inappropriately or incorrectly; - Inadequate use of analytical skills and tendency to assert opinion rather than engage in critique; - Some evidence of reading but little comprehension. Presentation - 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.
Outright Fail	Knowledge and Understanding Very limited, and seriously flawed, knowledge and understanding;

(0–34)	little understanding of the question or fails to address the question entirely; ○ Technical vocabulary, where appropriate: no attempt to use such vocabulary. Argument ○ No attempt to construct an argument and incoherent or illogical structure; ○ No evidence of analytical skill; ○ Uncritical and generally confused account of a very narrow range of sources. Presentation ○ 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.
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2. Translations – seen and unseen (all levels/ years)

1 st (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 st (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 rd (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 st (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 st (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 rd (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.
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4. Presentations (all levels/ years)

1 st (85-100)	Argument, Knowledge and Understanding ○ Exceptional comprehension of the topic and critical understanding of relevant theoretical & 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. Presentation ○ 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.
1 st (70-84)	Argument, Knowledge and Understanding ○ Excellent comprehension of the topic and critical understanding of relevant theoretical & 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. Presentation ○ 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.

2:1 (60–69)	Argument, Knowledge and Understanding ○ Very good comprehension of the topic and understanding of relevant theoretical & methodological issues; ○ A critical engagement with the topic that is logically structured and well-supported; ○ Demonstrates ability to mobilise, synthesise and analyse primary sources. Presentation ○ 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.
2:2 (50–59)	Argument, Knowledge and Understanding ○ Adequate comprehension of the topic and understanding of relevant theoretical & 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. Presentation ○ 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.
3 rd (40–49)	Argument, Knowledge and Understanding ○ 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. Presentation ○ 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.

Marginal Fail (35–39)	Argument, Knowledge and Understanding ○ 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. Presentation ○ 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.
Outright Fail (0–34)	Argument, Knowledge and Understanding ○ 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. Presentation ○ Very poor quality of presentation, but with poor timing; no/ poor use of handouts, supporting material or AVA; and unsuccessful teamwork/ groupwork (where required).

Feedback

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.

Feedback is 'information' that allows you to take into account the perspective of your tutors. It is provided in diverse ways (both oral and written) 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 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 should then help to shape the work you undertake in the future. Types of formative feedback differ according to the method of assessment used.
 - a. General contextualisation 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: these 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 ordinarily has several components: (i) a general written comment on the feedback sheet summarising the characteristics of the work; (ii) written annotations on the work itself; (iii) a numerical mark, which indicates your level of attainment, in relation to the marking criteria. 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 appropriate, 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; you will be able to collect this from the essay-return pigeonholes. You will be informed when the comments sheets can be collected at the end of the relevant examination period.
- 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 on the piece itself, rather than the normal feedback designed to help you develop your ideas and formulations. Dissertations and dissertation feedback sheets are returned at the end of the final year; you will be informed when and where they can be collected at the end of the June examination period.

4. ABOUT THE FACULTY OF ARTS

The Faculty of Arts consists of four Schools: Arts (Archaeology & Anthropology; Film & Television; Theatre; Music; Philosophy), Humanities (Classics & Ancient History; English; Historical Studies; History of Art; Theology & Religious Studies), Modern Languages (French; German; Hispanic, Portuguese & Latin American Studies; Italian; Russian) and a Graduate School. Each has a Head of School supported by Academic Officers and an administration team and School Manager. The Faculty is governed by the Faculty Board chaired by the Dean. There are a number of other Faculty Officers, with responsibility for different areas of activity (Undergraduate Education Director, Graduate Education Director, Research Director and Chair of the Faculty Quality Enhancement Team), and a Faculty Office that contains the Faculty Manager, the Faculty Education Manager and a small administrative team.

Subject to the overriding authority of Senate, the supreme academic body of the University, the Faculty is responsible for approving curricula, recommending changes to Ordinances and Regulations, determining the progress of students, appointing examiners, regulating the conduct of examinations and assessment of students, approving the award of prizes, dealing with any matters referred to it by Senate and bringing to the attention of the University any matters of concern in the Faculty.

Key Faculty Staff

Dean of the Faculty of Arts: Professor Mike Basker

Undergraduate Education Director: Dr Mark Allinson

Head of the Graduate School: Professor Brendan Smith

Graduate Education Director: Mr Peter Metelerkamp

Faculty Manager: Ms Michelle Coupland

Faculty Education Manager: Ms Christine Hall

The Main Faculty Committees

Faculty Board is the key advisory group to the Dean on strategy and finance. It consists of the Faculty Officers, the Heads of School and key administrative personnel as well as representatives from the Finance and Personnel Offices. Student representatives on the Faculty Assembly are invited to attend at least once per term.

Faculty Undergraduate Studies Committee (FUSC) advises on teaching and learning issues and works to implement the Faculty Education Strategy and to develop the quality of education. It consists of the Education Directors, the Chair of FQET, the Deputy Heads (Teaching & Learning) from each of the Schools and key administrative personnel.

Faculty Quality Enhancement Team (FQET) is a different sort of body. FQETs work to assure the quality of learning, teaching and assessment and the student learning experience in each Faculty. They are a key component of the University's quality

assurance and enhancement mechanisms. The Arts team consists of a Chair, six academic members and at least 2 student members.

Faculty Assembly includes all academic and professional services staff as members and three student representatives from each School also attend.

As well as representing you on Faculty bodies, one undergraduate and one postgraduate student from the Faculty attend Senate, the chief academic body of the University. See the section on Student Representation above for more details about how students represent your interests at all levels of University governance or visit the Students Union website at:

<http://www.ubu.org.uk/democracy/representatives/course-reps/> to see how you can get involved.

The Faculty Office

Your School Office may refer you to a member of staff in the Faculty Office which is located at 71 Cotham Hill – adjacent to Student Health. Among other things the Faculty Office provides transcripts of marks, council tax certificates, bank letters and student status letters.

The Faculty Team are Barry Dolan, Dave Fowler and Greg Wilson.

5. YOU AND YOUR DEGREE IN THE FACULTY OF ARTS

The Award of Credit Points

In order to be considered for the award of a degree, you normally need to accumulate 360 credit points (480 for programmes involving a study-abroad year) by successfully completing a series of units, normally not less than 120 credits' worth per year and not more than 130. You will be given full information about which units you must take ('mandatory'), those which you may choose to take ('Optional') and those which you 'must pass' in order to progress to the next year of study. If you are following a single-honours programme, you are also entitled to take a certain number of 'Open Units' (see the relevant section in this handbook).

Credit points are awarded for each unit on the basis of the following criteria [and will normally be withheld for failure to meet these criteria]:

- completion of all required work, whether for formative or summative purposes, on time and to the specified length
- achievement of a satisfactory standard (normally a mark of 40 or above) in the summative assessment for the unit
- attendance at any classes, seminars or tutorials, and/or participation in any activities, which are identified in the unit documentation as a pre-requisite for the award of credit.
- completion of any other tasks or activities that are identified in the unit documentation as pre-requisites for the award of credit.

The decision on whether a student has reached satisfactory standard in a unit is normally based on the overall unit assessment mark. In certain units, however, it is a requirement to pass all the separate components of the assessment in order to obtain credit; this will be specified in the unit documentation.

The decision on the award of credit points is taken by the relevant Board of Examiners, which makes a recommendation to the Faculty as to the appropriate remedy for any credit deficit.

Academic Progression from Year to Year

Progress from one year of study to the next requires the formal consent of the Faculty Examination Board and it is always subject to satisfactory performance in assessment and obtaining the requisite number of credit points.

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. (This does not apply to Final Year students.)

If you fail to achieve at least 40 credits at the first attempt and this is not explained by documented illness you will be required to withdraw from your programme.

You should note that re-sit examinations are held in late August and early September, and so you should not make any travel or other commitments for this period 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 resits.

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 exams or by completing missing or 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 you may be required to submit a penalty piece of work as well in order to be awarded credit and be permitted to progress to the next year. You are expected to successfully pass or complete all of the work for your year both summative and formative ie work that counts towards your end of year result and work that does not.

The following section in italics provides the key points from the University's Regulations on Progression and Completion of your programme. The full regulations can be found here and you are strongly advised to familiarise yourself with them:

<http://www.bristol.ac.uk/esu/assessment/codeonline.html#prog-ug>

Undergraduate – non final-year

- *Students must achieve the unit pass mark (normally a mark of 40) and meet any additional criteria, such as completing a project or a sufficient record of attendance at language or practical classes for example, to be awarded the credit points for any unit. (Any such additional criteria can be found in the relevant programme specification).*
- *Students normally need to achieve 120 credit points in any academic year to progress, though students may be permitted to progress to the next year with a fail mark in one 20-credit unit so long as they achieve a pass overall in the year and meet other specified criteria (and provided the unit has not been deemed 'must pass'). See Section 26 of the Regulations.*
- *Students (except if in the final year) who do not achieve the pass mark for a unit or fulfil any additional criteria at the first attempt are normally permitted a second attempt in the failed units to achieve a satisfactory standard (i.e. a 're-sit'), provided they achieve at least 40 credit points for the year of study at the first attempt. Students who do not achieve this are normally required to withdraw from the programme (with an exit award if appropriate) unless there are validated extenuating circumstances. See Section 23 of the Regulations.*
- *A re-sit must normally completed prior to the commencement of the following year of study and within the University's recognised examination periods.*
- *A student will not be permitted a re-sit where he or she has already fulfilled the criteria for the award of credit points for the unit.*
- *Students who fail to achieve the unit pass mark following the re-sit of a unit or units equating to 20 credit points or less will be permitted a final opportunity to be re-assessed, normally as part of a 'Supplementary Year', in order to obtain the necessary credit points to progress. A student will only be permitted to undertake the Supplementary Year once for this reason [ie for unsatisfactory academic performance] during their programme of study.*

- *Students who fail to achieve the unit pass mark following a re-sit of a unit or units equating to more than 20 credit points will be required to withdraw from the programme (with an exit award if appropriate).*
- *For any unit which is passed by re-assessment such as a re-sit, the student will receive the awarded mark for the re-assessment, however the unit mark will be capped at the minimum pass mark even if the student achieves a higher mark in the re-assessment.*
- *The University will take into account evidence if a student's performance at the time of the assessment is likely to have been affected by extenuating circumstances.*

Undergraduate - Final Year

- *Re-assessment of units in the Final Year in the Faculty of Arts is not permitted.*
- *If a student does not obtain the necessary credit points in units that contribute to the final programme mark and/or degree classification, the degree may not be awarded and the student will receive a lower award unless the failure is due to certified illness or other validated extenuating circumstances. See Annex 15 of the Regulations.*

Attendance, Absence and Illness

All students are required to maintain a good level of attendance and remain engaged with their programme of study until the last day of each term. This means attending all formal teaching and learning sessions (lectures, seminars, tutorials, lab classes etc) subject to absence for medical or other agreed reasons.

If you are unable to attend any class it is your responsibility to inform the class tutor and to make up any work missed. In addition, you should follow the appropriate course of action as set out below.

Absence due to Illness or other cause during the teaching period

- If you are absent due to illness or other cause for **up to and including 7 consecutive days** during the teaching period you must inform the School Office as soon as possible and complete a **Self-Certificate for Student Absence** form (available at <http://www.bristol.ac.uk/academicregistry/studentforms/>). You should submit the form to the School Office within TWO working days of the period of absence.
- If you are absent due to illness or other cause for **more than 7 consecutive days** in the teaching period, you must inform the School Office as soon as possible and complete an **Extenuating Circumstances form**. Additional evidence for the absence may be required, for example if you are absent due to illness you must also attend an appointment with a medical

practitioner (eg a GP) with the completed form to obtain a medical certificate. In all cases, both the form and any documented evidence must be submitted to the School Office within TWO working days of the end of the period of absence.

- If absence from the teaching period means that you are **unable to submit** a summative coursework assignment by the agreed deadline, you must contact your School Office to request an extension **before** the assignment deadline as well as completing an **Extenuating Circumstances Form**. You may be asked to produce evidence of the reason for absence in agreeing an extension to the deadline.
- If you are ill for a period of time during the teaching period, whether close to the deadline or not, you must still submit work on time unless an extension has been agreed by the School. The School will not accept late submission without penalty where no extension has been granted.

Absence due to illness or other cause during examinations and class tests

- If you are unable to attend a summative examination or class test you must inform the School Office of your non-attendance as soon as possible and prior to the start of the examination. You must also complete an Extenuating Circumstances form (available from www.bristol.ac.uk/academicregistry/studentforms/) and submit it along with any appropriate medical certification to the School Office prior to the meeting of the relevant Extenuating Circumstances Committee. You may self-certificate using this form for absence where you are not capable of taking the exam due to illness. You will be required to undertake the examination in the next standard examination period without penalty.
- If you start, but are unable to complete, a summative examination due to illness you must inform the examination invigilator and attend an appointment with a medical practitioner to obtain a medical note **on the same day** as the examination. The note and completed Extenuating Circumstances Form must be submitted to the School Office prior to the meeting of the relevant Extenuating Circumstances Committee.
- For further information on the process for notifying the University of any Extenuating Circumstances during the examination period see Section 27 of the Regulations and Code of Practice for Taught Programmes.

The School will monitor individual absence and may ask you to provide medical certification in multiple and sustained instances of self-certified illness.

General Attendance Requirement

Your general attendance will be monitored by your lecturers and where levels of attendance give rise for concern you will be reported to the Senior Tutor who will call you in for a meeting to discuss the reasons.

The Senior Tutor will seek to determine whether there are significant medical problems or other grounds for concern, and offer appropriate advice and support.

Students who do not respond to the tutor's invitation, or who have no such grounds, or otherwise give cause for serious concern, will be followed up for further investigation. If appropriate, a formal School warning may be issued. If engagement does not improve, the student may be reported to the Faculty by the School and required to attend a meeting with the Faculty Education Director. Thereafter continued disengagement could lead to a requirement to withdraw from the programme.

International students holding a Tier 4 visa whose attendance or engagement gives cause for concern will be asked to meet with the Faculty Education Manager and further measures may be necessary if engagement continues to be problematic. (See section 'International Students Holding a Tier 4 Visa'.)

Where attendance at a particular class is a requirement for credit, absence without good cause will normally result in the loss of credits for the entire unit.

Authorised/Unauthorised Absence

Permission to take leave of absence for personal reasons (eg hospital appointments) or for compassionate reasons should wherever possible be sought in advance from the Senior Tutor or Deputy Head of Teaching and Learning.

Leave of absence other than for medical or compassionate reasons – for example to undertake a work placement – must be applied for, at least one week in advance, from the Deputy Head of Teaching and Learning. In considering applications for leave of absence, a student's record of attendance and academic progress will be taken into account. Leave of absence will not normally be granted for more than two weeks any academic year.

Leave of absence is not granted for family holidays or other similar activities. If you take unauthorised leave for such activities you will be subject to the usual penalties for any missed deadlines or assessments (for example mark reduction or re-sits for capped marks).

Leave of absence is never granted retrospectively except on medical or compassionate grounds.

If leave of absence is granted, it is your responsibility i) to inform 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 fall within the period of absence. Schools are under no obligation to offer extensions, arrange re-sits or make any other special arrangements (though it may do so).

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

Serious Problems and Suspension of Studies

If ongoing medical problems or personal circumstances are having a serious effect on your work, you should always discuss this with your Personal Tutor or the Senior Tutor or with a member of staff in your School Office. This is important for two reasons: firstly, they will often be able to offer you advice on managing your workload, on possible sources of help and on the options open to you if things do not improve, and secondly the School will be able to take your difficulties into account when considering absences from class, late submission of work, performance in assessment and the like.

Boards of Examiners and the Faculty Progress Committee do take medical and personal circumstances into account when considering the progress of students or degree classification, **provided that they have been informed of them (with supporting evidence, where relevant) in advance**. University rules state that any such circumstances which could have been raised before the meeting, but which, without valid reason, were not raised, will not be considered in the event of an appeal. In other words, it is always best to keep your School informed; this is not a mark of weakness or failure.

The extenuating circumstances form can be found at:

<http://www.bristol.ac.uk/currentstudents/forms/>

Suspension of Studies

If you have persistent and serious health, financial or family problems, you may consider applying for suspension of studies until such time as you are fit or able to resume them. This is not an automatic right; initial permission to suspend studies must be obtained from your School and formally approved by the Faculty, and you should always discuss the matter with your Personal Tutor or Senior Tutor first. If you suspend studies you may have to repeat some units and/or assessment; suspension normally has financial implications, and you should inform Student Finance England that you are doing this. The Faculty Office is also required to inform SFE and will do so as part of its normal administrative procedures. If you suspend studies for medical reasons you will be asked to produce documented evidence that you are well enough to resume studies and you may be asked to attend a 'return to study' interview as well.

If you wish to suspend studies you should go to your School Office where a Suspension of Studies request form will be generated for you.

If you are an international student holding a Tier 4 visa and you intend to suspend studies, you must also contact the International Office, once the School has approved your suspension request, to obtain written confirmation (using the appropriate section on the suspension form) that you are eligible for a visa to complete your course. You can contact them on os-as@bris.ac.uk or visit them in the Richmond Building, Queen's Road.

For further information about how your fees will be affected by a suspension of studies please contact the Student Funding Office or visit the website:

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

Support for D/deaf or Disabled Students and Dyslexia, Mental Health advice

Disability Services provides a confidential advice, information and guidance service to current disabled students and supports students with a range of disabilities including but not limited to:

Autism Spectrum Disorders/Asperger's Syndrome
Dyslexia, Dyspraxia and other specific learning difficulties
Mental health difficulties
Mobility impairments
Sensory impairments
Unseen disabilities like Epilepsy/HIV/AIDS/Chronic Fatigue

Full information is available on their website at: <http://www.bristol.ac.uk/disability-services/>

In addition to exploring the pages above, you can also find out about other University services that offer help and advice including the Student Health Service and the Student Counselling Service.

The unit works closely with students on an individual basis and you are strongly encouraged to contact them if you have any questions or concerns about accessing your course. They are there to help.

Other useful services and support

You can find most of the information you'll need on the University's web page for current students: <http://www.bristol.ac.uk/currentstudents/>

There's information about the Student Portal, Blackboard, timetables, email, the Library, fees, finances, council tax, student forms, study resources, student life and much more.

If you are experiencing financial difficulties, you should contact the Student Funding Office, see their website, <http://www.bristol.ac.uk/studentfunding> for further information and contact details.

The Students Services web page provides information about health and welfare support eg the Student Health Service, welfare, careers, the Multi-faith Chaplaincy, the Student Counselling Service: <http://www.bristol.ac.uk/studentservices/>

The Student's Union webpage <http://www.ubu.org.uk> gives information not only about the Union and its activities but also about life as a student in Bristol. It also has a special support team, 'JustAsk', that offers free, impartial and confidential advice on a range of issues. Further information is available at: <http://www.ubu.org.uk/justask/advice>

Specialist Advice for International and Erasmus Students

The University's International Office is the place which can offer specialist advice to International Students on a wide range of issues from visas and accommodation to local Council Tax payments and obtaining a television licence. You can visit their website at:

<http://www.bristol.ac.uk/international-office/>

or visit the Office located in the Richmond Building in Queen's Road, Clifton.

International Students holding a Tier 4 visa

As you may be aware, the University has a number of legal obligations to the UK Visa and Immigration Service when sponsoring a student under Tier 4 of the Points Based system.

This means that in addition to our basic responsibility to support the progress and welfare of our students, the University now has a specific legal responsibility for monitoring the engagement of international students with their studies.

Engagement monitoring will be carried out on a monthly basis by the School and information such as your lecture, seminar or tutorial attendance and your submission of work or exam attendance will be considered. You will also be asked to come into the School Office periodically.

If we find that there are concerns about your engagement you will be asked to meet with the Faculty Education Manager. The intention is to help you engage fully with your studies and help you overcome any difficulties. We will assist you in obtaining the relevant support necessary. If our concerns are not addressed, or you do not meet with us as requested, there may be implications for your visa status. In extreme cases this may result in the withdrawal of sponsorship if we cannot satisfy ourselves that you are appropriately engaged with your studies.

We are also required to report some changes in your circumstances to the Government Home Office. This includes students who have transferred to another programme, who withdraw from their programme or who suspend or finish their studies earlier or later than expected. In most cases this will not affect your visa. However, if your visa is affected the International Student Advisors in the International Office are there to help you.

It is very important that you keep the School Office informed of any absences or difficulties you may be having. You must also keep your contact details up to date, check your University email account regularly and respond promptly to any communications from University staff.

You can find further details about studying on a visa at the International Office website:

<http://www.bristol.ac.uk/international-office/>

If you have any specific questions or concerns about your visa please contact the International Student Advisors on <mailto:os-as@bristol.ac.uk>

Pregnancy, Maternity and Paternity: Guidance for Students

The University is committed to supporting student parents appropriately through pregnancy and maternity, although the level of support that can be provided will very much depend on the nature and structure of the programme of study, as well as individual circumstances. Guidance has been produced about the steps that should be taken should a student become pregnant during the course of her studies, as well as indicating the support that can be expected from staff in the school. It also includes guidance for students on issues connected to paternity. The full policy can be found at:

<http://www.bristol.ac.uk/equalityanddiversity/act/protected/pregandmat/>

Transfers

Students may be permitted to transfer between programmes subject to approval, but there is no automatic right of transfer between programmes. Transfer is subject to sufficient space being available and the applicant meeting the academic criteria and requirements for the new programme.

Permission to transfer to a new programme will not normally be granted outside of the of the following time periods, as it becomes increasingly difficult to catch up on the content of a new programme, especially where practical work is concerned:

- Within the first two weeks of the first teaching block
- At the end of the first year of study, where the student has met the criteria for progression to the second year

See the following web page for the University's full policy on student transfer:

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

If you wish to transfer from one programme to another you should first discuss the request with your Academic Personal Tutor. You should then seek the permission of the academic member of staff responsible for the programme into which you wish to transfer. If permission is granted then you should go to the School Office where a Transfer Form will be generated for you to complete and which must thereafter be signed off by the Deputy Head of Teaching and Learning.

Please note that if you are in receipt of a Student Loan, the Faculty Office will inform the relevant Government Student Finance section that you have transferred programme.

Transfer between Units

Students in principle can transfer from an optional unit to another optional unit in the same teaching block within their programme structure, subject to approval, but there is no automatic right of transfer. Students are not permitted to withdraw from a unit in the first teaching block and undertake a unit in the second teaching block as a replacement, unless there are validated extenuating circumstances.

Transfer is subject to: sufficient space being available on the new unit, the student's timetable, and the fulfilment of any pre- or co-requisites that the new unit might have.

Permission to transfer to a new unit will normally only be granted within the first two weeks of the unit being taught.

Withdrawal

If you are considering withdrawing from your degree programme, you should first discuss the matter with your Personal Tutor or Senior Tutor. If you then decide to go ahead with your withdrawal, you should complete a 'Withdrawal Form' available from the School Office.

Paid Work

The University wishes to ensure that paid work does not adversely affect the academic progress of its students, while understanding the need of most of you to work in order to earn money. Our advice is therefore that, for **full-time students, a maximum of fifteen hours a week** paid work would be reasonable over the course of the academic year. This is only a general guideline; you will also need to take account of the nature of the work, especially if it involves late hours. **Work commitments are not accepted as a valid excuse for missing classes or deadlines;** if you are working as well as studying, you need to be especially careful in managing your time and prioritising different activities.

The Career's Service website has a mailing list that you can sign up to for regular updates on job opportunities for students: <http://www.bris.ac.uk/careers/index.asp>

If you are experiencing financial difficulties in meeting essential programme expenses you should contact the Student Funding Office at www.bris.ac.uk/studentfunding/ to see what help may be available.

6. ASSESSMENT

Assessment and Feedback in the Faculty of Arts

The amount and type of both assessment and feedback within the units that you study will vary and the details given here are guidelines on what you should normally expect in units run by Schools within the Faculty of Arts.

Assessments are designed to test achievement of the unit learning outcomes. In most cases you will be assessed by a variety of formats during your programme and often within individual units. Where units do not conform to the norms outlined here there are sound educational reasons for doing so, normally related to the nature of the specific learning outcomes of the unit.

You should be informed of the format and weighting of all assessment methods used in a unit at the start of the unit. This information is usually made available via unit handbooks and/or Blackboard. It is also available in the Unit Catalogue at:

<http://www.bris.ac.uk/esu/unitprogcatalogue>

Assessment methods

Assessment methods across and within units may vary considerably. Knowledge and understanding of the material covered in a unit may be assessed in many ways including the use of tests or exams and coursework. Assessment is often termed either “summative” – which contributes to your unit mark and thus to your year mark or degree classification – or “formative”, which helps self-evaluation against the intended outcomes of the unit. Summative assessments normally take the form of written or oral examinations or tests, but for some units and some disciplines this may include portfolios of reports, reflections or shorter pieces of work, as well as performances or presentations. Some assessments may be conducted online.

Marking criteria are available for each principal type of assessment, and you are advised to take account of these in preparing your work. Markers will also base their assessment of your work on these marking criteria and refer to them when they prepare your feedback.

You will receive a numerical mark, and you are encouraged to approach the unit tutor for feedback once the results are released. Markers complete a feedback sheet for each substantial piece of summative coursework you submit and in most cases also for each summative exam you take. These feedback sheets contain an evaluation of your performance and advice on how to improve further, so that summative assessment is accompanied by formative feedback.

Your overall unit mark is calculated from the marks received for summative assessments. In the first and second years, and for a third year abroad, these marks also guide decisions about progression into the following year of study. Unit marks achieved in the second and final years, and as appropriate in a third year abroad, contribute to the calculation of the overall degree classification. There is more information in your course handbook.

Many units include some formative assessments or tasks associated with your units. These assignments are normally detailed in the unit documentation, and their completion is a requirement for the award of credit in each unit. Formative assessments allow you to gauge your own progress towards meeting the intended learning outcomes in each unit, and to prepare or practise for the final unit

assessment. They are also an opportunity for you to receive feedback while the unit is still in progress. In some cases, noted in the unit documentation, performance in formative assessments may contribute a small amount to the overall unit mark.

The pass mark for undergraduate units is 40%. Normally, a pass is required in the unit overall. Most units include more than one element of assessment (e.g. two essays; essay and exam; multi-section exam; group performance and individual reflection; etc.). In rare cases, where an overall pass also depends on a pass mark in individual elements of assessment within the unit, this will be stated clearly in advance in the unit documentation.

Some elements of assessment depend on group work (for example a performance or a collaborative project), and in these cases the group mark will form a part of your overall unit mark. Your own contribution to the group work may also be factored into your mark

Examinations

Many units have formal examinations or tests as part of their assessment methods. These are usually written papers, but as appropriate they may take the form of a performance (for instance in music or theatre) or tests of oral skills in language.

Coursework

A variety of coursework formats is used within the faculty including, but not limited to, essays, reports, dissertations, reflective journals, and oral presentations. Where appropriate, units will set a word limit length for written pieces of coursework and you should be aware of the penalties for exceeding the work limits and for producing work which is too brief (these are set out in your course handbook).

You should be aware that pieces of coursework may be submitted to Turnitin or other software to check for plagiarism.

Workload

In common with the rest of the University, units in the Faculty of Arts adhere to the credit framework which sets out that 20 credits normally equates to some 200 hours of student input. Some of this time will be spent in class, with the remainder divided between preparation for classes and preparation for, and completion of, the assessment tasks. Some of this activity may occur within the University's online learning environment, Blackboard, which you may use to prepare wikis, to interact with other students, to download tutorials or to receive feedback.

As a general rule, the volume and complexity of assessment tasks increases from first to final year, reflecting the progress you will make as you complete your programme. The Faculty takes care to ensure a broad parity of requirements for student input across the diversity of activity in the various disciplines and units. Where units are summatively assessed by written coursework, first year essays are often in the region of 1000 to 1500 words, final year essays often around 3000 words. Most summative exams are of two or three hours in duration, though tests may be shorter. The precise lengths of coursework and exams depend on the balance and the number of distinct assessment tasks. In some departments a lighter summative assessment requirement is balanced by a greater requirement for formative assessment. The Faculty aims to ensure that the workload associated with discipline-specific assessment types (e.g. performance, film production, translations, fieldwork, etc.) is comparable with student activity in other disciplines.

Feedback

You will receive feedback on your work in a variety of ways. Feedback is designed to help you reflect on what you have done well and what you need to do to improve. Please remember that the best feedback is usually given as part of an active dialogue, so don't be afraid to ask for more if you need it! It is your responsibility to engage with the feedback opportunities that you are given.

You will receive feedback on your academic work and progress in at least some of the following ways:

- The written feedback sheets and the marks you are given for pieces of work – these are obviously key indicators of how well you have done! Marking criteria are available to you and you should use these as a guide to the strengths and weaknesses of your work.
- Written comments on coursework from markers.
- Verbal comments from staff including tutors, lecturers, dissertation supervisors, both in classes, in tutorial (office) hours and in other meetings. You are encouraged to see your unit tutors while preparing your work and after you have received marks.
- Electronically, for example via wikis or formative quizzes on Blackboard.
- Your peers – this can come by simply chatting to your friends about your work, and in some cases via peer-marked assignments. Don't forget that your peers can give you very useful feedback on how to improve!

The amount of time required to give you feedback on a piece of formative assessment will depend on the nature of the assessment task and other programme-specific factors. Where you submit a piece of formative or summative assessment, feedback will normally be provided within three working weeks of the submission deadline. If there is a special reason why this deadline cannot be met (e.g. staff illness), we will endeavour to keep you informed.

Further information on the assessments can be found in the Regulations and Code of Practice for Taught Programmes (see <http://www.bris.ac.uk/esu/assessment/codeonline.html>)

The University Examination Regulations can be found at www.bris.ac.uk/secretary/studentrulesregs/examregs.html

Academic Conventions and Plagiarism

One of the key points about university work is that, especially in written exercises like essays and research projects, you are expected to conform to the standard conventions of academic publication in your discipline, in approach, style and format. As noted above, the main thing your department is aiming to teach you is how to conduct yourself as a proper researcher, in how you research a topic, how you develop your arguments and how you present your findings; you will be given guidance on the particulars of format and style, e.g. how to present your bibliography.

One of the key points to take on board is the need for the complete and consistent acknowledgement of your sources. Plagiarism, which covers any case where

someone passes off someone else's work as their own, is one of the most serious forms of academic misconduct. The University regulation on this subject reads as follows:

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 a student's own.

Most cases of plagiarism identified in the Faculty result from careless note-taking and/or inadequate referencing (often when using material from the Internet), rather than from a deliberate attempt at gaining advantage. However, even this sort of 'poor academic practice' is still treated as a serious matter, and is likely to lead to a mark penalty or a requirement to resubmit the work. If the plagiarism is more extensive, the possible penalties 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. It is your responsibility to ensure that you do not fall under any suspicion of plagiarism, by ensuring that all your sources are properly referenced and that you do not make illegitimate use of the ideas or work of other students.

General guidance on referencing and footnoting, along with practice exercises, can be found via www.bris.ac.uk/arts/skills/self.html.

Full details of the University's rules on plagiarism can be found in the University Examination Regulations:

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

Further information on plagiarism can be found at:
www.bristol.ac.uk/esu/studentlearning/plagiarism/

Duplication of Material

You are not allowed to receive two marks for what is effectively the same piece of work, whether within the same unit or in different units; this constitutes 'self-plagiarism' and will be penalised as such and dealt with as per the University's exam regulations on plagiarism.

It will often be acceptable and even desirable, to draw on material from your earlier work in the unit or in other units, provided that it is relevant and fully incorporated into your answer to the question. This is clearly distinct from an attempt at reproducing that earlier work in more or less the same form. It is standard practice in the Faculty to scrutinise assessment tasks, to try to reduce the possibility of overlap to a minimum; nevertheless, it is also your responsibility to be sensible in your choice of questions and in your approach to them, and not to waste your revision time memorising old essays.

Penalties for the Late Submission or Non-Submission/completion of work

You are expected to submit all required work – both formative and summative.

(i) All work, other than that covered by (ii) below: if submitted after the deadline but within one week will be reduced by 10 marks (or 10%) ie 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.

If you are denied credits because of late or non-submission of work, or if you fail a unit as a result of late or non-submission of work you will be reported to the Faculty Progress Committee which meets after the winter and summer exam periods. The Committee will write to you setting out the consequences for having been denied credit points, and whether you are permitted to re-submit the work or submit it for the first time for a mark capped at the pass mark. You will also be told whether you must complete penalty work.

If you have presented validated extenuating circumstances to explain late or non-submission and these have been accepted by the Faculty the mark(s) will not be capped.

No student may progress to the next year of study until all required work has been completed.

(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 the 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

Penalties for under/over length assessments

Students must declare an exact word count on the appropriate coversheet when submitting written assignments (such as essays and dissertations). 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 are used within the Faculty. In History of Art, we use the MHRA system.

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, examples would be 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

[Students may appeal the penalty by providing an electronic version of their assessment for comparison and verification]

University Examination Regulations

These are the Regulations which govern the way examinations are conducted at the University and which apply to all students. You are strongly advised to familiarise yourself with them.

The full text can be found at

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

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

Assessment practices in the Faculty are regulated by the University's Assessment Regulations:

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

Special Arrangements/Extra Time in Exams

If you suffer from a disability such as dyslexia or a physical condition, you may be entitled to extra time or other special provision in examinations. (Disability Services will make a recommendation to the School if this is the case.) It is your responsibility to ensure that the School Office is aware of your needs in this respect, and to complete an Alternative Exam Arrangements form by the published deadline (this is organised and publicised by the Examinations Office, and all students will receive an e-mail reminder). If you do not return this form, without valid reason, by the deadline, it may not be possible to accommodate your needs. Obviously, if your condition occurs after the deadline (for example, if you break your arm), arrangements will be made; you should inform the School Office as soon as possible.

Some students will have the provision for extra time included in their Disability Support

Summary in which case you will not be expected to complete an Alternative Arrangements Form.

See also: <http://www.bristol.ac.uk/esu/assessment/codeonline.html#studentcircs>

Extenuating Circumstances

If you have any extenuating circumstances (medical or personal) which you believe may have affected your performance in assessment, it is your responsibility to ensure that the Exam Board is provided with the relevant information. You must therefore submit medical or other supporting evidence to the School Office prior to the meeting of the relevant Special Circumstances Committee which meets in advance of the Exam Board.

Any such matters which could have been raised before the meeting of the Board, but, without good reason, were not raised, will not be considered in the event of an appeal.

To report extenuating circumstances you must complete the University's Extenuating Circumstances form for extenuating circumstances (available at:

<http://www.bristol.ac.uk/currentstudents/forms/> and submit it, along with appropriate supporting medical or other evidence, to the School Office within 2 days (excluding weekends and bank holidays) following the final assessment or examination in the assessment / examination period to which it relates.

The full Regulations relating to Extenuating Circumstances can be found at:

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

The 'Supplementary Year'

Students who fail an assessment(s) and the subsequent re-sit(s) (including as a result of extenuating circumstances) and thereby do not achieve sufficient credit points to allow him or her to progress, may be given the opportunity to undertake a 'Supplementary Year'.

Students who are placed on a Supplementary Year are registered on the units they have failed, as well as any additional study skills units as determined by the faculty.

It is the discretion of the faculties to determine how students engage with the content of the failed units, whether this be full engagement or to only fulfil specific requirements in order to pass the failed units. In all cases students are expected to be in regular contact with the faculty / school throughout the academic year.

The marks for any student taking the Supplementary Year as a result of academic failure will be capped at the minimum pass mark.

Students on the Supplementary Year are charged by unit as a pro rata amount of the full yearly programme fee. For information and assistance regarding funding assistance available for students taking the Supplementary Year, please contact the Student

Funding Office: <http://www.bristol.ac.uk/studentfunding/>

The full Regulations on student progression can be found in the University's Regulations and Code of Practice for the Assessment, Progression and Award of a Qualification for Students on Taught Programmes:

<http://www.bristol.ac.uk/esu/assessment/codeonline.html#prog-ug>

Degree Classification

The University has a common policy to calculate the final programme mark and degree classification for its undergraduate modular programmes, the key points of which are provided below. The full rules for the calculation of the degree classification can be found here:

<http://www.bristol.ac.uk/esu/assessment/codeonline.html#award-ug>

1. First year marks do not contribute to the calculation of the final programme mark and degree classification. Additionally, units that are pass/fail only will be disregarded in the degree calculation.
2. The marks from units taken in subsequent years of study do contribute to the final programme mark and degree classification, weighted by the volume of credit points and year of study, except where students are given exemption from units, due to accredited prior learning.
3. In the Faculty of Arts the following weighting is applied to the average year marks to calculate the final programme mark:

Bachelor's three year Honours degree: 0:40:60

Bachelor's four-year Honours degree that includes and requires a Year Abroad:
0:30:10:60

Bachelor's Honours degree by intercalation: 0:0:100

Foundation Degree: 0:100

4. The Honours degree classification will be awarded in relation to the final programme mark as follows:

First Class Honours 70 and above

Second Class Honours, First Division 60-69

Second Class Honours, Second Division 50-59

Third Class Honours 40-49

Fail 39 and under

UNLESS the final programme mark falls within the range of one of the classification boundaries, as follows:

2.1/1 equal to or more than 68 but less than 70

2.2/2.1 equal to or more than 58 but less than 60

3/2.2 equal to or more than 48 but less than 50

Fail/3 equal to or more than 38 but less than 40

5. If the final programme 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.

An Ordinary degree can be awarded if a student has successfully completed at least 300 credits with a minimum of 60 credits at Level 6.

7. SUPPORT AND FACILITIES

Faculty Writing Fellows

The Arts Faculty Writing Fellows are professional writers employed by the Royal Literary Fund to spend time each week at the University to help students with their essay writing skills.

This year we are joined by Sarah Le Fanu, Wendy Quill and Sanjida O'Connell. Sue, Wendy and Sanjida will be in the Faculty during termtime, available for one-to-one consultation with anyone who wants to develop their writing skills. This is NOT about remedial

English or support for non-native speakers; even the most fluent writers can benefit from advice on their writing, and this is intended for anyone and everyone who wants to be able to put across their ideas and arguments as effectively as possible. The service is completely confidential; your work will not be marked or discussed with any member of staff, but you will benefit from expert advice on structuring arguments, writing concise and compelling prose, editing and proof-reading and any other aspect of writing that you wish to discuss. Details about how to book a consultation with a Writing Fellow will be circulated to students at the start of term.

IT Services

You are not required to purchase a computer for your studies; however, many students do choose to do so, and it is generally a requirement for assessed essays and other written work to be typed. The IT Services webpage for students contains everything you'll need to get started:

<http://www.bristol.ac.uk/it-services/info/newstudents.html>

and you can download the Student Guide to IT Services here:

<http://www.bristol.ac.uk/it-services/info/student-guide-it-services.pdf>

There are a number of computer centres available around the University precinct, some of which are open on a 24-hour basis; full details of these facilities can be found at

www.bristol.ac.uk/it-services/locations/ .

Information Services (IS) provides IT and Library services and support for teaching and learning, research and administration across the University. IS is located across two sites in Tyndall Avenue: the Computing Service and the Arts and Social Sciences Library. Information about getting started with library and computing services, locations, self-help materials and documentation and 'MyBristol', the University information portal, is available at: <http://www.bristol.ac.uk/it-services/info/newstudents.html> or <http://www.bristol.ac.uk/it-services/info/students.html>

Email

Messages from the School, Faculty and University will be sent to your University of Bristol email account. This includes important notices relating to examination arrangements, timetabling, essay submission etc. You are therefore responsible for checking your emails on a regular basis to ensure that you receive the information you need.

Information about the University's email services, including mobile access support, can be found here: <http://www.bristol.ac.uk/it-services/applications/google-apps/email>

Please note: any appeal against an academic decision which is based on the argument that you did not receive information distributed by email is unlikely to succeed if you have elected to have your email redirected.

Library Services

The Library Services website can be found at: www.bris.ac.uk/library/

The University Library Service is comprised of ten 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 of the libraries can be found at: 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 (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:

<http://www.bris.ac.uk/library/using/borrowing/>

Library Collections and Electronic Resources

Books

To locate printed and full-text electronic 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:

<http://www.bristol.ac.uk/library/using/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 electronic journals, use either the library's eJournals catalogue at <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:
<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:

<http://www.bristol.ac.uk/library/support/subjects/>

A video tutorial about using databases is available:

<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 further details see:

<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:

<http://www.bristol.ac.uk/library/support/subjects/> as well as opportunities to attend information literacy skills sessions. Your Subject Librarian is also happy to help you with your individual or small group subject-related enquiries, especially concerning more complex literature searching, so please make contact with them at any time.

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:

<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 <http://www.bris.ac.uk/library/using/disabledusers/> for details.

International Students

Extra support, including a dedicated International Librarian, is available for students from overseas. Please see <http://www.bris.ac.uk/library/using/international/> for details.

Help and Contacts

For subject-specific help, please contact your Subject Librarian:
<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 or telephone (0117) 928 8000 (internal 88000). You can also ask at the ASSL issue desk or talk to any member of library staff.

8. RULES, RIGHTS, DISCIPLINE, APPEALS AND COMPLAINTS

Student Rules and Regulations

Full details of the rights and responsibilities of students, and the various regulations governing your life whilst a student at Bristol University, can be found on the webpage of the University Secretary's Office:

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

Your attention is particularly drawn to the **Student Agreement** which sets out what the University expects of you as a student, and what you can expect of the University.

Discipline

Full details of the rights and responsibilities of students, and the various regulations governing your existence at Bristol, can be found on the webpage of the University Secretary's Office, www.bris.ac.uk/secretary/studentrulesregs/. Your attention is particularly drawn to the Student Agreement, which you signed at registration.

The power to discipline a student on academic matters is vested in the Board of the Faculty, which delegates the day-to-day monitoring of student progress to individual Schools. Most cases are dealt with locally and informally; the Faculty becomes involved only in serious cases of misconduct or unsatisfactory performance, and the University is involved only in the most serious disciplinary offences.

If a student's performance is judged to be unsatisfactory in the course of the year, for example as a result of failure to submit required work, failure to attend classes which are a requirement for credit, or failure to respond to letters from the Academic Personal Tutor, he or she will be given a formal warning by the School. If performance does not improve, he or she may be reported to the Faculty by the School and required to withdraw from the programme of study.

Appeals

If you wish to appeal against a requirement to withdraw or the imposition of any other sanctions related to your academic progress, or if you wish to appeal against a decision of the Board of Examiners, you may find it useful in the first instance to discuss this either with your Academic Personal Tutor or the Senior Tutor. You may then be referred to the School Deputy Head of Teaching & Learning. If, thereafter, you still wish to pursue an appeal you must follow the University's procedures. Details on the full appeals process can be found at

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

Complaints

If you have a complaint about any aspect of University life, you should raise it with an appropriate person at the earliest possible opportunity, as complaints that are dealt with informally at an early stage have the best chance of being resolved effectively.

If you are unable to resolve the complaint informally, or are dissatisfied with the outcome, you should follow the complaints procedure. This can be found at: <http://www.bris.ac.uk/secretary/studentrulesregs/complaints.html>
Here you can also find advice on who you might usefully approach in the early stages of a complaint.

