School of Arts  
Department of History of Art  
BA History of Art/ BA History of Art with Curating  
Student Handbook  
2015-2016

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Published August 2015

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Introduction

College

When Birkbeck College was established in 1823, its principal mission was to provide education and training to working adults who earlier in life had lacked educational opportunity. A College of the University of London since 1920, Birkbeck is committed to the concept of lifelong education, and especially within the world of work. Birkbeck and the other member colleges of the University of London have many research interests in common and share the same standards and degrees structures, but in one important respect Birkbeck is unique. Our mission is ‘to provide courses of study to meet the changing educational, cultural and training needs of adults who are engaged in earning their livelihood, and others who are able to benefit’ (Birkbeck College Charter).

Birkbeck College has built up special expertise in providing a stimulating, positive learning environment for adult, mature students. We have also expanded our provision for full-time postgraduate students. We award undergraduate degrees in a full range of disciplines and have an unusually high proportion of students following taught Masters and MPhil/PhD courses.

Department

History of Art was first taught at Birkbeck by the renowned architectural historian Sir Nikolaus Pevsner who retired from the college as its first professor of art history. He was succeeded in 1967 by the historian of Renaissance art, Peter Murray, who established Birkbeck’s first BA degree in History of Art. Since the 1970s the Department of History of Art has occupied houses in Gordon Square which are associated with the members of the Bloomsbury Group. 46 Gordon Square was the family home of Virginia Woolf, her brothers and her sister, Vanessa, until the latter’s marriage to the art critic Clive Bell in 1907. It was later occupied by the economist John Maynard Keynes.

Since the 1970s the department has grown in size and scope and has established an international reputation for its innovations in interdisciplinary approaches to art history. The Department has an excellent national and international reputation for teaching and research in medieval, Renaissance and modern art history, film and photography history and theory and the study of museum cultures. Our range of interests extends into areas of study such as architectural, design and urban history and issues relating to gender and representation, and interdisciplinary topics, such as relationships between art and film, art and medicine and art and the law.

Our location in Bloomsbury offers excellent access to specialist libraries in the University of London, such as the Institute of Historical Research, the Warburg Institute, the School of Oriental and African Studies and the University of London Library. Our postgraduate students have easy access to specialist art libraries not far from Birkbeck, such as the Courtauld Institute Library, the British Architectural Library, and the National Art Library at the Victoria and Albert Museum.

The great visual resources of the British Museum, the National Gallery, the National Portrait Gallery, Tate Britain, Tate Modern and the Victoria and Albert Museum, of commercial galleries and salesrooms, and of temporary exhibition galleries like the Barbican Gallery, the Institute of Contemporary Arts, the Hayward Gallery and the Royal Academy also make Birkbeck a particularly good place in which to undertake study and research in the History of Art.
Department Teaching Staff

Dr Suzannah Biernoff: Interdisciplinary approaches to the history of the body, vision and emotion, both in the medieval and modern periods; relationships between war, modernity and visual culture. http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/biernoff

Dr Dorigen Caldwell (BA History of Art Programme Director): Italian Renaissance and Baroque Art and Architecture, and studies of the city of Rome from antiquity to the present. http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/caldwell

Dr Fiona Candlin: Sensory histories of museums; museums and their audiences; museum education and access provision; approaches to object-based study; small independent thematic museums. http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/candlin

Professor Annie Coombes: Ethnography, anthropology and cultural history in the late nineteenth and early twentieth centuries. Museum culture, and nationalism and visual culture in the modern period. http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/coombes

Dr Patrizia di Bello (MA History of Art with Photography Programme Director – on leave 2015-16): History of photography; nineteenth-century art and visual culture; aspects of nineteenth and twentieth-century women’s art; feminist and psychoanalytic art criticism. http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/dibello

Dr Tag Gronberg: Nineteenth and twentieth-century art, architecture and design in Europe; aspects of gender and visual culture in the modern period. http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/gronberg

Dr Laura Jacobus: Aspects of Italian art and architecture c.1250-1450; spectator experience and authorial intention. http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/JacobusLaura


Dr Gabriel Koureas: Modern and contemporary visual culture; issues of modernity, memory, gender, sexuality and national identity in visual and material culture; representations of war. http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/koureas

Dr Nick Lambert: Art and technology, contemporary digital art, the use of digital technologies in the history of art, and museums in the digital age. http://www.bbk.ac.uk/art-history/our-staff/nick-lambert/lambert

Dr Robert Maniura: Late Medieval and Renaissance art in Northern, Central and Southern Europe; the role of the visual in devotion; art and pilgrimage. http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/maniura

Professor Lynda Nead: Nineteenth-century British art; aspects of gender and visual representation in the modern period; art and the city; art and film. http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/maniura
Dr Zoë Opačić: Medieval art and architecture, especially in Central Europe; the relationship between architecture, public ritual and urban planning. http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/opacic

Dr Kate Retford (Head of Department): Eighteenth-century British art and culture; the use of visual evidence in history; portraiture, gender and the country house. http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/retford

Dr Sarah Thomas: Nineteenth century art and visual culture, the art of empire, colonial/post-colonial art, art and globalisation, art and travel, art museums and curating. http://www.bbk.ac.uk/art-history/staff/teaching-staff/sarah-thomas

Dr Leslie Topp (MA History of Art Programme Director): Architecture and design around 1900; modernisms in architecture; Central Europe/Vienna/Habsburg studies; mental illness, psychiatry and the visual arts; architecture and social control. http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/topp
Programme Description

The aim of the degree is to offer a programme of modules that will provide a sound training in the discipline of History of Art. This will include the evaluation of different kinds of historical evidence, the ability to analyse visual images, and the ability to understand them within the social and cultural environment in which they were produced. An awareness of the historiography of the discipline and of current critical approaches will also be stimulated. The degree programme offers students the opportunity to develop a range of skills, including the ability to read critically and to gather and evaluate evidence, to construct and present coherent arguments orally and in writing, to work constructively within a group, and to work and think independently.

The programme aims to:
- Offer a structured programme of modules which provide a sound training in the discipline of the History of Art.
- Enable students to increase their knowledge of the history of Western art.
- Offer students the opportunity to develop a range of transferable skills.
- Offer a broad range of learning experiences.
- Provide relevant courses for those working, or seeking to work, in the visual arts, and opportunities to develop subject-specific skills.
- Provide intellectual stimulus and challenges for those studying for personal development.

By the end of the programme students will have:
- Acquired a general knowledge of the history of Western art and detailed knowledge of specific themes or periods.
- Acquired the ability to observe, identify and analyse works of visual culture.
- Become critically aware of the functions of such works within the social and cultural contexts of their production and reception.
- Become familiar with current debates and approaches to the discipline.
- Developed effective skills of visual perceptiveness, of critical reading of texts and images, and of analysis, debate and communication.
- Taken an increasing responsibility for their own learning by undertaking independent research.

Teaching Methods: You will experience a variety of formal and informal teaching methods in your modules, which are explained more fully below, but it is worth stressing that these are only part of the course. Of even greater importance is the private, individual study that is an essential complement to direct teaching.

Lectures: Modules at Levels 4 and 5 have a strong lecture component. The aim of these lectures is not to tell you everything you need to know about the entire syllabus but to provide guidance on the nature and scope of the material to be covered and on the different ways in which this material can be approached within its historical context.

Lectures are normally illustrated with digital images. The images used in classes will normally be made available within a few days of the lecture on the relevant module pages of Moodle, (http://moodle.bbk.ac.uk/) under ‘Learning Materials’. They will remain until the end of the module, in order to give you the opportunity to look at them again when revising. It can be good to go through them with the notes from the lecture to consolidate what you have learned. If you write your lecture notes with wide margins and on one side of the paper only, you can add to them at leisure using the images archived on Moodle.

First year lectures are given to the entire year-group so it is not possible to enter into full discussion during lectures. You should, however, feel free at any point in a lecture to ask for clarification. If you miss a lecture, try working through the images on Moodle with notes borrowed from another student or discussing the images with a student who was at the lecture. This can be a very good way of ‘catching up’. Don’t get into a habit of doing this though. Taking a degree programme at Birkbeck requires a high level of commitment, and it is important that you attend lectures and classes consistently. Regular attendance is a requirement of every module and attendance is monitored.
Level 4 Seminars: As class sizes in the first year are too large for discussion to take place during lectures, there are opportunities for discussion in smaller seminar groups. These take place in the second part of the evening on Wednesdays, 7.40-9pm. You will be told which seminar group you are in at the beginning of the year, and a list of the seminar groups will be posted on Moodle (http://moodle.bbk.ac.uk/) under ‘Module Information’ of the relevant module. In effect, you will have seminars on a rolling three-weekly programme in which you attend for the second part of the evening for two out of every three weeks; each student on the BA History of Art will attend eight seminars in all, four for Introduction to Modern Art and four for Introduction to European Art before 1800. There are also 4 seminars for the debates in art history module, which is taken in the first year on the full-time pathway, while those on the part-time pathway take this in their second year.

For the seminars to be successful it is essential that every student be prepared to participate fully. At first, you may be diffident about expressing your views in front of the group, but you will find it easier as you get to know your fellow students. The structure of the seminars is also designed to ensure active participation in order to provide an opportunity to explore ideas or differing interpretations. Sometimes, you will be expected to have prepared some ideas in advance of the seminar, either working from specified texts, which will be made available on Moodle or from specific works of art in London galleries. During the seminar you may be divided into smaller groups in order to exchange ideas and to prepare a short presentation to be given to the whole seminar group. Again, it must be emphasised that the value of these seminar discussions depends on the contribution that each of you can make.

Gallery Visits: We attach great importance to working wherever possible from the original works of art and architecture and we strongly advise you to take full advantage of the opportunities that studying in London has to offer. Unfortunately our first year group is too large and disparate in its availability to make guided visits feasible, so any visits are designed to be undertaken independently – though ideally in the company of other students so that you can share your thought and observations. We may provide guidance notes to help you think about and to discuss works relevant to the course in from of the originals.

Field Trips: Field trips are not obligatory but students find them extremely valuable, not least because they provide much needed time for informal discussion with other students. They are offered in the Easter vacation and are to cities that have a high concentration of relevant works of art. To provide for a range of interests, in alternate years the trips focus on Modern Art (e.g. Paris or New York) and on Renaissance art (e.g. Florence, Venice or Rome). Because students’ circumstances vary enormously, we do not arrange group travel or accommodation, and students are responsible for making their own arrangements, paying their own hotel bills, fares, subsistence costs, gallery fees etc. We arrange a schedule of visits to sites of interest within the city, and a lecturer who will meet students at the site. The Murray Bequest offers a limited number of bursaries every year to students who would otherwise be unable to attend. As part of the Introduction to the study of History of Art module, everyone is included and required to attend an organised visit to an archive or special collection in central London.

Tutorials: In your first year you will normally meet with your personal tutor in the Autumn and Spring terms as part of your tutorial group, but all tutors are very willing to see you on an individual basis, throughout your time at Birkbeck. Your personal tutor will be the best person to talk to about general issues affecting your work, whilst course directors or lecturers are the best people to talk to about subject-specific queries (they will be named on course materials), and essay markers about comments on individual essays (their initials will be on the coversheet). A ‘tutorial’ can be a few minutes grabbed before or after a lecture, (but this is often not ideal) a telephone conversation, or a pre-arranged meeting (best for anything but simple queries).

Policy on recording lectures and other teaching sessions: The College recognises that there are a number of reasons why students might wish to record lectures and other teaching sessions in order to support their learning. However the content of lectures and other teaching material is covered by copyright, and the privacy of staff and students may be affected by the recording of discussion-based classes. The College therefore has a policy on recording teaching sessions that respects intellectual rights and privacy, while recognising that there are circumstances in which students may need to make recordings for personal use. For full details of the policy - and advice on requesting permission to record lectures - please follow the link below: http://www.bbk.ac.uk/mybirkbeck/services/rules/Recording-of-Lectures-and-Other-Teaching-Sessions.pdf
### Programme Structure

The BA degree has been designed to give you a sound training in the discipline of History of Art, which gradually builds in intellectual depth, normally over the course of four years on the part time pathway and threes on the full time pathway. Please see the tables below.

### Part Time Pathway:

<table>
<thead>
<tr>
<th>Year 1 (Level 4)</th>
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<tbody>
<tr>
<td><strong>History of Art:</strong></td>
</tr>
<tr>
<td>• Introduction to the Study of History of Art</td>
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<tr>
<td>• Introduction to European Art Before 1800</td>
</tr>
<tr>
<td>• Introduction to Modern Art</td>
</tr>
<tr>
<td><strong>History of Art with Curating:</strong></td>
</tr>
<tr>
<td>• Introduction to the Study of History of Art</td>
</tr>
<tr>
<td>• Visual Art: Histories, networks and organisations</td>
</tr>
<tr>
<td>• Introduction to European Art Before 1800 OR Introduction to Modern Art</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Year 2 (Level 4 &amp; 5)</th>
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</thead>
<tbody>
<tr>
<td><strong>History of Art:</strong></td>
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<tr>
<td>Two modules from the below:</td>
</tr>
<tr>
<td>• Art and Architecture in Europe, 1400-1550</td>
</tr>
<tr>
<td>• Art and Society in the C20th</td>
</tr>
<tr>
<td>• Art and Society in the C19th</td>
</tr>
<tr>
<td>• Art and Architecture in Europe 1250-1400</td>
</tr>
<tr>
<td><strong>Compulsory Module:</strong></td>
</tr>
<tr>
<td>• Debates in Art History</td>
</tr>
<tr>
<td><strong>History of Art with Curating:</strong></td>
</tr>
<tr>
<td>One module from the below: Art and Architecture in Europe, 1400-1550</td>
</tr>
<tr>
<td>• Art and Society in the C20th</td>
</tr>
<tr>
<td>• Art and Society in the C19th</td>
</tr>
<tr>
<td>• Art and Architecture in Europe 1250-1400</td>
</tr>
<tr>
<td><strong>Compulsory Modules:</strong></td>
</tr>
<tr>
<td>• Debates in Art History</td>
</tr>
<tr>
<td>• Developing an Arts Project</td>
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### History of Art & History of Art with Curating: BA Dissertation and preparation for level 6 Session (Summer term) Students should start thinking about their dissertation area and approach potential supervisor.

<table>
<thead>
<tr>
<th>Year 3 (Level 6)</th>
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<tbody>
<tr>
<td><strong>History of Art &amp; History of Art with Curating:</strong></td>
</tr>
<tr>
<td>Option Module I</td>
</tr>
</tbody>
</table>
History of Art & History of Art with Curating: Dissertation
- Autumn Term: By the end of the Autumn term ‘Subject Area’ form to be signed and submitted.
- Spring Term: Supervisor confirmed by the second week of the Spring term.
- Summer Term: Critical bibliography and Research Question form to be submitted by 1st day of the Summer term. Student to discuss over the Summer with their supervisor.

<table>
<thead>
<tr>
<th>Year 4 (Level 6)</th>
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<tbody>
<tr>
<td>History of Art &amp; History of Art with Curating:</td>
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<tr>
<td>Option Module III</td>
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</tbody>
</table>

History of Art & History of Art with Curating:

Dissertation
- Autumn Term: Students to attend one Work in Progress seminar and give a short presentation. Seminars will be allocated by personal tutor NOT by supervisor.
- Summer Term: Dissertation to be submitted.

Full Time Pathway:

<table>
<thead>
<tr>
<th>Year 1 (Level 4)</th>
</tr>
</thead>
<tbody>
<tr>
<td>History of Art:</td>
</tr>
<tr>
<td>- Introduction to the Study of History of Art</td>
</tr>
<tr>
<td>- Introduction to European Art Before 1800</td>
</tr>
<tr>
<td>- Introduction to Modern Art</td>
</tr>
<tr>
<td>- Debates in Art History</td>
</tr>
</tbody>
</table>

| History of Art with Curating: |
| - Introduction to the Study of History of Art |
| - Visual Art: Histories, networks and organisations |
| - Introduction to European Art Before 1800 OR Introduction to Modern Art |
| - Debates in Art History |

| History of Art & History of Art with Curating: |
| Dissertation: BA Dissertation and preparation for level 6 Session. (Summer term) Students should start thinking about their dissertation area and approach potential supervisor |

<table>
<thead>
<tr>
<th>Year 2 (Level 5 &amp; 6)</th>
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<tbody>
<tr>
<td>History of Art:</td>
</tr>
<tr>
<td>Three modules from the below:</td>
</tr>
<tr>
<td>- Art and Architecture in Europe, 1400-1550 (compulsory)</td>
</tr>
<tr>
<td>- Art and Society in the C20th (compulsory)</td>
</tr>
<tr>
<td>- Art and Society in the C19th (option)</td>
</tr>
<tr>
<td>- Art and Architecture in Europe 1250-1400 (option)</td>
</tr>
</tbody>
</table>
History of Art with Curating:
Two modules from the below: Art and Architecture in Europe, 1400-1550
- Art and Society in the C20th
- Art and Society in the C19th
- Art and Architecture in Europe 1250-1400

Compulsory Modules:
- Developing an Arts Project

History of Art & History of Art with Curating: Dissertation
- Autumn Term: By the end of the Autumn term ‘Subject Area’ form to be signed and submitted.
- Spring Term: Supervisor confirmed by the second week of the Spring term.
- Summer Term: Critical bibliography and Research Question form to be submitted by 1st day of the Summer term. Student to discuss over the Summer with their supervisor.

Year 3 (Level 6)

<table>
<thead>
<tr>
<th>History of Art &amp; History of Art with Curating:</th>
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</thead>
<tbody>
<tr>
<td>Option Module I</td>
</tr>
</tbody>
</table>

History of Art & History of Art with Curating: Dissertation
- Autumn Term: Students to attend one Work in Progress seminar and give a short presentation. Seminars will be allocated by personal tutor NOT by supervisor.
- Summer Term: Dissertation to be submitted.

We would emphasise that the structure described here is the normal pattern, but there is some flexibility in order to accommodate particular requirements that may arise if you encounter exceptional changes in circumstances. Students wishing to vary from this pattern should discuss the matter with their Personal Tutors in the first instance. Further explanation on completing your degree, the Common Award Scheme (CAS), grading scales and modules can be found below. The basic principle is that the highest level modules carry more weight in determining the award classification.

Modules, Credit Points and Weightings: Level 4 is sometimes called ‘Certificate Level’, Level 5 ‘Intermediate Level’ and Level 6 ‘Honours Level’. A full, detailed description of the College’s programme regulations, along with procedures and codes of practice, may be found on the Registry’s homepage at www.bbk.ac.uk/reg/regs

You also need to be aware that the College also operates a system of weighting of the modules at different levels when deciding on the classification of your degree. The weightings are indicated in the module descriptions below. The basic principle is that the highest level modules carry more weight in determining the award classification.

Standard annual progression
Year 1 Part Time: The normal pattern of study is for first-year students to take the same three single modules (each worth 30 credit points) at Level 4, as shown in the table above. The modules ‘Introduction to Modern Art’ and Introduction to European Art before 1800’ have unseen examinations in the Summer Term. To progress to the second year, students must normally have had satisfactory attendance and have submitted all coursework for all three courses, and must pass both exams.
Year 1 Full Time: Full time students will complete their first year as above with the addition of the compulsory Level 4 module ‘Debates in Art History’. This module is also examined in the Summer Term and students must normally pass to progress to the second year.

Year 2 Part Time: The normal pattern of study is for second-year students to take three single modules (each worth 30 credit points), two at Level 5 and one at Level 4. Students are permitted to choose two out of the four Level 5 period-based modules, and ‘Debates in Art History’ is a compulsory Level 4 module. Students are also encouraged to start thinking about their dissertation (max. 10,000 words) towards the end of the second year, and to work on it over the summer vacation.

Year 2 Full Time: Full time students choose three out of four Level 5 period-based modules and begin work on a Level 6 double module. The double module is the dissertation, work on which is spread over two years. It is worth 60 credit points under the College CAS, but it is also double-weighted under the College’s scheme of honours, and so counts twice as much as other Level 6 modules towards the classification of your degree (and four times as much as a Level 5 module).

Year 3 Part Time: The normal pattern of study is for all third-year students to complete two single modules at Level 6 and to begin a Level 6 double module. The single modules are chosen from a range of options on offer; they are distinctive in that they are research-led and taught by a single tutor (or occasionally two tutors) who is a specialist in the field. Each Special Subject is worth 30 credit points under the Common Awards Scheme, but is double-weighted towards the classification of your degree. Part-time students may do a third Level 5 period-based module instead of one of the Special Subjects, but this would only be single-weighted. The compulsory double module is the Dissertation, work on which is spread over two years. It is worth 60 credit points under the College CAS, but it is also double-weighted under the College’s scheme of honours, and so counts twice as much as other Level 6 modules towards the classification of your degree (and four times as much as a Level 5 module).

Year 3 Full Time: For full time students, year 3 will be their final year. They take three single modules at Level 6 and complete their Level 6 double module Dissertation. The single modules are chosen from a range of options on offer; they are distinctive in that they are research-led and taught by a single tutor (or occasionally two tutors) who is a specialist in the field. Each Special Subject is worth 30 credit points under the Common Awards Scheme, but is double-weighted towards the classification of your degree.

Year 4: The normal pattern of study is for all fourth-year students to complete two single modules from a range of options on offer and to complete the Dissertation double module at Level 6.

Further Notes on the structure of the BA degree: Progression from one level to another is normally contingent on having passed all modules at the lower level. If you fail an essay or an exam you will not necessarily fail the course module, which is normally assessed on an average (variably calculated according to the module level) of essays and exam.

Modules in other disciplines to a value of two single modules may be taken as part of the BA History of Art degree. These will not normally be taken in the first year, although, in certain circumstances, an equivalent level module from another degree may be substituted for either ‘An Introduction to European Art before 1800’ or ‘Introduction to Modern Art’. For example, if a student has already taken a very similar module prior to starting the degree they may be exempted from that module. Not more than one ‘outside’ module may be taken in the second year, but it is permissible to take the two ‘outside’ modules in the third year or fourth year. You will need to be sure that the resultant degree would be academically coherent, and your personal tutor can advise you on this. The choice of ‘outside’ modules is subject to approval from the Head of the Department, Dr. Kate Retford (k.refford@bbk.ac.uk).

We would again emphasise that the structure described here is the normal pattern, but there is some flexibility in order to accommodate particular requirements that may arise if you encounter exceptional changes in circumstances. Students wishing to vary from this pattern should discuss the matter with their personal tutors in the first instance, and any decision will have to be approved by the Chair of the Board of Examiners.
Module Descriptions

Level 4 Modules

Introduction to Modern Art (AHVM034S4)
Lectures: Monday 6.00-7.20, Seminars: Wednesday 7.40-9.00

Aims and Outcomes: To familiarise students with the art of the modern period and the ways in which modern art can be related to the social and cultural history of the period.

Module Description: This module offers an overview of European art from the late eighteenth century to the present day. It is organised as a chronological examination of the art of this period and will provide a general overview of stylistic developments and art historical approaches, as well as more detailed discussion of specific works.

Assessment: The essay for this module is not awarded a grade; it is assessed on a scale ranging from excellent to poor for your guidance.

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Essay</td>
<td>1500 Words</td>
<td>Non-examined</td>
<td>15th February 2016</td>
</tr>
<tr>
<td>Unseen Exam</td>
<td>3 Hours, 4 of 11 questions</td>
<td>100%</td>
<td>N/A</td>
</tr>
</tbody>
</table>

Recommended Reading: The module outline suggests preparatory reading to accompany the lectures week by week. There will be extra copies of these books on reference or short-loan in the library, but these would also be good books to buy. For the seminars you will be expected to read and discuss short texts which will be available on Moodle. For further details please refer to the module outline.

Gallery visits: Self-guided group visits are in the Autumn term, to the National Gallery; and in the Spring Term to Tate Modern. Worksheets are provided in the module outline.

Introduction to European Art before 1800 (AHVM058S4)
Lectures: Wednesday 6.00-7.20, Seminars: Wednesday 7.40-9.00

Aims and Outcomes: To provide an introduction to the narrative of European art from classical antiquity through to Neo-Classicism, charting the cultural contexts and stylistic principles of significant developments in art and architecture.

Module Description: This module traces the development of European art from the Ancient Greeks up to the nineteenth century, with some emphasis on the survival and re-interpretation of the classical tradition through the ages. It is organised as a chronological examination of the art of this period and will provide a general overview of stylistic developments and art historical approaches, as well as more detailed discussion of specific works.

Assessment: The essay for this module is not awarded a grade; it is assessed on a scale ranging from excellent to poor for your guidance.

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<tr>
<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
<th>Due Date</th>
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</thead>
<tbody>
<tr>
<td>Essay</td>
<td>1500 Words</td>
<td>Non-examined</td>
<td>15th February 2016</td>
</tr>
<tr>
<td>Unseen Exam</td>
<td>3 Hours, 4 of 11 questions</td>
<td>100%</td>
<td>N/A</td>
</tr>
</tbody>
</table>
The module outline suggests preparatory reading to accompany the lectures week by week. There will be extra copies of these books on reference or short-loan in the library, but these would also be good books to buy.

**Gallery Visits:** You should make use of the rich museum collections of London as part of your course. Guidance notes for a visit to the British Museum will be included in the course outline and it is essential that you make this visit in the Autumn term in conjunction with the lectures on the art of antiquity and the first set of seminars on the Parthenon Sculptures. The other seminars involve works of art in the National Gallery and it is once more essential that you go and see them.

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**Introduction to the Study of History of Art (AHVM067S4)**

**Lecture:** Monday 7.40-9.00

**Aims and Outcomes:** This module is designed to introduce students to the study of art and their materials and techniques, and some of the specialist concepts and terms used to analyse specific works. It aims to develop the basic skills necessary for studying the subject.

**Module Description:** The first term includes a number of basic study-skills classes, which are designed bearing in mind that many of you either have not had experience of degree-level study or are returning to study after an absence from formal education. Later in the year there will be a class on revision and exam technique.

The study-skills classes are followed by classes looking at the methods and techniques of art and the role of institutions in the distribution, display and commercialisation of art.

**Assessment:** You will be asked to submit an essay of up to 1,000 words early in the course, to provide you with an early opportunity to practice this skill. It will be assessed on a scale ranging from excellent to poor, with comments for your guidance. The course is not examined, but satisfactory attendance is a requirement for progression to the second year of the degree.

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<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Essay</td>
<td>1000 Words</td>
<td>Non-examined</td>
<td>16th November 2015</td>
</tr>
</tbody>
</table>

**Study Skills**

Advice on study skills in general can be found at on the MyBirkbeck website under the ‘student support and services’, which has numerous links and online tutorials. One very useful link is [http://www.uefap.com/writing/writfram.htm](http://www.uefap.com/writing/writfram.htm) (Using English for Academic Purposes, by Andy Gillet) - but it may be more useful in the long run to invest in a book which you can keep to hand. The following are a selection of the books that are available, but browsing in the library or a good bookshop will lead you to others. Sometimes, books that are directed at international students are equally useful for native-speakers (Academic English is a language of its own!).

**Reading for and Writing Essays**

Especially useful if you are not familiar with the higher education system, or if you did not receive your education in Britain.

• Godfrey, J., *How To Use Your Reading in Your Essays*, (Palgrave, 2009)
• Godfrey, J., *Reading and Making Notes*, (Palgrave, 2010)

**Grammar and Punctuation**
Consult or buy if your essay feedback indicates you have a problem with these issues
• Eastwood, J., *Oxford Practice Grammar*, Oxford University Press, 2008 (with answers and CD-rom)
• Murphy, R., *English Grammar in Use*, 3rd ed., Cambridge University Press, 2007 (with answers and CD-rom) – has helpful explanations
• The Cambridge *Grammar in Use* series, elementary (3rd edition), intermediate (3rd edition), advanced (2nd edition) is a user-friendly package with helpful explanations and answer sections for self-practice

**Introductions to Studying Art History**

**Art-historical Surveys and Reference Books**
• Adams, L. S., *A History of Western Art* 1994
• Janson, H. W., *A History of Art* (Prentice Hall: many older eds, and now reissued as ‘Janson’s History of Art: the Western Tradition’ edited by Penelope davies et al.)

**Debates in Art History (AHVM091S4)**
Thursday 7.40-9.00pm

**Aims and Outcomes:**
This course aims to develop students’ understanding of a range of art historical approaches and methods, and of how these relate to their historical context; to develop students’ ability to read art historical texts critically; and to enhance students’ skills in formulating arguments and in the conduct and presentation of independent research. The course does not attempt an overall survey of approaches to the history of art, nor should the selected approaches be seen as a menu of recommended methods.

**Module Description:**
‘Debates in Art History’ is modular in structure; each of the modules of five weeks comprises two lectures and one seminar for each student. The lectures introduce a selection of approaches and discuss their significance for and impact on the discipline. The seminars allow students to explore the approaches in more detail through the discussion of a key text or texts. The summer term is devoted to preparation for the examination.

Module One: ‘The Significance of the Artist’.
Module Two: ‘Form and Style’
Module Three: ‘Mechanisms of Meaning’
Module Four: ‘Gender and Politics’
This course is about the writing of art history and involves close reading of texts. Some of the ideas involved are challenging and take time to assimilate. Time for independent thought and critical reflection is therefore built into the course structure. In each five week module, you will have two weeks without timetabled lectures or seminars. You should use these to develop and deepen your understanding of the issues covered on the course, through further reading, informal discussion and work on the course journal (see below). We recommend two ways of facilitating discussion: informal group meetings in the free timetable slots and/or use of the Discussion Area on Moodle.

Assessment:

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<tr>
<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
<th>Due Date</th>
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<tbody>
<tr>
<td>Coursework</td>
<td>Course Journal</td>
<td>Compulsory</td>
<td>18th April 2016</td>
</tr>
<tr>
<td>Unseen Exam</td>
<td>2 Hours, 2 of 8 questions</td>
<td>100%</td>
<td>N/A</td>
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Level 5 Modules

**Art and Architecture in Europe 1250-1400 (AHVM004S5)**
Lecture: Thursday 6.7.20

**Aims and Outcomes:**
To make students aware of:
- The nature and qualities of the art of the period.
- The processes of production of works of art of the period and the practices of artists’ workshops.
- The significance of iconographical content and imagery in relation to the forms of art production in the period.
- Patterns of patronage for the styles and production of works of art in the period.
- The different art-historical approaches to the art of the period

**Module Description:** The module focuses on the main themes in the art between 1250 and 1400, and on the main centres of production at different times within the period, with a special consideration given to the reciprocal influences north and south of the Alps. The patronage of the major courts in London, Paris and Prague, and their inter-relations will be examined. These will be compared with the differing circumstances of art production in the more urbanised conditions in Italy, focusing on Siena and Florence.

The distinctive development of painting and sculpture in these two cities up to the time of the Black Death will be further explored, by considering in detail selected exemplary works, and tracing the subsequent influence, especially of Sienese painting, on French painting and manuscript illumination of the later fourteenth century. Major monuments such as Naumburg and Reims will be used to exemplify the characteristics of monumental sculpture north of the Alps and consideration will also be given to small-scale work in metal and ivory.

Architecture is introduced with the refined and highly sophisticated Rayonnant style in France and its subsequent influence traced into England. The transmission of French architectural forms into Italy will also be discussed, within the wider context of the adoption of Gothic styles in other arts, especially sculpture. Emphasis will be placed on workshop practices, on the significance of patronage for the production of works of art and architecture, and classes will be devoted to important themes such as death and commemoration and spatial practices as well as conventions of pictorial representation and programmes of decoration.
**Assessment:** Two essays (25% each); a three-hour unseen question paper (50%) including a compulsory visual test question worth 25% of the marks for the exam.

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<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
<th>Due Date</th>
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<tbody>
<tr>
<td>Assessed Essay</td>
<td>2500 Words</td>
<td>25%</td>
<td>11\textsuperscript{th} December 2015</td>
</tr>
<tr>
<td>Assessed Essay</td>
<td>2500 Words</td>
<td>25%</td>
<td>22\textsuperscript{nd} February 2016</td>
</tr>
<tr>
<td>Unseen Exam</td>
<td>3 hours, 4 of 11 questions</td>
<td>50%</td>
<td>N/A</td>
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**Recommended Reading:**

**Art and Architecture in Europe 1400-1550 (AHVM005S5)**
Lecture: Tuesday 6-7.20

**Learning Objectives and Aims**
- To make students aware of the nature of stylistic innovations and traditions in this period.
- To make students aware of the regional nature of artistic traditions and of the forms and mechanisms of artistic interaction between regions.
- To make students aware of the functions, typologies and iconographies of works produced in this period.
- To enable students to recognise and make deductions about works from the period.
- To enable students to evaluate and formulate opinions, and make informed comment on the art of the period [in speech and in writing].

**Module Description:** This module addresses the art of the Renaissance in Europe. The Renaissance is most closely associated with Italy but the module explores the diversity of art in the period both north and south of the alps. A number of thematic sessions will introduce key aspects of the culture and society of the period including the basic framework of Christian belief and religious practice, patronage, the importance of the classical tradition, the pursuit of naturalism, and the status of art and artists. Thereafter classes will be grouped around the study of three regions: Central Italy (notably Florence and Rome), Northern Italy (notably Venice) and Northern Europe (concentrating on the Netherlands and Germany). Within each regional block of classes students will pursue the main themes outlined above in relation to specific case studies.

**Assessment:** Two coursework essays (25% each); a three-hour unseen question paper (50%) including a compulsory visual test question worth 25% of the marks for the exam paper.

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<th>Assignment</th>
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<tr>
<td>Assessed Essay</td>
<td>2500 Words</td>
<td>25%</td>
<td>11\textsuperscript{th} December 2015</td>
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<tr>
<td>Assessed Essay</td>
<td>2500 Words</td>
<td>25%</td>
<td>22\textsuperscript{nd} February 2016</td>
</tr>
<tr>
<td>Unseen Exam</td>
<td>3 hours, 4 of 11 questions</td>
<td>50%</td>
<td>N/A</td>
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</table>
Recommended Reading

- Baxandall, M., *Painting and Experience in Fifteenth Century Italy*, (Oxford, 1972)
- Hay, D., *The Italian Renaissance in its Historical Background* (Cambridge, 1961)

Art and Architecture in the Nineteenth Century (AHVM010S5)

Lecture: Thursday 6-7.20

Learning Objectives and Aims

- To provide training in the use of different forms of historical material relating to the history of art in Europe in the nineteenth century.
- To foster an understanding of the relationships between social, economic and political forces and the artistic practices of the period, and to provide the means for making close analyses of relevant texts and images.

Module Description: The course is not intended as a survey of artists and schools of the period. It is assumed that students taking this course will already have a basic knowledge of these (such as is provided in the Level one course *Introduction to Modern Art*). The course will examine key issues during the period through a set of four modules, each consisting of four to five classes. These will be as follows:

1. The City (Sarah Thomas)
   The classes in this module will introduce some of the major cultural and artistic themes that emerged from the growth and modernisation of London and Paris during the nineteenth century. Beginning with a close analysis of Charles Baudelaire's influential essay 'The Painter of Modern Life', the classes will go on to look at the notion of urban improvement and debates on health and the city; moral respectability and urban identity; the times of day and the development of commercial entertainment as a narrative of urban experience in the period.

2. Art and Travel (Sarah Thomas)
   In the nineteenth century the circulation of knowledge, ideas, imagery, goods and people was a global phenomenon to an unprecedented extent; visual culture both participated in, and was informed by, this mobility. Colonial cities such as Rio de Janeiro, Sydney and Kingston were increasingly attracting European visitors and settlers, including artists. In addition, the development of imperial interests across South America and Asia, and explorations in Oceania were beginning to lure an increasing number of artists towards what were still the margins of the European imagination. This module will examine the complex relationship between art and travel during the nineteenth century, and the impact of imperial politics on the development of visual culture in Britain and France.

3. Nationalism and the Past (Leslie Topp)
   These classes will explore the ways in which architecture, art and design were at the centre of nationalist movements in the nineteenth century. The visual arts had a unique ability to connect the changing modern world with the past; through the evocation of particular national pasts, artists constructed visions for the present and future. We will look at familiar and less well-known examples from Britain, Germany, Scandinavia and Austria-Hungary.

4. Art and the Body (Lynda Nead)
   It may be argued that the body, more than any other subject, has been at the centre of visual representation in the west. This module will consider the key debates and modes of representing the body in the nineteenth century. Beginning with a session on ways in which we might theorize the representation
that we call ‘the nude’, this group of seminars will then go on to look at topics such as ‘The Nude and the Academy’, ‘The Male Nude’, ‘Degas, Gauguin and the Modern Nude’; and ‘The Body in Motion’.

Assessment: Two coursework essays (25% each); a three-hour unseen question paper (50%) including a compulsory visual test question worth 25% of the marks for the exam paper.

Assessment

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<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
<th>Due Date</th>
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<tbody>
<tr>
<td>Assessed Essay</td>
<td>2500 Words</td>
<td>25%</td>
<td>11th December 2015</td>
</tr>
<tr>
<td>Assessed Essay</td>
<td>2500 Words</td>
<td>25%</td>
<td>22nd February 2016</td>
</tr>
<tr>
<td>Unseen Exam</td>
<td>3 hours, 4 of 11 questions</td>
<td>50%</td>
<td>N/A</td>
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</table>

Recommended Reading


**Art and Architecture in the Twentieth Century (AHVM011S5)**

Lecture: Tuesday 7.40-9

Art and Society in the Twentieth Century builds on Introduction to Modern Art, which introduced a broad range of fine art and design practices from both the nineteenth and twentieth centuries. It aims to foster an understanding of the relationship between social, economic and political forces and artistic practices, and to provide the means for making close analyses of relevant texts and images.

The course is not structured as a survey of twentieth-century artists and schools; it focuses on selected case studies designed to illuminate artists’ critical engagement with specific philosophical and political debates, and considers how these debates intersect with aesthetic considerations in different cultural contexts. The course explores these issues through four blocks of seminars, each consisting of four to five classes ranging across painting, sculpture, installation, photography, film, performance and design.

**BLOCK 1**  
**Art and Technology** looks at the impact of Bauhaus art and design thinking in postwar America, leading to the Fluxus movement; then early engagement with video for instance Nam June Paik; the art and technology groups such as Experiments in Art and Technology and the watershed British exhibition Cybernetic Serendipity (1968); leading to the use of computers in art through the 1970s-80s and the emergence of the Internet as an artistic medium in the mid-1990s.
BLOCK 2  **Art and Society in the 90s** considers the relationship between art, society, politics and the media at the end of the twentieth century through a comparison of two of the most controversial exhibitions of the 1990s: *Abject Art: Repulsion and Desire in American Art* at the Whitney Museum in New York, and *Sensation: Young British Artists from the Saatchi Collection* at the Royal Academy of Arts in London.

BLOCK 3  **Futurism, Modernity and the Avant-Garde** concentrates on the Futurist and Vorticist movements and their engagement with modernity and social change at the start of the twentieth century. We will discuss the two movements through their manifestos, art and performances and the impact of the First World War on their artistic output and outlook.

BLOCK 4  **Art/Performance/Work** concentrates on the period between 1956 and 1981 to explore how performance artists reinvented the art work, attempted to circumvent the art market, and commented on labour relations within capitalist economies.

**Assessment**

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<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
<th>Due Date</th>
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<tbody>
<tr>
<td>Assessed Essay</td>
<td>2500 Words</td>
<td>25%</td>
<td>11th December 2015</td>
</tr>
<tr>
<td>Assessed Essay</td>
<td>2500 Words</td>
<td>25%</td>
<td>22nd February 2016</td>
</tr>
<tr>
<td>Unseen Exam</td>
<td>3 hours, 4 of 11 questions</td>
<td>50%</td>
<td>N/A</td>
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</table>

**Preparatory Reading for the Module**


**Level 6 Modules**

Level 6 options will change from year to year. Module descriptions, aims & objectives will be available on module outlines which are distributed in your first class and will be available under the relevant module in Moodle. All options follow the same assessment pattern, shown below, and all are double-weighted in the classification of the degree.

**Assessment**

<table>
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<tr>
<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assessed Essay</td>
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<td>33.3%</td>
<td>11th December 2015</td>
</tr>
<tr>
<td>Assessed Essay</td>
<td>2,500 Words</td>
<td>33.3%</td>
<td>18th March 2016</td>
</tr>
<tr>
<td>Unseen Exam</td>
<td>3 hours, 3 of 8 questions</td>
<td>33.3%</td>
<td>N/A</td>
</tr>
</tbody>
</table>
Dissertation: BA History of Art (AHVM037D6)

This is a double module. There will be a meeting to discuss the dissertation in the Summer Term, timetabled within 'Debates in Art History'. Supervisions to be arranged as needed.

**Learning Objectives and Aims**
- To undertake sustained, independent art-historical research at an intellectual level appropriate to level 6 of the degree.
- To produce a substantial piece of written work at an intellectual level appropriate to level 6 of the degree.
- To present that work in an appropriate form.

**Module Description:** The dissertation will be written on an art-historical topic of the student’s choice, under the guidance of a supervisor who will guide the student in formulating a topic, researching the subject, and shaping an argument. The student will normally begin the process of formulating a topic at the end of the second year, and will work on the dissertation in their third and final years.

**Assessment**

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assessed Essay</td>
<td>10000 Words</td>
<td>100%</td>
</tr>
</tbody>
</table>

In preparing the dissertation, students will find it helpful to consult the *MHRA Style Book: notes for authors, editors and writers of theses* (London: Modern Humanities Research Association, many editions). For detailed advice, and the study-skills guides listed under the first-year 'Introduction to History of Art' for more general advice.

The dissertation must be distinct from any piece of assessed course-work submitted on any taught modules taken by the student as there must be no duplication of previously assessed work (‘self-plagiarism’). The dissertation must not be on a topic which was the subject of a Level 6 essay by the student, if it is on the same topic as a Level 5 essay by the student this must be declared and will require agreement by the Chair of the Exam Board and BA Dissertations Coordinator. As a double module at Level 6, in determining your degree classification it counts twice as much as other Level 6 modules and four times as much as a Level 5 module.

**History of Art with Curating Modules**

**Visual Art: Histories, Networks and Organisations (ARMC120S4)**

Lectures: Tuesdays 6.00-9.00 (Autumn Term)

The module gives an overview of working practices in the visual arts sector and the creative, enquiring and analytical approach involved in the presentation of the visual arts by way of case studies we will explore key histories and issues of curating visual art, both in the UK and internationally.

The overall aim of the module is to develop students’ understanding of the complex network of relationships between individuals and organisations when it comes to curating and organising visual arts exhibitions and events.

By the end of the module students will be able to critically analyse the contemporary art scene and issues crucial to arts managers, practitioners and curators. They should be able to demonstrate an understanding of the different roles and responsibilities of working practices and organisational structures in the visual arts, as well as demonstrate a critical understanding of the relationships between art, artists, audiences and the context of arts organisations.

**Assessment:**

<table>
<thead>
<tr>
<th>Assignments</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Review, case study presentation and essay</td>
<td>100%</td>
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</table>
Developing an Arts Project (ARMC190S5)
Lectures: Thursdays (this may change 16/17 going forwards) 6.00-9.00 (Spring Term)

Developing an Arts Project enables students to develop their own personal project in relation to an organisation or platform of their choosing. Students will gain an understanding of the partner organisation/platform as they explore and relate to its mission and existing programming and think through why and how they could position their project in their context. Students can either develop a new, hypothetical proposal for the space/context or develop an aspect of an organisation's existing programme. Working with their tutor, students will gain the practical skills and necessary knowledge required such as time-lines, legal and business requirements and technical requirements, for the successful development of an arts project. The module encourages a creative and critical approach to project development.

Assessment:

<table>
<thead>
<tr>
<th>Assignments</th>
<th>Description</th>
<th>Weighting</th>
</tr>
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<tbody>
<tr>
<td>Critical Report</td>
<td>2000 words</td>
<td>50%</td>
</tr>
<tr>
<td>Presentation</td>
<td>15 minutes of proposal including Q&amp;A</td>
<td>50%</td>
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Presentation of Essays, Marking and Plagiarism

Researching your Essays

Books and articles: Books are of course an essential resource. Birkbeck’s own library (http://www.bbk.ac.uk/lib) will stock most of what you need; more information on its art history section is found at http://www.bbk.ac.uk/lib/subguides/artshum/historyofart where you will also find information on online resources and other London libraries which are useful for their History of Art collections. Your local library can also be a good resource and may be able to order books for you. At Level 6 it is possible that you might need to consult specialist collections, in which case your course director or supervisor may be able to arrange access. Our subject librarians Aubrey Greenwood are always happy to advise (020 7631 6062 or email arthistpol-sli@bbk.ac.uk). The Library website also has a subject-specific guide to resources at http://www.bbk.ac.uk/lib/subguides/artshum/historyofart. For general advice, workshops and information on how to make the best use of books (e.g. reading strategies) see http://www.bbk.ac.uk/mybirkbeck/services/facilities/support/reading

For each module you will receive a bibliography and although these may seem dauntingly long, they are never comprehensive. They should however, provide a good guide to academically respectable texts which are appropriate to a given module’s level. This issue of appropriateness and academic respectability is important, as there is a lot of literature available on art historical subjects which is nevertheless out-of-date or not at the right level for graduate study. Books geared to a general audience can be useful as sources of basic information and illustrations, but they are unlikely to provide a good foundation for an academic essay and you should not rely on them. Similarly, the introductory books recommended for a first year course should not be your only source of information for a second-year essay, and you will find more specialist literature on second-year reading lists. At Levels 5 and 6 you will need to consult still more specialist literature, and periodical articles and specialised anthologies should be part of your ‘reading mix’; Birkbeck’s eLibrary (accessed from the main library webpage at http://www.bbk.ac.uk/lib) will be invaluable, especially the data bases JSTOR, Art Full Text, and International Bibliography of Art

The internet and information literacy: The potential value of the internet for the study of History of Art is enormous. There are many very useful websites already available which can provide much valuable information and the number is increasing dramatically. For art-historical literature, try Birkbeck’s eLibrary (accessed from the main library webpage at http://www.bbk.ac.uk/lib). Google’s image search will be very helpful, and for hard to find images, try some of the sites listed on Birkbeck’s library pages http://www.bbk.ac.uk/lib/about/vis/arts. For general information about using the internet for research see the learning support advice available through the My Birkbeck website. http://www.bbk.ac.uk/mybirkbeck/services/facilities/support/internet

You should, in general, be very careful when using websites, as the information they offer is sometimes inaccurate or misleading. Do remember that anyone can put anything on the Web and that most of what is there is not subject to academic peer review as most books are. This is true of Wikipedia, which can be a poor substitute for the peer-reviewed reference works available through Birkbeck’s eLibrary (accessed from the main library webpage at http://www.bbk.ac.uk/lib).

You should use the web to complement your reading and not to replace it. Like books and articles, websites should be acknowledged with the appropriate reference.

Essays at the Different Levels of the BA

Level 4 essays: The written work that you do during the first year is important and, understandably, it is often the greatest cause of concern and uncertainty among students. Much of this concern stems from your not knowing quite what is required and from feeling that in the time available it is not possible to write an essay to the standard that you would like. We do understand these anxieties and we would like to encourage you to think of these essays as exercises, as opportunities to undertake some critical reading, to organise material coherently in response to a question and to improve your writing skills. Not every essay may prove wholly successful but you will learn much from doing each one.
Your essays provide an opportunity for us to identify your strengths and weaknesses and to be able to offer you help and support. We always write comments on your essays and we hope that you find these constructive. If anything we have written is not clear or you would like to follow up a point that has been raised in the comments, we hope you will come and discuss it further. First year essays are marked by one member of staff whose initials are indicated on the mark sheet, so you will know whom to contact. You should also feel free to discuss any aspect of your essays with your Personal Tutor.

In the case of first year essays, the comments will provide a broad assessment of the essay, and an indication as to whether it is considered excellent/good/satisfactory/weak/poor, but not a numerical or literal mark. The reason for this is that, at this stage, we wish to avoid the rigidity of such marking, accepting that a not very successful essay may yet be one of the most useful pieces of work you do because you have learnt so much from the exercise. You can see the kinds of things we consider when marking in the section below on ‘Criteria for the Assessment and Classification of the BA Degree in History of Art’.

Although at Level 4 the essays are a coursework requirement (i.e. you have to do them to successfully complete the module) they do not form part of the assessment at the end of the year. You can afford to be experimental.

**Level 5 Essays:** Essays at Level 5 mark a ‘step up’ from first-year levels; they are longer and more challenging in what they ask of you, and you are expected to research them using more specialist literature than the mainly introductory texts used at Level 4. Essays at this level are still part of your learning experience, and the comments we give on them will still be directed towards helping you learn and improve. However from Level 5 onwards, the essays submitted on each module also count towards the assessment of your performance on that module, so they will be given a numerical mark. Each essay on a Level 5 module will count towards 25% of the grade for that module, and so the mark will be moderated by a second member of staff whose initials will appear on the cover sheet. A moderator’s role is similar to that of a quality controller; they look at the marking on a module to check that it is consistent and in accordance with the departmental guidelines on these matters which you can find in the section on ‘Criteria for the Assessment and Classification of the BA Degree in History of Art’ below.

The mark is for your guidance; it remains provisional until it has been confirmed by the External Examiner, who may advise that the mark be raised or lowered. You will be informed of any such changes at the end of the academic year.

**Level 6 Essays:** Essays at Level 6 (the level needed for an honours degree) mark yet another ‘step up’ in terms of depth of analysis, and you are expected to research them using specialist literature including periodical articles and specialised anthologies. Essays at this level are still part of your learning experience, and the comments we give on them will still be directed towards helping you learn and improve. However they are given a numerical mark and the two essays together count for 67% of the grade for the module, and so will be second-marked by a member of staff whose initials will appear on the cover sheet. The first marker will be primarily responsible for written feedback on the essay (though the second marker might occasionally add their own comments), and the two markers will agree a mark between them based on guidelines set out in the section ‘Criteria for the Assessment and Classification of the BA Degree in History of Art’ below.

The agreed mark is for your guidance; it remains provisional until it has been confirmed by the External Examiner, who may advise that the mark be raised or lowered. You will be informed of any such changes at the end of the academic year.

**Difficulties in Writing Essays:** At every stage during the course it is important that you are aware of the progress that you are making. Marker’s comments on essays will help you to do this, but you also need to identify both your own strengths and those skills that need to be improved. You may find that as you hand in an essay to meet a deadline you are already aware of its shortcomings and would wish to rewrite it. Often you identify the real problems only when you are writing the final draft. Try not to leave this too close to the deadline so that you give yourself time to act on your self-assessment, or to consult a tutor if necessary (for subject-specific issues, contact the Course Director, for more general problems with essay-writing contact your personal tutor). If you encounter particular problems when writing an essay - in gathering the material or in organising your argument, for example - it is helpful to us, as well as being a useful exercise for you, if
you identify those problems in a brief note at the end of the essay so that we can address them directly in our comments and, if necessary, follow them up with a personal discussion. You can find a great deal of advice, workshops and information on writing essays (e.g. forms of academic language, structuring an argument) at http://www.bbk.ac.uk/mybirkbeck/services/facilities/support/essay-writing. If your lecturer identifies a problem in your essays, have a look at the relevant sections on this webpage.

Please remember that the longer you leave problems, the worse they can seem. Above all, don't delay the writing and submission of the first essays, however anxious you may be. You will certainly feel much better when you have received some feedback and have understood better what is expected of you.

If you find that you are repeatedly getting the same advice, and are unable to act on it, do not be discouraged. Speak to your personal tutor about it. Some recurrent difficulties could indicate a problem with processing information in written form which may need more specialist advice. If you have ever thought that this is a problem for you, the College offers a preliminary assessment for dyslexia, dyspraxia and similar difficulties, and can also provide a great deal of practical support. More information is at http://www.bbk.ac.uk/mybirkbeck/services/facilities/disability, or you can phone 0207631 6630.

Study Skills Programmes: As well as the study skills classes in the first-year 'Introduction to History of Art', and the advice contained in this handbook, extra classes are provided within College for those who feel they need them. Please contact your administrator or your personal tutor if you are having any difficulties in completing your coursework. There is help available to you at every point in your degree, and we are more than happy to point you in the right direction.

Learning Support Adviser for the School of Arts, Dr Fleur Rothschild: As Learning Support Adviser, Fleur supplements the help offered by personal tutors to students in their first year of study. Her support takes the form of a programme of workshops offered throughout the academic year. These workshops are free of charge and are open to all first-year BA students in the School of Arts and Humanities, and to any BA students who join in the second year. The sessions provide you with extra information and advice on improving all the basic skills relevant especially to studying the Arts and Humanities (not just History of Art) and include a course of five sessions devoted to essay writing. She also runs special workshops to help students to improve their awareness of formal academic English and grammar. In conjunction with these workshops, she also extends help to individual students in their first year of BA study through an appointment system for one-to-one meetings in her office (Room 210).

For details of these programmes and to reserve a place on a Workshop, please visit Fleur Rothschild's website: http://www.bbk.ac.uk/arts/depts-staff/study-skills-and-learning-support-adviser

Skills for Study: Organised by the Student Union, classes will be available on essay writing skills and exam techniques. Details will be advertised on notice boards throughout the college. For more information, see their website at www.bbk.ac.uk/su.

English Language and Study Skills: English Language and Study Skills courses are available, see the website at: http://www.bbk.ac.uk/mybirkbeck/services/facilities/support

Independent Study and Essay-writing: practical considerations

Referencing Guide: For all essays, as well as the Dissertation it is essential that you provide full academic apparatus. This consists of full reference in footnotes (or endnotes, but footnotes are generally preferred) to the sources of all ideas, arguments, quotations and paraphrases utilised by you, and a full bibliography of all works consulted.

Accuracy of academic apparatus is essential if you are to avoid the dangers of and penalties for plagiarism (outlined in Part Three in the section on 'Plagiarism and Collusion'). To avoid the problem arising by accident, avoid copying directly from texts when making notes on them, but if you need to copy something
directly mark it clearly (eg with quote marks in a different colour ink) and note down to page (or the webpage) you took it from.

The Department of History of Art advocates use of the MHRA style described below, with information taken from the *MHRA Style Guide* (London: Modern Humanities Research Association, 2004), which should be consulted for further explanation. Libraries hold copies of this style guide, and you can buy it in good bookshops (including Waterstones, Gower Street). It can also be downloaded for personal use from: http://www.mhra.org.uk/Publications/Books/StyleGuide/download.shtml

Please be advised that we are no longer accepting the use of the Harvard ‘author-date’ referencing system in parentheses in the text – you must use either footnotes (which are preferable) or endnotes.

All quotations must be clearly marked at their beginning and at their end, either by quotation marks (for short quotations of up to 30 words) or as a separate paragraph, fully indented at left and right margins (for longer quotations). They must also be footnoted (or endnoted). Quotes are best used very sparingly. A short quotation can be useful in an essay when an author has presented an idea in a particularly effective manner, and a longer quotation may be very useful if you are using a primary source (i.e. something written in the period you are writing about). However, if a quotation does not fall into either of these categories, it is usually best to use your own words.

If you write mainly using another writer’s words but just altering an occasional word or phrase here and there, it is still quoting and failure to reference the source will be plagiarism. Paraphrasing (ie closely matching what someone has said but in your own words) is acceptable in small amounts, as long as it is clearly referenced as such, but ‘stitching together’ a series of paraphrases is also poor practice as you need to be developing your independence.

**Footnoting and Endnoting:** Whenever you make use of the work of others, for ideas and arguments as well as actual quotation, the source should be clearly attributed. These attributions can either appear at the end of each page (footnoting) or at the end of the essay (endnoting).

Footnoting is preferred as it is easier for the reader to consult. There is a standard format to follow. Mark footnotes with Arabic numerals in superscript, placed at the end of a sentence after the punctuation mark. Italicise titles of books, put titles of articles in inverted commas, give page refs to articles in journals or anthologies. Give the full bibliographic reference for the first time you footnote a work. Thereafter you can give a brief indication of the work (surname of author and abbreviated title) but still give a page number for whatever you are quoting or paraphrasing.

**When to Footnote/Endnote**

1) When you include a direct quote in your essay (though remember the maxim ‘quotations are best used very sparingly’. This should be clearly indicated by quotation marks at the beginning and end of the quotation – or, if you are using a long passage (of 30 words or more), it should appear as a separate, fully indented paragraph.

2) When you use someone else’s idea, argument or opinion in your essay. This is an aspect of footnoting that often causes difficulty as authors can adopt a very authoritative tone that presents what are really their opinions as if they are simple and obvious facts. Wikipedia contributors frequently do this, and even entries in standard reference works can contain concealed authorial bias. If in doubt, footnote it. Do this even if you are not directly quoting the author, or when you are summarising or paraphrasing something you have read.

3) When you draw heavily on factual material provided by someone else in your essay, especially if it is material that is highly specific or if it may be something that the author discovered.

It is worth remembering that in published work the conventions of referencing are intended to enable the reader follow up ideas and information presented in the text. In this way a text can lead beyond itself and facilitate further work by making clear the work and sources on which it is based. Bear this in mind when considering your footnoting.
When not to Footnote/Endnote

1) When you are stating a widely available, non-controversial fact that doesn’t ‘belong’ to a particular author (e.g. ‘Constable was born in Suffolk.’). Over-footnoting is arduous and unnecessary, remember that the point is to acknowledge other people’s work, not to impress the reader by breaking the record for footnoting. However, as with rule 2) above, ‘if in doubt, footnote it’.

2) When you want to expand on an idea or theme - if something is relevant, it is worth saying it in the body of your essay. Notes should in general be confined to bibliographic information and not include basic information, evidence or argument.

Here is an extract from a standard reference work (an entry on the architect Victor Horta by James Stevens Curl in the Oxford Dictionary of Architecture), followed by examples of how you might use it an essay.

**Horta. Baron Victor** (1861-1947). Belgian architect, one of the most brilliant protagonists of *Art Nouveau*. He absorbed *Viollet-le-Duc's* theories, admired the works of *Eiffel* and *Boileau*, and learned much about iron-and-glass from his mentor *Balat*. He made his name with the exquisite Tassel House, Brussels (1892), in which the exposed ironwork and curvaceous decorations showed *Art Nouveau* at its most inventive and refined. The success of the Tassel House brought many commissions, including the ingenious and beautiful Solvay House, Brussels (1894-1900), and the brilliant *Maison du Peuple*, Brussels (1895-9, demolished), with its curved iron, glass and masonry facade, and a light-filled interior with exposed ironwork and much fine detailing. Both his own house (1898-1911) and the Aubecq House (1899) were beautifully planned and again marvellously detailed, with metal and masonry effortlessly joined. Thereafter, *Horta’s* work became more pedestrian: his Central Railway Station (1911-37), and his Palais des Beaux-Arts (1920-8), both in Brussels, have reinforced-concrete structures, and lack all the grace and charm of the *Art Nouveau* work. He designed numerous funerary and other monuments.

**Example 1:**

Around the turn of the century, Victor Horta’s buildings paid particular attention to planning and detailing, in which ‘metal and masonry were effortlessly joined’.


This example requires footnoting for two reasons. Firstly, because it paraphrases an author’s opinions (Curl says that two houses in this period of Horta’s career ‘were beautifully planned and again marvellously detailed’; the essay says ‘Horta's buildings paid particular attention to planning and detailing’). Secondly, because it directly quotes the phrase ‘metal and masonry were effortlessly joined.’ One footnote at the end of the sentence suffices.

**Example 2:**

Influenced by Eiffel and Balat, Horta developed a style of *Art Nouveau* which used iron and glass in a highly inventive manner, but his late adoption of reinforced concrete resulted in less innovative works.


This is a highly compressed summary of the dictionary entry, but Curl’s work still requires acknowledgment as the sentence incorporates his value-judgements about Horta’s career (i.e. that his use of materials during his *Art Nouveau* period was what was important about his work, and that later work was less interesting).

**Example 3:**

Victor Horta (1861-1947) was an important architect of the *Art Nouveau* movement, whose work extended to funerary monuments and similar works as well as houses and public buildings. He was influenced by the theories of Viollet-le-Duc, and the works of Eiffel and Boileau. His innovative works in iron-and-glass include the *Tassel House* (Brussels, 1892), and the *Maison du Peuple*...
(Brussels, 1895-9). James Curl admires their 'light-filled interior(s)' and ...fine detailing', and their overall graceful effects. His later work, such as his Central Railway Station (Brussels, 1911-37) moved away from the Art Nouveau style and utilised reinforced concrete, which Curl considers sacrificed the charm of his earlier works.¹


This requires footnoting for several reasons. Firstly, because it depends on the dictionary entry as its main source of detailed information. The author will have selected these facts from a mass of material about the architect, and the essay is borrowing his work of selection. Secondly, because it is quoting directly (with slight adaptations to make the quote fit seamlessly into the sentence; these are marked by the brackets around the ‘s’, and the ‘ellipsis’ or dots). Thirdly because it is paraphrasing the author’s opinions (on which architects influenced Horta, and on the style of his work)...even though it changes the order in which those opinions are presented. Because stylistic judgements are often very personal, and because the student owes the author quite a lot, the essay ‘name-checks’ the author in the essay (this is optional, but polite) as well as footnoting him (this is essential). Note that James Curl is referred to in the present tense, even though he wrote in 1999: this is an academic convention known as the ‘literary present’. One footnote at the end of the paragraph suffices, as Curl’s dictionary entry is the only source used in the entire paragraph.

Example 4:
If you are compiling information from more than one source in the same paragraph, you need to footnote sentences or groups of sentences within the paragraph accordingly. For example:

Victor Horta (1861-1947) was influenced by the theories of Viollet-le-Duc, and the works of Eiffel and Boileau.¹ His innovative works in iron-and-glass include the Tassel House (Brussels, 1892). Its relatively conventional façade harmonised with more traditional neighbouring buildings, but the interior introduced the curvilinear organic forms of Art Nouveau to architecture, in a style later described as ‘biomorphic whiplash’.² James Curl admires their ‘light-filled interior(s)’ and ...fine detailing’, and their overall graceful effects. Horta’s later work, such as his Central Railway Station (Brussels, 1911-37) moved away from the Art Nouveau style and utilised reinforced concrete, which Curl considers sacrificed the charm of his earlier works.³

³ Curl, ‘Horta...’ p.326

In this example, the Wikipedia entry quotes a phrase in quotation marks, but does not say who invented the phrase, so that is noted in the footnote. If your source gives a quotation, and does give a reference for it, cite that reference but say ‘as quoted in...’. If you cite a quotation that you found used outside its original publication, without saying where you found it, it gives a false impression that you have read more than you actually did.

Example 5:
The Maison du Peuple (1895-9) was built by the Belgian architect Victor Horta (1861-1947) in the Art Nouveau style.

In this example, no footnote is necessary, as these are widely available and uncontroversial statements of fact. However, the source consulted must be included in the essay’s bibliography.

Style for Footnotes and Endnotes: Note numbers should come at the end of a sentence, after the punctuation mark. Use the ‘insert...reference’ feature in Word or equivalent programme (rather than using superscript font features). Pay close attention to use of italics and quotation marks in the following examples, which follow MHRA style conventions:
1) Books
A. Author, Book Title (Place of Publication: Publisher, Date)
e.g. W. Chadwick, Women, Art and Society (London: Thames and Hudson, 1990), p. 71

2) Articles from Journals
A. Contributor, 'Title of article in journal', Journal Title, Volume Number (Year), pages x-y
e.g. H-U. Obrist, 'Installations are the Answer, What is the Question?', Oxford Art Journal, 24 (2001), pp. 93-101

3) Articles from Books
A. Contributor, 'Title of article in anthology' in A. Editor and A. Co-Editor (eds.), Anthology Title (Place of Publication: Publisher, Date) pp. x-y
e.g. D.V. Kent, 'The Dynamic of Power in Cosimo de'Medici's Florence' in F.W. Kent and P. Simons (eds.), Patronage, Art and Society in Renaissance Italy (Oxford: Clarendon, 1987), pp. 63-77

If you are quoting or paraphrasing a particular chapter, page or pages, then you should specify which.
e.g., H-U. Obrist, 'Installations are the Answer, What is the Question?', Oxford Art Journal, 24 (2001), pp. 93-101, p. 95

Once you have provided the information for a book or article in a footnote reference, subsequent references may consist of the author's surname and the abbreviated title or date. Avoid the use of conventions such as 'ibid.' and 'op. cit.'
e.g. first reference: T. Barringer, The Pre-Raphaelites: Reading the Image (London: Weidenfeld and Nicolson, 1998), pp. 4-10

4) Websites
A. Author or Website name, 'Title of Document', Title of Complete Work [if applicable], Document date or date of last revision [if available], Protocol and address, access path or directories (date of access).

Bibliographies: You must include a comprehensive bibliography of ALL the sources you have used, including all books, articles and websites consulted, even if you have already mentioned them in the footnote references.

The bibliography should be placed at the end of the essay. If you have endnoted rather than footnoted, the bibliography should come after the endnotes.

The items in the bibliography should be ordered alphabetically according to the surname of the author or editor. Citations in the bibliography should follow the same style as the first reference to the work your footnotes/endnotes (i.e. italicise titles of books, put titles of articles in inverted commas, give page refs to articles in journals or anthologies). However, the surname of the author should precede the initial in order to provide the alphabetical sequence.

Citing Artwork: The style for references to artworks, whether in the body of the essay, captions to illustrations or notes is:
A. Artist, Title of Art Work, (date, location).
e.g., J.M.W. Waterhouse, The Lady of Shalott, (1888, Tate Gallery)
Marking

Assessment Criteria: The following criteria are applied in assessing essays and exam papers. They are not used as a checklist, but as guidelines for the examiners to ensure consistency in the assessment process. Some criteria will be more relevant to exam papers and others to essays, and there will be variations in the extent to which some or all criteria are fulfilled within a particular degree classification. These criteria are subject to annual review and you will be advised in writing of any changes to them.

Criteria for Assessment (not in order of importance)

- Relevance of essay to the topic set.
- Coverage of essay with appropriate range of facts and ideas.
- Accuracy of information.
- Structure and organisation of essay.
- Quality of argument, analysis and critical evaluation.
- Quality of expression and presentation.
- Familiarity with visual material and ability to comment on it in an informed manner.
- Application in research.
- Accuracy of academic apparatus (i.e. bibliography and end/footnotes)

The Internal Scale of Marks

<table>
<thead>
<tr>
<th>First Class</th>
<th>80+</th>
<th>An outstanding paper in all or virtually all areas, of a calibre beyond what is expected at undergraduate level. Will contain substantial evidence of independent and original thought.</th>
</tr>
</thead>
<tbody>
<tr>
<td>75-79</td>
<td></td>
<td>An excellent paper in all areas. Will contain substantial evidence of independent thought.</td>
</tr>
<tr>
<td>70-74</td>
<td></td>
<td>An excellent paper in most areas; in areas where excellence is not achieved a high degree of competence must be show. Will contain evidence of independent thought.</td>
</tr>
<tr>
<td>Upper Second Class</td>
<td>60-69</td>
<td>Either a very competent paper in all or most areas, or an essay showing moderate competence in some areas but excellence in others.</td>
</tr>
<tr>
<td>Lower Second Class</td>
<td>50-59</td>
<td>Either a competent paper in all or most areas, or an uneven essay showing strength in some areas but weakness in others.</td>
</tr>
<tr>
<td>Third Class</td>
<td>40-49</td>
<td>A weak paper in all or most areas, but with some basic competence shown in the form of relevant information and understanding.</td>
</tr>
<tr>
<td>Fail</td>
<td>35-39</td>
<td>A paper showing minimal achievement in some areas, but where elements of incompetence outweigh the positive aspects of the students performance.</td>
</tr>
<tr>
<td></td>
<td>20-34</td>
<td>An inadequate paper in all or most areas, displaying very little knowledge or understanding.</td>
</tr>
<tr>
<td></td>
<td>0-19</td>
<td>A paper in which there is no significant evidence of understanding or knowledge or in which there is evidence of profound and widespread incompetence.</td>
</tr>
</tbody>
</table>

Notes:
The above table is designed to give an indication of the qualities that are required in the different degree classifications, and to show the factors that are taken into account when marking degree work. Frequently, essays do not fall neatly into any one band. In such cases the marker has to weigh these qualities against each other and strike a balance in the final mark and classification.
These criteria will be applied when assessing the work of disabled students (including those with dyslexia), on the assumption that they receive prior learning support. Students who think they might qualify for support should refer to the Disability Statement in this handbook for further information.

Markers will apply some of these criteria more leniently when marking exam scripts. References are not expected in exam scripts and minor lapses in the accuracy of written English will also be accepted.

**Criteria for Degree Classification:** Please refer to appendix C or further details can be found at: [http://www.bbk.ac.uk/reg/regs/cas/conferment/honoursclass](http://www.bbk.ac.uk/reg/regs/cas/conferment/honoursclass)

**Plagiarism**

Plagiarism, the act of taking somebody else’s work and presenting it as your own, is an act of academic dishonesty, and Birkbeck takes it very seriously.

Examples of plagiarism include (but are not restricted to):

- copying the whole or substantial parts of a paper from a source text (e.g. a web site, journal article, book or encyclopaedia), without proper acknowledgement
- paraphrasing another’s piece of work closely, with minor changes but with the essential meaning, form and/or progression of ideas maintained
- piecing together sections of the work of others into a new whole
- procuring a paper from a company or essay bank (including Internet sites)
- submitting another student’s work, with or without that student’s knowledge
- submitting a paper written by someone else (e.g. a peer or relative) and passing it off as one’s own
- representing a piece of joint or group work as one’s own.

If you knowingly assist another student to plagiarise (for example, by willingly giving them your own work to copy from), you are committing an examination offence.

**What Happens if Plagiarism is Suspected?** In October 2008, the College introduced a new three stage policy for dealing with assessment offences. The first stage allows for a very rapid and local determination for first or minor and uncontested offences. Stage Two allows for a formal Department investigation, where a student wishes to contest the allegation or penalty, where there is an allegation of a repeat offence or for more serious cases. Stage Three involves a centrally convened panel for third and serious offences, dealt with under the code of Student Discipline.

**What if I am Worried that I'm not Referencing Correctly?** Please see your personal tutor or contact a member of the College learning support team as soon as possible. Ignorance of Birkbeck’s commitment to student standards will not be accepted as an excuse in a plagiarism hearing. The following links from Birkbeck’s Registry provide some helpful information, but are not intended to replace any guidelines or tuition provided by the academic staff.

**General Guidelines:** [http://www.bbk.ac.uk/mybirkbeck/services/facilities/support/plagiarism](http://www.bbk.ac.uk/mybirkbeck/services/facilities/support/plagiarism)

**Plagiarism:** [http://pps05.cryst.bbk.ac.uk/notice/bkplag.htm](http://pps05.cryst.bbk.ac.uk/notice/bkplag.htm) – Written for Birkbeck’s Registry.

**Plagiarism FAQ:** [http://turnitin.com/research_site/e_faqs.html](http://turnitin.com/research_site/e_faqs.html) – Frequently Asked Questions from Turn It In.
Coursework Submission

Procedure for submitting your essays
Please note that this is the procedure for the Department of History Art. If you are taking options from other Departments/Schools different procedures may apply. Please check with the relevant Department/School before submitting your essay.

There are two different methods of essay submission depending on whether the relevant lecturer is marking online via Moodle, or is marking off a hard copy in addition to using Moodle. You will always be sent a submission reminder with clear instructions by the course administrator.

- Where a lecturer is marking online only, you must submit one electronic copy via Moodle. This must be submitted by 18:00 on the day of the deadline.
- Where a lecturer is marking off a hard copy in addition to using Moodle, you must submit one electronic copy as per the instructions above, you must also submit one hard copy, with coversheet. The electronic copy must be submitted by 18:00 on the day of the deadline, the hard copy can be submitted no later than 3 days later (This means that those students who are asked to hand in a hard copy of their coursework can potentially post it after they have uploaded their electronic version). Please note that hard copies will be checked against electronic copies, also if the electronic copy is late, your submission will be considered late.

Essays should always be neatly presented, preferably typed one-and-a-half or double-spaced, with at least one broad margin to leave space for comments. It is not necessary to submit the hard copy of coursework essays in files or folders, but do make sure that all the pages are securely stapled or tied together.

Essays will normally be marked and returned within 6-8 term-time weeks from the stated submission date or the date of handing in, whichever is later.

Once an essay has been marked, you will be notified by e-mail. You can then collect your essay from the appropriate MARKED ESSAYS from your designated student pigeonhole during the building opening hours. Essays are never sent back to students by post.

Please do not phone/e-mail to ask whether your essay has been marked and returned unless the marking periods as above have elapsed.

Acting on Markers’ Comments on Essays
When your essay is returned to you, it will probably have comments in the margins and on the coversheet. These will be from the person whose initials appear first on the coversheet (and very occasionally, at Level 6, also from the second marker). They will point out strengths and weaknesses in your work, and you should read them carefully in order to make the most of them.

If the comments identify some problems with your writing, it may be helpful to look again at the sections of this handbook on ‘Studying and Essay-writing’, and at the suggested web-pages of the My Birkbeck site (http://www.bbk.ac.uk/mybirkbeck/services/facilities/support). It may also be helpful to look regularly at the section on the ‘CAS Marking Scheme’ These criteria are used by the markers when assessing your essays and exams, but they can also be used by you for self-assessment. If anything is unclear, do seek and heed the advice of tutors, both your Personal Tutor (on general essay-writing issues) and those who mark your essays (if you have a question relating to a specific essay).

NB an important new College regulation is being introduced, effective from the beginning of the academic year 2015-16, which affects the way we handle resubmission of coursework. If you receive a fail mark on any assessment element (essay, exam, Debates journal or dissertation), you are given the opportunity to rewrite and resubmit the piece of work up to two more times. From the start of the new academic year, however, marks for resubmitted coursework will be capped at the pass mark of 40%, unless there are mitigating circumstances. You will be given a deadline for the resubmission, and encouraged to consult with your personal tutor and/or course tutor or supervisor on what is needed for the resubmitted assessment.
Late Submission of Coursework

Coursework is not just part of the assessment; it is a vital part of the learning process. Strict deadlines are set to help you to keep up momentum, to spread the demands of the courses you are taking and to ensure that you have time to make constructive use of the feedback on essays. The deadlines also help to even out the marking load in order to make it possible for us to return the essays to you as quickly as possible, so that you can have the comments from one essay before submitting the next.

All Schools and Departments across the College have moved to a system whereby students are not permitted to ask for extensions to coursework deadlines. If for some reason you are unable to submit a piece of work by the stipulated deadline, you should complete a Mitigating Circumstances form, which you can download from: http://www.bbk.ac.uk/reg/regs. This form gives you space to describe the circumstances that have prevented you from meeting the deadline, and requires you to provide supporting evidence (such as a medical certificate). It is advisable to discuss the situation with your personal tutor before submitting the form.

Mitigating Circumstances forms should be emailed to the course administrator or handed in to the Department office at least 7 days before the deadline that is going to be missed. If this is impossible (e.g. if adverse circumstances arise closer to the deadline), then the form should be submitted at the earliest opportunity.

When you receive a late submitted piece of assessed work back from the markers, you will find that you have been awarded two grades. This will be the grade the markers consider the work to be worth and the pass mark followed by an L, to signify that this mark is present due to late submission. When the Mitigating Circumstances Sub-Board has met and considered your form, you will be told which of these marks will stand. If your claim has been accepted, the essay will receive the grade it has been deemed worth. If your claim is rejected, you will receive the pass mark.

Please note that Mitigating Circumstances Sub-Board will normally meet two weeks before the final exam board.

Mitigating Circumstances that may be taken into account

Circumstances that may be taken into account by the Mitigating Circumstances Sub-Board might include major disruptive events or life-changes affecting yourself or those close to you, for example: new parenthood, divorce, crime, serious illness or operation, bereavement, or unanticipated and unavoidable professional obligations. If a disability or a condition such as dyslexia has been incurred or diagnosed or disclosed part-way through your studies, this should also be notified. Further guidance on what may constitute acceptable mitigating circumstances is available as an appendix to the policy, available from http://www.bbk.ac.uk/mybirkbeck/services/rules. You should note, however, that this is not an exhaustive list, and that each case will be treated on its merits by the Mitigating Circumstances Sub-Board. If you are in doubt as to whether the circumstances you have experienced are likely to be agreed as reasonable justification for late submission or under-performance, please discuss this with your Personal Tutor.
Exam Preparation and Support

Exam Essentials

All modules, with the exception of the ‘Introduction to History of Art’ and the Dissertation, are examined by an unseen exam at the end of the academic year. The format of these exams varies according to the level of the module. You will find much of the general information you need to know about examination procedures (including what to do if things don’t go according to plan) at http://www.bbk.ac.uk/mybirkbeck/services/administration/assessment/exams. Some key points are as follows:

It is your responsibility to make sure you are registered for the correct exams, and you will be contacted by Registry to remind you of this in December or January. When registering for exams, you will have an opportunity to notify Registry of any special circumstances affecting you (eg disability, religious observance).

Details of which examinations you have been registered for can be found on your My Studies page. Please check that they are correct at http://www.bbk.ac.uk/mybirkbeckprofile. Examinations can be scheduled from May-June at any point and are allocated centrally. Please note that all exams always take place during the day. The date cannot be changed after it is set. Dates for exams will be released in March, and you will be informed as soon as possible of the set dates. Timetabling for exams is subject to many complex variables, and we are sorry that it is not possible to notify you of the dates any earlier. You will receive notification of your personalised timetable on your My Birkbeck Profile page http://www.bbk.ac.uk/mybirkbeckprofile. Students are reminded that they should not schedule holidays during May-June.

Approaching Exams

The first-year ‘Introduction to the Study of History of Art’ module includes a self-assessed visual exercise and a session on revision and exams. At least one revision session is also included in all examinable taught modules. You will also find a great deal of advice on the Learning Support pages of the My Birkbeck website, http://www.bbk.ac.uk/mybirkbeck/services/facilities/support/exams where Student Union-run courses are also advertised.

Past exam papers may be accessed through the Birkbeck Library website at www.bbk.ac.uk/lib/exampapers/examlist.htm. New courses will not have past exam papers, and even established courses may have followed a slightly different syllabus in past years; however, looking at past papers at the appropriate level will still help to prepare you for exams.

Some students suffer from extreme anxiety about exams, and if you are affected in this way it can be helpful to contact the Student Union’s free professional counselling service on 0207 631 6335 (http://www.bbk.ac.uk/su/support/counsel/). It is best to do this well in advance of the exam period.

In the section on ‘Criteria for the Assessment and Classification of the BA Degree in History of Art’ you will find a list of the things examiners are looking for in submitted work, whether it is coursework or an exam script. However, some things are worth bearing in mind as they are particularly important for exams:

- Get your timing right. Exams at different levels have different numbers of questions, and last for different periods of time. Know what these are in advance. Each question will be worth the same amount of marks, and you should therefore spend the same amount of time on each question.
- Follow all the rubrics on the exam paper, regarding time allowed, how many questions you must answer, and (in the case of compulsory photograph or quotation questions), what you are being asked to comment on.
- ‘Answer the question, the whole question and nothing but the question’. Read the wording of questions very carefully to make sure that you follow this rule. It is the policy of the Board of Examiners that only material and arguments relevant to the question asked will be marked. Irrelevant material will be disregarded, however good it may be in its own right. The reason for this is that an important part of the discipline of taking a degree is to develop the ability to formulate an argued response to a question posed. This involves careful analysis of the wording of the question and the selection of material and
arguments that can be deployed in answering that question. Inclusion of extraneous and irrelevant material to pad out an answer serves only to weaken the argument and does nothing to strengthen it. It is not sufficient to be able to demonstrate the extent of your knowledge: you must be able to make use of it in the appropriate context.

The Compulsory Photograph Question

Almost all BA History of Art exams include a compulsory question (usually broken down into two or three constituent parts) which tests skills of visual analysis. Identification of the image or images is not the only purpose of a photograph question. In fact, in some examinations the image is identified for you. You are often expected, however, to make an intelligent and informed suggestion about the approximate dating of the object shown and the historical circumstances of its production. The most important aspect of the compulsory photograph question is to be able to demonstrate that you can make informed observations about the specific object shown, showing that you understand which important aspects of the module can be illustrated by it, and that you can situate it within its historical and art-historical context. The compulsory photograph question differs from others on the paper in that it requires you to bring your general knowledge of the course to bear on a specific object of study.

Preparation for the Compulsory Photograph Question

At the end of the autumn term of the first year, there will be an informal visual analysis exercise (scheduled in the ‘Introduction to the Study of History of Art’ time-slot, but covering material relevant to all first-year courses). This is not part of the formal assessment process and it will not be handed in for marking. Instead, you will assess it yourself, and write a short report on it for your personal tutor. The exercise is designed to help you develop skills of visual analysis and to give you experience of a kind of testing which you may not be used to.

In most compulsory visual questions in exams you will be asked to compare pairs of images and also to consider individual images. Sometimes you will be given guidance in the rubric as to which aspects of the image(s) you should comment on, at other times you will be left free to construct your own approaches. The self-assessed exercise towards the end of the autumn term will give you practice in both forms, normally by asking you to compare two pairs of images and to comment on one individual slide. You will be allowed 15 minutes for each comparison and 7 minutes for the single image. This does not give you much time to write so you will have to put your comments succinctly or even in note form for this exercise. In formal exams, which are part of a course assessment, you will be expected to write coherent prose.

At the end of the exercise we will go through the slides again, discussing what might have been said about the images. From this discussion you will be able to see which features you might have introduced as part of your discussion and which significant points you omitted to mention. You should make notes on this discussion on a separate sheet of paper or with a different coloured pen on your original sheet.

You now have the basis for your self-assessment, which you should do during the following week. This does not need to be more than half a page or so. In this self-assessment you should try to identify those aspects of the exercise that you managed or did well and those aspects which you found difficult. This will give you a good sense of those areas of study skills you need to develop, or of course content which you need to go over and work up for yourself. The self-assessment should be handed in either to the School of Arts Reception or out of hours to the School of Arts essay drop box on the first day of the Spring term.

For this exercise, you need not hand in your original comments on the slides. Your personal tutor will see your self-assessment, and can discuss it confidentially with you if you are concerned. General issues only might be raised at the Spring Term group tutorial.
Structuring your comments

In the case of comparisons, it is important to keep the comparison firmly in mind throughout. Don’t be tempted to say all that you can about one image and then, if there is time, turn to say something about the other.

If you do choose briefly to consider the images individually, it is important that you then go on to discuss them in relation to each other. Pairs of images are chosen because they demonstrate a particular art-historical issue, such as changing approaches to similar subject matter, or different stylistic tendencies. Think in terms of questions and draw attention to the essential differences (and/or the similarities) as you consider each question in turn. Certain questions can be asked of any individual object or as part of a comparison.

- What kind of object, or building, is it?
- How does that affect or explain its appearance?
- Who made it, and when?
- What is it made of?
- Is the choice of material important for the understanding of the object/building?
- Does the material affect the meaning/significance of the image?
- How has the artist/architect exploited the medium?
- What was the purpose of the work?
- What is the subject? How has it been treated?
- What is the significance of the subject in its historical context?
- What can we learn from the object about the historical period in which it was made?
- What are the main stylistic characteristics of the work?
- What historical style or context is suggested by these characteristics?

This list is only an indication of the kinds of issues you can address. Clearly, you could not work on all of these questions in every case; some may be more relevant than others, depending on the example, but you should get used to bearing these questions in mind when faced with an image/object/building that you are asked to write about.

Absence from exams, problems or illness during examinations

A range of issues may crop up which could prevent you from attending an exam, or which you feel may have impaired your performance during the exam. The links at the side of the webpage at http://www.bbk.ac.uk/mybirkbeck/services/administration/assessment/exams cover most such eventualities.

In general terms, if you are in an exam and something is the matter, let the invigilator know. If you are unable to attend an exam please contact your course administrator as soon as possible. They will advise you to complete a mitigating circumstances form and to submit supporting documentation. If necessary, you will normally be offered the opportunity to re-sit the examination on the next occasion it is held (usually the following summer). You may apply to be alternatively assessed. The particular mode of assessment is at the discretion of the Board of Examiners. There are restrictions on this procedure.

Withdrawal from, or deferral of, examination

If you think you need to withdraw your entry from an examination or defer completion of required coursework for a particular module, discuss your situation at the earliest opportunity with your personal tutor. If you still want to withdraw or defer contact your course administrator who will advise you to fill in a mitigating circumstances form. Without formal permission to withdraw from an examination or to defer completion of a course, you will be deemed to have failed the examination of that module. If you are permitted to withdraw, you would normally expect to enter for examination in September or in the following year and should include the deferred module on your examination entry form in that year.
Notification of results of examination

Details of the notification procedures are found at: http://www.bbk.ac.uk/mybirkbeck/services/administration/assessment/exams/results. In most years, finalists’ results are posted on this page in the third week in July, and will be listed under your candidate number (which you will find on your My Birkbeck profile page http://www.bbk.ac.uk/mybirkbeckprofile). Non-finalists’ results will be listed on their profile pages shortly thereafter.

Appeals

Details of appeals procedures can be found at http://www.bbk.ac.uk/mybirkbeck/services/administration/assessment/appeals. In general terms there is no right of appeal against the results of examinations on academic grounds. Appeals in respect of individual marks or the final classification can be made only on grounds of procedural errors in the administration or conduct of the examinations.

Resits/Failure of Examinations

If for any reason you fail the examination of a module you may re-sit the examination, at the next occasion when the paper is set. Normally this will be in September, or the summer of the following year for first- and second-year modules, but most third- and fourth-year modules are taught in alternate years and are subject to change. Please note that if you fail an exam, the mark of any re-sit will now be capped at the pass mark unless you have mitigating circumstances – for which you will need to fill out a form (see Appendix C below).
Disability Statement

At Birkbeck there are students with a wide range of disabilities, specific learning difficulties, medical conditions and mental health conditions. Many of them have benefited from the advice and support provided by the College’s Disability & Dyslexia Service.

The Disability & Dyslexia Service and Mental Health Service
The Disability & Dyslexia Service is located in the Wellbeing Centre G26, on the ground floor of the Malet Street building.
All enquiries should come to the Wellbeing Centre, who will determine the appropriate referral to specialist staff. They can provide advice and support on travel and parking, physical access, the Disabled Students' Allowance, specialist equipment, personal support, examination arrangements, etc. If you have a disability or dyslexia, we recommend you call us on 0207 631 6316 to book an appointment.
The Disability & Dyslexia Service can help you to complete your Study Support Plan, confirming your support requirements with your School and relevant Departments at the College so they are informed of your needs.

Access at Birkbeck
Birkbeck's main buildings have wheelchair access, accessible lifts and toilets, our reception desks and teaching venues have induction loops for people with hearing impairments, and we have large print and tactile signage. Accessible parking, lockers, specialist seating in lectures and seminars and portable induction loops can all be arranged by the Disability & Dyslexia Service.

The Disabled Students' Allowance
UK and EU (with migrant worker status) disabled and dyslexia students on undergraduate and postgraduate courses are eligible to apply for the Disabled Students' Allowance (DSA). The DSA provides specialist equipment including computers with assistive technology and training, personal help e.g. note takers, BSL interpreters, specialist tutors for students with dyslexia and mental health mentors and additional travel costs for students who have to use taxis. It provides **thousands of pounds worth of support and all the evidence shows that students who receive it are more likely to complete their courses successfully.** The Disability & Dyslexia Service can provide further information on the DSA and can assist you in applying to Student Finance England for this support.

Support in your Department
Your Department will receive a copy of your Study Support Plan from the Disability and Dyslexia Service. This will make specific recommendations about the support you should receive from the Department. Whilst we anticipate that this support will be provided by the Programme Director, tutors and Programme Administrator in the Department, they will also have a Disability Lead. If you experience any difficulties or require additional support from the Department then they may also be able to assist you. They may be contacted through the Programme Administrator.

Support in IT Services and Library Services
There is a comprehensive range of specialist equipment for students with disabilities in IT Services. This includes an Assistive Technology Room, which may be booked by disabled students. We have software packages for dyslexic students (e.g. Claroread and Mind view), screen reading and character enhancing software for students with visual impairments available in our computer laboratories, specialist scanning software, large monitors, ergonomic mice and keyboards, specialist orthopaedic chairs, etc. We have an Assistive Technology Officer, who can be contacted via IT Services.
The Library has an Assistive Technology Centre, where there is also a range of specialist equipment, including an electronic magnifier for visually impaired students, as well as specialist orthopaedic chairs and writing slopes. The Disability and Dyslexia Service Office refers all students with disabilities to the Library Access Support service, who provide a comprehensive range of services for students with disabilities and dyslexia.
Examinations and Assessments
Many disabled and dyslexia students can receive support in examination, including additional time, use of a computer, etc. They are often also eligible for extensions of up to two weeks on coursework, which should be requested in writing.

Specific Learning Difficulties (e.g. dyslexia, dyspraxia)
Mature students who experienced problems at school are often unaware that these problems may result from their being dyslexic. Whilst dyslexia cannot be cured, you can learn strategies to make studying significantly easier. If you think you may be dyslexic you can take an online screening test in the computer laboratories, the instructions for the screening test are available on the Disability Office website. If appropriate, you will be referred to an Educational Psychologist for a dyslexia assessment. Some students can receive assistance in meeting this cost, either from their employer or from Birkbeck.

Further information
For further information or to make an appointment to see the Disability & Dyslexia Service, please call the Wellbeing Administrators on 020 7631 6316 or email disability@bbk.ac.uk.

Student Support and Available Resources

Student Support

Study Skills Programmes: very Department within the School of Arts has a provision for student support and the programmes vary as they are targeted at specific degree requirements. Please contact your administrator if you are having any difficulties in completing your coursework. There is help available to you at every point in your degree, and we are more than happy to point you in the right direction.

Birkbeck College Resources

Birkbeck Library: The College Library (http://www.bbk.ac/lib/) has a solid and growing core of books, journals and reference. It is primarily an undergraduate library, but through a careful acquisitions policy we try to provide general resources for MA students (although we cannot guarantee that the library covers all areas of interest and work). Most of our material is for three week loan, but we also have material that is one week loan, one day loan and some material (marked Reference) cannot be borrowed at all.

The long opening hours allow you to borrow books after classes. There is an e-mail and telephone enquiry, online reservation and online renewal service, an online catalogue and the eLibrary gives access to electronic resources such as electronic journals (ejournals), databases and past exam papers.

Should you have any questions about library provision, please contact the Department’s Library Liaison Representative or the Department’s Subject Librarian.

The Library has a separate periodicals, A/V and “Reading Room Collection”. The latter consists of photocopies of articles and essential books which have been placed there at a lecturer’s request and are for reference use only within the Library.

Information about the layout, collections and services, the Library catalogue and access to the Library’s extensive range of electronic resources is via the Library web site http://www.bbk.ac.uk/lib/ It is very important to familiarise yourself with this site. Detailed information about the Library’s resources can be found in the online Subject Guide.
An introduction to the Library and bibliographical skills is timetabled at the start of your course at which you will meet the Subject Librarian who looks after the collection. They will introduce you to the Library and its electronic resources. In addition, the Library has an online tutorial called LIFE (Library Induction for Everyone) which is always available: http://www.bbk.ac.uk/lib/life/ which has a module in it on ‘Researching a topic’.

**eLibrary:** As well as its physical holdings, the Library has a comprehensive range of e-resources including bibliographic databases (which tell you what has been written on a topic), and electronic journals. Most of the electronic resources can be accessed from outside the College using your IT Services username and password. If you did not receive this upon enrolment, please ask for them at IT Services reception (Malet Street).

**LAMP:** The LAMP Service (LibrAry Materials by Post) is a subscription based service which enables you to have books and photocopies of articles posted to your home address. You may find it particularly useful if you are not able to visit the library frequently. Birkbeck students with disabilities may be able to join the service for free on the recommendation of the College Disability Officer, Mark Pimm. If you think you may be eligible for free membership, please first contact Mark Pimm in the Disability Office.

**Interlibrary loans:** The College Library also runs an interlibrary loan service to enable you to obtain copies of books and articles not held in its own collections. As it can take a couple of weeks to obtain copies of requested materials, you are advised to plan ahead in your general reading and essay preparation so as to make use of this facility. Please note: a charge of £1 will be made for each interlibrary loan request received and there is a limit of 10 requests in progress at any one time.

**Other Resources and Organisations**

**Birkbeck Student Union:** You are automatically a member of the Birkbeck Students’ Union, the University of London Union and NUS upon taking up the offer of a place to study at Birkbeck. NUS cards are available online (NUS Extra) or from the Union Office, Malet Street. Application can be made to become a member of the International Students’ Association by completing a form that can also be obtained from their shop.

**Location and Telephone:** Offices on the 4th Floor of the extension building in Malet Street. General Union Office is in Room 456, Tel: 020 7631 6335. Enquiries: info@bcu.bbk.ac.uk Visit the website at http://www.birkbeckunion.org/

**Counselling:** The Students’ Union offers counselling free of charge.

**Birkbeck Evening Nursery:** Birkbeck College has an Evening Nursery, which is available for students and current members of staff and accepts children aged 2-10 years. In exceptional circumstances, children up to 12 will be accepted. However, Nursery Staff reserve the right not to accept older children if they are disruptive. Full details, including opening times, may be found at: http://www.bbk.ac.uk/mybirkbeck/services/facilities/nursery

**Career Development:** Most students are interested in developing their careers, either within their current field of work or in a completely new direction. The Specialist Institutions’ Careers Service [SICS], part of The Careers Group, University of London, offers great expertise and experience in working with students and graduates of all ages and at all stages of career development. And it’s Birkbeck’s next-door neighbour!
During term-time they offer an Early Evening Advisory Service specifically and exclusively for evening students and a Drop-In Advice Service, which is always very popular with the Birkbeck students.

Longer Advisory Interviews can be arranged if necessary - for complete career beginners, for people wanting a practice job interview, and for every stage and situation in between.

They also offer Psychometric Testing and Personality Assessment Workshops, Employer Presentations, Computer-based Career Guidance Programs, Insight Career Courses as well as invaluable information on Course Funding.

For more information and opening times visit the SICS website at: http://www.careers.lon.ac.uk/sics.

**Administrative Information**

**Enrolment: Important Information**

After receiving an offer of a place on the degree course, you need to enrol as soon as possible (see Administrative information, below). For early applicants this option is usually available starting in June, late applicants (those interviewed in September) may experience some delay in receiving their enrolment letters at what is the busiest time of the year for Registry.

The College will expect you to have formally enrolled and to have begun paying your fees by mid-October. You must enrol by the end of October or you may not be eligible to continue your degree.

A student who withdraws after enrolling is liable for payment of fees for the first term of their intended study, and all subsequent terms up to and including the term in which they withdraw or for the full fees due for all modular enrolments (whichever is greater). Fees are not returnable, but requests for ex-gratia refunds of part of the fees paid in cases where a student is obliged to withdraw because of circumstances beyond the student's own control (but normally excluding changes in employment) may be made. All such refunds are subject to an administrative charge of £100, and will be pro-rated to reflect the proportion of a study already elapsed.

**Fees/Finance**

College fees may be paid by many methods. The College Finance Office deals with fees and you should communicate and negotiate with them directly on 020 7631 6362. Students who fail to pay their fees may become ineligible to continue the course or unable to submit assessments. Any student who has a debt to the College at the end of the year will not have their marks relayed to them. Neither the Course Director nor any of your supervisors have the power to waive fees or sanction delays in payment.

**Contact Details/Email**

Birkbeck students are required to maintain their personal details via the “My Birkbeck” Portal (http://www.bbk.ac.uk/mybirkbeck/) throughout their period of study. Failure to maintain this information up to date will mean that you may miss important information concerning the course: all documentation, reading lists, class notices, etc, is sent to students via the Moodle e-mail system, as is information about associated events that may be of interest. You may nominate an email via your “My Birkbeck” Student Portal. If you encounter any difficulty with this process please visit the MyBirkbeck Helpdesk in the main Malet Street building. Email is the normal means of communication in the School of Arts.
Location
The School of Arts is housed at 43 Gordon Square, where you will find the Administrative Office and individual staff offices. Teaching often takes place in our building, but your lectures may be held in any of the University of London or University College London buildings. During term time the Gordon Square entrance is staffed from 8.00am to 9.00pm, Monday to Friday. Urgent messages outside these times can be left at the Malet Street reception desk, which is open until 10.00pm.

Moodle (Birkbeck’s Virtual Learning Environment Platform)
You will be expected, throughout your studies, to submit relevant coursework through Moodle, and to use it to access course materials. You will need your Birkbeck College username and password in order to gain access to Moodle. Your username and password are created by ITS and all enrolled students will receive them. You cannot access this system if you are not enrolled. If you do not have your username and password, please contact ITS Reception in the main Malet Street building or by e-mail at its@bbk.ac.uk. If you have difficulty using Moodle, please contact/visit the ITS Help Desk where they can walk you through the process. For further information on Moodle, please refer to appendix B.

Module Choices
You will be contacted by your Department in regards to the modules you would like to take for the coming year. These module choices will be selected electronically. Please do not delay in returning your choices as modules are allocated first by year of study and then by date of submission. Students are grouped by year with the earliest submission gaining highest priority within that year. There is a strict deadline in place from the College that is enforced within the School of Arts. This date will be made clear to you on your module choice forms. Students submitting after this date will have modules allocated to them based on degree requirements.
Contact Lists

Administrative Contacts

Departmental Office

| Mailing Address | Department of History of Art and Screen Media  
Birkbeck, University of London  
43 Gordon Square  
London WC1H 0PD |
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<tr>
<td>Email</td>
<td><a href="mailto:hasm@bbk.ac.uk">hasm@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Office Hours</td>
<td>Monday to Friday: 10-6pm (these hours will vary out of term times)</td>
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Department Administrative Staff

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Phone Number</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Louise Lambe</td>
<td>Assistant School Manager</td>
<td>020 3073 8234</td>
<td><a href="mailto:l.lambe@bbk.ac.uk">l.lambe@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Susan El-Ghoraiby</td>
<td>Administrator</td>
<td>0207 631 6110</td>
<td><a href="mailto:s.el-ghoraiby@bbk.ac.uk">s.el-ghoraiby@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Yvonne Ng</td>
<td>Administrator</td>
<td>0203 073 8369</td>
<td><a href="mailto:yvonne.ng@bbk.ac.uk">yvonne.ng@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Anthony Shepherd</td>
<td>Administrator</td>
<td>02030738374</td>
<td><a href="mailto:aj.shepherd@bbk.ac.uk">aj.shepherd@bbk.ac.uk</a></td>
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Graduate Certificate History of Art & Architecture, Cert HE Art & Architecture, MA Museum Cultures, PG Dip Museum Cultures, PG Cert Museum Cultures

BA History of Art, MA History of Art & MA History of Art with Photography,

PhD & MPhil History of Art, Visual Arts and Media, Arts & Humanities,

Academic Staff Contact Details

Contact details and details of research interests of all permanent member of academic staff can be accessed here: [http://www.bbk.ac.uk/art-history/our-staff/](http://www.bbk.ac.uk/art-history/our-staff/)

Please check office hours with individual staff members. We ask you visit offices only when you have made an appointment. Please ring or e-mail in advance. Staff members are available for tutorials at other times by appointment.

- Staffing is subject to change and listing in this booklet is not a guarantee that a specific staff member will be with the Department in the 2014-2015 academic year.
- There is a research leave policy in the College, which means that all members of academic staff are entitled to one term’s research leave every three years. In addition, members of staff are regularly awarded externally funded research leave, by organisations such as the Leverhulme Trust and the Arts and Humanities Research Council. Therefore, not all academic staff will be present at all times. On such occasions the Department will arrange replacement cover and advise the affected students.
- Please see our website for queries regarding academic staff’s research interests and Departmental responsibilities.
# Appendix A: Term Dates and Deadlines

## Term Dates

<table>
<thead>
<tr>
<th>Autumn Term</th>
<th>Spring Term</th>
<th>Summer Term</th>
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<tbody>
<tr>
<td>Monday 28 September</td>
<td>Monday 4 January to</td>
<td>Monday 18 April to</td>
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<tr>
<td>to Friday 11 December</td>
<td>Friday 18 March 2016</td>
<td>Friday 1 July 2016</td>
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<td>Week 1</td>
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<td>Week 1</td>
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<td>28-Sept-15</td>
<td>4-Jan-16</td>
<td>18-Apr-16</td>
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<td>Week 2</td>
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<td>11-Jan-16</td>
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<td>Week 4</td>
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<td>25-Jan-16</td>
<td>9-May-16</td>
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<tr>
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<tr>
<td>26-Oct-15</td>
<td>1-Feb-16</td>
<td>16-May-16</td>
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<tr>
<td>2-Nov-15</td>
<td>8-Feb-16</td>
<td>23-May-16</td>
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<tr>
<td>9-Nov-15</td>
<td>15-Feb-16</td>
<td>30-May-16</td>
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<td>22-Feb-16</td>
<td>6-Jun-16</td>
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<td>29-Feb-16</td>
<td>13-Jun-16</td>
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<td>20-Jun-16</td>
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<tr>
<td>7-Dec-15</td>
<td>14-Mar-16</td>
<td>27-Jul-16</td>
</tr>
</tbody>
</table>

College will close at 6pm on Wednesday 23rd December 2015, and normal services will resume from 9am on Monday 4th January 2016. [Check Library opening hours.](#)

College will close at 6pm on Wednesday 23rd March 2016, and normal services will resume from 9am on Wednesday 30th March 2016. [Check Library opening hours.](#)

2nd and 30th May are Bank Holidays; if classes fall on these dates they will be rescheduled.
## BA Coursework Deadlines

<table>
<thead>
<tr>
<th>Level</th>
<th>Autumn</th>
<th>Spring</th>
<th>Summer</th>
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<tr>
<td><strong>Level 4</strong></td>
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<tr>
<td></td>
<td>Introduction to the History of Art &amp; Screen Media: 16&lt;sup&gt;th&lt;/sup&gt; November 2015</td>
<td>Introduction to European Art: 15&lt;sup&gt;th&lt;/sup&gt; February 2016</td>
<td>Debates in Art History Journal: 18&lt;sup&gt;th&lt;/sup&gt; April 2016</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Introduction to Modern Art: 15&lt;sup&gt;th&lt;/sup&gt; February 2016</td>
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<tr>
<td><strong>Level 5</strong></td>
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<tr>
<td></td>
<td>Art &amp; Architecture in Europe 1250-1400 &amp; 1400-1550</td>
<td>Art &amp; Architecture in Europe 1250-1400 &amp; 1400-1550</td>
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<tr>
<td></td>
<td>Art &amp; Society in the C19th &amp; C20th</td>
<td>Art &amp; Society in the C19th &amp; C20th</td>
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<tr>
<td></td>
<td>All modules: 11&lt;sup&gt;th&lt;/sup&gt; December 2015</td>
<td>All modules: 22&lt;sup&gt;nd&lt;/sup&gt; February 2015</td>
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<td><strong>Level 6</strong></td>
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<tr>
<td></td>
<td>All modules: 11&lt;sup&gt;th&lt;/sup&gt; December 2015</td>
<td>All modules: Essay 2: 18&lt;sup&gt;th&lt;/sup&gt; March 2016</td>
<td>Dissertation: 18&lt;sup&gt;th&lt;/sup&gt; April 2016</td>
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</tbody>
</table>
Appendix B: Getting Started with Moodle

Birkbeck uses ‘Moodle’ as its Virtual Learning Environment (VLE) platform. Moodle is used to house course documentation (handbooks, module outlines, coursework, coversheets etc…) materials (readings, PowerPoint presentations, slide lists etc…) and for electronic submission and marking of coursework.

You can access Moodle here: http://moodle.bbk.ac.uk/ To log in you need your ITS username and password, a computer with a connection to the internet and a web browser such as Internet Explorer or Firefox.

If you are having login problems, but your password is working for other services, please change your password via the online form at http://www.bbk.ac.uk/its/password (allow one hour after completing this form, and then log in to the VLE again). If this hasn't resolved the problem please contact the ITS Helpdesk via email (its@bbk.ac.uk), telephone (020 7631 6543), or in person (Malet St building, next to the entrance to the Library).

Please see below some general information on getting started with Moodle:

**Browsing your modules**

Once logged in, your screen will be similar to that shown below. There are three columns.

- The right column contains the navigation and settings menu. You can expand or collapse items within this panel.
- The middle column contains announcements and updates about Moodle.
- The right column contains Blocks such as a calendar, online users, etc…

Once you click on “My home” in the navigation panel, you should see the courses to which you are enrolled in “Course Overview” in the middle column.
After clicking on a course title you will see your course in the middle column. As you browse the contents of a module, a **breadcrumb trail** will appear above the contents of each page, as shown

Use the links therein or the Back button on your web browser to go back to previously-visited pages.

**Submitting Assignments**

Turnitin is a web-based service that checks for ‘originality’. It is used to check your assignment against other assignments, internet sources and journal articles.

All coursework must be submitted via Moodle.
- Click on the Assignments link within the course module
- You will then see the Summary page with the “Start date, Due date and Post date”.
- Then click on the **My Submissions** tab and enter a title and browse for the file you want to submit on your computer. Also, please confirm that this submission is your own work by ticking the box.
- Click on **Add Submission**.

A window will open with a synchronizing data message. This will close after a few seconds. In the **My Submissions** tab you will be able to see the new status, showing that your submission successfully uploaded to Turnitin.
Viewing your mark and feedback

If your tutor has marked the assignments online using GradeMark, students will be able to access their grades and feedback through the GradeMark icon. This is found on the My Summary page.

<table>
<thead>
<tr>
<th>Submitted</th>
<th>Similarity</th>
<th>Grade</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>20/00/11, 11:55</td>
<td>-</td>
<td>75/100</td>
<td>(0)</td>
</tr>
</tbody>
</table>

Click on the apple icon and a new page will open which contains your tutor’s feedback and General Comments. You can download your original file by clicking on the arrow on the right.

If you have any difficulties using Moodle please contact either ITS Helpdesk via email (its@bbk.ac.uk) or your course administrator.
**Appendix C: Mitigating Circumstances Form**

**2015/16**

**MIT-CIRCS**

**BIRKBECK – UNIVERSITY OF LONDON**

Mitigating Circumstances Claim Form (for academic session 2014/15)

You must submit this form at the earliest possible opportunity, and at the latest 7 days after the final examination for your programme for the year. Submission after that date must be in line with the College procedure for ‘Appeals Against Decisions of Boards of Examiners’. Claims that do not include relevant information or documentary evidence will not be considered. Acceptance of mitigating circumstances claims is at the discretion of the College only. All information submitted as a claim of mitigating circumstances will be treated as confidential.

Please check our website for further information at: [http://www.bbk.ac.uk/mybirkbeck/services/rules/](http://www.bbk.ac.uk/mybirkbeck/services/rules/)

Surname: …………………………………………………… First Name(s): …………………………………………………………………………

Student Number …………. Programme of Study:

………………………………………………………………………………

Current Email Address: ……………………………………………… (you will normally be contacted with a decision by email)

Please list all modules for which you are submitting a claim of Mitigating Circumstances:

<table>
<thead>
<tr>
<th>Module Code</th>
<th>Module Title</th>
<th>Assessment affected (e.g. examination, first coursework, in-class test)</th>
<th>Coursework</th>
<th>Examination</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>Deadline</td>
<td>Date submitted</td>
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Please complete the following information by ticking the appropriate box and completing the related columns.

<table>
<thead>
<tr>
<th>Type of Original Evidence you are Submitting</th>
<th>Tick</th>
<th>Date Covered by Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Doctor’s note or other medical evidence</td>
<td></td>
<td>Date From Date To</td>
</tr>
<tr>
<td>Police letter or form</td>
<td></td>
<td></td>
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<tr>
<td>Employer’s letter (part-time students only)</td>
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<td></td>
</tr>
</tbody>
</table>

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All claims should include wherever possible original independent documentary evidence, e.g. medical certificate. If you fail to provide this information your claim may not be considered. Please note that you may resubmit a previously rejected claim only if it is supported by significant additional evidence. All claims made after the set deadline should give valid reasons for the late submission of the claim.

Please explain how the circumstances have affected your work and/or studies:

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GROUP WORK - If you are submitting a claim for group work you must list the names and ID numbers (if known) of all the other members of the group. Use the boxes below:

<table>
<thead>
<tr>
<th>Surname</th>
<th>First Name</th>
<th>ID Number (if known)</th>
</tr>
</thead>
<tbody>
<tr>
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If you are submitting your claim after the assessment has taken place please indicate the reasons for not having submitted previously. Documentary evidence should be provided:

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I confirm that the above information is correct

Signature: ................................................................. Date: ..............................................

Return this form to your Course Administrator as soon as possible.

Departmental use only:

Received:  
SITS:  

Page 2 of 2