School of Arts
Department of History of Art and Screen Media

Graduate Certificate History of Art
and Architecture
Student Handbook
2012-2013

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Published October 2012

This document is for reference only. Every effort was made to ensure that information was correct at time of print, but discrepancies may still occur due to the nature of this document. Any changes will be communicated to you via your registered email address as soon as the School of Arts is made aware of any issues.
## Term Dates and Deadlines

<table>
<thead>
<tr>
<th>Autumn Term</th>
<th>Spring Term</th>
<th>Summer Term</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday 1st October 2012</td>
<td>Monday 7th January 2013</td>
<td>Monday 22nd April 2013</td>
</tr>
<tr>
<td>Friday 14th December 2012</td>
<td>Friday 22nd March 2013</td>
<td>Friday 5th July 2013</td>
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<table>
<thead>
<tr>
<th>Week 1</th>
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<tbody>
<tr>
<td>1-Oct-12</td>
<td>7-Jan-13</td>
<td>22-Apr-13</td>
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<td>14-Jan-13</td>
<td>29-Apr-13</td>
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<tr>
<td>15-Oct-12</td>
<td>21-Jan-13</td>
<td>6-May-13</td>
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<tbody>
<tr>
<td>22-Oct-12</td>
<td>28-Jan-13</td>
<td>13-May-13</td>
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<tr>
<td>29-Oct-12</td>
<td>4-Feb-13</td>
<td>20-May-13</td>
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<tr>
<td>5-Nov-12</td>
<td>11-Feb-13</td>
<td>27-May-13</td>
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<tr>
<td>12-Nov-12</td>
<td>18-Feb-13</td>
<td>3-Jun-13</td>
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<tr>
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<tbody>
<tr>
<td>19-Nov-12</td>
<td>25-Feb-13</td>
<td>10-Jun-13</td>
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<td>26-Nov-12</td>
<td>4-Mar-13</td>
<td>17-Jun-13</td>
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<td>11-Mar-13</td>
<td>24-Jun-13</td>
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<tr>
<td>10-Dec-12</td>
<td>18-Mar-13</td>
<td>1-Jul-13</td>
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Most services will be unavailable from 5pm on Friday 22nd December 2012, re-opening at 9am on Wednesday, 2nd January 2013.

Most services will be unavailable from 6pm on Wednesday 27th March 2013 to Tuesday, 2nd April 2013. Normal services will resume from 9am on Wednesday, 3rd April 2013.

**Services that will be available**: The Library will be open from 10am until 8pm on the following dates: Thursday 28 March 2013, 10am until 8pm; Tuesday 2 April 2013, 10am until 8pm.

Most services will be unavailable on Monday 6 May & Monday 27th May 2013.

**Services that will be available**: The Library will be open from 10am until 8pm on these dates.

Please see [http://www.bbk.ac.uk/about-us/term-dates/#2012-2013](http://www.bbk.ac.uk/about-us/term-dates/#2012-2013) for full term dates and holiday closure.

## Coursework deadlines and key dates

<table>
<thead>
<tr>
<th>Autumn Term</th>
<th>Induction Workshop</th>
<th>10am -1pm - Sat 22 Sept <strong>OR</strong> Sat 29 Sept Contact Yvonne to enrol on one of these days.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Research Skills Workshop led by subject librarian</td>
<td>6-7:30pm - Tuesday 23rd Oct <strong>OR</strong> Thurs 25th October</td>
<td></td>
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<tr>
<td>Final coursework deadline for Core Course</td>
<td>5pm Fri 14 Dec 2012</td>
<td></td>
</tr>
<tr>
<td><strong>Spring Term</strong></td>
<td><strong>Dissertation Workshop 1</strong></td>
<td>10am-12pm Sat 19 Jan OR 6am - 8pmTue 15 Jan Contact Yvonne to enrol on one of these days.</td>
</tr>
<tr>
<td><strong>Deadline for thesis topic choice</strong></td>
<td><strong>Mon 28 Jan 2013</strong></td>
<td></td>
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<tr>
<td><strong>Final coursework deadline for Option Module</strong></td>
<td><strong>5pm Fri 22 Mar 2013</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Summer Term</strong></td>
<td><strong>Dissertation Workshop 2</strong></td>
<td>6pm-8pm Tue 23 Apr OR Wed 24 Apr Contact Yvonne to enrol on one of these evenings.</td>
</tr>
<tr>
<td><strong>Dissertation due</strong></td>
<td><strong>5pm Wed 3 July 2013</strong></td>
<td></td>
</tr>
</tbody>
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**Staff Contact Details:**

**Course Director and Tutor:**
Dr Charlotte Ashby – c.ashby@bbk.ac.uk

**Tutors:**
Dr Prasannajit de Silva - pwsdesilva@gmail.com  
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Dr Richard Williams - rlwilliams arthistory@yahoo.com  
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Christopher Moock - christopher@moock.orangehome.co.uk  

**Administrator**

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yvonne.ng@bbk.ac.uk  
Room G19, 43 Gordon Square  

Postal Address:
Department of History of Art and Screen Media  
Birkbeck, University of London  
43 Gordon Square  
London WC1H 0PD


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. Recently 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
The Department of History of Art and Screen Media is housed in a terrace which was once occupied by members of the Bloomsbury Group of writers and artists. It is entered at 43, Gordon Square, where there is normally an attendant on duty. The different parts of the terrace are linked by corridors on the ground floor and the second floor, and there is lift access from the basement to the third floor. There is a café on the ground floor.

This handbook supplements the information you will find on Birkbeck’s websites, especially the MyBirkbeck website http://www.bbk.ac.uk/mybirkbeck, and the Department of History of Art’s site http://www.bbk.ac.uk/art-history/. Please be sure that you keep this handbook safe for the whole year. You will be held to the policies and procedures contained within.

Graduate Certificate in the History of Art and Architecture programme
The Graduate Certificate in the History of Art and Architecture is designed to serve as a conversion course for students aiming to be admitted onto a postgraduate programme in the department of History of Art and Screen Media, but whose first degree is not in History of Art. It is also an opportunity for higher level study in the History of Art, for students who simply want to challenge themselves further.

Teaching and Learning Methods
Teaching on the programme will consist of a combination of student-centered, in-class seminars (the core course and option modules) and private study and workshops (dissertation). Museum and site visits will form a regular feature of the learning experience.
The department's stated objectives are that students completing this award will be able to:

NB: where used below, 'history of art' is intended to encompass 'history of art' and 'history of architecture'

Subject specific:
1. engage with the concepts, values and debates that inform the study and practice of the history of art, including an awareness of the limitations and partiality of all historical knowledge
2. demonstrate a knowledge of the development of the field of history of art and of its key intellectual tools and past and current methods of investigation and interpretation
3. analyse, describe and interpret objects, images, buildings and artefacts closely and systematically, and at a level informed by this engagement and knowledge
4. show understanding of the objects, contexts and issues relevant to two or more specific areas of the history of art
5. select relevant evidence from the wide range of possible types of evidence used in the history of art and apply it to the examination of art historical issues and problems

Intellectual:
6. analyse critically images, objects and texts
7. marshal and appraise critically other people’s arguments
8. formulate research questions independently
9. produce logical and structured narratives and arguments supported by relevant evidence

Practical:
10. demonstrate the capacity for critical, effective and testable information retrieval and organisation, including the use of electronic resources

Personal and Social:
11. appreciate and evaluate divergent points of view and communicate their qualities
12. express arguments clearly in writing and/or in oral presentations, using a combination of written and visual material
13. participate effectively in group discussion and structured group work
14. reflect on his/her own learning and respond constructively to feedback
15. work independently
Administrative Information

Enrolment: important information
After receiving an offer of a place on the Graduate Certificate, you need to enrol as soon as possible.

Change of Address
Birkbeck students are required to maintain your personal details via your My Studies at Birkbeck Portal (student intranet). Failure to inform maintain this information via your student portal will mean that you may miss important information concerning the course.

E-mail
It is a requirement that all Birkbeck students maintain their own contact details for the entirety of their degree. All documentation, reading lists, class notices, etc... will be sent via the Birkbeck e-mail system. You may nominate an email via your My Studies at 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 School of Arts' normal means of communication.

Location
The School of Arts occupies a Birkbeck College building, 43 Gordon Square, where you will find the Administrative Office and individual staff offices. During term time the Gordon Square entrance is staffed from 8.00am to 9.00pm, Monday to Friday. Urgent messages outside this time can be left at the Malet Street entrance, as they are open until 10.00pm.

The Administrative Office
The Administrative Office for all School of Arts programmes is in 43 Gordon Square on the Ground Floor, and is open from 1.00 to 6.00pm, from Monday to Friday. Your administrator, Yvonne Ng, is ready to answer your enquiries, take calls relating to absence, messages for academic staff, and help with any information they can. Outside of the office hours of 1.00-6.00pm please contact her by phone or email to discuss your query or to book an appointment.

Moodle
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. If you do not have your username and password, please contact ITS Reception or the MyBirkbeck Help Desk both in the main Malet Street building.

You will be expected, through the course to turn in relevant coursework through the Moodle if you have difficulty using Moodle, please visit the ITS Help Desk where they can walk you through the process. You cannot access this system if you are not enrolled.
Books: to buy or borrow?

There is only one textbook we recommend students purchase for the core course. This is:


**Autumn Module Choices**
Module choices will be made as soon as students have enrolled and registered. Choices will be allocated on a first come first served basis.

**Spring Term Modules**
Choices for Spring Term modules will be arranged in the second half of the Autumn term. Yvonne will send round a form for everyone’s preferences and places will be allocated on a first come first served basis.
Programme Structure
Graduate Certificate in the History of Art and Architecture

<table>
<thead>
<tr>
<th>Autumn</th>
<th>Spring</th>
<th>Summer</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Core Module:</strong></td>
<td><strong>Option module choice of 1:</strong></td>
<td>Dissertation:</td>
</tr>
<tr>
<td>Methods and Debates</td>
<td>- Rethinking the Northern renaissance</td>
<td>Preparation and completion</td>
</tr>
<tr>
<td></td>
<td>- Northern Light: Scandinavian Art and Design</td>
<td></td>
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<td></td>
<td>- Modernisms in Central Europe</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Patrons and Painters Revisited:</td>
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<tr>
<td></td>
<td>Places for Pictures in Baroque Rome *</td>
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</table>

Dissertation: Preparation

Module Information

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The course outline information listed below has the approval of the History of Art and Screen media department for the academic year 2012/13 and is subject to revision.

Please note that confirmed class venues will be advised before the commencement of the term.

NB. Classes which marked with a (*) are subject to confirmation
Core Module

Module Title: History of Art and Architecture: Methods and Debates

Module Code: FFAH254H6

Module Occurrence details:

<table>
<thead>
<tr>
<th>Occurrence</th>
<th>Lecturer</th>
<th>Term</th>
<th>Times</th>
<th>First class</th>
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<tbody>
<tr>
<td>AAA</td>
<td>Dr Charlotte Ashby</td>
<td>Autumn</td>
<td>Mon 6-8pm</td>
<td>1st October</td>
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<tr>
<td>BAA</td>
<td>Dr Nickolas Lambrianou</td>
<td>Autumn</td>
<td>Tue 6-8pm</td>
<td>2nd October</td>
</tr>
<tr>
<td>CAA</td>
<td>Dr Prasannajit De Silva</td>
<td>Autumn</td>
<td>Wed 6-8pm</td>
<td>3rd October</td>
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This course will introduce you to Art and Architectural History as contemporary disciplines. Art history as practiced at Birkbeck is no longer a subject just concerned with painting and sculpture. It is a discipline uniquely focussed on understanding the visual and material world. The ideas that help us understand and interpret the paintings of Raphael can equally be used to analyse workers’ housing, the design of domestic appliances or advertising imagery. The course looks at how the subject has been conceptualised and the methods and debates that have transformed how it is practiced today. It will equip you with practical skills and conceptual tools necessary for postgraduate study of Art History.

Art history emerged as an autonomous academic discipline in the later nineteenth century but its conceptual origins can be traced back much further, to the establishment of aesthetics as a branch of philosophy in the eighteenth century, and even earlier, to the acknowledgment of the free status of the visual artists in the era of humanism. Over the last thirty years the discipline has radically expanded its boundaries to reach far beyond the realm of high art, rethinking also its aims and purposes, relevant for the contemporary world. It also adopted, and generated, a range of new critical approaches.

Taught over 11 week, the course starts by considering the discipline of Art History. What is Art History and what is the relationship between Art History and the theories and methods that have transformed the humanities in the twentieth century? Seminars are arranged thematically, with opportunities to consolidate learning through visits to museums or galleries and through the coursework. Art history is practiced primarily through the medium of words, so the course engages directly with the idea of writing art history. You will develop important skills in the analysis of art historical texts which will be important for your own development as art historians and the written work you will produce.

The course is organised around different texts each week. Seminars will be based around group discussions of these texts and how they apply to the study of art and visual and material culture. With your tutors, and in discussion with your peers on the course, you will have the opportunity to draw on your existing experience while challenging yourself to think and look in new ways.

The course requires a close reading of set texts in preparation for each class. These texts are listed below in your syllabus and provided on the course Moodle. The set

Set texts for each week will available on Moodle – Please insure you have registered with Birkbeck IT services and gained access to Moodle before the start of term.

**Course Outline**

**Week 1: Theory and art and architectural history**
- Art history and ideas – ways of thinking about art history
- Opening up the discipline - visual and material culture.

**Set texts:**

**Week 2: Art history today – what is art history?**
- What is art?
- What is history?
- What is ‘the canon’?

**Set texts:**

**Week 3: Visual Analysis - Form**
- What can be learnt from looking at how something is painted/ constructed?
- Visual analysis skills
- Connoisseurship
- Formalism

**Set texts:**

**Week 4: Visual Analysis – Meaning**
- Establishing/creating meaning through images
- Social Art History
- Iconography

**Set texts:**

**Week five: Visit – Museum or Gallery of tutor’s choice**
**Set text:** Anne D’Alleva, ‘Art’s contexts’ in *Methods and Theories of Art History* (London: Laurence King Publishing, 2005) pp.46-87

**Week six: Writing Art History**
- Comparative texts on the same art work for class discussion of advantages and disadvantages of different approaches.
- How the visual is written about.

**Set texts:** Three texts of tutor’s choice – your tutor will advise.

**Week seven: Feminism and Gender**
- Feminist art history: gender difference and power
- Heterosexual regimes of representation

**Set texts:**

**Week eight: Postcolonialism and World Art History**
- Western art and non-western art: inspiration or appropriation
- Occidocentrism of art history and post-colonial theory in art history

**POSTER PLAN DUE in class**

**Set texts:**

**Week nine: Deconstruction and Post-modernism**
- Structuralism and post-structuralism
- Systems of meaning, knowledge and power

**Set texts:**

**Week ten: Writing Art History – extending the discipline**
- Broadening horizons and interdisciplinary research: contemporary art, design history and museology.
- How the visual/material is written about today+.
- Theme of identity and memory

**Set texts:**

**Week eleven - Visit 2 – Museum or Gallery of tutor’s choice**

**ESSAY DUE Friday 14th**

Further Reading
The texts suggested below indicate avenues of further research, which you may find useful in relation to your coursework assignments or to deepen your knowledge in areas you find interesting or challenging. Don't worry, it is not expected that you should read all these texts.

**Art history:**
Mark A. Cheetham, Michael Ann Holly, Keith Moxey (eds), The Subjects of Art History: Historical Objects in Contemporary Perspective (Cambridge, New York, Melbourne: Cambridge University Press, 1998)
Vernon Hyde Minor, Art History’s History (Prentice Hall, 2005, 2nd ed.)
Michael Hatt and Charlotte Klonk, Art History: A Critical Introduction to its Methods (Manchester, Manchester University Press, 2006)
Grant Pooke and Diana Newall, Art History: The Basics (London: Routledge, 2008)

**Anthologies:**
Charles Harrison, Paul Wood and Jason Gaiger (eds), Art in Theory 1648-1815 (London: Blackwell, 2001)
Francis Frascina and Jonathan Harris (eds), *Art in Modern Culture: An Anthology of Critical Texts* (London: Phaidon/ The Open University, 1992)

**Architecture:**

**The Canon and Biographical Approaches to Art History:**
Linda Nochlin, ‘Why have there been no great women artists?’ [1971], in *Women, Art and Power and Other Essays* (New York: Harper & Row, 1988), 147-58

**Formalism:**
Clement Greenberg, excerpt from Modernist Painting, in Francis Frascina and Jonathan Harris (eds) *Art in Modern Culture: An Anthology of Critical Texts* (London: Phaidon, 1992)
Connoisseurship:
Neill and Ridley 2002, 81-111

Social Art History:
Peter Bürger, ‘On the Problem of the Autonomy of Art in Bourgeois Society’ [1984], in Francis Frascina and Jonathan Harris (eds), Art in Modern Culture: An Anthology of Critical Texts (London: Phaidon/The Open University, 1992), 51-63
Austin Harrington, Art and Social Theory: Sociological Arguments in Aesthetics (Cambridge and Malden, MA, 2004)

Iconography:
Peter Wagner, ‘How to (mis)read prints’, in Reading Iconotexts: From Swift to the French Revolution (London: Reaktion, 1995)

Semiotics:
Saussure, Peirce, Barthes in Manghani, Piper and Simons 2006, 102-114
Gender and Sexuality:
Gill Perry (ed.), *Gender and Art* (New Haven and London: Yale University Press/ The Open University, 1999)

Postcolonialism:
Stuart Hall, ‘The Spectacle of the Other’, in Hall (ed.), *Representation* (Sage/ The Open University, 1997)

Recent developments in Art History:
Diarmuid Costello and Jonathan Vickery (eds), *Art: Key Contemporary Thinkers* (Oxford and New York: Berg, 2007)
Assessment

(All modules on the Grad Cert are assessed entirely on coursework not examinations.)

The aim of the two-part assessment on this module is to demonstrate your knowledge of the key intellectual tools of the discipline of art history, past and present. You are expected not only to prove your ability to identify art-historical approaches, but also to reflect critically on their affiliation to a wider network of discourses and social movements, on their motivations, on the different ways in which they relate to each other, and on the degree of their applicability to different periods, media and the types of inquiry.

The assessment will be focused on one of the topics listed below:

1. Select two texts (articles or chapters in books) which both deal with the same work of art/building. Select texts in which you can compare and contrast different interpretations of the same art work. Identify the methods (or their mixture) used by the authors, and provide a comparative and critical analysis of those texts.

OR

2. Select one text from a journal, or a chapter from a book, which investigates a work of art/building, and, identifying the author’s method(s), discuss the advantages and limitations of this particular approach.

Your coursework will consist of two interrelated stages: a poster plan and a reflective essay. Both of them will focus on the same assessment topic. The poster will serve as a draft of your argument and an opportunity to get constructive feedback. The essay will provide the medium for developing your ideas into an academic study.

Examples of both posters and essays can be found in the Sample Work Gallery on your Methods and Debates Moodle page.

1. Poster, worth 1000 words 30% of final mark (due to your tutor week 8)
In the first stage, you will construct an argument in response to one of the topics, mapping it out in a form of an illustrated poster. This can be presented as a word document, powerpoint slides or a physical A2 poster with text and images stuck onto it. Maximum wordcount is 750.

The poster would, typically, include images, relevant quotations from sources, as well as brief captions outlining the relevance of specific art-historical approaches to an artwork or art event under investigation. The layout of the poster will serve as an extended plan, a graphic diagram of your essay.

2. Essay, 2000 words, 70% of final mark (due 5pm Fri 14th Dec)
The second stage will consist of the development of the argument of the poster into an essay, with a full academic apparatus of referencing and the bibliography.

- Whichever topic you choose, the essay should be constructed around an argument. This would either focus on a comparative analysis of two approaches to one work of art, or on a detailed critical assessment of just one approach.

- It is vital to remember that, in both cases, the assessment of the ‘correctness’ of interpretation or an endeavour to identify the ‘intrinsic’ meaning of the work of art is not the topic of this assignment. Both your poster and your essay are to be sharply focused on the medium of the art-historical craft, i.e. on methods and approaches used by art historians in examining works of art/architecture rather than on those works themselves.

- In both cases, also try and contextualise the methods discussed by considering the cultural context of their production and application.

Assessment criteria for both assignments:

1. Broad knowledge of the methods used by art history, and their relationship to wider field of cultural production
2. Critical engagement with the concepts, values and debates that inform the study and practice of the history or art, including an awareness of the limitations and partiality of all historical knowledge
3. Remaining within the agreed word limit
4. Ability to marshal and appraise critically arguments of others
5. Ability to construct, develop, and conclude a coherent argument
6. Ability to structure an argument and to defend it during oral presentation (poster)
7. Acknowledging opinions of others, citing all sources and providing complete and accurate references using an acceptable system (essay).
Module Title: Rethinking the Northern Renaissance

Module Code: FFAH258H6 AAA

First class: Monday 7th January 2013, 6pm-8pm

Module taught by: Dr Richard Williams

TEACHING AND LEARNING METHODS
The course will be taught in the form of seminars, which will combine informal presentations from the Lecturer and from students with class discussion of images and set readings. It may also include a visit to a London museum or gallery. The emphasis will be on developing students’ analytical skills in methods of interpreting Renaissance art.

COURSE DESCRIPTION
This module will analyse the shifting conception of the ‘Renaissance’ over the last 500 years and, more specifically, the various attempts to apply it to the art and architecture produced in northern Europe during the fifteenth and sixteenth centuries. From the often unacknowledged influence of Flemish art on that of Italy in the fifteenth century to the classicism of Dürer and others in the sixteenth century we will examine the constructions placed upon this material by art historians from Vasari to Panofsky and up to the present day.

AIMS OF THE COURSE
The optional modules provide students with an opportunity to apply the methods and approaches covered in the core module (History of Art and Architecture: Methods and Debates) to closely defined areas of the History of Art and Architecture. They will also help students to develop their oral presentation and group discussion skills in a small group setting.

PRELIMINARY SYLLABUS
Topics discussed during the course will include

- Vasari and his legacy
- Early Netherlandish painting and Italy
- Dürer, Cranach and the classical body
- Polychrome in sculpture and architecture
- Dürer and the ideal of the ‘artist’
- Gothic revival or survival?
- From images to art: the origins of redefining objects as a ‘work of art’

GENERAL LITERATURE
M. Belozerskaya, Rethinking the Renaissance: Burgundian Arts across Europe (Cambridge, 2002).
E. Panofsky Renaissance and Renascences in Western Art (Stockholm, 1960).
W.K. Ferguson, The Renaissance in Historical Thought (1948).
J. Bialostocki *Dürer and his Critics* 1500-1971 (Baden-Baden, 1986).
& K. Woods

**ASSESSMENT**
The assessment for the module will consist of one 3000-word essay, due at the end of the course, and worth 100% of the overall mark. A list of topics will be provided. Students may also have the opportunity to do non-assessed oral or poster presentations of work in progress.
Module Title: Northern Lights: Scandinavian Art and Design

Module Code: ARVC117H6 AAA

First class: Thursday 10th January 2012, 6pm-8pm

Module taught by: Dr Charlotte Ashby

TEACHING AND LEARNING METHODS
This course will be taught in the form of seminars, which will combine informal presentations from the Lecturer and from students with class discussion of images and set readings. It may also include a visit to a relevant museum or building. The emphasis will be on developing students’ analytical skills in the areas of art, architecture and design, and on looking critically at the growing scholarship in this area.

COURSE DESCRIPTION
This module examines how the architects, designers and artists of Scandinavia responded to the challenges of a changing world through the first half of the 20th century. Long on the periphery of Europe, Scandinavian visual and material culture developed rapidly during this period. We will look at the roots of Scandinavian culture in the national awakenings of the 19th century and how the forms and ideals of Scandinavian Modernism went on to achieve international fame.

AIMS OF THE COURSE
The optional modules provide students with an opportunity to apply the methods and approaches covered in the core module ('History of Art and Architecture: Methods and Debates') to closely defined areas of the History of Art and Architecture. They will also help students to develop their oral presentation and group discussion skills in a small group setting.

GENERAL LITERATURE:


Further information on literature will be handed out in class.

**PRELIMINARY SYLLABUS:**

Topics discussed during the course will include

- Light and Nature: Nordic Painting around 1900
- National Styles in Architecture: A New Style for a New Century
- Nordic Classicism: Conservative Modernity?
- Stockholm 1930: The Birth of Functionalism and the Modern Home
- Women artists and designers
- The Reception of Scandinavian Modernism in Britain and America

**ASSESSMENT**

The assessment for the module will consist of one 3000-word essay, due at the end of the course, and worth 100% of the overall mark. A list of topics will be provided. Students may also have the opportunity to do non-assessed oral or poster presentations of work in progress.
TEACHING AND LEARNING METHODS

This course will be taught in the form of seminars, which will combine informal presentations from the lecturer and from students with class discussion of images and set readings. It may also include a visit to a relevant exhibition to collect the emphasis will be on developing students’ analytical skills in the area of architecture and design and on looking critically at the growing scholarship in this area.

COURSE DESCRIPTION

This module examines how architects, designers and city planners across the Austro-Hungarian monarchy developed various approaches to the challenge of modernity in the late 19th and early 20th centuries. We will look at Vienna, Krakow, Budapest, Prague and Trieste and focus on issues of nationalism, architectural language and competing modernisms.

AIMS OF THE COURSE

The optional modules provide students with an opportunity to apply the methods and approaches covered in the core module (‘History of Art and Architecture: Methods and Debates’) to closely defined areas of the History of Art and Architecture. They will also help students to develop their oral presentation and group discussion skills in a small group setting.

PRELIMINARY SYLLABUS:

Topics discussed during the course will include

- Vienna as the capital of the Habsburg Empire: urban transformations and the architecture of power
- Historical Revivalism across Central Europe in political context
- competing visions of an architecture for modern society
- architecture and design as forces of nationalism and internationalism
- architecture as a language in the context of a multi-lingual empire
- design reform movements: vernacular craft, machines, and the ‘people’
- urban design and the creation of the modern Central European city

GENERAL LITERATURE:

Alofsin, Anthony When Buildings Speak: Architecture as Language in the Habsburg Empire


Crowley, David National Style and the Nation-State: Design in Poland from the Vernacular Revival to the International Style (Manchester: Manchester University Press, 1992).


Gronberg, Tag Vienna: City of Modernity, 1890-1914 (Oxford: Peter Lang, 2007).


ASSESSMENT

The assessment for the module will consist of one 3000-word essay, due at the end of the course, and worth 100% of the overall mark. A list of topics will be provided. Students may also have the opportunity to do non-assessed oral or poster presentations of work in progress.
Module Title: * Patrons and Painters Revisited: Places for Pictures in Baroque Rome

Module Code: FFAH289H6 AAA

First class: Tuesday 8\textsuperscript{th} January 2013 6-8pm

Module taught by: Christopher Moock

NB. Classes which marked with a (*) are subject to confirmation

TEACHING AND LEARNING METHODS
This course will be taught in the form of seminars, which will combine informal presentations from the Lecturer and from students with class discussion of images and set readings. It may also include a visit to a relevant museum or building. The emphasis will be on developing students’ analytical skills in the areas of art, architecture and design, and on looking critically at the growing scholarship in this area.

COURSE DESCRIPTION
Fifty years since the original publication of Francis Haskell’s *Patrons and Painters, Art & Society in Baroque Italy*, we will examine some new approaches and evidence about the production and reception of art in Counter Reformation Rome, which build on this pioneering work. Themes covered will include both modern art historians’ stylistic definitions of the period and seventeenth century artistic theory and other original texts. We will assess the significance of the religious context, looking at chapels and altarpieces. We will look at economic themes including patronage and business practice for painters; and discuss private galleries, decorated with frescoes, tapestries and oil paintings. Artists featured will include Caravaggio, Annibale Carracci, Guido Reni, Artemisia Gentileschi, Pietro da Cortona, Salvator Rosa, Nicolas Poussin and Claude Lorrain. Several recent texts will be discussed. The bibliography contains many new publications, especially Susan Dixon’s anthology *Italian Baroque Art*, which has many useful extracts, and which we will use as a set text. There will be one class visit to the National Gallery.

AIMS OF THE COURSE
The course will be taught in the form of seminars, which will combine informal presentations from the Lecturer and from students with class discussion of images and set readings. It may also include a visit to a London museum or gallery. The emphasis will be on developing students’ analytical skills in methods of interpreting Italian Baroque art.

GENERAL LITERATURE:


Scott, J. *Salvator Rosa, His Life and Times*, Yale University Press, 1995


Waddy, P.: *17th Century Roman Palaces, Use and Art of the Plan*, M.I.T. Press, 1990 (Extract as text # 14 in Dixon, ed.).

Warwick G. (ed.): *Caravaggio Realism, Rebellion, Reception*. Newark, University of Delaware Press, 2006


**PRELIMINARY SYLLABUS:**

Topics discussed during the course will include

- Earlier stylistic definitions of the period: Mannerism & Baroque, as contrasted to Francis Haskell’s emphasis on patronage as fundamental in the study of the Roman Baroque.
- Counter Reformation religious art including frescoed chapels, icons and paintings, following recent studies of period ideas and terminology for this art.
- Business practice for painters including Guido Reni, Guercino and Salvator Rosa. Commissions, exhibitions, sales, pricing policies & degrees of “finish”.
- Seventeenth century literature as inspiration and response to the work of painters including Nicolas Poussin.
- Art, science and collecting: the case of Cassiano dal Pozzo and his Paper Museum, currently being published.
- Patronage & iconography: selected interpretations of Nicolas Poussin from Anthony Blunt to Cropper & Dempsey (contrasted to calls for an appreciation of aesthetic qualities in his work.)
- Architecture and interior decoration: Recent ideas on the display of paintings in Roman palaces and collections including Palazzo Barberini and Palazzo Colonna. Hanging, framing, frescoes and tapestries as well as oil paintings by artists like Claude Lorrain. The significance of the pastoral scenes in Claude’s landscape paintings to his aristocratic patrons.

**ASSESSMENT**

Assessment will be based entirely on coursework, up to a total of 3000 words (or equivalent). The types of assessment and balance between types of assessment used will be appropriate to the main aims and learning outcomes of the module. A typical assessment structure would be an oral presentation of 15 minutes and a research essay of 3000 words.
This module equips students with the research skills and the ability to work and formulate research questions independently, bringing them to the level needed to proceed to the MA.

TEACHING AND LEARNING METHODS
This course is based on independent research by the student. Throughout the course the student will be supported by an individually assigned supervisor. They are also required to attend two two-hour workshops to work on dissertation research and writing skills.

COURSE DESCRIPTION – DISSERTATION GUIDELINES
Students will work towards producing a 7000-word dissertation on a subject of their own choice. The word limit of 7000 words includes footnotes/endnotes but not the bibliography, illustration captions, contents page, abstract or any supplementary appendices.

Through the course of the two terms, dissertation supervisors will give advice on your research focus, comment on a draft plan of the proposed dissertation and on a maximum 3000-word draft of a portion of the dissertation. Contact with supervisors will take the form of at least one 30 minute face-to-face meeting and email correspondence. It will be up to you and your supervisor to arrange how your working relationship will operate.

AIMS OF THE COURSE
This module gives students the opportunity to pursue in-depth research on a topic of their choice (from within the range of topics on which supervision is available) and formulate an extended argument, using appropriate academic apparatus. Working one-on-one with a supervisor, students will receive detailed feedback and respond to it.

Milestones
It is up to you to organise your own work over the six months of the course to ensure you are ready to submit on the 02 July. The milestones below are suggested as guidelines of points by which you can measure your progress towards completion.

- Submit your general topic choice – 28 Jan 2013
  A general idea of your area of research must be submitted to Charlotte Ashby by this date in order to facilitate the assignment of your personal supervisor.

- Finalise research focus – 22 Mar 2013
  You can still adjust elements of what you are looking at after this point, with the agreement of your supervisor – it is however recommended that you have agreed your research focus by this date.

- Draft plan of thesis – 22 Apr 2013
It is recommended that by this date you have drafted an outline (bullet-points) of your thesis that you can discuss with your supervisor. Ideally it should be accompanied by a bibliography, showing what you have looked at and what you still intend to look at. The more detail you can provide your supervisor, the better they will be able to advise you on the structure and content of your plan.

- **Chapter/Draft 3000 words – 03 Jun 2013**
  You have the opportunity to get feedback on a portion of your thesis prior to submission. This is an important chance to get feedback on the strengths and weaknesses of your ideas and your writing, so that you can improve the final draft.

- **Dissertation hand in – 03 Jul 2012**
  Two hard copies and one electronic copy will be required. For presentation guidelines see the Essay Presentation and Plagiarism section in the Graduate Certificate Student Handbook. Pages must be numbered and fixed together appropriately. Your local print shop or stationers can spiral bind printed A4 pages securely.

**Dissertation Presentation – Key Points**

- Word count of 7000 **includes** all footnotes/endnotes. It does not include bibliography, abstract, contents page, image captions and any supplementary appendices.
- Abstract – A one to one-and-a-half page summary of your thesis should go at the beginning. This is not the same as or in lieu of a proper introduction to the dissertation.
- Appropriate illustrations should be included – they should be clear enough to adequately support the analysis you are offering.
- Illustrations should be accompanied by captions giving details of artist, title, date, etc.
- The thesis should be presented double-line spaced and pages should be numbered.
- An electronic version must be submitted through Turnitín. If you have embedded your illustrations, you may need to take them out to submit the digital version, as the file may be too big. Only the hard copies will be marked however.

**Topic Choice and Your Research Question**

This is a difficult task because there is so much to choose from – don’t worry.

Your choice now does not determine your research specialisation for the rest of your academic career.

7000 is essentially an extended essay – an exercise in research and in honing your skills in academic writing.

The course aims to prepare you for MA studies, so this piece of work isn’t the be all and end all of your academic career but a learning process that will also, hopefully be stimulating as well.
Every stage of this process, from your initial quest for a topic, to finishing the illustration captions on the final copy of the dissertation, involves developing skills that will stand you in good stead on any postgraduate course you go on to. It is challenge we hope you will all enjoy rising to.

Dissertations will be supervised by associate members of the department. Once you have decided on your topic, please submit a proposed title and your preference for supervisor, if you have one, to Charlotte Ashby (c.ashby@bbk.ac.uk). You will then be assigned a supervisor. If you are struggling to choose a topic, please get in touch with Charlotte Ashby. Topic choices need to reach Charlotte by 28 Jan 2013 and the assignment of supervisors will be finalised as soon as possible after topic choices have been received.

At the beginning of the process (up to 28 Jan) you just need to have determined a general research area (Georgian architecture, Gustav Klimt, Swedish altar pieces, contemporary Canadian art, etc.) This will allow the allocation of an appropriate supervisor, who will then help you focus down your research topic.

Examples of how to narrow down your question:

You might be interested in Victorian Painting. Read around the topic, which artists do you particularly like (this is also supposed to be fun too)? Note any issues which come up in relation to the artist(s) theme(s) that interest you. For example you may be drawn to questions of gender and the representation of women or of social, political or moral messages. You may be struck by issues related to subject matter and narrative in these paintings, or formal issues related to painting technique. Alternatively you may wish to consider the development of the art world in Victorian England and the impact of social change on patronage.

Choosing your research topic and defining your dissertation’s focus is an important and challenging part of the skill-development for this module. To a certain extent there is no right or wrong topic choice. There are, however, practical considerations.

- **Is there sufficient research material available for you to explore this question?**

To a large extent this will depend on how much time you have to hunt for more difficult to access material. This issue will vary from topic area to topic area. You want to avoid picking something where you are hamstrung by there just not being anything written about that artist/architect, unless you plan to devote a great deal of time to original research. You should also avoid picking a topic that is already identical to one particular book or article. It will be very hard to demonstrate you have undertaken your own research if every point you make echoes that of a particular author.

- **Scale**

As you progress through the certificate and your work towards the dissertation you will start to see that 7000 words isn’t all that much space. A very large proportion of
your success in the dissertation will be based not on your research but on what you do with it, i.e. turning it into a coherent, well-structured, 7000-word piece of academic writing. Trying to fit in too much will make it impossible to provide the evidence to back up your argument and demonstrate the depth of your understanding. Scaling down your research question to a manageable size will make this job very much easier.

In order to demonstrate both a general understanding of your topic area and in-depth knowledge it is important not to attempt to cover too broad a subject area. It is recommended that once you have narrowed down your topic focus, you consider selecting one to three particular works or buildings that best exemplify the theme(s) you plan to explore. This will allow you to build your argument through in-depth analysis of art works and help you avoid an over-generalised approach.

Your supervisor can give you advice on this at each stage of the process. Make sure you keep talking to them! It may well involve making difficult choices and ‘cutting’ whole portions of your original idea. Only a proportion of your research will make it into the finished dissertation. This is always to way in academic writing.

**Researching Your Topic and Pacing Your Work**

The research skills session at the Library will cover library, database and on-line research skills. Hunting through online databases such as Art Full Text and the Arts and Humanities Citation Index and using the bibliographies of the books and articles you read will help you find as much as possible of the material relevant to your topic.

Fitting your studies around all your other life commitments will be a big part of the challenge. The college has strict policies regarding the late submission of work (see below).

The general unpredictability of life is predictable, therefore you need to allow space in your timetable to ensure that when your plans go awry there is still time to make up for it. This is where the milestones come in, but ultimately it is your responsibility to plan your own timetable over the six months of the course.

If you feel you are struggling with things talk to your supervisor or to Charlotte Ashby as soon as possible!
Essay Presentation:

Research Skills and Referencing

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. You may need to consult specialist collections, in which case your course director or supervisor may be able to arrange access. Our subject librarians Aubrey Greenwood and Jackie Madden are always happy to advise (020 7631 6062 or email arthistpol-sl@bbk.ac.uk). For general advice, workshops and information on how to make the best use of books (eg. reading strategies) see: http://www.bbk.ac.uk/mybirkbeck/services/facilities/support/reading.

For each course 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. You should be consulting specialist literature, and periodical articles 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 databases JSTOR and Art Full Text.

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.
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 or in-line citations, 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 below in the section on ‘Plagiarism’). 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 and Screen Media 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:

Quoting and paraphrasing: 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 quote can be useful in an essay when an author has presented an idea in a particularly effective manner, and a longer quote may be very useful if are using a primary source (i.e. something written in the period you are writing about). However, if a quote 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/Endnoting/in-line citations: 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/in-line citations are 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 ‘quotes 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.

Style for Footnotes and Endnotes:

If you are already familiar with academic referencing and prefer to stick to the method you know, that is fine. If not, we recommend using the system illustrated below.

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

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).


**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, 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’.

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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.

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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 (ie: 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.

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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 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.

**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 (ie. 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 Artworks:**

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)

No particular format needs to be used when referring to buildings, but the architect, date and location should be included.

  e.g., Joseph Maria Olbrich, **Secession Building**, Vienna, 1898.

**Illustrations:**

Essays and the dissertation should be supported by adequate illustrations of the works referred to. This does not mean every single artwork or building, but those works the argument of the essay/dissertation focuses upon.

All illustrations should be caption (as above).

Illustrations may be inserted into the text or collected together at the end of the text, after the endnotes.

Illustrations should be of sufficient quality to support the analysis presented in your text. This usually means not more than two images to a page and in colour if possible.

Illustrations used for coursework are not subject to copyright, so you can take them from anywhere. It is good practice to keep a record of where you source your illustrations from in case you need to seek copyright later.

When downloading images from the internet it is important to verify that you have the correct image. This can be done either by using authoritative sites, such as the official website of the holding museum, or by checking the illustration against the illustration in a reputable academic publication. A common error is the mistaking of a sketch or study for the painting you wish to illustrate.
Check that the quality of the image you download is high enough and does not result in a poor, pixelated image. Very high resolution images may result in your document file becoming very large and cause problems for your computer if you do not have much free memory.

Extra training at the library will be arranged for any students who do not feel confident handling digital images. More information about this will be available at the induction workshop.
Coursework Presentation and Plagiarism

Coursework Presentation
Research essays must conform to the *MHRA Style Guide* (London: Modern Humanities Research Association, 2008), 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

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 module lecturer or contact a member of the learning support team as soon as possible. Ignorance to 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
Plagiarism
http://pps05.cryst.bbk.ac.uk/notice/bkplag.htm – Written for Birkbeck’s Registry.

Plagiarism FAQ
http://turnitin.com/research_site/e_faqs.html – Frequently Asked Questions from Turn It In.

Essay Submission

Procedure for Submitting your Essays
• You must submit two copies of each essay or coursework; one electronically, one in hard copy.
• If you fail to submit two copies of these pieces of work, you may be putting the record of your achievement at risk since the External Examiner will not have a copy to scrutinise and moderate.
• Both copies must be submitted with an appropriate coversheet. Both copies should have your student reference number on the front, written clearly or printed.
  DO NOT INCLUDE YOUR NAME anywhere on the essay or coversheet.
• 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.

Electronic Submissions via Turnitin
• You must submit ONE electronic copy to “TurnItIn” of every assessed assignment by 11.59pm on the date of the deadline.
• Please put your student number BEFORE the title of each coursework you submit electronically in the title box. Please see Appendix B for more information or contact ITS for training.

Hard Copy Submissions
One hard copy must be submitted. Essays are NOT to be given to lecturers.

Essays will normally be marked and returned within four 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. Essays are never sent back to students by post. Please contact your administrator for alternative arrangements. Please do not phone/e-mail to ask whether your essay has been marked and returned unless the marking periods as above have elapsed.

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: 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, who may add comments to your claim. Mitigating Circumstances forms should be handed in to the Department office at least 7 days before the deadline that is going to be missed. If this is impossible, i.e. if adverse circumstances arise closer to the deadline, preventing completion of the work, then the form should be submitted at the earliest possibility.

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 two markers consider the work to be worth and the pass mark of 40%. This 40% will be 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 of 40%.

Non-submission of a mitigating circumstances claim form or submission of a weak claim that is rejected by the Sub-Board will have a serious, deleterious impact upon your overall grade.

**Disadvantageous Circumstances that may be taken into account by the Mitigating Circumstances Sub-Board**

These might include major disruptive events or life-changes affecting yourself or those close to you, i.e. new parenthood, divorce, crime, serious illness or operation, bereavement. 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. If in doubt as to whether the circumstances you have experienced are likely to be agreed as reasonable justification for a late submitted piece of coursework or under-performance, discuss with your Personal Tutor. Your Personal Tutor should, in any case, always be made aware of any difficulties affecting your studies.
# Marking Scheme

<table>
<thead>
<tr>
<th>Score Range</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>80-100%</td>
<td>High Distinction</td>
</tr>
<tr>
<td></td>
<td>Possesses all the qualities of first class work, but performed to an exceptional standard in most areas.</td>
</tr>
<tr>
<td></td>
<td>May display characteristics more usually found at postgraduate level or that demonstrate the potential for publication.</td>
</tr>
<tr>
<td>70-79%</td>
<td>Distinction</td>
</tr>
<tr>
<td></td>
<td>Shows a sophisticated understanding of the question, presenting a highly persuasive and original response.</td>
</tr>
<tr>
<td></td>
<td>Displays an outstandingly perceptive knowledge of the primary text(s) under discussion, making creative, incisive and/or subtle use of quotations.</td>
</tr>
<tr>
<td></td>
<td>Presents an elegantly structured argument that displays sustained critical independence and cogent analysis.</td>
</tr>
<tr>
<td></td>
<td>Engages critically and imaginatively with secondary literature (whether critical, theoretical or historical), moving well beyond the material presented in lectures and seminars and positioning its own argument within academic debates.</td>
</tr>
<tr>
<td></td>
<td>Deploys a lively and sophisticated prose style with precision rather than pretension.</td>
</tr>
<tr>
<td></td>
<td>Demonstrates an advanced command of critical vocabulary and the rules of grammar, syntax, spelling and punctuation.</td>
</tr>
<tr>
<td></td>
<td>Referencing (including quotations, footnotes and bibliography) immaculately presented according to departmental criteria.</td>
</tr>
<tr>
<td>60-69%</td>
<td>Merit</td>
</tr>
<tr>
<td></td>
<td>Shows a sound understanding of the question, presenting a perceptive and relevant response. Displays detailed knowledge of the primary text(s) under discussion, making sustained, specific and often thoughtful use of quotations.</td>
</tr>
<tr>
<td></td>
<td>Presents a lucid and well-structured argument that displays critical independence and effective analysis.</td>
</tr>
<tr>
<td></td>
<td>Engages critically with secondary literature (whether critical, theoretical or historical) and/or material from lectures and seminars, doing so in the service of an independent argument. Deploys a lucid and fluent prose style.</td>
</tr>
<tr>
<td></td>
<td>Demonstrates an accurate command of critical vocabulary and the rules of grammar, syntax, spelling and punctuation.</td>
</tr>
<tr>
<td></td>
<td>Referencing (including quotations, footnotes and bibliography) presented according to departmental criteria.</td>
</tr>
<tr>
<td>50-59%</td>
<td>Pass</td>
</tr>
<tr>
<td></td>
<td>Shows some understanding of the question, and presents a largely relevant response.</td>
</tr>
<tr>
<td>Score Range</td>
<td>Description</td>
</tr>
<tr>
<td>-------------</td>
<td>-------------</td>
</tr>
</tbody>
</table>
| 40-49% Low Pass | Displays adequate knowledge of the primary text(s) under discussion, often making relevant use of quotations. Attempts a structured argument, but may be prone to the general, the arbitrary, the derivative, the incomplete and/or the descriptive.  
Makes use of secondary literature (whether critical, theoretical or historical) and material from lectures and seminars, but not always in the service of an independent argument. Deploys a fairly fluent prose style.  
Demonstrates an adequate command of critical vocabulary and the rules of grammar, syntax, spelling and punctuation.  
Referencing (including quotations, footnotes and bibliography) largely presented according to departmental criteria. |
| 30-39% Fail | Shows a limited understanding of the question and presents a less than competent response that lacks focus.  
Displays a barely adequate or sometimes erroneous knowledge of the primary text(s) under discussion, lacking relevant quotations.  
Either fails to present an argument or presents one that is incoherent, incomplete and/or flawed.  
Makes little or no use of secondary literature (whether critical, theoretical or historical) or uses it inappropriately and derivatively; is heavily reliant on material derived from lectures and seminars without evidence of independent assimilation of it.  
Deploys an inaccurate and unclear prose style.  
Demonstrates an insecure command of critical vocabulary and the rules of grammar, syntax, spelling and punctuation.  
Referencing (including quotations, footnotes and bibliography) poorly presented according to departmental criteria. |
| 40-49% Low Pass | Shows a scant understanding of the question and presents a minimal or partial response that is severely limited.  
Displays an inadequate or frequently erroneous knowledge of the primary text(s) under discussion, either lacking quotations or quoting them inaccurately.  
Either fails to present an argument or presents unrelated weak assertions or opinions.  
Demonstrates little or no reading of secondary literature (whether critical, theoretical or historical); makes garbled use of material from lectures and seminars that reveals little coherent understanding of it.  
Displays a weak, inept prose style that is sometimes incoherent. |
<table>
<thead>
<tr>
<th>Mark Band</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>0-29% Fail</td>
<td>Shows little or no understanding of the question, and presents an irrelevant or confused response. Displays minimal knowledge of the primary text(s) under discussion. Fails to present an argument or demonstrate any significant analytical ability. Demonstrates little or no reading of secondary literature; makes no or garbled use of material from lectures and seminars. Deploys a rudimentary or incoherent prose style that fails to communicate ideas. Demonstrates little or no command of critical vocabulary and the rules of grammar, syntax, spelling and punctuation. Referencing (including quotations, footnotes and bibliography) inadequate or absent.</td>
</tr>
</tbody>
</table>

Notes:
- The above table is designed to give an indication of the qualities that are required in the different mark bands, and to show the factors that are taken into account when marking work. Frequently, essays do not fall neatly into any one band. For example, an essay might have the ‘lucid and well-structured argument’ of an 60-69% while deploying the ‘fairly fluent prose style’ of a 50-59%. In such cases the marker has to weigh these qualities against each other and strike a balance in the final mark.
- 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.
Common Awards Scheme

The majority of Birkbeck’s programmes are offered as part of the College’s Common Award Scheme (CAS). Programmes will therefore have common regulations, and a common structure. This will help to ensure greater consistency of practice amongst programmes and will also make it possible for you to take modules from Departments across the College which are outside of your normal programme (subject to programme regulations and timetable constraints).

Some areas covered by CAS Regulations include:
- Degree Structure
- Degree Classification
- Module Weighting
- Marking Scheme
- Failure and Re-Assessment
- Plagiarism and Academic Offences
- Mitigating Circumstances.

You are strongly encouraged to read the information provided below, and Appendix C at the end of this handbook. Further details on programme regulation and areas of interest are available on the Common Awards Scheme website: http://www.bbk.ac.uk/reg/regs/cas

Research Ethics

All research involving human participants and confidential materials, carried out by students in the School of Arts is subject to an ethics approval process. This is to ensure that the rights of participants and researchers alike are protected at all times, and to underline our commitment to excellence in research across a wide range of subjects.

If you are undertaking any such research work for a dissertation, project, thesis etc. please complete the form ‘Proposal for Ethical Review template’ and pass this to your academic supervisor. The proposal will be reviewed and assessed as ‘routine’ or ‘non-routine’. In most cases it is envisaged that such work will be routine, and your supervisor will inform you of the outcome. In a small number of cases, the proposal may be referred to the School’s Ethics Committee for further consideration. Again, you will be informed of any outcome.

The proposal form is available through our departmental web pages (current students). If you have any queries, please speak to your supervisor in the first instance.

Further guidelines are available on the MyBirkbeck website at http://www.bbk.ac.uk/mybirkbeck/services/facilities/support/research-ethics.
Disability Statement

At Birkbeck there are students with a wide range of disabilities including dyslexia, visual or hearing impairments, mobility difficulties, mental health needs, medical conditions, respiratory conditions. Many of them have benefited from the advice and support provided by the College’s Disability Office.

The Disability Office
The College has a Disability Office located in room G12 on the ground floor of the Malet Street building. We have a Disability Service Manager, Mark Pimm, and a Disability Advisor, Steve Short.

Mark is your first point of referral for disability enquiries at the College whilst Steve is for dyslexia. They can provide advice and support on travel and parking, physical access, the Disabled Students Allowance, special equipment, personal support, examination arrangements etc. If you have a disability or dyslexia, we recommend you come to our drop in session where we can discuss support and make follow up appointments as necessary. The drop in sessions are between 4pm and 6pm Monday to Friday.

The Disability Office can also complete an Individual Student Support Agreement form with you, confirming your support requirements and send this to 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 have induction loops for people with hearing impairments and we have large print and tactile signage. Disabled parking, lockers, specialist seating in lectures and seminars and portable induction loops can all be arranged by the Disability Office.

The Disabled Students Allowance
UK and most EU students with disabilities on undergraduate and postgraduate courses are eligible to apply for the Disabled Students’ Allowance (DSA). The DSA usually 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 Office can provide further information on the DSA and can assist you in applying to Student Finance England for this support.

The Personal Assistance Scheme
Some students need a personal assistant to provide support on their course, for example a note-taker, sign language interpreter, reader, personal assistant, disability mentor or dyslexia support tutor. Birkbeck uses a specialist agency to recruit Personal Assistants and they can assist you with recruiting, training and paying your personal assistant. Please contact the Disability Office for information on this scheme.

Support in your School
The provision which can be made for students with disabilities by Schools is set out in the Procedures for Students with Disabilities. This is available from the Disability Office and on the disability website (see below).

As mentioned above your School will receive a copy of your Individual Student Support Agreement from the Disability Office. This will make specific recommendations about the support you should receive from the School.

Whilst we anticipate that this support will be provided by the Programme Director, tutors and School Administrator in the School of Arts also has a Student Disability Liaison Officer. If you experience any difficulties or require additional support from the School then they may also be able to assist you. They may be contacted through the School Office or the Disability Office.

**Support in IT Services and Library Services**

There is a comprehensive range of specialist equipment for students with disabilities in IT Services. This includes software packages for dyslexic students (e.g. Claroread and Inspiration), screen reading and character enhancing software for students with visual impairments, specialist scanning software, large monitors, ergonomic mice and keyboards, specialist orthopaedic chairs etc. For advice and assistance please contact Disability IT Support. There is also a range of specialist equipment in the Library including a CCTV reading machine for visually impaired students as well as specialist orthopaedic chairs and writing slopes. The Disability Office refers all students with disabilities to the Library Access Support service who provides a comprehensive range of services for students with disabilities.

**Specific Learning Difficulties (Dyslexia)**

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, which make studying significantly easier. If you think you may be dyslexic you should contact the Disability Office who can screen you and where appropriate refer you to an Educational Psychologist for a dyslexia assessment. These assessments cost £215. Some students can receive assistance in meeting this cost from their employer. In exceptional cases students may receive assistance from the Access to Learning Fund.

**Examinations**

Students with disabilities and dyslexia may be eligible for special arrangements for examinations e.g. extra time, use of a word processor, amanuensis, enlarged examination papers etc. In order to receive special arrangements a student must provide medical evidence of their disability (or an Educational Psychologists report if you are dyslexic) to the Disability Office. For School examinations you should contact your Programme Director to request special arrangements at least 2 weeks before the examination. For main College summer examinations you are given the opportunity to declare that you require special provision on your assessment entry form. Students who require provision should then attend an appointment with the Disability Office to discuss and formalise the appropriate arrangements. The closing date for making special examination arrangements in College examinations is the 15th March and beyond this date consideration will only be given to emergency cases.
Further information
Full information on disability support can be found at:
http://www.bbk.ac.uk/mybirkbeck/services/facilities/disability

For further information or to make an appointment to see Mark or Steve, please call 020 7631 6316 or email disability@bbk.ac.uk. Alternatively you can go to the Disability Office in room G12 between 4pm and 6pm Monday – Friday.

Student Support and Available Resources

Student Support

Study Skills Programmes
Every 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.

Learning Support Adviser for the School of Arts, Dr Fleur Rothschild
As Learning Support Adviser, I supplement the help offered by the Departments in the School of Arts to students in their first year of study. My support takes the form of a programme of Workshops which continue throughout the academic year and which are open to all first-year students in the School. These events will provide you with additional guidance on how to improve specific skills relevant to studying the Arts and Humanities. For details of the programme, please visit my website: http://www.bbk.ac.uk/arts/depts-staff/study-skills-and-learning-support-adviser In consultation with Subject Directors and students’ Personal Tutors, I also extend help to individual first-year students through an appointment system for one-to-one meetings in my office (Room 210). I look forward to meeting and introducing myself to you at School of Arts pre-sessional and Induction events.

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@bcusu.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 .

School of Arts Resources
Vasari Research Centre

The Vasari Research Centre was created by Emeritus Professor William Vaughan in 1988. The first project was of major cultural significance in collaboration with the National Gallery to facilitate early digitisation at the National Gallery London and beyond. This resulted in a number of successor projects and involved international collaboration, including the Uffizi Gallery in Florence. www.bbk.ac.uk/art-history/our-research/vasari

The Vasari today has a range of unique connections to other media research institutions in the UK and abroad, it has working relationships with museums, galleries and with the creative industries that flourish in this area.

It hosts and supports a cycle of symposia and conferences to showcase ideas and provide networking opportunities.
The Vasari is usually accessible in the afternoon during term time. Students are welcome to visit the Vasari and to view examples of student research journals, projects and dissertations.

Assistance is available for digital imaging and audio visual presentations. Contact the Arts Media Technician via the website or College Media Services.
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 May, 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 Birkbeck 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 the Moodle. 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-helpdesk@bbk.ac.uk. If you have difficulty using Moodle, please contact/visit the ITS Help Desk where they can walk you through the process.

Attendance Requirements
Taking a degree course at Birkbeck requires a high level of commitment, it is important that you attend lectures and classes consistently. **It is your responsibility to make sure you sign the register at every class you attend.** It is accepted that through illness or exceptional pressure at home or at work you may have to miss occasional classes, but if you have to be absent from several classes, or you know that you are going to have difficulties in attending regularly, please inform your Course Director as many departments enforce a 75% attendance policy.
## Contact Lists

### Administrative Contacts

| Mailing Address | Department of History of Art and Screen Media  
Birkbeck, University of London  
43 Gordon Square  
London WC1H 0PD |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Email</td>
<td><a href="mailto:office@hist-art.bbk.ac.uk">office@hist-art.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>
</tr>
</tbody>
</table>

### Department Administrative Staff

<table>
<thead>
<tr>
<th>Louise Lambe</th>
<th>Clare Thomas</th>
</tr>
</thead>
</table>
| Assistant School Manager  
020 3073 8234  
l.lambe@bbk.ac.uk |
| Administrative Team Leader  
0207 631 6134  
c.thomas@bbk.ac.uk |
| Elaine Hudson | Susan El-Ghoraiby |
| Administrator  
0207 631 6112  
e.hudson@bbk.ac.uk |
| Administrator  
0207 631 6110  
s.elghoraiby@bbk.ac.uk |
| MA History of Film, Television & Screen Media (including the European pathway), MA Television History & Practice |
| BA History of Art, MA History of Art & MA History of Art with Photography |
| Sarah Walker | Yvonne Ng |
| Administrator  
0203 073 8381  
sc.walker@bbk.ac.uk |
| Administrator  
0203 073 8369  
yvonne.ng@bbk.ac.uk |
| MA Museum Cultures |
| Graduate Certificate History of Art & Architecture, Cert HE Art & Architecture, World Arts and Understanding Visual Arts & Media |
Appendix A: Getting Started with Moodle

Logging in and getting started
All modules within the School of Arts will be using Moodle for coursework submission.

- To log in to the VLE you will 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).

- There is support information available in Moodle if you click on the Support menu and select ‘Moodle Support for Students’.

Contact ITS: You can 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).
Appendix B: Programme Structures and Regulations (Undergraduate)

Birkbeck, University of London

Common Awards Scheme

Undergraduate Programmes

Introduction

1. The majority of Birkbeck’s undergraduate programmes are offered as part of the College’s Common Awards Scheme. Programmes within the Scheme have common regulations, and a common structure, and this makes it possible for you to take modules from programmes across the College which are outside of your normal programme (subject to programme regulations and timetable constraints).

2. This is a brief introduction to the Common Awards Scheme. Further details on programme regulation and areas of interest are available on the Registry website: http://www.bbk.ac.uk/mybirkbeck/services/rules

Structure of Programmes

3. All programmes offered as part of the Common Awards Scheme consist of modules, each of which is “credit-rated”. In order to achieve your award you will need to gain at least the following, and meet the requirements outlined in your programme specification:
<table>
<thead>
<tr>
<th>Qualification</th>
<th>Credits needed</th>
<th>Minimum at upper level</th>
<th>Maximum at lower level</th>
<th>Number of Birkbeck modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>Honours Degree</td>
<td>360</td>
<td>120 level 6</td>
<td>120 at level 4 (level 4 modules are not included in the calculation for the final classification)</td>
<td>12 modules</td>
</tr>
<tr>
<td>Graduate Diploma</td>
<td>90 (some Birkbeck Graduate Diplomas require 120 credits)</td>
<td>90 level 6</td>
<td>30 level 5 (120 credit Diplomas only)</td>
<td>3/4 modules</td>
</tr>
<tr>
<td>Graduate Certificate</td>
<td>60</td>
<td>45 level 6</td>
<td>15 level 5</td>
<td>2 modules</td>
</tr>
<tr>
<td>Foundation Degree</td>
<td>240</td>
<td>90 level 5</td>
<td>120 at level 4</td>
<td>8 modules</td>
</tr>
<tr>
<td>Diploma of Higher Education</td>
<td>240</td>
<td>90 level 5</td>
<td>120 at level 4</td>
<td>8 modules</td>
</tr>
<tr>
<td>Certificate of Higher Education</td>
<td>120</td>
<td>90 level 4</td>
<td>30 at A Level or NVQ level 3</td>
<td>4 modules</td>
</tr>
<tr>
<td>Certificate of Continuing Education</td>
<td>60</td>
<td>60 level 4</td>
<td>60 level 4</td>
<td>2 modules</td>
</tr>
</tbody>
</table>

4. Each undergraduate degree programme has three levels – level 4 (certificate), level 5 (intermediate) and level 6 (honours). The Common Awards Scheme offers, for undergraduate programmes, half modules (15 credits), modules (30 credits) or double modules (60 modules).

5. The detailed requirements for each programme are published in the relevant programme specification. Each module on a programme is designated as one of the following:
core  the module must be taken and passed to allow the student to complete the degree

compulsory  the module must be taken, and Programme Regulations must stipulate the minimum assessment that must be attempted

option  students may choose a stipulated number of modules from a range made available to them. Option modules are clearly identified in Programme Regulations.

elective  students may replace an option module with modules from another programme, subject to approval of Programme Directors, availability of places and timetable requirements.

Modules may also be designated as pre-requisite modules, meaning they must be taken and passed to allow for progression to a specified follow-up module.

Degree Classification

6. An honours classification may only be awarded for undergraduate honours programmes (single, joint and major/minor) once the programme requirements have been fulfilled. The degree classification formula is as follows:

a)  Module results at Level 4 DO NOT contribute to the determination of classification.
b)  Each module has a weighting (w) - level 5 modules have a weighting of 1, and level 6 modules have a weighting of 2.
c)  Each module has a value (v), where v= one thirtieth of the credit value of the module.
d)  Each module has a result (m), assigned by the relevant board of examiners
e)  The weighted average result will be calculated by the sum of the products (w*v*m) for all level 5 and 6 modules, divided by the sum of the products (w*v)
f)  The final degree classification is decided by the relevant board of examiners – as a guide, results are usually in line with the following:

First:  70% or above for the average weighted module results
Upper Second:  60% or above for the average weighted module results
Lower Second:  50% or above for the average weighted module results
Third:  40% or above for the average weighted module results

7. If you have accumulated 300 credits and passed all the prescribed core modules, but have not fulfilled the requirements for honours then you may be eligible for a pass degree.
8. Certificates of Higher Education and Diplomas of Higher Education may be awarded with Distinction, usually where the weighted average of the modules taken exceeds 70%. Full details on how an award of distinction may be made are available in the Regulations for Taught Programmes of Study.

9. Graduate Certificates and Graduate Diplomas may be awarded with Merit or with Distinction. A Merit is usually awarded where a student has achieved an average result of between 60% and 70% for modules taken at level 6, while a Distinction is usually awarded where a student has achieved an average result of over 70% for modules taken at level 6. Full details are available in the Regulations for Taught Programmes of Study.

Failure and Re-assessment of a Module

10. The Regulations for Taught Programmes of Study outline how a Sub-board of Examiners should treat a failed module when considering progression and awards. However, each Sub-board of Examiners is responsible for judging, within these regulations, whether a fail can be “compensated” (i.e., whether you can be awarded credit for that module even if you have not actually passed), whether you will need to re-take the module (see paragraph 11) or whether you will be able to attempt a re-assessment (see 12).

11. For any module on an undergraduate programme, if you fail to pass a module at your first attempt then you may be "re-assessed" or you may be required to "re-take". Re-assessment is where a student will re-attempt a failed element of a failed module; it does not require attendance at lectures and seminars. A re-take requires attendance at the module’s lectures and seminars as well as another attempt at the assessment. A decision on whether you will be permitted to be re-assessed in one or more elements of a module that has not been passed is at the discretion of the sub-board of examiners.

12. A Sub-board of Examiners may offer an alternative form of assessment for failed elements as part of a re-assessment regime.

13. The timing of any re-assessment will be at the discretion of the Sub-board of Examiners; this will normally be either at the next normal assessment opportunity or in some instances before the beginning of the next academic year.

14. You will normally be offered three attempts at passing a module (the original attempt plus two further attempts, each of which will either be a re-assessment or a re-take). After this, if the module has not been passed it will be classed either as a “compensated fail” (see 15) or a fail. In some cases this will mean that it will not be possible for you to gain the award that you have registered for; in such cases, your registration will normally be terminated.

15. If your module result is between 30 and 39% your Board of Examiners may award a “compensated fail”. This will mean that you retain the module result, but are awarded credit for that module. A Foundation Degree may be awarded
to a student carrying no more than 30 credits as compensated fail, and a BA / BSc may be awarded to a student carrying no more than 60 credits as compensated fail. A core module may not be treated as a compensated fail; core modules must be passed in order to gain the award.

Common Award Scheme Policies

1. As part of the introduction of the Common Awards Scheme, the College has implemented a number of College-wide policies. The full policies can be seen at http://www.bbk.ac.uk/mybirkbeck/services/rules

Some brief details on key policies are included here:

Late Submission of work for assessment

2. College policy dictates how Schools will treat work that is due for assessment but is submitted after the published deadline. Any work that is submitted for formal assessment after the published deadline is given two marks: a penalty mark of 40% for undergraduate students, assuming it is of a pass standard, and the ‘real’ mark that would have been awarded if the work had not been late. Both marks are given to the student on a cover sheet. If the work is not of a pass standard a single mark is given.

3. If you submit late work that is to be considered for assessment then you should provide written documentation, medical or otherwise, to explain why the work was submitted late. You will need to complete a standard pro-forma and submit it, with documentary evidence as appropriate, to your Lecturer or Programme Director. The case will then be considered by the appropriate sub-board or delegated panel.

4. If no case is made then the penalty mark will stand. If a case is made and accepted then the examination board may allow the ‘real” mark to stand.

Assessment Offences

5. The College Policy on Assessment Offences incorporates the College policy on plagiarism.

6. The policy describes two stages in the process for dealing with assessment offences (which include plagiarism, collusion, examination offences and other offences). The first stage allows for a formal school investigation, of an allegation; Stage 2 involves a centrally convened panel for serious offences, dealt with under the Code of Student Discipline.

7. The College treats all assessment offences seriously. It makes strenuous efforts to detect plagiarism, including using web-based software that can provide clear evidence. If you are in any doubt as to what constitutes acceptable conduct you should consult your personal tutor or another member of academic staff. The College has a wide range of sanctions that it may apply
in cases of plagiarism, including the termination of a student’s registration in the most serious cases.

**Mitigating Circumstances**

8. The College Policy on Mitigating Circumstances determines how Sub-boards of examiners will treat assessment that has been affected by adverse circumstances. Mitigating Circumstances are defined as unforeseen, unpreventable circumstances that significantly disrupt your performance in assessment. This should not be confused with long term issues such as medical conditions, for which the College can make adjustments before assessment (for guidance on how arrangements can be made in these cases please see the College’s Procedures for Dealing with Special Examination Arrangements).

9. A Mitigating Circumstances claim should be submitted if valid detrimental circumstances result in:

a) the late or non-submission of assessment;

b) non-attendance at examination(s);

c) poor performance in assessment.

10. For a claim to be accepted you must produce independent documentary evidence to show that the circumstances:

a) have detrimentally affected your performance or will do so, with respect to 9a, 9b and 9c above;

b) were unforeseen;

c) were out of your control and could not have been prevented;

d) relate directly to the timing of the assessment affected.

11. Documentation should be presented, wherever possible, on the official headed paper of the issuing body, and should normally include the dates of the period in which the circumstances applied. Copies of documentary evidence will not normally be accepted. If you need an original document for another purpose, you should bring the original into the Departmental Office so that a copy can be made by a member of College staff. (Where a photocopy is made by a member of staff they should indicate on the copy that they have seen the original).

12. Discussing your claim with a member of staff does not constitute a submission of a claim of mitigating circumstances.

13. You are encouraged to submit your claim for mitigating circumstances in advance and at the earliest opportunity. The final deadline for submission of a
claim is normally 1 week after the final examination unless otherwise stated by your Department. Where possible, claims should be submitted using the standard College Mitigating Circumstances claim form (available from your Department office) which should be submitted in accordance with the procedure for submission published by your Department. Claims should always be supported by appropriate documentary evidence.

14. You should be aware that individual marks will almost never be changed in the light of mitigating circumstances. Assessment is designed to test your achievement rather than your potential; it is not normally possible to gauge what you would have achieved had mitigating circumstances not arisen. Where mitigating circumstances are accepted, and it is judged by an examination board that these circumstances were sufficiently severe to have affected your performance in assessment the usual response will be to offer you another opportunity for assessment without penalty, at the next available opportunity.

15. 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 or your Departmental office; you should note that this is not an exhaustive list, and that each case will be treated on its merits by the relevant sub-board or delegated body.
Break-in-Studies Policy

16. The Common Awards Scheme regulations allow you to suspend studies for a maximum of two years in total during your programme of study. This may be for one period of two years, or for non-consecutive shorter periods (see 17) that add up to a total of two years or less.

17. Any break-in-studies on an undergraduate programme would normally be for a minimum of one year; breaks may also be permitted for a period of one or two terms, dependent on the structure of the programme.

18. Any application for a break-in-studies should be made in writing to your programme director or personal tutor. If you are applying for an approved break-in-studies, you should give details of the length of the proposed break and the reasons for the application.

19. You will not be liable for fees while on an approved break-in-studies. If you have attended for part of a term you will normally be liable for the fees due in that term.

20. If you are on a break-in-studies you will not have access to the Library or ITS unless you make an application and pay the appropriate fee to use these facilities. Applications must be made directly to the Library and/or ITS.

21. If you do not re-enrol after having completed two years of break-in-studies you will be deemed to have withdrawn from your programme. If you wish to resume your programme after having been withdrawn, you will normally be required to re-apply for admission.

Other Policies

22. In addition to the policies above, other College academic-related policies include:

- Accredited Prior Learning
- Termination of Registration
- Procedures for Dealing with Special Examination Arrangements
- Suspension of Regulations
- The Operation of Boards and Sub-Boards of Examiners
- The Role of External & Intercollegiate Examiners
- Marking and Moderation
- Feedback on Assessment

To see these policies, please see the Common Awards Scheme website: http://www.bbk.ac.uk/reg/regs

23. The College also operates a Procedure for Appeals Against Decisions of Boards of Examiners; this is also available from this website.
Appendix C: Campus Map

http://www.bbk.ac.uk/maps/centrallondon.pdf