# Student Handbook
## 2012-2013

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Published September 2012

*Every effort has been made to ensure that information is 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 e-mail address as soon as the School of Arts is made aware of any issues.*
Introduction

College

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

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

Department

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

Since the 1970s the department has grown in size and scope and has established an international reputation for its innovations in interdisciplinary approaches to art history and for its study of new and old screen media. The Department has an excellent national and international reputation for teaching and research in medieval, Renaissance and modern art history, film and television history and theory. Our range of interests extends into areas of study such as nineteenth and twentieth-century design history, photography, museology, issues relating to gender and representation, and interdisciplinary topics, particularly relationships between art and film.

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

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

Dr Michael Allen: History of television, early cinema, digital culture, history of media technologies and multi-media design.

Dr Suzannah Biernoff: Interdisciplinary approaches to the history of the body, vision and emotion, both in the medieval and modern periods; relationships between war, modernity and visual culture.

Dr Dorigen Caldwell: Sixteenth-century Italian art and culture, particularly iconography and meaning. Symbolism, art and patronage.

Dr Fiona Candlin: Sensory histories of museums; museums and their audiences; museum education and access provision; approaches to object-based study; small independent thematic museums.

Professor Ian Christie: Early film, British cinema, cinema-TV relations, Russian and Soviet cinema; European film policy and issues in media historiography; film and visual arts.

Professor Annie Coombes: Ethnography, anthropology and cultural history in the late nineteenth and early twentieth centuries. Museum culture, and nationalism and visual culture in the modern period.

Dr Patrizia di Bello: History of photography; nineteenth-century art and visual culture; aspects of nineteenth and twentieth-century women's art; feminist and psychoanalytic art criticism.

Dr Tag Gronberg: Nineteenth and twentieth-century art, architecture and design in Europe; aspects of gender and visual culture in the modern period.

Dr Laura Jacobus: Aspects of Italian art and architecture c.1250-1450; spectator experience and authorial intention.

Dr Dominic Janes: Britain since the eighteenth century; gender and sexuality; visual and material culture of religion, and the reception of the classical and medieval past.

Liz Johnston Drew: Photography; modern and contemporary; architecture and landscape. Teaches research skills for History of Art also seminars and lectures across several programmes. Currently researching for PhD on post-war English photography.

Dr Gabriel Koureas: Modern and contemporary visual culture; issues of modernity, memory, gender, sexuality and national identity in visual and material culture; representations of war.

Dr Nick Lambert: Art and technology, contemporary digital art, the use of digital technologies in the history of art, and museums in the digital age.

Dr Robert Maniura: Late Medieval and Renaissance art in Northern, Central and Southern Europe; the role of the visual in devotion; art and pilgrimage.

Professor Laura Mulvey: Film, feminism and psychoanalytic theory, particularly in relation to Hollywood studio system cinema; avant-garde film: history, theory, practice; British television in the 1960s; technology and aesthetics, particularly the transition to synchronized sound.
Professor Lynda Nead: Nineteenth-century British art; aspects of gender and visual representation in the modern period; art and the city; art and film.

Dr Zoe Opacic: Medieval art and architecture, especially in Central Europe; the relationship between architecture, public ritual and urban planning.

Dr Dorota Ostrowska: Interdisciplinary approaches to film production and film industry; French cinema and criticism; history of television in Europe; Eastern European cinema and visual culture; Chinese cinema.

Dr Kate Retford: Eighteenth-century British art and culture; the use of visual evidence in history; portraiture, gender and the country house.

Dr Leslie Topp: Architecture and design around 1900; modernisms in architecture; Central Europe/Vienna/Habsburg studies; mental illness, psychiatry and the visual arts; architecture and social control.

Professor Francis Ames-Lewis (Emeritus) Italian late medieval and Renaissance sculpture, painting and drawing; Renaissance art patronage; Italian Renaissance responses to Netherlandish art.

Peter Draper: Medieval architecture; English ecclesiastical architecture; the inter-relationship between architecture and liturgical practice; Islamic architecture and the interactions and parallels between the western and Islamic traditions.

Professor William Vaughan (Emeritus) English and German art c.1750-1880; computer applications for the History of Art.
Programme Description: MA History of Art

Including MA History of Art with Photography Pathway

The MA History of Art programme seeks to develop historical and critical skills in the study of selected aspects of art, architecture, design and theory. Depending on the student’s choices of Option Modules, the programme engages with an historically wide range of subject matter ranging across art, design, architecture, photography and film. There is an emphasis on historiographical awareness and critical debate rather than on comprehensive survey. The three main taught components of the course – the two Option Modules and the Core Course - are intended to complement each other. The exact relation of these components will, however, depend in large part on each student’s individual interests and intellectual development. Participation in seminar discussion is very important in all parts of the course. As the MA progresses students are expected to become increasingly independent researchers. This is reflected in the fact that both the Research Project and Dissertation are largely self-defined rubrics (with guidance from academic members of staff).

The Core Course seeks to introduce students both to a range of methodological approaches to art-historical study, and to the range of approaches adopted by various lecturers in their own research. Students also follow a five-week module on Research Skills and Methods. Students choose Option Modules from a range of topics in periods from late medieval Italy to the present day, in which emphasis is placed on the critical debates and problems of interpretation surrounding the material explored. Students on the Photography pathway are expected to choose Option Modules that include or are relevant to Photography. The Research Project offers students the chance to undertake a short piece of independent research, perhaps associated with an institution of art. The programme is completed with a 15,000 word Dissertation on a subject of the student’s choice.

Graduates will have a sound grasp of art-historical methodologies and will be capable of undertaking independent research. In addition to developing critical skills with written and visual texts, the course offers opportunities to practice oral presentation. Many of our graduates undertake further postgraduate work or progress to careers in arts-related fields.

The programme aims to:

- Enhance students’ understanding of critical debates and traditions
- Encourage intellectually independent exploration of historical and critical issues
- Enable students to develop skills involved in dealing with visual and textual materials.

Completing students will have:

- Developed at postgraduate level their acuity in observing visual culture
- Enhanced their understanding of this visual culture within the social and cultural context of its production
- Engaged constructively in current debates concerning the discipline and its changing nature
- Developed their communication skills, their ability to handle theoretical arguments and to research focused topics
- Been encouraged to take responsibility for preparing their dissertation, with support and guidance.
Programme Structure

Part-time Study

<table>
<thead>
<tr>
<th>Year 1</th>
<th>Autumn</th>
<th>Spring</th>
<th>Summer</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Current Approaches to the History of Art</td>
<td>Option Module 1</td>
<td>Research Project</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Year 2</th>
<th>Autumn</th>
<th>Spring</th>
<th>Summer</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Option Module 2</td>
<td>Dissertation Research and Submission of Dissertation</td>
<td></td>
</tr>
</tbody>
</table>

Full-time Study

<table>
<thead>
<tr>
<th>Year 1</th>
<th>Autumn</th>
<th>Spring</th>
<th>Summer</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Current Approaches to the History of Art</td>
<td>Option Module 2</td>
<td>Dissertation Research and Submission of Dissertation</td>
</tr>
<tr>
<td></td>
<td>Option Module 1</td>
<td>Research Project</td>
<td></td>
</tr>
</tbody>
</table>

Please refer to appendix A for coursework deadlines.

Option Module Choices
Autumn Module choices will be sent out over the Summer via email to full-time students and part-time students in their second year. Students will be informed of their Option allocation in September. Spring Module choices will be sent out to full-time students and part-time students in their first year, during the Autumn term via email. Students will be informed of their Option allocation in December. All choices are to be submitted directly to the Programme Administrator.

Attendance Requirements
The ‘Current Approaches’ Module is taught on Thursday evenings from 6-7.20pm. The evening of your Option Modules will depend on your module choices. The Research Skills seminars are on Mondays 6.00-7.20 or 7.40-9.00pm October to December. The group will be divided into two/three subgroups. The first (full-time students) will attend Research Skills Seminars in the weeks prior to Reading Week, the second/third after Reading Week. In addition to attendance at seminars, you are invited to make tutorial appointments on an individual basis with relevant members of staff.

Students are expected to attend regularly all ‘Current Approaches’, Option Module classes and Research Skills seminars. They are also expected to attend the series of Postgraduate Research Seminars (given by visiting speakers), unless the times of these seminars clash with Option Module classes. In the Autumn Term these seminars will constitute Core Module classes on two Thursday evenings. In the Spring and Summer Terms, Postgraduate Research Seminars will be held on two Monday evenings, continuing the Research Skills seminar series.

Taking a degree course at Birkbeck requires a high level of commitment, it is important that you attend lectures and classes consistently. In fact, regular attendance is a requirement of every course unit and registers will be taken weekly. 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 the Programme Director as Birkbeck College enforces a 75% attendance policy.

We are very sympathetic towards the problems encountered by students and we will do all that we can to help you through any difficulties you may have with your studies. Do please talk to us before you get so far behind that you are tempted to give up.
Core Modules

Current Approaches to History of Art
Research Project
Dissertation (Including Work-In-Progress Seminars)

1. Current Approaches to the History of Art

The Core Module is designed to explore methodologies and issues involved in the current study of the discipline, and introduces you to the range of approaches adopted by various lecturers in their own research. Topics covered have included exhibition and reception; vision, visuality and visual culture; memory and the museum space; photography: histories and theories.

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Essay</td>
<td>5000 Words</td>
<td>100%</td>
</tr>
</tbody>
</table>

2. Research Project

The Research Project is your first piece of extended, independent research. It draws on the methods, issues and skills that have been raised in the Research Skills seminars and in the Core Course, ‘Current Approaches to the History of Art’. It provides the opportunity to pursue research based on first-hand investigation of a topic of your choice, subject to discussion with and approval from a member of academic staff.

The Research Project is principally concerned with the PROCESS of research rather than solely with the RESULTS of that process. It might have a practical or applied focus, for example, it could be based on a museum or a gallery, an exhibition or arts policy. Or it might focus on a particular work of art that explicitly raises questions of interpretation. In all cases, the Project should highlight the methodology and should evaluate the various research methods involved. Even if your research proves problematic, therefore, or deviates from its original aims, it is still possible to produce a good Project as you are primarily analysing and evaluating the process of research. Appendices containing correspondence, questionnaires, primary documents etc...may also be submitted as part of the Research Project.

Examples of previously submitted Research Projects are available for consultation in the Vasari Centre.

Questions that should be addressed in your Research Project include:
- Why have you chosen your subject and how does it relate to the general field of art history?
- What are the specific aims of your Project?
- What questions is it seeking to address?
- How does the subject of your Research Project relate to a general field of enquiry and relevant publications?
- What methods have you used in the course of your research? Did you need to acquire specific techniques and skills?
- How would you evaluate the different research methods that you have used? If an approach failed, did that impact on the overall Project?
- Has your Project changed during the course of your work on it? Was your initial question appropriate and well formulated?
How you organise the Project is up to you, but you may find it helpful to divide the text into sections that separate out your aims and methodology; the results of your research; and your evaluation of the process and conclusions.

N.B. The Research Project may involve eliciting information and views directly from people such as artists, academics or curators. You must consider the ethical implications before embarking on any research involving human participants. See Appendix D.

Research Projects are supervised by each student’s Personal Tutor, who will approve the topic and offer academic guidance. Students will normally have one or two supervisions during the course of their Research Project research and are responsible for contacting their Tutor to organise supervision meetings.

Assessment:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coursework</td>
<td>Equivalent to 6000 Words</td>
<td>100%</td>
</tr>
</tbody>
</table>

3. Dissertation

The Dissertation offers you the opportunity to undertake a substantial piece of independent research supervised by a member of staff, in an area that is of direct interest to you.

Assessment:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coursework</td>
<td>15000 Words</td>
<td>100%</td>
</tr>
</tbody>
</table>

The stipulated limit of 15,000 words must be strictly adhered to (not exceeded) and the actual word count should be noted at the end. Footnotes or endnotes, paraphrases, and quotations from primary and secondary literature in the main text are included in the word count but appendices of primary sources, tables etc. and the bibliography are excluded.

Presentation

Both copies should be comb-bound. Examples are available for consultation in the Vasari Centre.

Dissertations should be typed and double-spaced throughout. The pages should be numbered consecutively, including the notes and the bibliography. Paper of A4 size should be used, printed on one side only, with margins of at least 3cm.

The title page of the Dissertation should list the contents. The title should be in capital letters and headings of sub-divisions should be underlined. Apart from the first paragraph following a heading, the first line of each paragraph should be indented.

Please remember that the presentation of the Dissertation is important, and that a Dissertation that is considered by the Board of Examiners to lack the appropriate scholarly apparatus, or to be unacceptably untidy in its presentation, may be failed or may be referred for the necessary revisions and additions to be made before it can be passed.
Guidelines for the MA Dissertations

<table>
<thead>
<tr>
<th>Abstract</th>
<th>You need to provide a c.500 word abstract at the front of your Dissertation. This should briefly explain both your central argument and how it differs from existing scholarship.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Primary sources</td>
<td>May be defined for this purpose as written evidence from the period under study e.g. documents, such as contracts and charters, and literary sources such as letters, chronicles, manifestos and treatises. In twentieth-century studies, primary sources may include various types of unpublished material including statements made directly by the subject(s) of study.</td>
</tr>
<tr>
<td>Secondary sources</td>
<td>Books, articles, etc., which have been written about the period or about the primary sources.</td>
</tr>
<tr>
<td>Illustrations</td>
<td>You are encouraged to illustrate your Dissertation when your ideas and arguments can be clarified or advanced more forcefully by reference to illustrations of the works under discussion. The number of illustrations should therefore normally be limited, and you should not feel the need to put yourself to great expense. Good quality photocopies should be adequate for most purposes. Other illustrative material, such as fold-out plans, colour slides etc. are acceptable in special circumstances. Please ask for advice on this point if you are uncertain about what should be illustrated and what form this should take. In some cases it may be appropriate to refer to the illustrations in a relevant monograph or catalogue. Illustrations should be printed out or mounted neatly on A4 paper, numbered consecutively and clearly identified and credited. References in the text should be in the form (Pl.1) or (Fig.1). A full list of illustrations should be included on a separate sheet providing all appropriate details (e.g. artist, title, date, medium, size, location, etc. see below).</td>
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</tbody>
</table>

Timetable for MA Dissertation
The following is a suggested timetable for thinking about and working on your MA Dissertation. There are certain deadlines in connection with the preparation of the Dissertation and these are indicated below.

<table>
<thead>
<tr>
<th>Autumn/Spring Term</th>
<th>Beginning of Autumn Term (Second year part-time)</th>
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<tbody>
<tr>
<td></td>
<td>You will be asked to speak to a lecturer or lecturers (of your choice) for advice on framing a possible dissertation topic. If in doubt as to which tutor would be most suitable, contact the MA Programme Director. Based on tutorial discussions, you should begin preliminary research on the MA Dissertation. Provisional title forms will be sent out in November and must be submitted to the course administrator by the end of term. The course administrator will email the necessary form with a reminder of the deadline.</td>
</tr>
<tr>
<td></td>
<td>Please note that for full-time students, Dissertation title forms will be sent out at the beginning of the Spring Term. N.B. You must consider the ethical implications before embarking on any research involving human participants See Appendix D.</td>
</tr>
<tr>
<td><strong>Spring Term</strong></td>
<td>You should continue working on your Dissertation. Make appointments to see your supervisor. You will be notified of the date of your Work-In-Progress seminar by the end of the Spring Term</td>
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</table>
| **Summer Term** | Student Work-In-Progress seminars on Dissertation topics. This term is mainly dedicated to the pursuit of individual research.  
NB: Make sure to schedule your last Dissertation tutorial by the end of the summer term. |
| **Summer Vacation** | Having received tutorial guidance and feedback from your Work-In-Progress seminar, you will work independently on the MA Dissertation over the summer. |
| **September** | The last working day of September is the absolute deadline for the submission of your Dissertation, the official end of the course. In most cases, any extension to the September deadline will mean deferring the MA degree to the following academic year. See Appendix A. |

**Dissertation Work-in- Progress Seminars**

In the Summer Term (of the second year for part-time students) there will be a series of Work-In-Progress seminars on the Dissertation. These form an important component of your study for the degree. They afford opportunities to practise speaking to a group, to develop skills in presenting the aims and objectives of a project (i.e. your dissertation), as well as constituting the means of asking advice and receiving feedback on your project. **All students are expected to participate actively in Work-In-Progress seminar discussions i.e. you are required to attend all your group's seminars, not just the seminar in which you are presenting your work.**

**Guidelines for Work-In-progression Seminars**

Seminar presentations are not intended to be mini-lectures or accounts of what you intend to say in your Dissertation; rather they set the scene for group discussion, the object of which is to offer feedback on the process of researching and writing. Work-In-Progress seminars can take place at various stages of a project: at the very beginning (when the topic is being formulated); at some point during the research; when the Dissertation is at draft stage, etc. In each case, the seminar can offer useful support and suggestions for the work. Presentations should be not more than 15 to 20 minutes in length.

**Points to include in a Work-In-Progress Seminar:**

(These are included for guidance but are not prescriptive.)

- Identifying the topic – what led you to choose it – potential interest.
- The questions raised by the topic – the issues you intend to examine/explore
- How you see these relating to the course more generally.
- Projected research/reading - give specific sources/titles where possible.
- Examples of visual material you intend to examine in detail (and why).
- Problems (whether practical or intellectual) – these can take the form of specific questions for the group.
Taking part in a Work-In-Progress Seminar

This is not a passive exercise; seminar discussion forms an intrinsic component of the learning process at postgraduate level. Engaging with other students' projects is an exercise in thinking through problems and formulating arguments. Take note of how the topic has been presented – are the aims and objectives of the project clear? Has the topic been adequately focused for an essay on this scale? What suggestions can you make, for example, concerning sources, reading, visual examples, and the structure of the Dissertation?

Feedback

Oral presentations are not assessed. In addition to the discussion following your presentation, however, the tutor attending your seminar will send you a brief report summing up the main points raised during the session. If you have any questions concerning your Dissertation topic, please contact the tutor chairing your seminar and/or your Dissertation supervisor. For advice on using slide and data projection please contact the Arts Media Technician in the Vasari Centre.

Dissertation Supervision

Each student will be allocated a Dissertation supervisor from among the Department's academic staff, who will offer guidance on the development of the work. Students will normally have two or three supervisions during the course of their Dissertation research and are responsible for contacting their Supervisor to arrange supervision tutorials. Supervisions usually start with the framing and agreeing of a Dissertation title and topic and will finish with discussion of a developed plan. Please be aware that, in line with other University of London Departments, your supervisor is not able to read drafts or part drafts of your Dissertation. Please also be aware that the last date for supervisions is the end of the last week of the Summer Term, after which you begin your period of independent study while you write up your work.
Presentation of Essays, Marking and Plagiarism

Presentation

The following paragraphs provide guidance on some of the main aspects of organising and presenting a scholarly paper, but for the widely-accepted conventions on all aspects of presentation you are advised to consult one of the standard style booklets such as the Chicago Manual of Style or those published by the Modern Languages Association or the Modern Humanities Research Association.

Please provide accurate word counts at the end of all submitted work.

Quotations

Quotations should be confined mainly to relevant extracts from primary sources. Information and ideas from secondary sources should normally be paraphrased; direct quotation should be made only where the expression is particularly telling. Prose quotations longer than three lines should be indented and should not be enclosed within quotation marks. A quotation occurring within an indented quotation should be in single quotation marks; if a further quotation occurs within that, double quotation marks should be used.

Shorter quotations of less than three lines should be enclosed in single quotation marks and run on with the main text. A quotation within such a quotation should be enclosed within double quotation marks. The source of all quotations must be identified clearly.

Where commentary on, or analysis of, a specific text or texts is a major element of the dissertation it may be appropriate to reproduce such texts in extenso in an appendix. (See below)

References

References must be accurate and complete so that the reader is able to follow up the sources on which your arguments have been constructed and to verify your interpretation of those sources.

References to Primary Sources

Primary sources which have been published should be referred to in the same way as secondary literature (see below) but where the material remains unpublished it will fall outside the conventions for citing publications. The important principle is to make clear where your information/quotation was obtained e.g. verbal communication from the artist/author, unpublished letter in family or public collection etc.

References to Works of Art

On the occasion of the first reference to a work of art, the location (Collection) should be given: eg. Rembrandt’s Adoration of the Magi, (London, National Gallery) or the Winchester Psalter (London, B.L., Cotton MS. Nero C.IV), or, in the case of architecture, its topographical location. The titles of works of art (eg. Correggio’s Jupiter and Io, Klee’s Ad Parnassum) should be underlined or italicised.

When to Footnote/Endnote

1) When you include a direct quote in your essay. This should be clearly indicated by quotation marks at the beginning and end of the quotation or, if you are using a long passage it should appear as a separate, fully indented paragraph.

2) When you use someone else’s idea or argument in your essay, even if you are not directly quoting from it. For example:
As John Barrell has argued, by the time that Benjamin Robert Haydon was writing in the nineteenth century, it had become difficult to assert that ‘high’ art could fulfil any public function.1


3) When you draw heavily on factual material provided by someone else in your essay. For example:

Antoine-Jean Gros’s The Battle of Nazareth of 1801 depicts a battle that was hailed as a great victory for the French. Napoleon first announced a government sponsored competition for a painting of the event in 1797, offering 500 Louis as a prize. Gros won with the unanimous approval of the judges.1


References to Secondary Literature

There are two main conventions currently in use:

(1) The author-date system (also known as the Harvard system) which is widely used in scientific journals. In this convention the surname of the author, the date of publication and, if appropriate, the page number, are placed in brackets in the text. The full reference can be found in the bibliography, which must then be arranged with the date of publication immediately following the author’s name, preceding the title of the book. Where an author has more than one publication in a year these will be differentiated by a suffix a, b etc. in the reference and in the bibliography.

(2) The system more commonly followed in the humanities is to have superscript numbers at the appropriate place in the text. These numbers should be consecutive throughout the Dissertation, ignoring sub-divisions, and they should follow any punctuation in the text except a dash, which they should precede. The numbers may refer to footnotes; placed at the bottom of each page, or to endnotes, which are listed separately, starting on a fresh sheet of paper, at the end of the main text.

The form of reference to books, articles, catalogues etc. varies in detail and it does not matter which set of conventions you use provided that you are consistent and that you include all the necessary details viz. name and initials of author, full title of book or article, the name of the journal, volume number, page reference and the date and, preferably, place of publication.

For example:

Books
A. Author, Book Title (Place of Publication: Publisher, Date)
e.g. W. Chadwick, Women, Art and Society (London: Thames and Hudson, 1990)

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

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
N.B. If you are quoting or paraphrasing a particular chapter, page or pages, then you should specify which.
N.B. Once you have provided the information for a book or article, 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.

**Websites**
A. Author, ‘Title of Document’, Title of Complete Work [if applicable], Document date or date of last revision [if available], Protocol and address, access path of directories (date of access).

In notes, the full details should be given the first time the reference is made but a suitably abbreviated form may be used for subsequent references. Avoid using ibidem, idem, op.cit. and loc.cit wherever possible as it can be very irritating trying to trace the original reference in the previous notes. If many references are made to specific books, archives etc. it may be easier to provide a suitable abbreviation which should be clearly shown at the beginning of the notes (e.g. PRO for Public Records Office).

**Notes**
In addition to references, notes may also be used to advantage in order to elaborate, clarify or qualify a statement in the main text or to permit a brief excursus that would otherwise disrupt the text. You should be sparing in this use of notes and not allow them to be encumbered with material that is not strictly relevant and which should have been excluded.

**Bibliography**
The bibliography should be placed after the endnotes, beginning on a fresh sheet of paper. The bibliography should consist of two sections, the first listing any primary sources used, the second listing the secondary literature consulted. All works referred to in the Dissertation must be included in the bibliography.

The items in the bibliography should be ordered alphabetically according to the surname of the author or editor. As the surname of the author or editor determines the sequence of the bibliography it should precede the forename or initials whereas in the notes the name or initials will precede the surname. Titles of books, journals and newspapers are always underlined or italicised; titles of articles are placed in single quotation marks. References to specific pages cited are not required in the bibliography, but in the case of articles, the first and last pages should be given.

**Artworks**
Styles for references to artworks, whether in the body of an essay or notes:

A. Artist, *Title of Work*, date, medium, dimensions, location
e.g. J.M.W. Waterhouse, *The Lady of Shalott*, 1888, oil on canvas, 153x200cm, Tate.

**The Internet**
The potential value of the Internet for the study of History of Art is enormous and you will be given an introduction to the Web as a resource. There are many very useful websites
already available which can provide much valuable information and the number is increasing dramatically.

You should, however, 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 peer review as most books and many journals are.

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 (giving date of access).

**Essay Marking Scheme**

Students often ask about the difference between an undergraduate and an MA essay. MA essays are expected to demonstrate coherence of exposition and argument as well as a degree of self-reflexivity and awareness of theoretical and methodological approaches.

The following criteria are applied in assessing essays and the dissertation. They are not used as a checklist, but as guidelines for the examiners to ensure consistencies in the assessment process. Some criteria will be more relevant to the coursework essays and others to the dissertation, and there will be variations in the extent to which some or all criteria are fulfilled within an MA grade. These criteria are subject to annual review; any changes to them will be posted on notice boards and incorporated into subsequent Department Handbooks.

**Criteria for Assessment** (not in order of importance)
- Relevance of answer to topic set
- Coverage of answer with appropriate range of facts and ideas
- Accuracy of information
- Structure and organisation of answer
- Quality of argument, analysis and critical evaluation
- Quality of expression and presentation
- Familiarity with visual materials and ability to comment on them in an informed manner
- Application in research

**Weighting of Assessment**
- The three coursework essays and the Research Project are each weighted equally at 30 CAS points
- Dissertations are weighted at 60 CAS points in the final weighting of the MA.
- Classification of the degree is based on the weighted average of the marks of the five components with the following qualifications. To be eligible for the award of an MA degree the Dissertation and at least three of the four other components must achieve a pass mark, of which all core modules have to be passed. For a merit class to be awarded the Dissertation must gain a merit mark. For a distinction class to be awarded the Dissertation must gain a distinction mark.

All essays are double-marked and **all marks are subject to the adjudication of the MA History of Art External Examiners**. The marked essay will include comments from the first marker on the cover sheet as well as further comments on the text itself. It is the responsibility of each student to contact relevant lecturers. Any questions concerning the
marked essay or if you would like advice on planning your next essay. If the return of a marked essay seems to be delayed, please contact the programme administrator.

The meeting of the MA History of Art Board of Examiners usually takes place sometime in late November following the submission of the MA Dissertations. The College officially notifies all candidates of their results as soon as possible. The Department is not permitted to release marks in advance of official notification. The marks for individual course-units are revealed only to you and it is up to you whether you discuss them with anyone else. The final classified pass list is made public. Once the marks have been confirmed by the Board of Examiners and the External Examiner, there is no right of appeal against the results of the examinations on academic grounds. Appeals in respect of individual marks or the final classification can only be made on the grounds of procedural errors in the administration or conduct of the examinations.

**Assessment Criteria**

<table>
<thead>
<tr>
<th>Score</th>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>70-100</td>
<td>Distinction</td>
<td>An outstanding paper in all or virtually all areas, of a calibre beyond what is expected at MA level. Will contain substantial evidence of independent and original thought.</td>
</tr>
<tr>
<td>60-69</td>
<td>Merit</td>
<td>An excellent paper in all areas. Will contain substantial evidence of independent thought.</td>
</tr>
<tr>
<td>50-59</td>
<td>Pass</td>
<td>An excellent paper in most areas; in areas where excellence is not achieved a high degree of competence must be shown. Will contain evidence of independent thought.</td>
</tr>
<tr>
<td>0-49</td>
<td>Fail</td>
<td>The student should demonstrate competence in all areas of study and the student's performance should be of high quality in some areas.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The student's performance should demonstrate competence at postgraduate level. Either a competent answer in all or most areas or an uneven essay showing strength in some areas but weakness in others.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>An essay showing minimal achievement in all or most areas but containing some basic relevant information.</td>
</tr>
<tr>
<td>35-39</td>
<td></td>
<td>An essay showing minimal achievement in some areas, but where elements of incompetence outweigh the positive aspects of the student's performance.</td>
</tr>
<tr>
<td>20-34</td>
<td></td>
<td>An inadequate essay in all or most areas, displaying very little knowledge or understanding.</td>
</tr>
<tr>
<td>0-19</td>
<td></td>
<td>An essay in which there is no significant evidence of understanding or knowledge or in which there is evidence of profound and widespread incompetence.</td>
</tr>
</tbody>
</table>
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.

The College treats all assessment offences seriously. If you are in any doubt as to what constitutes acceptable conduct, you should consult your Personal Tutor or another member of 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

During the course of the MA you will be required to submit three coursework essays (of not more than 5,000 words each) relating to the three main taught elements of the degree (Core Module and Option Modules), a Research Project report of 6,000 words, and a 15,000-word Dissertation.

The coursework element will be assessed on all four pieces of work (the three coursework essays and the Research Project). Three of these four pieces of work must attain a pass mark (50% or above), and you must attain an average mark of at least 50% to be deemed to have passed. Failure to submit the four pieces of work will be taken to be failure to complete the course. You must attain a pass mark on the Dissertation in order to pass the course, a merit mark (60-69%) to gain an MA with Merit, and a distinction mark (70% or above), in order to gain a MA with Distinction.

You will also be expected to prepare and present material in seminars (further details concerning seminar presentations may be given in the module outlines and bibliographies). In the case of the Dissertation, you are required to present one Work-In-Progress seminar paper in the Summer Term before submission.

Procedure for submitting your essays

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

i) 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.

ii) The hard copy must be submitted with an appropriate coversheet. The hard copy should have your student reference number and name on the front, written clearly or printed.

iii) 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.

iv) 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.

Handing in Essays

Electronic Submissions via Turnitin

You must submit ONE electronic copy via Moodle http://moodle.bbk.ac.uk/ for every module taken under the 'Assignments' tab by 11.59pm on the day of the deadline.

- Please put your student number BEFORE the title of each course work you submit electronically in the title box.

Hard Copy Submissions

One hard copy must be submitted.

- Essays are NOT to be given to the tutors.
- You should always keep a copy of your essay.

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

Once an essay has been marked, you will be notified by e-mail. You can then collect your essay from the appropriate MARKED ESSAYS from your designated student pigeonhole during the building opening hours. Essays are never sent back to students by post.
Please do not phone/e-mail to ask whether your essay has been marked and returned unless the marking periods as above have elapsed.

**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 just 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/reqs](http://www.bbk.ac.uk/reg/reqs). 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 50%. This 50% 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 50%.

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.

**Mitigating Circumstances that may be taken into account**

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.

**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 D 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](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](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.

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@bscu.bbk.ac.uk
Visit the website at [http://www.birkbeckunion.org/](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](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](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...
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.

Books: to buy or borrow?
Throughout your degree you will be given reading lists, which will include both essential texts forming the basis of lectures and seminars, and suggestions for wider reading. The distinction between these two categories is clearly marked in this booklet. The first you will normally be expected to buy (particular versions or editions are specified in some cases) or photocopy from the short loan collection in Birkbeck Library. If you have trouble obtaining the recommended edition, or already own an alternative, a substitute will often be acceptable; consult the lecturer concerned if you are in any doubt. If you intend to rely on libraries, bear in mind that many other students will inevitably need the books at exactly the same time as you do. It is your responsibility to obtain these books in time for the classes. If you do find that a book has become unobtainable for any reason, please let the lecturer know as soon as possible.

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.

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

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

<table>
<thead>
<tr>
<th>Department Administrative Staff</th>
</tr>
</thead>
<tbody>
<tr>
<td>Louise Lambe</td>
</tr>
<tr>
<td>Assistant School Manager</td>
</tr>
<tr>
<td>020 3073 8234</td>
</tr>
<tr>
<td><a href="mailto:l.lambe@bbk.ac.uk">l.lambe@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Clare Thomas</td>
</tr>
<tr>
<td>Administrative Team Leader</td>
</tr>
<tr>
<td>0207 631 6134</td>
</tr>
<tr>
<td><a href="mailto:c.thomas@bbk.ac.uk">c.thomas@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Susan El-Ghoraiby</td>
</tr>
<tr>
<td>Administrator</td>
</tr>
<tr>
<td>0207 631 6110</td>
</tr>
<tr>
<td><a href="mailto:s.elghoraiby@bbk.ac.uk">s.elghoraiby@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Elaine Hudson</td>
</tr>
<tr>
<td>Administrator</td>
</tr>
<tr>
<td>0203 073 8369</td>
</tr>
<tr>
<td><a href="mailto:e.hudson@bbk.ac.uk">e.hudson@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Yvonne Ng</td>
</tr>
<tr>
<td>Administrator</td>
</tr>
<tr>
<td>0203 073 8369</td>
</tr>
<tr>
<td><a href="mailto:yvonne.ng@bbk.ac.uk">yvonne.ng@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Anthony Shepherd</td>
</tr>
<tr>
<td>PhD &amp; MPhil Administrator</td>
</tr>
<tr>
<td>02030738374</td>
</tr>
<tr>
<td><a href="mailto:aj.shepherd@bbk.ac.uk">aj.shepherd@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Sarah Walker</td>
</tr>
<tr>
<td>Administrator</td>
</tr>
<tr>
<td>0203 073 8381</td>
</tr>
<tr>
<td><a href="mailto:sc.walker@bbk.ac.uk">sc.walker@bbk.ac.uk</a></td>
</tr>
<tr>
<td>MA Museum Cultures</td>
</tr>
</tbody>
</table>
Academic Staff Contact Details

Those listed here are permanent teaching staff, but we also draw on the expertise of a large number of associate lecturers who may vary from year to year. These mainly teach option module courses, and you will find their details on the staff pages of the website [http://www.bbk.ac.uk/art-history/our-staff/](http://www.bbk.ac.uk/art-history/our-staff/) The same pages give much fuller details about all the staff listed here, including their specialist research interests (which will be very relevant when you are doing your Dissertation).

<table>
<thead>
<tr>
<th>Name</th>
<th>Phone Number</th>
<th>Room Number</th>
<th>Email Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Annie Coombes</td>
<td>6151</td>
<td>411</td>
<td><a href="mailto:a.coombes@bbk.ac.uk">a.coombes@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Dominic Janes</td>
<td>8215</td>
<td>223</td>
<td><a href="mailto:d.janes@bbk.ac.uk">d.janes@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Dorigen Caldwell</td>
<td>6108</td>
<td>225</td>
<td><a href="mailto:d.caldwell@bbk.ac.uk">d.caldwell@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Dorota Ostrowska</td>
<td>6104</td>
<td>B16</td>
<td><a href="mailto:d.ostrowska@bbk.ac.uk">d.ostrowska@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Fiona Candler</td>
<td>8424</td>
<td>412</td>
<td><a href="mailto:f.candlin@bbk.ac.uk">f.candlin@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Gabriel Koureas</td>
<td>6129</td>
<td>228</td>
<td><a href="mailto:g.koureas@bbk.ac.uk">g.koureas@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Ian Christie</td>
<td>6196</td>
<td>B14</td>
<td><a href="mailto:i.christie@bbk.ac.uk">i.christie@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Kate Retford</td>
<td>6114</td>
<td>424</td>
<td><a href="mailto:k.retford@bbk.ac.uk">k.retford@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Laura Jacobus</td>
<td>6121</td>
<td>223</td>
<td><a href="mailto:l.jacobus@bbk.ac.uk">l.jacobus@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Laura Mulvey</td>
<td>6184</td>
<td>426</td>
<td><a href="mailto:l.mulvey@bbk.ac.uk">l.mulvey@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Leslie Topp</td>
<td>8391</td>
<td>126M</td>
<td><a href="mailto:l.topp@bbk.ac.uk">l.topp@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Liz Drew</td>
<td>6101</td>
<td>227M</td>
<td><a href="mailto:l.drew@bbk.ac.uk">l.drew@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Lynda Nead</td>
<td>6152</td>
<td>222</td>
<td><a href="mailto:l.nead@bbk.ac.uk">l.nead@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Mike Allen</td>
<td>6102</td>
<td>B15</td>
<td><a href="mailto:m.allen@bbk.ac.uk">m.allen@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Nick Lambert</td>
<td>6197</td>
<td>123A</td>
<td><a href="mailto:n.lambert@bbk.ac.uk">n.lambert@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Patrizia di Bello</td>
<td>6125</td>
<td>222A</td>
<td><a href="mailto:p.dibello@bbk.ac.uk">p.dibello@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Robert Maniura</td>
<td>6142</td>
<td>226</td>
<td><a href="mailto:r.maniura@bbk.ac.uk">r.maniura@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Suzannah Biernoff</td>
<td>6137</td>
<td>423</td>
<td><a href="mailto:s.biernoff@bbk.ac.uk">s.biernoff@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Tag Gronberg</td>
<td>6118</td>
<td>123</td>
<td><a href="mailto:t.gronberg@bbk.ac.uk">t.gronberg@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Zoe Opacic</td>
<td>6126</td>
<td>425</td>
<td><a href="mailto:z.opacic@bbk.ac.uk">z.opacic@bbk.ac.uk</a></td>
</tr>
</tbody>
</table>

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

- Staffing is subject to change and listing in this booklet is not a guarantee that a specific staff member will be with the Department in the 2012-2013 academic year.
- There is a research leave policy in the College, which means that all members of academic staff are entitled to one term’s research leave every three years. In addition, members of staff are regularly awarded externally funded research leave, by organisations such as the Leverhulme Trust and the Arts and Humanities Research Council. Therefore, not all academic staff will be present at all times. On such occasions the Department will arrange replacement cover and advise the affected students.
- Please see our website for queries regarding academic staff’s research interests and Departmental responsibilities.
Appendix A: Term Dates and Deadlines

**Term Dates**

<table>
<thead>
<tr>
<th><strong>Autumn Term</strong></th>
<th><strong>Spring Term</strong></th>
<th><strong>Summer Term</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday 1st October 2012</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Friday 14th December 2012</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Week 1</strong></td>
<td><strong>Week 1</strong></td>
<td><strong>Week 1</strong></td>
</tr>
<tr>
<td>1-Oct-12</td>
<td>1-Oct-12</td>
<td>5-Nov-12</td>
</tr>
<tr>
<td><strong>Week 2</strong></td>
<td><strong>Week 2</strong></td>
<td><strong>Week 2</strong></td>
</tr>
<tr>
<td>8-Oct-12</td>
<td>8-Oct-12</td>
<td>12-Nov-12</td>
</tr>
<tr>
<td><strong>Week 3</strong></td>
<td><strong>Week 3</strong></td>
<td><strong>Week 3</strong></td>
</tr>
<tr>
<td>15-Oct-12</td>
<td>15-Oct-12</td>
<td>19-Nov-12</td>
</tr>
<tr>
<td><strong>Week 4</strong></td>
<td><strong>Week 4</strong></td>
<td><strong>Week 4</strong></td>
</tr>
<tr>
<td>22-Oct-12</td>
<td>22-Oct-12</td>
<td>26-Nov-12</td>
</tr>
<tr>
<td><strong>Week 5</strong></td>
<td><strong>Week 5</strong></td>
<td><strong>Week 5</strong></td>
</tr>
<tr>
<td>29-Oct-12</td>
<td>29-Oct-12</td>
<td>3-Dec-12</td>
</tr>
<tr>
<td><strong>Week 6</strong></td>
<td><strong>Week 6</strong></td>
<td><strong>Week 6</strong></td>
</tr>
<tr>
<td>5-Nov-12</td>
<td>5-Nov-12</td>
<td>10-Dec-12</td>
</tr>
<tr>
<td><strong>Week 7</strong></td>
<td><strong>Week 7</strong></td>
<td><strong>Week 7</strong></td>
</tr>
<tr>
<td>12-Nov-12</td>
<td>12-Nov-12</td>
<td>11-Mar-13</td>
</tr>
<tr>
<td><strong>Week 8</strong></td>
<td><strong>Week 8</strong></td>
<td><strong>Week 8</strong></td>
</tr>
<tr>
<td>19-Nov-12</td>
<td>19-Nov-12</td>
<td>4-Mar-13</td>
</tr>
<tr>
<td><strong>Week 9</strong></td>
<td><strong>Week 9</strong></td>
<td><strong>Week 9</strong></td>
</tr>
<tr>
<td>26-Nov-12</td>
<td>26-Nov-12</td>
<td>11-Mar-13</td>
</tr>
<tr>
<td><strong>Week 10</strong></td>
<td><strong>Week 10</strong></td>
<td><strong>Week 10</strong></td>
</tr>
<tr>
<td>3-Dec-12</td>
<td>3-Dec-12</td>
<td>1-Mar-13</td>
</tr>
<tr>
<td><strong>Week 11</strong></td>
<td><strong>Week 11</strong></td>
<td><strong>Week 11</strong></td>
</tr>
<tr>
<td>10-Dec-12</td>
<td>10-Dec-12</td>
<td>18-Mar-13</td>
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</tbody>
</table>

Most services will be unavailable from 5pm on Friday 22nd December 2012, re-opening at 9am on Wednesday, 2nd January 2013.

**Spring Term**

<table>
<thead>
<tr>
<th>Monday 7th January 2013</th>
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<tbody>
<tr>
<td>Friday 22nd March 2013</td>
</tr>
<tr>
<td><strong>Week 1</strong></td>
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<tr>
<td>7-Jan-13</td>
</tr>
<tr>
<td><strong>Week 4</strong></td>
</tr>
<tr>
<td>28-Jan-13</td>
</tr>
<tr>
<td><strong>Week 7</strong></td>
</tr>
<tr>
<td>18-Feb-13</td>
</tr>
<tr>
<td><strong>Week 10</strong></td>
</tr>
</tbody>
</table>

Most services will be unavailable from 5pm 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. * Reading week, no teaching

**Deadlines**

**Part-time Study**

<table>
<thead>
<tr>
<th><strong>Autumn</strong></th>
<th><strong>Spring</strong></th>
<th><strong>Summer</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Year One</strong></td>
<td><strong>Year One</strong></td>
<td><strong>Year One</strong></td>
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<tr>
<td>Current Approaches to the History of Art</td>
<td>Option Module</td>
<td>Research Project</td>
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<td><strong>Year Two</strong></td>
<td><strong>Year Two</strong></td>
<td><strong>Year Two</strong></td>
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<td>Dissertation</td>
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</table>

**Full-time Study**

<table>
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<th><strong>Summer</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Year One</strong></td>
<td><strong>Year One</strong></td>
<td><strong>Year One</strong></td>
</tr>
<tr>
<td>Current Approaches to the History of Art</td>
<td>Option Module 2</td>
<td>Research Project</td>
</tr>
<tr>
<td>Deadline: 7/01/2013</td>
<td>Deadline: 22/04/2013</td>
<td>Deadline: 22/04/2013</td>
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<tr>
<td>Option Module 1:</td>
<td></td>
<td>Dissertation</td>
</tr>
<tr>
<td>Deadline: 14/12/2012</td>
<td></td>
<td>Deadline: 30/09/2013</td>
</tr>
</tbody>
</table>
Appendix B: 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 C: Research Skills & Post Graduate Seminars

Research Skills Seminars

These are a programme of useful seminars to support the development of research skills suited to the study of History of Art at Masters level.

Advice on essay writing, the planning of your Research Project and production of a Masters Dissertation is provided to compliment your engagement with themes introduced during the Core Module and subjects focused on through various Option Modules.

Practical methods for research including the use of specialist resources such as art libraries and archives will be considered. A visit 'out in the field' provides experience in use of a special collection or archive in central London. Specialist staff will provide an insight into their work and how they may help with research enquiries.

The research seminars are organised by Liz Johnston Drew, Course Director for this module.

There are also non-subject specific study skills available through My Birbkeck, you can access further information here: [http://www.bbk.ac.uk/mybirkbeck/services/facilities/support](http://www.bbk.ac.uk/mybirkbeck/services/facilities/support)

Post Graduate Seminars

The Postgraduate Research Seminars are organised by the MPhil/PhD tutor, currently Dr. Tag Gronberg.

These Research Seminars offer important opportunities to engage with the most up-to-date research in the discipline. As an encounter with recent research and debates, each seminar will prove valuable even when not on a subject or period directly related to your current interests. Our MPhil and PhD students also attend these seminars, so this is also an occasion to meet other postgraduate students. Presentations are usually informal and chaired by a member of the School’s staff. Students are encouraged to ask questions and participate in the discussion following research presentations.

Dates and subjects of Postgraduate Research Seminars will be available on a separate schedule, which will be distributed at the beginning of the autumn term. If you have any questions concerning these seminars, please contact either the MA Programme Director, Postgraduate Tutor or School Administrator.
Appendix D: Research Ethics

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. This form will be available to download from the VLE; you will be sent a reminder email from your course administrator.

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.

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

Please contact your administrator or your Ethics Officer:

Department of History of Art, Film & Screen Media

Dr Dorigen Caldwell
Appendix E: Programme Structures and Regulations

Birkbeck, University of London
Common Awards Scheme
Postgraduate Programmes

Introduction
1. The majority of Birkbeck’s postgraduate 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 other programmes across the College (subject to programme regulations and timetable constraints).
2. This paper gives a brief introduction to the Common Awards Scheme. Further details on regulations and policies that form the Common Awards Scheme can be accessed via: 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 are “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>Min at upper level</th>
<th>Max at lower level</th>
<th>Birkbeck common awards schemes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Masters Degree</td>
<td>180</td>
<td>150 level 7</td>
<td>30 level 6 (not included in calculation of classification)</td>
<td>4 modules plus dissertation</td>
</tr>
<tr>
<td>Postgraduate Diploma</td>
<td>120</td>
<td>90 level 7</td>
<td>30 level 6 (not included in calculation of classification)</td>
<td>4 modules</td>
</tr>
<tr>
<td>Postgraduate Certificate</td>
<td>60</td>
<td>60 level 7</td>
<td>n/a</td>
<td>2 modules</td>
</tr>
</tbody>
</table>

4. The Common Awards Scheme offers, for postgraduate programmes, half modules (15 credits), modules (30 credits), double modules (60 credits), or exceptionally triple modules (90 credits) and quadruple modules (120 credits – normally for MRes dissertations)
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. Postgraduate awards may be made with Merit or Distinction. Distinctions are normally awarded to students who achieve an average result of 70% or more, including a mark of 70 or over in their dissertation, for all level 7 modules on their programme. A Merit is normally awarded to students who achieve an average result of 60% or more, but less than 70% for all level 7 modules. Level 6 modules included as part of the programme are not included in the calculation for degree classification for postgraduate programmes.

Failure and Re-assessment of a Module
7. The Regulations for Taught Programmes of Study outline how an examination board should treat a failed module when considering progression and awards. However, each examination board is responsible for judging, within these regulations, whether a fail can be “compensated” (ie 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 8) or whether you will be able to attempt a re-assessment (see paragraph 9).
8. For any module on a postgraduate programme, if you fail to pass at the first attempt then any subsequent attempt will either be a “re-take” or a “re-assessment”. A re-take requires attendance at the module’s lectures and seminars as well as another attempt at the assessment, whereas “re-assessment” is where a student attempts only the failed element(s) of a failed module. The decision on whether you will be offered a re-take or re-assessment will be made by your sub-board of examiners.
9. A Sub-board of Examiners may offer an alternative form of assessment for failed elements as part of a re-assessment regime.
10. 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.
11. You will normally be offered two attempts at passing a module (the original attempt plus one further attempt 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 12) 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.
12. If your module result is between 40 and 49% your Sub-board of Examiners may award a “compensated fail”. This will mean that you retain the module result, but are awarded credit for that module. An MA or MSc may be awarded to a student carrying no more than 30 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. The awards of MRes, Postgraduate Diploma or Postgraduate Certificate do not normally permit the inclusion of compensated fail results in the calculation of classification.

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 50% for postgraduate 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 the 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 into the alleged offence. Stage 2 involves a centrally convened panel for more 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 Departmental 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 Sub-board of Examiners 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.

16. You should note that decisions on mitigating circumstances are the responsibility of the sub-board for your programme. Where you are taking an elective or other module offered by another department or school, any application for mitigating circumstances should be to your “home” department.

Break-in-Studies Policy

17. 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 18) that add up to a total of two years or less.

18. Any break-in-studies on a postgraduate 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.

19. 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.

20. 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, unless there are mitigating circumstances.

21. 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.

22. 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/mybirkbeck/services/rules

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

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Appendix F: Campus Map