School of Arts
Department of History of Art
Certificate of Higher Education
History of Art
Student Handbook
2016-2017

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Published October 2016

This document is for reference only. Every effort has been made to ensure that information is correct at time of publication, 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 from the Head of Department: Dr. Kate Retford

I would like to extend a very warm welcome to you, on behalf of all of us in the Department of History of Art at Birkbeck. It is always a pleasure and a privilege to get to know our new students, and then to work with them through their years of study with us.

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

Since the 1970s the department has grown in size and scope. In 2009, we became part of the School of Arts, along with the Departments of Cultures and Languages, English and Humanities, and Film, Media and Cultural Studies. We also recently considerably expanded our portfolio of programmes, introducing pathways in Film and Curating into the BA History of Art, and offering specialist study in Museum Cultures and the History of Photography at Masters level. We continue to uphold the College’s principal, founding commitment to the concept of lifelong education, especially within the world of work - ‘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). However, that commitment now extends to the needs of many full-time students, as well as the part-time students for which the College traditionally caters.

The Department of History of Art has established an international reputation for innovative, interdisciplinary approaches to the discipline. We have excellent national and international standing in the teaching of and research into Medieval, Renaissance and Modern art history, the history and theory of architecture, the history and theory of photography, and the study of museum cultures. Our range of interests extends into a wide variety of areas of study, such as design and urban history and issues relating to gender and representation, and interdisciplinary topics, such as the relationships between art and medicine, and art and the law.

We are very privileged in our location in Bloomsbury, which offers excellent access to many 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 students also have access to specialist art libraries not far from Birkbeck, such as the Courtauld Institute Library and the National Art Library at the Victoria and Albert Museum. The great visual resources of major national institutions such as the British Museum, the National Gallery, the National Portrait Gallery, Tate Britain, Tate Modern and the Victoria and Albert Museum, commercial galleries and salesrooms, and temporary exhibition galleries like the Barbican Gallery, the Institute of Contemporary Arts, the Hayward Gallery and the Royal Academy, are also within very easy reach, making Birkbeck a particularly good place in which to undertake study and research in the History of Art.

I do hope you enjoy your time in this lively, stimulating and supportive environment. There are many opportunities to take advantage of as a student here, and I strongly encourage you to sign up for regular updates from my History of Art blog: Life in History of Art. I write a post about once a fortnight, keeping everyone in the department up to date with news, events, and features about the latest activities of students and staff.
### Term Dates

<table>
<thead>
<tr>
<th>Autumn Term</th>
<th>Spring Term</th>
<th>Summer Term</th>
</tr>
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<tbody>
<tr>
<td>Monday 3 October 2016 to Friday 16 December 2016</td>
<td>Monday 9 January 2017 to Friday 24 March 2017</td>
<td>Monday 24 April 2017 to Friday 7 July 2017</td>
</tr>
<tr>
<td>Week 1</td>
<td>Week 1</td>
<td>Week 1</td>
</tr>
<tr>
<td>3-Oct-16</td>
<td>9-Jan-17</td>
<td>3-Oct-16</td>
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<tr>
<td>Week 2</td>
<td>Week 2</td>
<td>Week 2</td>
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<tr>
<td>10-Oct-16</td>
<td>16-Jan-17</td>
<td>10-Oct-16</td>
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<tr>
<td>Week 3</td>
<td>Week 3</td>
<td>Week 3</td>
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<tr>
<td>17-Oct-16</td>
<td>23-Jan-17</td>
<td>17-Oct-16</td>
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<tr>
<td>Week 4</td>
<td>Week 4</td>
<td>Week 4</td>
</tr>
<tr>
<td>24-Oct-16</td>
<td>30-Jan-17</td>
<td>24-Oct-16</td>
</tr>
<tr>
<td>Week 5</td>
<td>Week 5</td>
<td>Week 5</td>
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<tr>
<td>31-Oct-16</td>
<td>6-Feb-17</td>
<td>31-Oct-16</td>
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<tr>
<td>Week 6</td>
<td>Week 6</td>
<td>Week 6</td>
</tr>
<tr>
<td>7-Nov-16</td>
<td>13-Feb-17</td>
<td>7-Nov-16</td>
</tr>
<tr>
<td>Week 7</td>
<td>Week 7</td>
<td>Week 7</td>
</tr>
<tr>
<td>14-Nov-16</td>
<td>20-Feb-17</td>
<td>14-Nov-16</td>
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<tr>
<td>Week 8</td>
<td>Week 8</td>
<td>Week 8</td>
</tr>
<tr>
<td>21-Nov-16</td>
<td>27-Feb-17</td>
<td>21-Nov-16</td>
</tr>
<tr>
<td>Week 9</td>
<td>Week 9</td>
<td>Week 9</td>
</tr>
<tr>
<td>28-Nov-16</td>
<td>6-Mar-17</td>
<td>28-Nov-16</td>
</tr>
<tr>
<td>Week 10</td>
<td>Week 10</td>
<td>Week 10</td>
</tr>
<tr>
<td>5-Dec-16</td>
<td>13-Mar-17</td>
<td>5-Dec-16</td>
</tr>
<tr>
<td>Week 11</td>
<td>Week 11</td>
<td>Week 11</td>
</tr>
<tr>
<td>12-Dec-16</td>
<td>20-Mar-17</td>
<td>12-Dec-16</td>
</tr>
</tbody>
</table>

College will close at 6pm on 22 December, and normal services will resume from 9am on 3 January. The Library may have different opening hours to the college during holidays. Check Library opening hours.

College will close at 6pm on 12 April, and normal services will resume from 9am on 19 April. The Library may have different opening hours to the college during holidays. Check Library opening hours.

1st and 29th May are Bank Holidays; if classes fall on these dates they will be rescheduled.

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**Programme Director:**
**Dr Charlotte Ashby**
For any academic queries regarding your experience on the courses you are taking or plan to take as part of this programme.

[c.ashby@bbk.ac.uk](mailto:c.ashby@bbk.ac.uk)

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**Administrator**
**Yvonne Ng**
0203 073 8369
yvonne.ng@bbk.ac.uk
Room G19, 43 Gordon Square
London WC1H 0PD

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**Postal Address:**
Department of History of Art
Birkbeck, University of London
43 Gordon Square, WC1H0PD
Welcome to the Certificate of Higher Education in the History of Art and Architecture.

If you would like to learn more about the history of art, then this programme is ideal. We offer modules covering a range of historical periods and themes. So, whether you are interested in medieval imagery, the Italian Renaissance, the Victorian period or contemporary art installations, you will have a varied choice that changes each year. Our modules offer informative and enjoyable introductions to the skills and ideas shaping the study of art history. They are led by experienced and enthusiastic lecturers and teaching is rigorous and engaging. Modules often include visits to galleries or other places of interest.

The modules are intended to raise issues that are seen as central to the concerns of a particular period or topic. Lecturers will introduce a series of themes at the beginning of each session, and you will be expected to participate actively in discussions and complete coursework and reading, in addition to looking at works of art.

As a student enrolled on the Certificate in Higher Education in History of Art and Architecture you are part of a long established university department with a high national and international reputation. Teaching is varied and interactive. It may include seminars, short lectures, group work, discussion and students’ presentations. Various forms of assessment are built into all credit-bearing modules, allowing you to develop gradually your confidence, skills and knowledge of art history.

This Handbook contains details about the formal requirements of the award. Please read it carefully. Further information can be found on the College web pages, which are updated regularly. It is your responsibility to familiarise yourself with the rules and regulations of study. Don't hesitate to contact the subject team with any questions.

We hope you will enjoy your studies and your time at Birkbeck.
GENERAL AIMS AND LEARNING OUTCOMES

Aims

The aims of the Certificate in Higher Education in History of Art and Architecture are:

- To develop students’ knowledge and understanding of the history of art and architecture
- To provide students with first-hand experience of art objects
- To develop students’ critical analysis and judgement in relation to the subject
- To provide students with experience of close textual analysis of different kinds of art historical writing
- To demonstrate the importance of context and the relationship of art history to other disciplines such as literature, social history, film and visual media and the history of ideas.
- To develop academic study and writing skills

Learning Outcomes

Learning outcomes describe what you should know and be able to do upon completion of the Certificate. Some are specific to the subject of History of Art and Architecture, while others relate to general intellectual, practical and personal social skills.

On successful completion of the Certificate in Higher Education in History of Art and Architecture, a student will be expected to be able to:

(Subject specific)

- begin to engage with the concepts, values and debates that inform the study and practice of the history of art and architecture, including an awareness of the limitations and partiality of all historical knowledge
- analyse, describe and interpret objects, images, buildings and artefacts closely and systematically
- show understanding of the objects, contexts and issues relevant to two or more specific areas of the history of art and architecture
- select relevant evidence from the wide range of possible types of evidence used in the history of art and architecture and apply it to the examination of art historical issues and problems

(Intellectual)

- analyse critically images, objects and texts
- marshal and begin to appraise critically other people’s arguments
- produce logical and structured narratives and arguments supported by relevant evidence

(Practical)

- demonstrate the capacity for critical, effective and testable information retrieval and organisation, including the use of electronic resources

(Personal and Social)

- appreciate and evaluate divergent points of view
- express arguments clearly in writing and/or in oral presentations, using a combination of written and visual material
• participate effectively in group discussion and structured group work
• reflect on his/her own learning and respond constructively to feedback

Please consult individual Module Syllabuses for specific aims and learning outcomes for particular modules as these may include additional aims and learning outcomes.

**PATTERN AND PROGRESSION OF STUDY**

To gain the Certificate of Higher Education, you must successfully complete modules worth 120 credit points.

Take the core module, Foundation in History of Art (worth 30 credits).

Then take modules worth a further 90 credits from the programme’s offering of 15 and 30 credit modules.

Students may also include modules worth up to 30 credits (excluding core module) from the following Certificates of Higher Education: History and Archaeology and Philosophy.

It is recommended that students who wish to progress to the BA History of Art are recommended to take the course *Art History: A Survey* (worth 30 credits each) and/or *Material and Process in Art*, as these modules include preparation for and assessment by exam, which will be an important skill to develop for success on the BA. Students who wish to progress to the BA Arts and Humanities must take the module *Key Concepts in Cultural Analysis: The Production of the Human* (worth 30 credits) as one of the option modules. Students who are awarded the Certificate of Higher Education and are admitted to Birkbeck’s BA History of Art will be offered exemption from the first year of study, progressing directly into second year.

**BA Option**

This survey module, taught at first-year undergraduate level, will introduce you to key periods, themes and movements in Western art from antiquity through to the late twentieth century. The module begins by exploring the foundations of European art, before moving on to the art and architecture of the medieval, Renaissance and Baroque periods. A session on the eighteenth century is followed by a series of classes which follow the European avant-gardes through late-nineteenth- and twentieth-century modernism, concluding with the period of intense artistic activity from Pop Art to Conceptualism. Self-directed gallery and site visits are an integral part of the module. **Assessment is via 2 essays of 1500 words each and a 3-hour exam.**

**Key Concepts in Cultural Analysis: The Production of the Human**

*ENHU008S4, 30 credits, Wednesday evening lectures, Wednesday evening seminars (BA module)*

You will study key works and theoretical frameworks that have helped to shape what it means to be human - from Machiavelli to Foucault, from Renaissance Humanism to digital culture and contemporary genetics. This course is a core module of the **BA Arts and Humanities**.
## Modules Offered in 2016-17

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Day</th>
<th>Time</th>
<th>Credits</th>
<th>Weeks</th>
<th>Lecturer*</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Autumn Term</strong></td>
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<td></td>
<td></td>
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<td></td>
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<tr>
<td>FFAH002S4 ACB Core</td>
<td>Foundation in History of Art</td>
<td>Mon</td>
<td>18:00-20:00</td>
<td>30</td>
<td>22</td>
<td>Daphne Hunter</td>
</tr>
<tr>
<td>FFAH002S4 BCB Core</td>
<td></td>
<td>Weds</td>
<td>11:00-13:00</td>
<td>30</td>
<td>22</td>
<td>Rosanna Eckersley</td>
</tr>
<tr>
<td>ARVC218S4 Option</td>
<td>Bosch to Bruegel: New Insights in Northern European Art 1470-1570</td>
<td>Mon</td>
<td>11:00-13:00</td>
<td>30</td>
<td>22</td>
<td>Clare Ford Wille</td>
</tr>
<tr>
<td>ARVC217H4 Option</td>
<td>Giorgione and Caravaggio: Innovation and Influence</td>
<td>Mon</td>
<td>18:00-20:00</td>
<td>15</td>
<td>11</td>
<td>Chris Moock</td>
</tr>
<tr>
<td>ARVC205S4 Option</td>
<td>Art History: A Survey (BA module)</td>
<td>Mon</td>
<td>18:00-19:30</td>
<td>30</td>
<td></td>
<td>Team taught</td>
</tr>
<tr>
<td>ARVC082H4 Option</td>
<td>Art and Society in Nineteenth-Century Britain</td>
<td>Tues</td>
<td>18:00-20:00</td>
<td>15</td>
<td>11</td>
<td>Prasannajit de Silva</td>
</tr>
<tr>
<td>ARVC207S4 Option</td>
<td>Material and Process in Art (BA module)</td>
<td>Weds</td>
<td>18:00-19:30</td>
<td>30</td>
<td>20+1 revision</td>
<td></td>
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<td></td>
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<td></td>
<td></td>
<td></td>
<td>Team taught</td>
</tr>
<tr>
<td><strong>Spring Term</strong></td>
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<tr>
<td>ARVC209H4 Option</td>
<td>Russian Art: Peter the Great to Sergei Diaghilev</td>
<td>Tues</td>
<td>18:00-20:00</td>
<td>15</td>
<td>11</td>
<td>Kasia Murawska-Muthesius</td>
</tr>
<tr>
<td>ARVC132H4 Option</td>
<td>History, Memory and Post-War Art</td>
<td>Thurs</td>
<td>11:00-13:00</td>
<td>15</td>
<td>11</td>
<td>Diane Silverthorne</td>
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<tr>
<td><strong>Summer Term</strong></td>
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<tr>
<td>ARVC166H4 Option</td>
<td>Rome and Papal Patronage 1500-1650</td>
<td>Tues</td>
<td>14:00-16:00</td>
<td>15</td>
<td>11</td>
<td>Chris Moock</td>
</tr>
<tr>
<td>ARVC184H4 Option</td>
<td>The Birth of the Modern: Art and Architecture in Austria and Germany (From c1900 Onwards)</td>
<td>Thurs</td>
<td>11:00-13:00</td>
<td>15</td>
<td>11</td>
<td>Diane Silverthorne</td>
</tr>
<tr>
<td>ARVC214H4 Option</td>
<td>Nineteenth-Century French and English Painting and Design</td>
<td>Mon - Fri</td>
<td>11:00-17:00</td>
<td>15</td>
<td>11</td>
<td>Rosanna Eckersley</td>
</tr>
<tr>
<td>ARVC137H4 Option</td>
<td>Study Trip to Moscow</td>
<td>Mon - Fri plus Sat presession</td>
<td>S: 12:00-16:00 M-F: 11:00-16:00</td>
<td>15</td>
<td>11</td>
<td>Kasia Murawska-Muthesius</td>
</tr>
</tbody>
</table>

*Lecturers may be subject to change

****Further Information****

[http://www.bbk.ac.uk/study/2015/certificates/programmes/UEHARTCH](http://www.bbk.ac.uk/study/2015/certificates/programmes/UEHARTCH)

Click ‘course structure’: choose the module you are interested in: the click on the arrow where it says first class: this will allow you to enrol and to find the course outlines.
AWARD OF CERTIFICATE

To be awarded the Certificate of Higher Education, students must undertake the work required and satisfy the assessors and moderators in the prescribed assessment. Students may be awarded with Pass or Fail.

COURSEWORK AND ASSESSMENT

Students will be expected to prepare coursework for formal assessment. This will normally amount to:

2,500 words per 15 credit (one-term) module
5,000 words per 30 credit (two-term) module

The BA modules require you to take a final year exam as has been specified above. Support and guidance, as well as a revision class, for these exams is available to all students on these modules.

CREDITS

Credits for this award are as follows:

15 credits at Level 4 for each one-term module
30 credits at Level 4 for each two-term module
120 credits at Level 4 for the Certificate of Higher Education

Level 4 is equivalent to first-year undergraduate study.

Progressing to Further Study

The successful completion of the Certificate in Higher Education can be the first step towards further study. At Birkbeck, there are various possible next steps:

BA History of Art: This four-year part-time course is offered by the department of History of Art. Students who complete the Certificate in Higher Education in History of Art and Architecture progress directly onto the second year of the BA History of Art. For more information, see the Birkbeck undergraduate prospectus, or

http://www.bbk.ac.uk/study/ug/historyofart/UBAAHIST.html

Graduate Certificate in History of Art and Architecture: This is a one year part-time course that offers the opportunity to develop your understanding of the history of art and architecture at a higher level. It is designed as a conversion course for students who aim to enrol on an MA programme in History of Art or a related area, but who do not have a first degree in the History of Art. As such it is aimed at those who already hold a degree (BA/BSc or similar) in another subject area or professional field. It is possible to make exceptions for students who can demonstrate that their professional/life experience alongside the
Cert HE has readied them for this level of study. For more information, see the Birkbeck postgraduate prospectus, or

http://www.bbk.ac.uk/study/pg/historyofart/AAHIS_G.html

Related Awards
MA History of Art, MA Museum Cultures, MA History of Film and Visual Media, MA Television History and Practice, MA Arts Policy and Management

For details, visit http://www.bbk.ac.uk/art-history/prospective-students/ or call 0845 601 0174 for an undergraduate or postgraduate prospectus.

Change of Address
Birkbeck students are required to maintain their personal details via their My Birkbeck Profile on the MyBirkbeck portal (www.bbk.ac.uk/mybirkbeck). Failure to maintain this information via your student portal will mean that you may miss important information concerning the course.

E-mail
It is a requirement that all Birkbeck students maintain their own contact details for the entirety of their programme. All documentation, reading lists, class notices, etc. will be sent via the Birkbeck e-mail system. You may nominate an email via your My Birkbeck Profile on the MyBirkbeck portal (www.bbk.ac.uk/mybirkbeck). If you encounter any difficulty with this process please visit the MyBirkbeck Helpdesk in the main Malet Street building. Email is the School of Arts’ normal means of communication.

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

The Administrative Office
The Administrative Office for all School of Arts programmes is in room G20, 43 Gordon Square, and is open from 1.00 to 6.00pm, from Monday to Friday. Your relevant administrator is ready to answer your enquiries, take calls relating to absence, messages for academic staff, and help with any information they can. Outside of the office hours of 1.00-6.00pm please contact them by phone or email to discuss your query or to book an appointment. When your administrator is not available another administrator in the Office may be able to answer your queries on 020 3073 8369, or you may visit the MyBirkbeck helpdesk.

Moodle
You will need your Birkbeck College username and password in order to gain access to Moodle. Your username and password are created by IT services (ITS) and all enrolled students will receive them. If you do not have your username and password, please contact ITS Reception or the MyBirkbeck Help Desk both in the main Malet Street building. Appendix A, below, includes further guidance on using moodle.

Books: to buy or borrow?
Throughout your programme 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 usually relayed through your tutor.
Presentation of Essays, Marking and Plagiarism

**Researching your Essays**

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

For each module you will receive a bibliography and although these may seem dauntingly long, they are never comprehensive. They should however, provide a good guide to academically respectable texts which are appropriate to a given module’s level. This issue of appropriateness and academic respectability is important, as there is a lot of literature available on art historical subjects which is nevertheless out-of-date or not at the right level for graduate study. Books geared to a general audience can be useful as sources of basic information and illustrations, but they are unlikely to provide a good foundation for an academic essay and you should not rely on them. Articles from academic journals can enrich your reading greatly. Many of these can be accessed through the e-library, in particular through the data bases JSTOR, Art Full Text, and International Bibliography of Art. See: [http://www.bbk.ac.uk/mybirkbeck/services/facilities/support/reading](http://www.bbk.ac.uk/mybirkbeck/services/facilities/support/reading)

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

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

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

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

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

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

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

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

Independent Study and Essay-writing: practical considerations

Referencing Guide

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

Accuracy of academic apparatus is essential if you are to avoid the dangers of and penalties for plagiarism (outlined in Part Three in the section on ‘Plagiarism and Collusion’). To avoid the problem arising by accident, avoid copying directly from texts when making notes on them, but if you need to copy something directly mark it clearly (eg with quote marks in a different colour ink) and note down to page (or the webpage) you took it from.
The Department of History of Art advocates use of the MHRA style described below, with information taken from the *MHRA Style Guide* (London: Modern Humanities Research Association, 2004/2012), which should be consulted for further explanation. Libraries hold copies of this style guide, and you can buy it in good bookshops (including Waterstones, Gower Street). It can also be downloaded for personal use from: http://www.mhra.org.uk/Publications/Books/StyleGuide/download.shtml

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

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

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

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

**When to Footnote/Endnote**

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

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

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

It is worth remembering that in published work the conventions of referencing are intended to enable the reader follow up ideas and information presented in the text. In this way a text can lead beyond itself and
facilitate further work by making clear the work and sources on which it is based. Bear this in mind when considering your footnoting.

**When not to Footnote/Endnote**

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

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

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

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

**Example 1:**
Around the turn of the century, Victor Horta's buildings paid particular attention to planning and detailing, in which ‘metal and masonry were effortlessly joined’.¹


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

**Example 2:**
Influenced by Eiffel and Balat, Horta developed a style of Art Nouveau which used iron and glass in a highly inventive manner, but his late adoption of reinforced concrete resulted in less innovative works.¹
This is a highly compressed summary of the dictionary entry, but Curl’s work still requires acknowledgment as the sentence incorporates his value-judgements about Horta’s career (ie: that his use of materials during his Art Nouveau period was what was important about his work, and that later work was less interesting).

Example 3:
Victor Horta (1861-1947) was an important architect of the Art Nouveau movement, whose work extended to funerary monuments and similar works as well as houses and public buildings. He was influenced by the theories of Viollet-le-Duc, and the works of Eiffel and Boileau. His innovative works in iron-and-glass include the Tassel House (Brussels, 1892), and the Maison du Peuple (Brussels, 1895-9). James Curl admires their ‘light-filled interior(s)’ and ...fine detailing’, and their overall graceful effects. His later work, such as his Central Railway Station (Brussels, 1911-37) moved away from the Art Nouveau style and utilised reinforced concrete, which Curl considers sacrificed the charm of his earlier works.¹


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

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

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

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

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

Style for Footnotes and Endnotes

Note numbers should come at the end of a sentence, after the punctuation mark. Use the ‘insert…reference’ feature in Word or equivalent programme (rather than using superscript font features). Pay close attention to use of italics and quotation marks in the following examples, which follow MHRA style conventions:

1) Books
   A. Author, Book Title (Place of Publication: Publisher, Date)
   e.g. W. Chadwick, Women, Art and Society (London: Thames and Hudson, 1990), p. 71

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

3) Articles from Books
   A. Contributor, ‘Title of article in anthology’ in A. Editor and A. Co-Editor (eds.), Anthology Title
   (Place of Publication: Publisher, Date) pp. x-y

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

Once you have provided the information for a book or article in a footnote reference, subsequent references may consist of the author’s surname and the abbreviated title or date. Avoid the use of conventions such as ‘ibid.’ and ‘op. cit.’
   e.g. first reference: T. Barringer, The Pre-Raphaelites: Reading the Image (London: Weidenfeld and Nicolson, 1998), pp. 4-10
Websites
A. Author or Website name, ‘Title of Document’, Title of Complete Work [if applicable], Document date or date of last revision [if available], Protocol and address, access path or directories (date of access).

Bibliographies

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

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

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

Citing Artworks

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

Assessment Criteria: The following criteria are applied in assessing essays and exam papers. They are not used as a checklist, but as guidelines for the examiners to ensure consistency in the assessment process.

Criteria for Assessment (not in order of importance)
- Relevance of essay to the topic set.
- Coverage of essay with appropriate range of facts and ideas.
- Accuracy of information.
- Structure and organisation of essay.
- Quality of argument, analysis and critical evaluation.
- Quality of expression and presentation.
- Familiarity with visual material and ability to comment on it in an informed manner.
- Accuracy of academic apparatus (i.e. bibliography and end/footnotes)

The Internal Scale of Marks

<table>
<thead>
<tr>
<th>Distinction</th>
<th>80+</th>
<th>An outstanding paper in all or virtually all areas, of a calibre beyond what is expected at undergraduate level. Will contain substantial evidence of independent and original thought.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>75-79</td>
<td>An excellent paper in all areas. Will contain substantial evidence of independent thought.</td>
</tr>
<tr>
<td></td>
<td>70-74</td>
<td>An excellent paper in most areas; in areas where excellence is not achieved a high degree of competence must be show. Will contain evidence of independent thought.</td>
</tr>
<tr>
<td></td>
<td>60-69</td>
<td>Either a very competent paper in all or most areas, or an essay showing moderate competence in some areas but excellence in others.</td>
</tr>
<tr>
<td></td>
<td>50-59</td>
<td>Either a competent paper in all or most areas, or an uneven essay showing strength in some areas but weakness in others.</td>
</tr>
<tr>
<td></td>
<td>40-49</td>
<td>A weak paper in all or most areas, but with some basic competence shown in the form of relevant information and understanding.</td>
</tr>
<tr>
<td></td>
<td>35-39</td>
<td>A paper showing minimal achievement in some areas, but where elements of incompetence outweigh the positive aspects of the students’ performance.</td>
</tr>
<tr>
<td></td>
<td>20-34</td>
<td>An inadequate paper in all or most areas, displaying very little knowledge or understanding.</td>
</tr>
<tr>
<td></td>
<td>0-19</td>
<td>A paper in which there is no significant evidence of understanding or knowledge or in which there is evidence of profound and widespread incompetence.</td>
</tr>
</tbody>
</table>
Notes:
The above table is designed to give an indication of the qualities that are required in the different marking classifications, and to show the factors that are taken into account when marking your work. Frequently, essays do not fall neatly into any one band. In such cases the marker has to weigh these qualities against each other and strike a balance in the final mark and classification.

These criteria will be applied when assessing the work of disabled students (including those with dyslexia), on the assumption that they receive prior learning support. Students who think they might qualify for support should refer to the Disability Statement in this handbook for further information.

Markers will apply some of these criteria more leniently when marking exam scripts. This is relevant only to those students taking *Introduction to Modern Art*. References are not expected in exam scripts and minor lapses in the accuracy of written English will also be accepted.

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 tutor or contact a member of the College learning support team as soon as possible. Ignorance of Birkbeck’s commitment to student standards will not be accepted as an excuse in a plagiarism hearing. The following links from Birkbeck’s Registry provide some helpful information, but are not intended to replace any guidelines or tuition provided by the academic staff.

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

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

All work must be submitted online via ‘Turn It In’ on Moodle

- You must submit one electronic copy via Moodle. This must be submitted by 18:00 on the day of the deadline.

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.

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.

Acting on Markers’ Comments on Essays
When your essay is returned to you, it will probably have comments on the text and general evaluation comments. They will point out strengths and weaknesses in your work, and you should read them carefully in order to make the most of them.

If the comments identify some problems with your writing, it may be helpful to look again at the sections of this handbook on ‘Studying and Essay-writing’, and at the suggested web-pages of the My Birkbeck site (http://www.bbk.ac.uk/mybirkbeck/services/facilities/support).

It may also be helpful to look regularly at the section on the ‘CAS Marking Scheme’. These criteria are used by the markers when assessing your essays and exams, but they can also be used by you for self-assessment. If anything is unclear, do seek and heed the advice of your tutor.

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.

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

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

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

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

Mitigating Circumstances that may be taken into account

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

Disability Statement

Support for students with Disabilities, Dyslexia and Mental Health Needs: At Birkbeck there are students with a wide range of disabilities, specific learning difficulties, medical conditions and mental health conditions (hereinafter referred to as disabled students). Many of them have benefited from the advice and support provided by the College’s Wellbeing Centre. The Wellbeing Centre is located in G26 on the Ground floor of the Malet Street building.

All enquiries should come to the Wellbeing Centre (tel. 0207 631 6316), who will determine the appropriate referral to specialists in the Disability and Dyslexia Service and Mental Health Service. They can provide advice and support on travel and parking, physical access, the Disabled Students’ Allowance, specialist equipment, personal support, examination arrangements, etc.

On enrolment you need to complete a Study Support Plan (SSP), which will set out the reasonable adjustments that we will make with physical access, lectures, seminars, assessments and exams. After you complete this and provide disability evidence, we confirm the adjustments you require and then your department, examinations office, etc. will be informed that your SSP is available and adjustments can be made. You should contact the Wellbeing Service if any of your adjustments are not in place.
Access at Birkbeck: Birkbeck's main buildings have wheelchair access, accessible lifts and toilets, our reception desks and teaching venues have induction loops for people with hearing impairments, and we have large print and tactile signage. Accessible parking, lockers, specialist seating in lectures and seminars and portable induction loops can all be arranged by the Disability & Dyslexia Service.

The Disabled Students’ Allowance: UK and EU (with migrant worker status) disabled students on undergraduate and postgraduate courses are eligible to apply for the Disabled Students' Allowance (DSA). The DSA provides specialist equipment including computers with assistive technology and training, personal help (e.g., study skills tutors, mentors and BSL interpreters) and additional travel costs for students who have to use taxis. It provides thousands of pounds worth of support and all the evidence shows that students who receive it are more likely to complete their courses successfully. The Wellbeing Centre can provide further information on the DSA and can assist you in applying to Student Finance England for this support. From September 2016, new students will receive their note-taking support from the University rather than the DSA.

Support in your Department: Your Department is responsible for making reasonable adjustments in learning and teaching and assessment, including permission to record lectures, specialist seating, extensions on coursework, etc. Whilst we anticipate that this support will be provided by the Programme Director, tutors and Programme Administrator in the Department, they will also have a Disability Lead. If you experience any difficulties or require additional support from the Department then they may also be able to assist you. They may be contacted through the Programme Administrator.

Support in IT Services and Library Services: There is a comprehensive range of specialist equipment for students with disabilities in IT Services. This includes an Assistive Technology Room, which may be booked by disabled students. We have software packages for dyslexic students (e.g. Claroread and Mind view), screen reading and character enhancing software for students with visual impairments available in our computer laboratories, specialist scanning software, large monitors, ergonomic mice and keyboards, specialist orthopaedic chairs, etc. We have an Assistive Technology Officer, who can be contacted via IT Services.

The Library has an Assistive Technology Centre, where there is also a range of specialist equipment, including an electronic magnifier for visually impaired students, as well as specialist orthopaedic chairs and writing slopes. The Disability and Dyslexia Service Office refers all students with disabilities to the Library Access Support service, who provide a comprehensive range of services for students with disabilities and dyslexia.

Examinations and Assessments: Many disabled students can receive support in examinations, including additional time, use of a computer, etc. In exceptional circumstances, students may be offered an alternative form of assessment.

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

Further information: For further information, please call the Wellbeing Centre on 020 7631 6316 or email disability@bbk.ac.uk.

Policy on recording lectures and other teaching sessions: The College recognizes that there are a number of reasons why students might wish to record lectures and other teaching sessions in order to support their learning. However the content of lectures and other teaching material is covered by copyright, and the privacy of staff and students may be affected by the recording of discussion-based classes. The College therefore has a policy on recording teaching sessions that respects intellectual rights and privacy, while recognising that there are circumstances in which students may need to make recordings for personal use. For full details of the policy - and
Students can request permission to record lectures by following the link below:

**Student Support and Available Resources**

As a Birkbeck student, you can get access to a range of support and study facilities. Please follow the links below to access current information on the following facilities:

- Academic support
- Accommodation services
- Career services
- Computing and IT services
- Counselling service
- Disability and dyslexia support
- Financial support
- Graduate Research School
- Health services
- Learning development and academic skills
  - Online tutorials
  - Free workshops
- Library services
- Lockers
- Moodle
- Nursery
- Orientation for new students
- Student Advice Centre
- Wellbeing Service

If you want to talk to someone about any aspect of this provision, please contact the My Birkbeck helpdesk.

**Administrative Information**

**Enrolment: Important Information**

You are able to enrol online following the below link:
http://www.bbk.ac.uk/study/2014/certificates/programmes/UEHARTCH/

or you can enrol by calling 0207 631 6316

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 up to £100, and will be pro-rated to reflect the proportion of a study already elapsed.

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

**Contact Details/Email**
Birkbeck students are required to maintain their personal details via the “My Birkbeck” Portal (http://www.bbk.ac.uk/mybirkbeck/) throughout their period of study. Failure to maintain this information up to date will mean that you may miss important information concerning the course: all documentation, reading lists, class notices, etc, is sent to students via the Moodle e-mail system, as is information about associated events that may be of interest. You may nominate an email via your “My Birkbeck” Student Portal. If you encounter any difficulty with this process please visit the MyBirkbeck Helpdesk in the main Malet Street building. Email is the normal means of communication in the School of Arts.

**Location**
The School of Arts is housed at 43 Gordon Square, where you will find the Administrative Office and individual staff offices. Teaching often takes place in our building, but your lectures may be held in any of the University of London or University College London buildings. During term time the Gordon Square entrance is staffed from 8.00am to 9.00pm, Monday to Friday. Urgent messages outside these times can be left at the Malet Street reception desk, which is open until 10.00pm.

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

**Contact List**

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

<table>
<thead>
<tr>
<th><strong>Department Administrative Staff</strong></th>
</tr>
</thead>
</table>
| **Louise Lambe**  
  Assistant School Manager  
  020 3073 8234  
  l.lambe@bbk.ac.uk |
| **Clare Thomas**  
  Administrative Team Leader  
  0207 631 6134  
  c.thomas@bbk.ac.uk |
<table>
<thead>
<tr>
<th>Susan El-Ghoraiby</th>
<th>Yvonne Ng</th>
</tr>
</thead>
<tbody>
<tr>
<td>Administrator</td>
<td>Administrator</td>
</tr>
<tr>
<td>0207 631 6110</td>
<td>0203 073 8369</td>
</tr>
<tr>
<td><a href="mailto:s.el-ghoraiby@bbk.ac.uk">s.el-ghoraiby@bbk.ac.uk</a></td>
<td><a href="mailto:yvonne.ng@bbk.ac.uk">yvonne.ng@bbk.ac.uk</a></td>
</tr>
<tr>
<td>BA History of Art, MA History of Art &amp; MA History of Art with Photography,</td>
<td>Graduate Certificate History of Art &amp; Architecture, Grad Cert Art &amp; Architecture, MA Museum Cultures, PG Dip Museum Cultures, PG Cert Museum Cultures</td>
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<tr>
<td></td>
<td></td>
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<tr>
<td>Anthony Shepherd</td>
<td></td>
</tr>
<tr>
<td>Administrator</td>
<td></td>
</tr>
<tr>
<td>02030738374</td>
<td></td>
</tr>
<tr>
<td><a href="mailto:aj.shepherd@bbk.ac.uk">aj.shepherd@bbk.ac.uk</a></td>
<td></td>
</tr>
<tr>
<td>PhD &amp; MPhil History of Art, Visual Arts and Media, Arts &amp; Humanities,</td>
<td></td>
</tr>
</tbody>
</table>

**Academic Staff Contact Details**

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

Once you have enrolled onto a Birkbeck Module you will have been sent a User Name and Password.

What will this give you access to?

**My Birkbeck Profile.** You will be able to get here following this link:


Or accessing from the Birkbeck home page [www.bbk.ac.uk](http://www.bbk.ac.uk) on the right hand side

This user name and pass word will also give you access to Moodle our online Virtual Learning Environment.

You can access this following the link below:

[https://moodle.bbk.ac.uk/](https://moodle.bbk.ac.uk/) or accessing it through the BBK home page and clicking the link.
Appendix B: FAQ's

Where do I find my timetable? You will find your timetable on your My Birkbeck Profile, once in your profile click timetable.

What if I want to withdraw from my course? Once you have enrolled you have 14 days for the start of term to inform the department to be eligible for any form of refund. However, if you go pass the 14 days you are liable for the entire terms fee. For further details please read the terms and conditions here: http://www.bbk.ac.uk/mybirkbeck/services/administration/withdrawing

Once the department has been informed you must email the fees department requesting the refund. The email address for this to be sent to is feesrefunds@bbk.ac.uk and copy in hasm@bbk.ac.uk

How do I hand in my coursework? Course work is submitted via Moodle, you will find a link for Turn It In and no hard copies should be submitted unless a tutor has specified and agreement.

How do I get an I.D card? I.D cards are sent out once you have enrolled and uploaded your photo and request it from you My Birkbeck Profile, whilst you are waiting for your card you can print of a paper temporary pass.

Can I get a student Oyster card? As a part time student the answer is no.
Appendix C: Mitigating Circumstances Form

BIRKBECK – UNIVERSITY OF LONDON

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

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

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

Surname: ............................................................... First Name(s):
........................................................................................................

Student Number ..................................... Programme of Study:
........................................................................................................

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

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

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

<table>
<thead>
<tr>
<th>Type of Original Evidence you are Submitting</th>
<th>Tick</th>
<th>Date Covered by Evidence</th>
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<tbody>
<tr>
<td>Doctor’s note or other medical evidence</td>
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<tr>
<td>Police letter or form</td>
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<tr>
<td>Employer’s letter (part-time students only)</td>
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<tr>
<td>Death Certificate</td>
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<tr>
<td>Other (Please specify)</td>
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<tr>
<td>Please see my approved Individual Student Support Agreement</td>
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MIT - CIRCS 2016/17
All claims should include wherever possible original independent documentary evidence, e.g. medical certificate. If you fail to provide this information your claim may not be considered. Please note that you may resubmit a previously rejected claim only if it is supported by significant additional evidence. All claims made after the set deadline should give valid reasons for the late submission of the claim.

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

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

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

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I confirm that the above information is correct

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

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

Departmental use only:

Received: SITS: