# School of Arts
## Department of History of Art
### Graduate Certificate
#### History of Art and Architecture
##### Student Handbook
###### 2016-2017

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**Appendix A:** Option List

**Appendix B:** Contact List

**Appendix C:** Term Dates

**Appendix D:** Mitigating Circumstances

*Published September 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.
# Coursework deadlines

<table>
<thead>
<tr>
<th>Term</th>
<th>Course</th>
<th>Deadline</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Autumn Term</strong></td>
<td>Core Course; Foundation Essay</td>
<td>11th November 2016</td>
</tr>
<tr>
<td></td>
<td>Option: Essay 1</td>
<td>16th December 2016</td>
</tr>
<tr>
<td><strong>Spring Term</strong></td>
<td>Option: Visual Research Exercise</td>
<td>3rd February 2017</td>
</tr>
<tr>
<td></td>
<td>Option: Essay 2</td>
<td>24th March 2017</td>
</tr>
<tr>
<td><strong>Summer Term</strong></td>
<td>Core Course; Extended Essay</td>
<td>2nd June 2017</td>
</tr>
</tbody>
</table>

## Staff Contact Details:

**Course Director:**
Dr Charlotte Ashby
c.ashby@bbk.ac.uk
Office Hours: by appointment

**Tutors:**
Dr. Prasannajit de Silva - prasannajit.desilva@bbk.ac.uk
Dr Charlotte Ashby – c.ashby@bbk.ac.uk

For option tutor contact details, see Appendix A.

**Administrator**

Yvonne Ng
0203 073 8369
yvonne.ng@bbk.ac.uk
Room G19, 43 Gordon Square

**Postal Address:**
Department of History of Art
Birkbeck, University of London
43 Gordon Square
London WC1H 0PD
Programme

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

Teaching and Learning Methods
Teaching on the programme will consist of a combination of student-centered, in-class seminars and lectures (the core course and option modules) and private study and workshops.

The department’s stated objectives are that students completing this award will be able to:

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

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

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

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

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

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

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

E-mail
It is a requirement that all Birkbeck students maintain their own contact details for the entirety of their degree. All documentation, reading lists, class notices, etc... will be sent via the Birkbeck e-mail system. You may nominate an email via your My Studies at Birkbeck Student Portal. If you encounter any difficulty with this process please visit the MyBirkbeck Helpdesk in the main Malet Street building. Email is the School of Arts’ normal means of communication.

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

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

Moodle
You will need your Birkbeck College username and password in order to gain access to Moodle. Your username and password are created by ITS and all enrolled students will receive them. If you do not have your username and password, please contact ITS Reception or the MyBirkbeck Help Desk both in the main Malet Street building.

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

<table>
<thead>
<tr>
<th></th>
<th>Autumn</th>
<th>Spring</th>
<th>Summer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year 1</td>
<td>Core:</td>
<td>Core:</td>
<td>Extended Essay Workshop</td>
</tr>
<tr>
<td></td>
<td>History of Art and Architecture: Skills and Approaches</td>
<td>History of Art and Architecture: Skills and Approaches</td>
<td>29-Mar-2017 18:00-20:00</td>
</tr>
<tr>
<td></td>
<td>Wednesday Evening</td>
<td>Wednesday Evening</td>
<td>Work in Progress Session</td>
</tr>
<tr>
<td></td>
<td>Duration: first 5 weeks</td>
<td>Duration: first 5 weeks</td>
<td>9-May/10-May/11-May-2017</td>
</tr>
<tr>
<td></td>
<td>Option Module</td>
<td></td>
<td>18:00-20:00</td>
</tr>
<tr>
<td></td>
<td>1 evening a week</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Duration: 22 weeks spread over Autumn and Spring</td>
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</table>

### Assessment Pattern

<table>
<thead>
<tr>
<th></th>
<th>Autumn</th>
<th>Spring</th>
<th>Summer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year 1</td>
<td>History of Art and Architecture: Skills and Approaches</td>
<td>History of Art and Architecture: Skills and Approaches</td>
<td>History of Art and Architecture: Skills and Approaches</td>
</tr>
<tr>
<td></td>
<td>Foundation Essay</td>
<td></td>
<td>Extended Essay</td>
</tr>
<tr>
<td></td>
<td>2000 Words – 30%</td>
<td></td>
<td>5000 Words – 70%</td>
</tr>
<tr>
<td></td>
<td><strong>Friday 11th November 2016</strong></td>
<td></td>
<td><strong>Friday 2nd June 2017</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Option Module</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Essay 1: 2500 words – 33.3%</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>16th Dec 2016</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Visual Research Exercise – 33.3%</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>3rd February 2017</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Essay 2: 2500 words – 33.3%</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>24th March 2017</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Weighting** - Overall credit for the Graduate Certificate is made up of the *History of Art and Architecture: Skills and Approaches* (worth 50%) and one *BA Option module* (worth 50%). Individual weighting for coursework within each module is indicated in the table above.

**Marking** - All coursework is double blind marked by your tutor and another member of staff. A sample of work from the award is also considered by the External Examiner.
Graduate Certificate History of Art and Architecture

Compulsory Module

<table>
<thead>
<tr>
<th>Module Title</th>
<th>History of Art and Architecture: Skills and Approaches</th>
</tr>
</thead>
<tbody>
<tr>
<td>Module Code</td>
<td>ARVC182S6 AAA</td>
</tr>
<tr>
<td>Module weighting</td>
<td>30 CREDITS (LEVEL 6)</td>
</tr>
<tr>
<td>Day, Time, Location</td>
<td>Wednesday evenings 18:00-19:30 (for specific evenings see course outline)</td>
</tr>
</tbody>
</table>

Module Description:

The core module of the Graduate Certificate in History of Art and Architecture, History of Art and Architecture: Skills and Practice is taught over all three terms of the programme. In the Autumn term you will be introduced to the core skills of history of art and architecture, learning to analyse painting, architecture, sculpture, photography and contemporary art. In the Spring term you will move on to considering key critical and theoretical issues that shape the practice of art history. You will work on applying these ideas and exploring how they shape and re-shape your understanding of the case studies you worked on in the Autumn Term. In the Summer term you will progress towards independent study, building on the skills you have developed over the first two terms. Supported by workshops, you will develop your own extended essay on a case study of your own choosing.

Aims:

- To introduce students new to the discipline to the study of the history of art and architecture
- To learn to critically analyse and interpret art objects and buildings
- To engage with the concepts, values and debates that inform the study and practice of the history of art
- To acquire and develop skills and knowledge of the discipline up to final-year undergraduate level
- To prepare students for entry to Birkbeck's MA History of Art, MA Museum Cultures and other Master's programmes offered by the School of Arts.

Objectives:

The objectives of this module correspond to the overall objectives of this award as detailed above.

Teaching and Learning Methods:
The module will be taught in the form of interactive lectures by the course team of two tutors. These lectures will incorporate class discussion of images, objects and set readings. The emphasis will be on developing students' analytical skills in the areas of art, architecture and design, and on looking critically at the growing scholarship in this area. The development of these skills will be furthered through emphasis on student participation and the oral and written presentation of ideas. The extended essay in the summer term will be supported by means of two workshops.

**Coursework and Assessment**

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foundation Essay</td>
<td>2000 Words</td>
<td>30%</td>
<td>Friday 11\textsuperscript{th} November 2016</td>
</tr>
<tr>
<td>Extended Essay</td>
<td>5000 Words</td>
<td>70%</td>
<td>Friday 2\textsuperscript{nd} June 2017</td>
</tr>
</tbody>
</table>

**Late Submission of Coursework:** If you are unable to submit a piece of work by the deadline you should complete a Mitigating Circumstances form. The form and College Mitigating Circumstances policy are available on My Birkbeck via this link:

[http://www.bbk.ac.uk/mybirkbeck/services/administration/certificate-exams/mitigating-circumstances](http://www.bbk.ac.uk/mybirkbeck/services/administration/certificate-exams/mitigating-circumstances)

If you are 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), do discuss the issue with the Course Director.

**Moodle:** Course outlines, the Graduate Certificate of History of Art and Architecture handbook and images used in lectures will be posted on Moodle. Images will usually be posted on Moodle no later than one week after the lecture has taken place. Moodle will also be used for online submission of coursework via Turnitin.
# Course Outline

## Autumn Term
Students are expected, in lieu of set readings for this term, to visit as many of these art works as possible in person.

<table>
<thead>
<tr>
<th>Date</th>
<th>Week</th>
<th>Subject</th>
<th>Featured Artist/Work</th>
<th>Museum/Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>01-Oct-2016</td>
<td>Week 1:</td>
<td><strong>Painting</strong></td>
<td>John Singleton Copley, <em>The Death of Major Peirson, 6 January 1781</em>, 1783, Tate Britain</td>
<td>Vanessa Bell, <em>Studland Beach</em>, c1912, Tate Britain</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Prasannajit de Silva</td>
<td></td>
<td></td>
</tr>
<tr>
<td>05-Oct-2016</td>
<td>Week 2:</td>
<td><strong>Sculpture</strong></td>
<td><em>Virgin and Child after Donatello</em>, c.1450-75, V&amp;A, Medieval and Renaissance, Rm. 64a</td>
<td>Barbara Hepworth, <em>Oval Sculpture (No. 2)</em> 1943, cast 1958, Tate Modern, L2, Rm. 2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Charlotte Ashby</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Charlotte Ashby</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Prasannajit de Silva</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Charlotte Ashby</td>
<td>Open to the public from 11th Oct 2016 - Please check before you visit.</td>
<td></td>
</tr>
</tbody>
</table>

### Foundation Essay due 11-Nov-2016

<table>
<thead>
<tr>
<th>Date</th>
<th>Week 7</th>
<th>Topic</th>
<th>Location/Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>16-Nov-2016</td>
<td>Art History Librarians</td>
<td>Research Skills Seminar in the library seminar room.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Date</th>
<th>Week 10</th>
<th>Topic</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>07-Dec-2016</td>
<td>Charlotte Ashby</td>
<td>Seminar to discuss Visual Analysis Research Exercise for Option Modules &amp; Staff Student Exchange</td>
<td></td>
</tr>
</tbody>
</table>
### Spring Term
Set readings for each week are digitalised and available on the Skills and Approaches Moodle page.

<table>
<thead>
<tr>
<th>Date</th>
<th>Week</th>
<th>Reading</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Patronage &amp; Consumption</td>
<td>Charlotte Ashby</td>
</tr>
<tr>
<td></td>
<td>Formalism &amp; the Canon</td>
<td>Prasannajit de Silva</td>
</tr>
<tr>
<td></td>
<td>Iconography &amp; Sign</td>
<td>Prasannajit de Silva</td>
</tr>
<tr>
<td></td>
<td>Gender</td>
<td>Charlotte Ashby</td>
</tr>
<tr>
<td></td>
<td>Postcolonialism</td>
<td>Prasannajit de Silva</td>
</tr>
</tbody>
</table>

### Summer Term

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>29-Mar-2017</td>
<td>Extended Essay Workshop - 18:00-20:00 &amp; Staff Student Exchange</td>
</tr>
<tr>
<td>9th, 10th or 11th May</td>
<td>Small-group Work in Progress Session 18:00-20:00</td>
</tr>
<tr>
<td></td>
<td>Here each student will give a 10-minute presentation of the outline of their extended essay and get feedback from the group and the tutor.</td>
</tr>
</tbody>
</table>

*Extended Essay due 02-June-2017*
Coursework Instructions

Foundation Essay  30%  2000-words, submission 11th November 2016

This first essay is a visual analysis exercise that allows you to put into the practice the skills that the first five lectures have focussed on.

a) Pick an art work/building or object from the list provided. Chose one that you can visit in person and go and look at it/around it carefully.

b) Write a 2000-word essay analysing your chosen piece in detail. Below are some visual analysis tips for the different points you might consider. Remember to go beyond ‘passive’ description and comment also on the significance of the features you observe. What effect do they have? How do they change how someone perceives or understands the piece?

So, for example, if a sculpture is executed in white marble this affects how the piece looks (luminosity/reflecting light), the pale colour may have been used to evoke flesh. Marble is also very hard and this would affect the degree of precision the sculptor could attain - how have they used or not used this? Marble is expensive and difficult to work. It is therefore a high-status material. To what extent is this a feature that helps us to understand this piece? I.e. Does it reflect the artists/patron’s aspirations or ideas about the piece.

You may support your essay with some reading about your chosen piece, but the essay should be entirely focussed on the visual and material reality of the piece, not reproducing background reading on the artist/patron/context.

Your lecturers will be making reference to this assignment through their lectures. If you have any questions, please contact Charlotte Ashby (c.ashby@bbk.ac.uk)

Foundation Essay Case Study Choices

Sir Christopher Wren, St Pauls Cathedral, 1669-1697
https://www.stpauls.co.uk/

Charles Barry and A.W.N. Pugin, Houses of Parliament, 1840-70

http://www.bl.uk/whatson/tours/event91927.html

Joshua Reynolds, Three Ladies Adorning a Term of Hymen, 1773, Tate Britain

Johan Zoffany, Three Sons of John, 3rd Earl of Bute, c1763-64, Tate Britain

Antonia Canova, Theseus and the Minotaur, 1782
http://collections.vam.ac.uk/item/O96376/theseus-and-the-minotaur-statue-canova-antonio/

British School, The Cholmondeley Ladies, c.1600–10
Henri Rousseau, *Surprised!*, 1891
http://www.nationalgallery.org.uk/paintings/henri-rousseau-surprised

Philip Webb and William Morris, *St George Cabinet*, 1861-62
http://collections.vam.ac.uk/item/O8144/st-george-cabinet-cabinet-webb-philip-speakman/

Charles Sargeant Jagger, *No Man’s Land*, 1919-20
http://www.tate.org.uk/art/artworks/jagger-no-mans-land-n01354

John and William Linnell, *The Badminton Bed*, c1754
http://collections.vam.ac.uk/item/O11330/the-badminton-bed-bed-linnell-john/

Pablo Picasso, *The Three Dancers*, 1925
http://www.tate.org.uk/art/artworks/picasso-the-three-dancers-t00729

http://www.tate.org.uk/art/artworks/abakanowicz-embryology-t12958

http://www.tate.org.uk/art/artworks/williamson-nokukanya-lutuli-p81080


If you have questions about this assignment, please contact Charlotte Ashby (c.ashby@bbk.ac.uk)
Presentation of Essays, Marking and Plagiarism

Researching your Essays

Books and articles: Books are of course an essential resource. Birkbeck’s own library (http://www.bbk.ac.uk/lib) will stock most of what you need; more information on its art history section is found at http://www.bbk.ac.uk/lib/subguides/artshum/historyofart where you will also find information on online resources and other London libraries which are useful for their History of Art collections. Your local library can also be a good resource and may be able to order books for you. At Level 6 it is possible that you might need to consult specialist collections, in which case your course director 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. For general advice, workshops and information on how to make the best use of books (e.g. reading strategies) see http://www.bbk.ac.uk/mybirkbeck/services/facilities/support/reading

For each module you will receive a bibliography and although these may seem dauntingly long, they are never comprehensive. They should however, provide a good guide to academically respectable texts which are appropriate to a given module’s level. This issue of appropriateness and academic respectability is important, as there is a lot of literature available on art historical subjects which is nevertheless out-of-date or not at the right level for graduate study. Birkbeck’s eLibrary (accessed from the main library webpage at http://www.bbk.ac.uk/lib) will be invaluable, especially the databases JSTOR, Art Full Text, and International Bibliography of Art

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

Presentation
The following paragraphs provide guidance on some of the main aspects of organising and presenting a scholarly essay, but for the widely-accepted conventions on all aspects of presentation you are advised to consult the style guide published by the Modern Humanities Research Association.

Length
Word-limits are always specified in the course materials. They are are maximums and should be strictly adhered to. Word limits refer to the main text and include footnotes, but not the bibliography. If you find that your first draft is longer than the maximum word-limit allowed you will need to edit down your work, which can be a useful discipline. Ask yourself whether a point is essential to answering the question (some interesting but inessential material may have to go); whether a quotation is essential (quotes from secondary sources seldom are); whether you are over-footnoting (look again at the guidance on footnotes). Please provide accurate word counts at the end of all submitted work.
Appearance
Text should be double line or 1.5 line spaced and a size 12 font, with margins of at least 2.5cm. No fancy fonts and no coloured text. No use of bullet points, only continuous prose. Subheadings may be used (sparingly) in the Extended Essay.

Illustrations to works you are building your argument around are required. These may be integrated within the text or provided at the end of the essay. All illustrations should be captioned (artist, title, date, location) and all illustrations should have a Figure number (Fig.1), which should be used to refer to this illustration in the main text.

Quotations
Information and ideas from secondary sources should normally be paraphrased; direct quotation should be made only where the expression is particularly telling. In both these cases the original source should be footnoted. 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.

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. You must use the standard form of humanities references, that is, giving references in footnotes and bibliography as explained below and in the MHRA style guide. The author-date, or Harvard, system should not be used.

References should be indicated by the insertion of superscript numbers at the appropriate place in the text. These numbers should be consecutive throughout the essay, ignoring sub-divisions, and they should follow any punctuation in the text except a dash, which they should precede. In most circumstances, this means placing a single reference number in superscript after a full-stop at the end of a sentence; multiple references in a single sentence are to be avoided. Please use footnotes rather than endnotes.

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: e.g. 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 (e.g. Correggio’s *Jupiter and Io*, Klee’s *Ad Parnassum*) should be 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 (see quotations above).
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.²


Forms of Reference in Footnotes

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), 93-101

Chapters in edited books
A. Contributor, ‘Title of article in anthology’, in *Anthology Title*, ed. by A. Editor and A. Co-Editor (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. You should expect usually to include page number references in this way; they are not required only when the book, article or chapter as a whole is being referred to.
e.g. H-U. Obrist, ‘Installations are the Answer, What is the Question?’, *Oxford Art Journal*, 24 (2001), pp.93-101, p.95
Online sources
References to online sources must be made with the same care and detail used in references to print sources. It is not adequate to include a URL (website address) only. See the MHRA Style Guide, 3rd ed. (2013), section 11.2.11-15, for detailed guidelines on citing online sources.

URLs/website addresses:

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).


Articles accessed online:

Journal articles accessed online via JSTOR or another database will normally have a stable URL or DOI (Digital Object Identifier), which provide a stable identifier (unlike the usual type of URL, which often changes). The stable URL or DOI should be given where available; no date of access is necessary. The same format used for journal article citations given above should be used.


  e-books:

E-books should be cited in the same way as print books, followed by an indication of the type of digital file, or a DOI if available.

  e.g. Maiken Umbach, German Cities and Bourgeois Modernism, 1890-1924 (Oxford: Oxford University Press, 2009), p. 25, DOI:10.1093/acprof:oso/9780199557394.001.0001

Subsequent references to the same publication

Once you have provided the information for a book or article, subsequent references may consist of the author’s surname and the abbreviated title, followed by the page number(s).

  e.g. first reference: T. Barringer, The Pre-Raphaelites: Reading the Image (London: Weidenfield and Nicolson, 1998), pp.4-10
  further references: Barringer, Pre-Raphaelites, p.2

Avoid the use of conventions such as ibid, and op.cit. 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 used to elaborate

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 very 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 at the end of your main text. Essays should have a single bibliography with all sources listed in alphabetical order by author last name. The bibliography should list all the sources relevant for the development of the argument within the essay. It may include texts not directly referenced within the essay.

Primary sources 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 studies of recent art, primary sources may include various types of unpublished material including statements made directly by the subject(s) of study.

Secondary sources are books, articles, etc., which have been written about the period or about the primary sources.

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 footnote references the name or initials will precede the surname). In all other respects the items should be in the relevant format for book, chapter or article given above. 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.

A Note on Websites and Other Online Sources
There are many excellent resources online, and we encourage you to explore them. It is important to remember that, just as you should with print material, you need to approach online sources critically, evaluating their validity and usefulness for academic purposes. All books and articles published by academic publishers will have been peer-reviewed before acceptance for publication, and this guarantees that they meet academic standards of veracity and argument (even if arguments against them can be constructed, as they usually can). However online material has not necessarily been filtered by the peer-review process, and you should be particularly aware of this. Like books and articles, online sources should be acknowledged with the appropriate reference; see above for guidelines.
Marking

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

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

Marking Scheme

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

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

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

Common Awards Scheme

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

Some areas covered by CAS Regulations include:

- Degree Structure
- Degree Classification
- Module Weighting
- Marking Scheme
- Failure and Re-Assessment
- Plagiarism and Academic Offences
- Mitigating Circumstances.

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

Research Ethics

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

If you are undertaking any such research work for a your extended essay please complete the form ‘Proposal for Ethical Review template’ and pass this to Charlotte Ashby. 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 Charlotte 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 Charlotte in the first instance.

Further guidelines are available on the MyBirkbeck website at http://www.bbk.ac.uk/mybirkbeck/services/facilities/support/research-ethics.
Criteria for Degree Classification: Please refer to appendix C or further details can be found at: http://www.bbk.ac.uk/reg/regs/cas/conferment/honoursclass

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

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

Coursework Submission

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

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

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

Essays 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 in the margins and an overall evaluation. 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 at the suggested web-pages of the My Birkbeck site (http://www.bbk.ac.uk/mybirkbeck/services/facilities/support). It may also be helpful to look regularly at the section on the ‘CAS Marking Scheme’ These criteria are used by the markers when assessing your essays and exams, but they can also be used by you for self-assessment. If anything is unclear, do seek and heed the advice of tutors.

NB If you receive a fail mark on any assessment element, you are given the opportunity to rewrite and resubmit the piece of work up to two more times. Marks for resubmitted coursework will be capped at the pass mark of 40%, unless there are mitigating circumstances. You will be given a deadline for the resubmission, and encouraged to consult with your tutor on what is needed for the resubmitted assessment.

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

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

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

Mitigating Circumstances that may be taken into account

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

Withdrawal from, or deferral of, assessment

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

Appeals

Details of appeals procedures can be found at http://www.bbk.ac.uk/mybirkbeck/services/administration/assessment/appeals. In general terms there is no right of appeal against the results of examinations on academic grounds. Appeals in respect of individual marks or the final classification can be made only on grounds of procedural errors in the administration or conduct of the examinations.
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 advice on requesting permission to record lectures - please follow the link below: http://www.bbk.ac.uk/mybirkbeck/services/rules/Recording-of-Lectures-and-Other-Teaching-Sessions.pdf

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

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

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

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 tutors have the power to waive fees or sanction delays in payment.

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

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

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

Options are chosen on a first come first serve basis.

<table>
<thead>
<tr>
<th>Date</th>
<th>Option</th>
<th>Tutor</th>
<th>Contact Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday</td>
<td>Satire, Caricature, Cartoon: From Punch to Charlie Hebdo</td>
<td>Kasia Murawska-Muthesius</td>
<td><a href="mailto:k.murawska-muthesius@bbk.ac.uk">k.murawska-muthesius@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Monday</td>
<td>Architects and Architecture in Italy, c. 1400-1600</td>
<td>Peter Fane-Saunders</td>
<td><a href="mailto:p.fane-saunders@bbk.ac.uk">p.fane-saunders@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Tuesday</td>
<td>Art in Renaissance Venice c 1475-1530</td>
<td>Michael Douglas-Scott</td>
<td><a href="mailto:hasm@bbk.ac.uk">hasm@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Tuesday</td>
<td>The Immigrant Experience in Modern British Art</td>
<td>Monica Bohn Duchen</td>
<td><a href="mailto:hasm@bbk.ac.uk">hasm@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Tuesday</td>
<td>Redefining Renaissance Art: Italy and the Netherlands</td>
<td>Christopher Moock</td>
<td><a href="mailto:hasm@bbk.ac.uk">hasm@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Thursday</td>
<td>Art of the British Empire</td>
<td>Prasanajit de Silva</td>
<td><a href="mailto:prasannajit.desilva@bbk.ac.uk">prasannajit.desilva@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Thursday</td>
<td>Art Nouveau across Europe at the Fin-de-Siècle</td>
<td>Charlotte Ashby</td>
<td><a href="mailto:c.ashby@bbk.ac.uk">c.ashby@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Thursday</td>
<td>From Private Piety to Princely Pomp: The Art of Northern Renaissance</td>
<td>Robert Maniura</td>
<td><a href="mailto:r.maniura@bbk.ac.uk">r.maniura@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Thursday</td>
<td>Institutional Critique and the Critique of Institutions: 1968 to the present</td>
<td>Isobel Elstob</td>
<td><a href="mailto:i.elstob@bbk.ac.uk">i.elstob@bbk.ac.uk</a></td>
</tr>
</tbody>
</table>
# Appendix B: Contact List

## Administrative Contacts

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

## Department Administrative Staff

<table>
<thead>
<tr>
<th>Louise Lambe</th>
<th>Clare Thomas</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assistant School Manager</td>
<td>Administrative Team Leader</td>
</tr>
<tr>
<td>020 3073 8234</td>
<td>0207 631 6134</td>
</tr>
<tr>
<td><a href="mailto:l.lambe@bbk.ac.uk">l.lambe@bbk.ac.uk</a></td>
<td><a href="mailto:c.thomas@bbk.ac.uk">c.thomas@bbk.ac.uk</a></td>
</tr>
</tbody>
</table>

<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, Cert HE Art &amp; Architecture, MA Museum Cultures, PG Dip Museum Cultures, PG Cert Museum Cultures</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Anthony Shepherd</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Administrator</td>
<td>Administrator</td>
</tr>
<tr>
<td>02030738374</td>
<td>0203 073 8369</td>
</tr>
<tr>
<td><a href="mailto:aj.shepherd@bbk.ac.uk">aj.shepherd@bbk.ac.uk</a></td>
<td><a href="mailto:yvonne.ng@bbk.ac.uk">yvonne.ng@bbk.ac.uk</a></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/). 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 2015-2016 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 C: Getting Started With Moodle

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

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

If you are having login problems, but your password is working for other services, please change your password via the online form at [http://www.bbk.ac.uk/its/password](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](mailto:its@bbk.ac.uk)), telephone (020 7631 6543), or in person (Malet St building, next to the entrance to the Library).

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

**Browsing your modules**

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

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

---

![Moodle screenshot](image-url)
Once you click on “My home” in the navigation panel, you should see the courses to which you are enrolled in “Course Overview” in the middle column.

After clicking on a course title you will see your course in the middle column. As you browse the contents of a module, a breadcrumb trail will appear above the contents of each page, as shown:

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

**Submitting Assignments**

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

All coursework must be submitted via Moodle.
- Click on the Assignments link within the course module
- You will then see the Summary page with the “Start date, Due date and Post date”.
- Then click on the My Submissions tab and enter a title and browse for the file you want to submit on your computer. Also, please confirm that this submission is your own work by ticking the box.
- Click on Add Submission.
A window will open with a synchronizing data message. This will close after a few seconds. In the **My Submissions** tab you will be able to see the new status, showing that your submission successfully uploaded to Turnitin.

**Status: Submission successfully uploaded to Turnitin.**

**Viewing your mark and feedback**

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

<table>
<thead>
<tr>
<th>Submitted</th>
<th>Similarity</th>
<th>Grade</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>20/08/11, 11:55</td>
<td>-</td>
<td>75/100</td>
<td>(0)</td>
</tr>
</tbody>
</table>

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

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

<table>
<thead>
<tr>
<th>Autumn Term</th>
<th>Spring Term</th>
<th>Summer Term</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday 3 October 2016-Friday 16 December 2016</td>
<td>Monday 9 January 2017-Friday 24 March 2017</td>
<td>Monday 24 April 2017-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></td>
</tr>
<tr>
<td>Week 2</td>
<td>Week 2</td>
<td>Week 2</td>
</tr>
<tr>
<td>10-Oct-16</td>
<td>16-Jan-17</td>
<td></td>
</tr>
<tr>
<td>Week 3</td>
<td>Week 3</td>
<td>Week 3</td>
</tr>
<tr>
<td>17-Oct-16</td>
<td>23-Jan-17</td>
<td></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>
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<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></td>
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<tr>
<td>Week 6</td>
<td>Week 6</td>
<td>Week 6</td>
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<tr>
<td>7-Nov-16</td>
<td>13-Feb-17</td>
<td></td>
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<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></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></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></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></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></td>
</tr>
<tr>
<td>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.</td>
<td>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.</td>
<td>1st and 29th May are Bank Holidays; if classes fall on these dates they will be rescheduled.</td>
</tr>
</tbody>
</table>
Appendix D: Mitigating Circumstances

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

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

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

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

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

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

<table>
<thead>
<tr>
<th>Module Code</th>
<th>Module Title</th>
<th>Assessment affected (e.g. examination, first coursework, in-class test)</th>
<th>Coursework</th>
<th>Examination</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>Deadline</td>
<td>Date submitted</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Please complete the following information by ticking the appropriate box and completing the related columns.

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

Please see my approved Individual Student Support Agreement
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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