History of Art and Film Undergraduate Programme Guide
2017-18

- BA History of Art
- BA History of Art Major/Minor
- BA History of Art and English
- BA Film Studies and Visual Arts
- BA Film Studies Major/Minor
- BA Film Studies and English
- BA Film and Media Studies
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Welcome

Welcome to History of Art and Film, part of the School of Arts at the University of Leicester. History of Art and Film will be your ‘home department’ if you are studying Film Studies and the Visual Arts, History of Art, History of Art and English, Film Studies and English, Film and Media Studies, or taking your Major in Film Studies or History of Art. You may also be taking one of our Film or History of Art modules if that is your Minor or as part of another degree such as American Studies or English and American Studies. In whatever case, you will find us approachable and keen to help you in your studies. Please take note of the guidance provided below but please also contact us if you have further questions. Whether you speak to your seminar tutor, module convenor, Personal Tutor, or the staff in the School of Arts Office (ATT 1514), you will find someone happy to give advice and support.

Director of Studies, History of Art and Film

Introduction

This Programme Guide is designed to give you information on how to present your work at the standard undergraduate study requires. There are guidelines on how to format your essays correctly and how to cite and reference other works you might be called on to use. Alongside these notes, you will find information on assessment and the marking process. We include tables of marking criteria to show the ways in which different types of work are graded, and information on the university regulations on submitted work.

Students taking degrees with subjects in other departments will also be provided with handbooks (hard copy and/or electronic) from those departments.

Undergraduate Student Handbook

This guide should be read in conjunction with the School of Art’s online Undergraduate Student Handbook which can be found on the School’s website http://www2.le.ac.uk/departments/arthistory/staffandstudents

It is vital that you follow all instructions contained in both books to give you the best chance of success in your studies.

School Office

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<tr>
<td>School of Arts</td>
<td>Attenborough 1514</td>
<td>0116 252 2062</td>
<td><a href="mailto:Schoolofarts@le.ac.uk">Schoolofarts@le.ac.uk</a></td>
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History of Art and Film
Staff List

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<th>Title</th>
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<td>Martin</td>
<td>Halliwell</td>
<td>2645</td>
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<td>1302</td>
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<tr>
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<td>1514</td>
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<tr>
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<tr>
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<td>1705</td>
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Reading Lists

Recommended reading for your modules can be found here: [http://readinglists.le.ac.uk/departments/ar-ha.html](http://readinglists.le.ac.uk/departments/ar-ha.html)

Course details

You can view the programme and module specifications for your course via [www.le.ac.uk/sas/courses](http://www.le.ac.uk/sas/courses)

History of Art and Film
In the programme specification you will find a summary of the aims of your course of study and its learning outcomes, alongside details of its teaching and learning methods and means of assessment. The programme specification also identifies the core modules that make up the course and any choice of optional modules. Each module has its own specification that formally records that module’s aims, teaching and learning methods, assessment components and their percentage weighting.

Notes on the Writing and Presentation of Written Work

General

Subject
Think carefully about the question you are being asked to answer. Do you understand what the question means? What tone does the form of words imply? Do you agree with the statement you are asked to discuss or not (assuming it is that kind of question)? Adopt a critical attitude to the question. It will matter less which way you incline than that you support your argument well.

Organisation
The introduction should analyse the issues raised by the question; the main body of the essay should discuss these issues one by one, perhaps paragraph by paragraph, giving examples to support your argument. The conclusion will pull together the various strands of argument and contain a final and extended statement of your position on the question posed. In order to achieve this degree of organisation a rough copy, or at least preliminary notes, should be made.

Length
The word length for essays is stated in the module guides: it may vary from one module to another. Essays significantly over or under the prescribed length may be penalized. In view of this, ponder carefully what to bring into the essay and what to leave out: are those extra facts you wish to add pertinent, or are they superfluous? Is your answer balanced, or is it lop-sided? The shorter the essay, the more vital such points become.

Spelling
If you are unsure of a word – whether the spelling or the meaning – look it up. Make sure you can spell the names of filmmakers, artists, and other people correctly, and that you can spell technical terms both in English and in foreign languages (e.g. quattrocento, misè en scene, chiaroscuro or quadratura). It is conventional to italicise such foreign words where they have not become part of everyday usage in English. Thus, for example, café, and cliché are not usually italicised but arrondissement and Weltanschauung are. You are strongly advised to spell check and proof read all written work before submitting it, preferably more than once, particularly given the easy availability of spelling functions in word processing programmes.

Presentation
1. Make sure you put your student number on each page along with the page number. Do not put your name of the esay. The module number and title should appear on page 1.
2. Maintain a margin of about 2.5 to 3 cms; indenting the beginning of paragraphs a further 1 cm.
3. Any quotations longer than two or three lines of text should be treated as separate paragraphs and indented an additional 1 cm. on either side so that they look like this:
Any quotations longer than two or three lines of text should be treated as separate paragraphs and indented an additional 1 cm. on either side so that they look like this.

4. Titles in the text, whether of books, films, or works of art, should be italicised. *Signs and Meaning in the Cinema* or *Les Demoiselle d’Avignon*. Books, periodicals and newspapers should be italicised but titles of articles, essays or chapters in books or periodicals should not be italicised - but should be in quotation marks. Carl Laemmle’s ‘The Business of Motion Pictures’ reprinted in *The American Film Industry*.

Richard Goldstein’s, ‘Did Antonioni Miss the Point?’, in *New York Times*.

Adam Lowenstein’s, ‘Films without a Face: Shock Horror in the Films of Georges Franju’, in *Cinema Journal*. But see also below for the additional details you will need for referencing this material.

5. Film titles should be in italics. The *first time* you refer to a specific film in any essay or other written work, you should identify the surname of the director and the year of release in the film’s country of origin in brackets immediately after the title itself (it is only necessary to do this once for each film, for the first reference only, and not subsequently throughout the essay). For example:


The title of a television programme should be in italics but use single quotation marks for the title of an individual episode. If citing the whole series give the give its start and end dates, for example:


If citing an individual episode give the relevant series and episode number and date, for example:

‘The one with the routine’ (SE6, EP 10, 1999).

6. For works of art, the date should be given in brackets. For example:

Gustav Klimt’s *Portrait of Hermine Gallia* (1904).

Where pertinent (for example, in a list of illustrations), the location of the work must be given (museum, gallery, collection, etc.), together with the date, medium and dimensions (with height preceding width). For example:

Jackson Pollock, *Summertime*: *number 9A*, 1948, oil, enamel and house paint on canvas, 85x555 cms.

7. Especially when writing about motion pictures, you may have occasion to discuss large numbers - for example, audience statistics or box office revenues. In such cases it is acceptable to abbreviate “million” to “m.” and “billion” to “bn.” For example:

In 1946 weekly admissions to US cinemas averaged 100 million. This figure fell to 46 million by 1955 and to 15 million in 1969. Film production, in line with this fall, dropped from the 1930s average of 500 features per year to 383 in 1950, 254 in 1955 and less than 100 in 1969. Box office receipts fell from $1.8bn. to $900m. from 1946 to 1962 and to $350m. in 1970.

8. All coursework must be typed. All typing must be double-spaced (with the exception of indented quotations, footnotes or endnotes, and bibliographies, all of which may be single-).
Swift’s satire of science is of particular interest to a modern reader. As George Reuben Potter observed in 1941, we live in an age that ‘has built its particular sort of civilization so largely upon the discoveries and inventions of men like those who inspired his ridicule’, and this is even more true of the twenty-first century than the twentieth.\(^1\) However, science was also central to Swift’s own age: following the foundation of the Royal Society in 1660, science rapidly began ‘staking a claim to be the gold standard of positive knowledge’.\(^2\) Further, the importance of reason and the emphasis on empirical investigation, embodied in Francis Bacon’s scientific method, comprise much of what defines modern conceptions of the Enlightenment. In order to explain why Swift satirised science, it is necessary to establish both the nature of Enlightenment science and the degree to which Swift was able to engage with it. Swift’s attitudes to science can then be illuminated by a reading of the third voyage of *Gulliver’s Travels*. Finally, these findings can be reconciled with the broader context of both the *Travels* and Swift’s wider literary production.

Swift was well acquainted with contemporary science. Potter claims that ‘from the eighteenth century down to our own day, evidence has been accumulating that with mathematical knowledge and non-mathematical natural philosophy Swift was certainly more a little acquainted’.\(^3\) This is in part due to the company he kept. He ‘enjoyed lifetime friendships with many natural philosophers’: his circle of friends included two former presidents of the Royal Society, in addition to several contributors

\(^1\) George Reuben Potter, ‘Swift and Natural Science’, *Philological Quarterly*, 20 (1941), 97 (p. 97).
\(^3\) Potter, ‘Swift and Natural Science’, p. 98.

History of Art and Film
to its regular publication, the *Philosophical Transactions*. One of his closest friends and fellow Scriblerian Dr John Arbuthnot was ‘intimately acquainted’ with the *Philosophical Transactions* and evidently discussed experiments with Swift, which would alone be adequate to explain the scientific knowledge he displays in his writing. However, some critics have maintained that Swift himself was a ‘humorously critical and surprisingly careful reader’ of the *Philosophical Transactions*, though the evidence for this is not complete. In either case, Swift could not have avoided absorbing some scientific knowledge: he was a prominent figure in a society that itself increasingly influenced by the New Science. The modern British historian Roy Porter records the following:

Science entered and shaped the world of the educated in many ways. An instrument trade flourished— an erudite gentleman or lady of means might be expected to own a microscope or a telescope, alongside a cabinet of beetles or stuffed birds. Porter also notes the emergence of ‘popular science books’, so doubtless many of Swift’s non-scientific acquaintances also discussed scientific issues. Evidently there was no escaping the influence of contemporary science as it ‘staked its place in polite culture’.

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7 Ibid, p. 144.
8 Ibid, p. 144.
9 Ibid, p. 144.
Bibliography

Primary:


Secondary:


Potter, George Reuben, ‘Swift and Natural Science’, *Philological Quarterly*, 20 (1941), 97-
References and Bibliography

It is generally true that the more books you read, the better you will be able to arrive at a balanced point of view. Any balanced essay, therefore, will require consultation of books (this does not necessarily mean reading them from cover to cover) and articles which you should read critically in the light of the visual evidence.

It is vital that you acknowledge the sources of your information both in references (footnotes or endnotes) and in a bibliography, and that you abide by the departmental conventions. Otherwise you may be committing plagiarism.

The Library provides general help on referencing and more information can be found here http://www2.le.ac.uk/library/help/referencing/referencing and here http://www2.le.ac.uk/library/help/referencing/footnote You can also arrange one-to-one help or chat online.

Footnotes/Endnotes

When you include a direct quotation or a paraphrase in your work, or where you borrow an important idea from another source, you must give a reference for it, in the form of a superscript number in the text, with a corresponding numbered note either at the foot of the page [footnotes] or at the end of the essay, before the bibliography [endnotes]. You should not use footnotes and endnotes together in the same essay. The footnote or endnote must give the following details in precise order, to enable the reference to be checked. For example, to refer to an essay by Douglas Tallack in a book edited by Maria Balshaw and Liam Kennedy:

For Douglas Tallack, the emergence of New York as paradigmatic of a distinctive American modernity was effectively ensured in 1898 with the consolidation of the five boroughs into one city, New York City.¹ ...


Here the order of information in the footnote is: author (first name, surname), title of essay (in quotation marks), “in”, editors, title of book (in italics), place of publication, publisher, date of publication, and pages. Only give the full page range if citing the article as a whole. When quoting material give the page or pages on which the quote appears. (Note that, wherever possible, it is preferable to give the first name of an author rather than just an initial). This is called the ‘first full reference’. Subsequent references in your essay to the same book need not give all of this information again and again: instead subsequent references may be of the ‘short reference’ type. For example, a later reference to Tallack would simply look like this:

Tallack, p.34.

Note the following main types of reference:

1. To books: Give author/editor, title (in italics), the place of publication, the publisher, the date of publication, and page(s). Here is an example of a full reference and a short reference:


Gadol, p.63.

2. To essays in edited books: Give author, title of essay (in quotation marks), “in” editor, title of book, place of publication, publisher, date of publication and page(s). For example:

Heydenreich, p.223.

3. To articles in periodicals: Give author, title of article (in quotation marks), title of periodical (in italics), volume, issue number (if any), date, and page(s). For example:


Fulks, p.30.

4. To distinguish works by the same author: If, for example, you refer to three books (or articles, essays, etc.) by the same author in your essay you will need to give a little more information in your short references to avoid confusing them. For examples, three books by Gombrich:


Short references to these might be distinguished as follows:


Gombrich, *Ideals and Idols*, pp.100-104.


5. To distinguish authors with the same surname: Though it is not usually necessary to give the author’s first name in short references, it is necessary to do so if you refer in your essay to two or more authors who share a surname.

6. To websites: You may well consult sites on the Internet. Below are some guidelines for you to follow. Useful sources on the Internet include scholarly projects; reference databases; the texts of books; articles in periodicals; and professional and personal sites. If you have consulted any of these, references should be cited as follows:

(a) Name of author, editor, compiler, or translator of the source.

(b) Title of an article within a scholarly project, database or periodical (in quotation marks); or title of a posting to a discussion list or forum, followed by the description *Online posting*, or title of a book (in italics).

(c) Title of the scholarly project, database, periodical, or professional or personal site (underlined); or for a professional or personal site with no title, a description such as *Home Page*.

(d) Date of electronic publication, of the latest update, or of posting (where known).

(e) The number of pages, or other sections (if they are numbered).

(f) Name of any institution or organization sponsoring or associated with the website.

(g) Date on which you viewed the site (e.g. 1 August 2017).

(h) Electronic address, or URL, of the source (angle brackets); for example:

Scholar project: Cinema going and the American Movie Audience, ed. Mike Chopra-Gant.
Be careful when you use the Internet, discriminating between well-documented sites and badly written ones with poor references. Speak to your tutor if you are unclear. You are strongly advised not to rely on non-referenced and general information websites such as Wikipedia.

Bibliography

Works cited should be listed in a bibliography at the end of the essay, arranged alphabetically by the surname of the author or editor. If citing an article or a chapter in an edited anthology give the page range. If you have used a chapter in a monograph you should simply reference the book. For example:


Illustrations for Essays and Dissertations

Illustrations may be used in written work unless the topic chosen does not require them - for example, an essay on theory. Illustrations should be used only where the content of your essay or dissertation requires it, rather than for their own sake or simply for visual impact.

It is important to remember that the whole essay will be examined, which includes the presentation of illustrations. Particular care is required when presenting illustrations. Each illustration must have its own caption. You should also number the illustrations and refer to these numbers in your text, where applicable, so that your reader may refer to the appropriate illustration. The standard system of numbering illustrations is “Fig.1”, “Fig.2”, “Fig.3”, etc. Finally, you should provide a list of all your illustrations - either at the end of your essay, before the illustrations themselves, or (in the case of a long essay or dissertation) at the beginning of the work, just after the title page and the table of contents.

For your illustrations you may use scanned images, postcards, photographs, digital video grabs, or any other illustrative material you choose. If you need to make your own reproductions, scans or photocopies will generally provide you with consistent, good quality colour and black/white images.

If you need further advice on how to use illustrations, please ask your tutor.

Dissertation Presentation and Submission

A separate Dissertation Handbook will be made available to you for the dissertation module.

Attendance

If you are absent you should inform your tutor (see staff contact list above) and also email SchoolofArts@le.ac.uk using ML Absence in the title and include the date/s, time/s, module/s and tutor name/s for the classes you missed. The office will then note this on the Attendance Management System which will prevent your being sent absence query messages when you are ill.

History of Art and Film
More information is available in the Attendance and Engagement section of the School of Arts UG Handbook. http://www2.le.ac.uk/departments/arthistory/staffandstudents

## Assessment and Examinations

### Assessment Dates Semester 1

#### Year 1

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<td>Reading Film and Television</td>
<td>Essay 2</td>
<td>15 December 2017</td>
</tr>
<tr>
<td>HA1112</td>
<td>Introduction to the History of Art I: Antiquity to Baroque</td>
<td>Essay (Visting Students Only)</td>
<td>17 January 2018</td>
</tr>
<tr>
<td>HA1120</td>
<td>Words and Pictures: Connoisseurship and Attribution</td>
<td>Essay (Visting Students Only)</td>
<td>17 January 2018</td>
</tr>
<tr>
<td>HA1200</td>
<td>Introduction to Film History</td>
<td>Essay (Visting Students Only)</td>
<td>17 January 2018</td>
</tr>
</tbody>
</table>

#### Year 2

<table>
<thead>
<tr>
<th>CODE</th>
<th>MODULE TITLE</th>
<th>ASSIGNMENT TYPE</th>
<th>SUBMISSION DEADLINE</th>
</tr>
</thead>
<tbody>
<tr>
<td>HA2219</td>
<td>Documents of the History of Art</td>
<td>Document Exercise 1</td>
<td>03 November 2017</td>
</tr>
<tr>
<td>HA2432</td>
<td>Contemporary Hollywood Cinema</td>
<td>Film Review (website)</td>
<td>06 November 2017</td>
</tr>
<tr>
<td>HA2218</td>
<td>Modernity and Tradition</td>
<td>Essay</td>
<td>08 December 2017</td>
</tr>
<tr>
<td>HA2219</td>
<td>Documents of the History of Art</td>
<td>Document Exercise 2</td>
<td>08 December 2017</td>
</tr>
<tr>
<td>HA2432</td>
<td>Contemporary Hollywood Cinema</td>
<td>Essay</td>
<td>08 January 2018</td>
</tr>
<tr>
<td>HA2210</td>
<td>Italian Art and Architecture 1500-1700</td>
<td>Essay</td>
<td>08 January 2018</td>
</tr>
<tr>
<td>HA2429</td>
<td>Film Production</td>
<td>Element 1 (2-5 minute video drama)</td>
<td>15 January 2018</td>
</tr>
<tr>
<td>HA2429</td>
<td>Film Production</td>
<td>Element 2 (2000-word production assignment)</td>
<td>15 January 2018</td>
</tr>
</tbody>
</table>
### Year 3

<table>
<thead>
<tr>
<th>CODE</th>
<th>MODULE TITLE</th>
<th>ASSIGNMENT TYPE</th>
<th>SUBMISSION DEADLINE</th>
</tr>
</thead>
<tbody>
<tr>
<td>HA3478</td>
<td>Television Drama</td>
<td>Research Proposal</td>
<td>10 November 2017</td>
</tr>
<tr>
<td>HA3465</td>
<td>Seriality: Film, Television and Other Media</td>
<td>Serial Portfolio</td>
<td>14 November 2017</td>
</tr>
<tr>
<td>HA3020</td>
<td>Classical Aesthetics and its Legacy</td>
<td>Essay</td>
<td>24 November 2017</td>
</tr>
<tr>
<td>HA3484</td>
<td>From Drawing to Painting in the Italian Renaissance</td>
<td>Essay</td>
<td>24 November 2017</td>
</tr>
<tr>
<td>HA3447</td>
<td>Contemporary European Cinema</td>
<td>Essay</td>
<td>08 January 2018</td>
</tr>
<tr>
<td>HA3478</td>
<td>Television Drama</td>
<td>Research Essay</td>
<td>08 January 2018</td>
</tr>
<tr>
<td>HA3480</td>
<td>Science Fiction Cinema</td>
<td>Essay</td>
<td>08 January 2018</td>
</tr>
<tr>
<td>HA3465</td>
<td>Seriality: Film, Television and Other Media</td>
<td>Essay</td>
<td>09 January 2018</td>
</tr>
<tr>
<td>HA3020</td>
<td>Classical Aesthetics and its Legacy</td>
<td>Applied Theory Exercise (Visiting Students Only)</td>
<td>17 January 2018</td>
</tr>
<tr>
<td>HA3484</td>
<td>From Drawing to Painting in the Italian Renaissance</td>
<td>Essay (Visiting Students Only)</td>
<td>17 January 2018</td>
</tr>
</tbody>
</table>

Exam dates will be confirmed to you directly from the Exams office.

Semester Two assessment deadlines to be added shortly.

### Frequently Asked Questions

**How do I submit assessed work for History of Art & Film?**

You must submit your assessed work through Blackboard, please see individual module details for information. Click on ‘Assignments’ for the relevant course. Essays and assignments should be submitted by **12.00 noon (midday not midnight)** on the deadline date.

Turnitin software accepts the following file types: Word, Text, Postscript, PDF, HTML, and RTF.

You should make sure that you submit your assignments by their due date to avoid any marks being deducted for lateness. Penalties for late submission of coursework follow the University scheme defined in Regulations governing the assessment of taught programmes (see [www.le.ac.uk/senate-regulation7](http://www.le.ac.uk/senate-regulation7) or [www.le.ac.uk/sas/assessments/late-submission](http://www.le.ac.uk/sas/assessments/late-submission)).

You also need to submit a bound copy for the dissertation. See the Dissertation Handbook (you will receive this in the term before you start your dissertation module) for further details.
When are my assignments due in?

Information on individual module assignments is available on Blackboard.

You are urged to plan your work in advance of the deadline in order to avoid any last-minute problems with printers, travel etc.

How can I improve my essay marks?

For a general description of the characteristics of 1st, 2nd and 3rd class work, please see the Marking Criteria later in this Guide. It is vital that you read through (and act upon) any feedback given to you, whether written on your marked essays by your tutor or delivered verbally. Should you require any additional feedback you may consult with your Personal Tutor.

What happens if I have problems with my work?

If you are experiencing problems that you are unable to solve for yourself it is important to report them promptly. If the problems are strictly academic (i.e. you are experiencing difficulties with the course content or with modes of assessment such as essay writing) your seminar tutor would be the most likely reference point. Failing that you should contact your Personal Tutor who will be assigned to you during the first week teaching week.

Module Options

In cases where there are options on the modules you can take you will be contacted with details of what is available for that semester and how to find out more about what a particular modules involves. Further information on module content can be found at:

https://le.ac.uk/history-of-art-and-museum-studies

https://le.ac.uk/media-film-and-communication

but please note that what is available now may not necessarily be available next semester/year.

What happens if I fail?

You will usually be allowed to re-sit failed exams and resubmit failed coursework during the exams period at the end of July (week beginning 30th July). All students must ensure that they can be available during the resit period. For a re-sit or resubmitted piece of work, the maximum mark is 40.

Mitigating Circumstances

The University recognises that students may suffer from a sudden illness or other serious event or set of circumstances which adversely affects their ability to complete an assessment or the results they obtain for an assessment. In such cases the mitigating circumstances regulations and procedures may be applied. These regulations are designed to ensure the fair and consistent treatment of all students.

You must keep your department(s) informed at all times of any personal circumstances that may impact upon your ability to attend, study or undertake assessments. Please inform your tutor and email SchoolofArts@le.ac.uk about any absences (either planned or unexpected) and about any other circumstances at the time they occur. You need to supply supporting documentation (e.g. a medical certificate) as soon as possible and no later than the deadline relevant to the assessment(s) affected. Normally, the deadline for submission of a mitigating circumstances claim will be no later than five working days after the assessment deadline to which it relates.
A student may submit a mitigating circumstances claim if they feel that the submission of one or more pieces of work has been or will be affected by a serious or significant event. You will be automatically enrolled on a Blackboard site titled Mitigating Circumstances through which you should submit your form and evidence.

If you submit or attend an assessment on time, you cannot then request mitigating circumstances on the basis that your standard of performance in the assessment may have been affected, unless you submit evidence that your judgement was affected in reaching the decision on whether to attend or submit.

The University’s procedures for mitigating circumstances have been updated for 2017/18. Please read the relevant web pages carefully before completing a claim form so your circumstances can be fairly and consistently considered and the appropriate outcome reached.

Once you have submitted a mitigating circumstances claim, along with supporting evidence, the School will consider your request and contact you with an outcome – usually within seven working days. If your circumstances are complex your request may be taken to a mitigating circumstances panel. If this happens we’ll let you know and provide you with a new date to expect an outcome. At the panel, your situation will be assessed along with the evidence you’ve provided.

Please note that student confidentiality is of utmost importance to the mitigating circumstances team, and specific personal information will never be disclosed outside of the team.

If your request is accepted, one of these seven outcomes will be applied:

1. Removal of lateness penalties
2. Provide a new date to attend/submit the assessment
3. Provide a new date to attend/submit an alternative assessment
4. Void assessment and re-scale module mark across other assessment elements
5. Disregard first attempt and provide a new date to submit the assessment
6. Disregard first attempt and provide a new date to submit an alternative assessment
7. Note that the assessment was affected and carry the mitigation request forward to the point of award, for the purpose of any borderline considerations (This outcome only applies to undergraduate students)

The evidence you submit needs to explain what the circumstance is, exactly how it affected you in relation to your assessment and precisely when (i.e. identifying which assessments were affected). The evidence needs to give precise details about how your circumstance is affecting your performance. The evidence you give needs to be written in English and produced by an appropriate third party: if it’s originally in another language, it’s your responsibility to ensure a translation is supplied by the deadline date.

More guidance on the mitigating circumstances procedures in place from 2017/18 can be found here: [http://www2.le.ac.uk/offices/sas2/regulations/mitigating-circumstances](http://www2.le.ac.uk/offices/sas2/regulations/mitigating-circumstances)

Student Support Centre

The Student Services Centre is a central point for information and advice for all students. If you need help with any practical matters, the Centre will always be happy to help you. [http://www2.le.ac.uk/offices/ssc](http://www2.le.ac.uk/offices/ssc)

History of Art and Film
Requirements and Degree Classifications

Academic Obligations: A Summary Statement

Students joining the School of Arts undertake:

- to attend, and swipe their card into, all seminars, classes, and tutorials. Classes start on the hour and finish 10 minutes before the published end time to allow time for travel to the next class
- to attend, and swipe their card into, all lectures
- if unable for any reason to attend a seminar, class, or tutorial, to provide the relevant tutor with an explanation – preferably in advance – of the reasons for absence and also to complete the online absence form. You also need to send a brief explanatory message to SchoolofArts@le.ac.uk
- to perform all reading and other preparatory work set by tutors
- to contribute in a well-prepared and constructive manner to seminar discussion
- to produce all written work set by tutors by the deadlines laid down
- to present all written work in a clear and legible form according to the Department’s requirements, outlined earlier in this Guide
- to ensure that the university has their current term-time and vacation addresses
- to remain in attendance during the full period of each term
- to be available during the July re-sit period, if required

Mark Scheme

The official marking scheme for University examinations is as follows:

<table>
<thead>
<tr>
<th>Mark range</th>
<th>Degree Class</th>
</tr>
</thead>
<tbody>
<tr>
<td>70% or above</td>
<td>First Class Honours</td>
</tr>
<tr>
<td>60% - 69%</td>
<td>Upper Second Class Honours</td>
</tr>
<tr>
<td>50% - 59%</td>
<td>Lower Second Class Honours</td>
</tr>
<tr>
<td>40% - 49%</td>
<td>Third Class Honours</td>
</tr>
<tr>
<td>35% - 40%</td>
<td>Pass</td>
</tr>
<tr>
<td>34% or below</td>
<td>Fail</td>
</tr>
</tbody>
</table>
Academic Honesty and Plagiarism

You must always be sure that you credit ideas, data, information, quotations and illustrations to their original author. Not to do so is plagiarism: the repetition or paraphrasing of someone else’s work without proper acknowledgement.

The University expects students to conduct their studies with exemplary standards of academic honesty and will penalise students who submit work, or parts of work, that have been:

- plagiarised;
- completed with others for individual assessment (collusion);
- previously submitted for assessment, including self-plagiarism;
- prepared by others;
- supplied to another for copying.

Plagiarism and collusion

Plagiarism is used as a general term to describe taking and using another’s thoughts and writings as one’s own. Examples of forms of plagiarism include:

- the verbatim (word for word) copying of another’s work without appropriate and correctly presented acknowledgement;
- the close paraphrasing of another’s work by simply changing a few words or altering the order of presentation, without appropriate and correctly presented acknowledgement;
- unacknowledged quotation of phrases from another’s work;
- the deliberate and detailed presentation of another’s concept as one’s own;
- reproduction of a student’s own work when it has been previously submitted and marked but is presented as original material (self-plagiarism).

Any student who prepares or produces work with others and then submits it for assessment as if it were the product of his/her individual efforts (collusion) will be penalised. Unless specifically instructed otherwise, all work you submit for assessment should be your own and should not have been previously submitted for assessment either at Leicester or elsewhere.

Penalties

The University regards plagiarism and collusion as very serious offences and so they are subject to strict penalties. The penalties that departments are authorised to apply are defined in the Regulations governing student discipline (see online Student Handbook for link to current regulations).

Avoiding Plagiarism and Poor Academic Practice

If you are in any doubt about what constitutes good practice, ask your personal/academic tutors for advice or make an appointment with Learning Development for individual advice.

Remember that the Department requires that you upload all coursework to Turnitin, plagiarism checking software that will automatically identify any uncredited material in your essays. Submission information is shown for each module on Blackboard.
<table>
<thead>
<tr>
<th>Grade</th>
<th>DESCRPTION</th>
<th>INTERPRETATION</th>
<th>EVALUATION</th>
<th>SOLUTION</th>
<th>ASSESSMENT</th>
<th>REFERENCE</th>
<th>CRITICAL THINKING</th>
<th>PROOF READING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fail</td>
<td>Little evidence of relevant knowledge</td>
<td>No evidence of interpretation</td>
<td>Some gaps in the evaluation</td>
<td>Limited or superficial independent thought</td>
<td>Limited evidence of substance and coherence</td>
<td>Little evidence of substance and coherence</td>
<td>Little evidence of substance and coherence</td>
<td>Little evidence of substance and coherence</td>
</tr>
<tr>
<td>Lower Second</td>
<td>Substantial evidence of relevant knowledge</td>
<td>Evidence of independent thought in limited subject</td>
<td>Evidence of independent thought in limited subject</td>
<td>Evidence of independent thought in limited subject</td>
<td>Evidence of independent thought in limited subject</td>
<td>Evidence of independent thought in limited subject</td>
<td>Evidence of independent thought in limited subject</td>
<td>Evidence of independent thought in limited subject</td>
</tr>
<tr>
<td>Third</td>
<td>Limited independent thought</td>
<td>Evidence of independent thought in limited subject</td>
<td>Evidence of independent thought in limited subject</td>
<td>Evidence of independent thought in limited subject</td>
<td>Evidence of independent thought in limited subject</td>
<td>Evidence of independent thought in limited subject</td>
<td>Evidence of independent thought in limited subject</td>
<td>Evidence of independent thought in limited subject</td>
</tr>
<tr>
<td>Upper Second</td>
<td>Evidence of wide and detailed reading in the literature, its contexts and in film studies/art history</td>
<td>Evidence of wide and detailed reading in the literature, its contexts and in film studies/art history</td>
<td>Evidence of wide and detailed reading in the literature, its contexts and in film studies/art history</td>
<td>Evidence of wide and detailed reading in the literature, its contexts and in film studies/art history</td>
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<td>Evidence of wide and detailed reading in the literature, its contexts and in film studies/art history</td>
<td>Evidence of wide and detailed reading in the literature, its contexts and in film studies/art history</td>
</tr>
<tr>
<td>First</td>
<td>Directly relevant to the subtleties of the question</td>
<td>Evidence of wide and detailed reading in the literature, its contexts and in film studies/art history</td>
<td>Evidence of wide and detailed reading in the literature, its contexts and in film studies/art history</td>
<td>Evidence of wide and detailed reading in the literature, its contexts and in film studies/art history</td>
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<td>Evidence of wide and detailed reading in the literature, its contexts and in film studies/art history</td>
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</tbody>
</table>
## Marking Criteria for Oral Presentations

<table>
<thead>
<tr>
<th>Marking Level</th>
<th>Relevance to the Question</th>
<th>Knowledge</th>
<th>Critical Analysis and Evaluation of Texts</th>
<th>Independent Thinking</th>
<th>Argument</th>
<th>Substantiation/Use of Evidence</th>
<th>Readability</th>
<th>Presentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fail</td>
<td>Limited evidence of reading and thought. Little relevance.</td>
<td>Little or no thought given to answering or no evidence of signposting.</td>
<td>Little or no analysis. Little or no evaluation.</td>
<td>Widespread lack of clarity. Often inarticulate. Very little use of critical language.</td>
<td>Inability to keep to agreed time limits. Too fast or too slow delivery.</td>
<td>No ability to establish eye contact to directly address or engage the audience.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pass</td>
<td>Substantial gaps in reading and thought. Substantially irrelevant to the topic.</td>
<td>Some thought given to answering, but frequently muddled. Limited signposting.</td>
<td>Limited analysis. Heavily descriptive rather than evaluative.Flaws in expression and lack of clarity. Some limited use of critical language.</td>
<td>Limited ability to keep to agreed time limits.</td>
<td>Limited ability to establish eye contact to directly address and engage the audience.</td>
<td>Sufficient ability to establish eye contact to directly address and engage the audience.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Third</td>
<td>Significant gaps in reading and thought. Frequently irrelevant to the topic.</td>
<td>Some evidence of structuring, but frequently muddled. Inconsistent signposting.</td>
<td>Limited or superficial analysis. Tendency to describe rather than evaluate. Flaws in clarity at times. Limited expression. Efforts to use critical language, not always accurately.</td>
<td>Substantially kept to agreed time and some evidence of keeping the delivery paced.</td>
<td>Good ability to establish eye contact, to directly address and to engage the audience.</td>
<td>Limited confidence in use of aids, which are not always well integrated, relevant to the presentation and clear.</td>
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</tr>
<tr>
<td>Lower Second</td>
<td>Evidence of some careful reading and thought. Mainly relevant to the topic.</td>
<td>Usually thorough analysis, going into some detail. Substantial effort made to weigh evidence carefully.</td>
<td>Substantial losses of clarity. Largely accurate use of critical language.</td>
<td>Good time keeping and well paced delivery.</td>
<td>Good ability to establish eye contact, to directly address and to engage the audience.</td>
<td>Limited confidence in use of aids, which are not always well integrated, relevant to the presentation and clear.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Upper Second</td>
<td>Evidence of careful and resourceful reading and thought. Directly relevant to the topic.</td>
<td>Nearly clear structure. Substantial effort made in signposting.</td>
<td>Detailed and thorough analysis. Clear effort made to weigh evidence carefully.</td>
<td>A well controlled and well paced delivery.</td>
<td>Very good ability to establish eye contact, to directly address and to engage the audience.</td>
<td>Assured use of aids, which are well integrated, directly relevant to the presentation and clear.</td>
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<tr>
<td></td>
<td></td>
<td>Orderly and clear structuring. Systematic signposting.</td>
<td>Generally fluent, and very good command of critical language.</td>
<td>Good time keeping and well paced delivery.</td>
<td>Very good ability to establish eye contact, to directly address and to engage the audience.</td>
<td>Assured use of aids, which are well integrated, directly relevant to the presentation and clear.</td>
<td></td>
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</tr>
<tr>
<td>Knowledge, and relevance of content</td>
<td>Evidence of systematic, independently-minded reading and thought. Directly relevant to the nuances of the topic</td>
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<tr>
<td>Organisation of material</td>
<td>Remarkably meticulous and clear structure. Skilful and subtle signposting</td>
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<tr>
<td>Critical analysis and evaluation of material</td>
<td>Subtle, detailed and independent-minded analysis. Confident and balanced evaluation</td>
<td></td>
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<tr>
<td>Clarity and range of expression</td>
<td>Highly articulate, fluent, wide-ranging expression with strong command of critical language</td>
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<tr>
<td>Pace and timing</td>
<td>Excellent time keeping and excellent delivery pace</td>
<td></td>
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</tr>
<tr>
<td>Engagement/rapport with audience</td>
<td>Excellent ability to establish eye-contact, to directly address and to engage the audience</td>
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<tr>
<td>Use of handout, visual and other aids</td>
<td>Highly confident use of aids, which are fully integrated, thoroughly relevant to the presentation, and entirely clear</td>
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</tbody>
</table>