

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

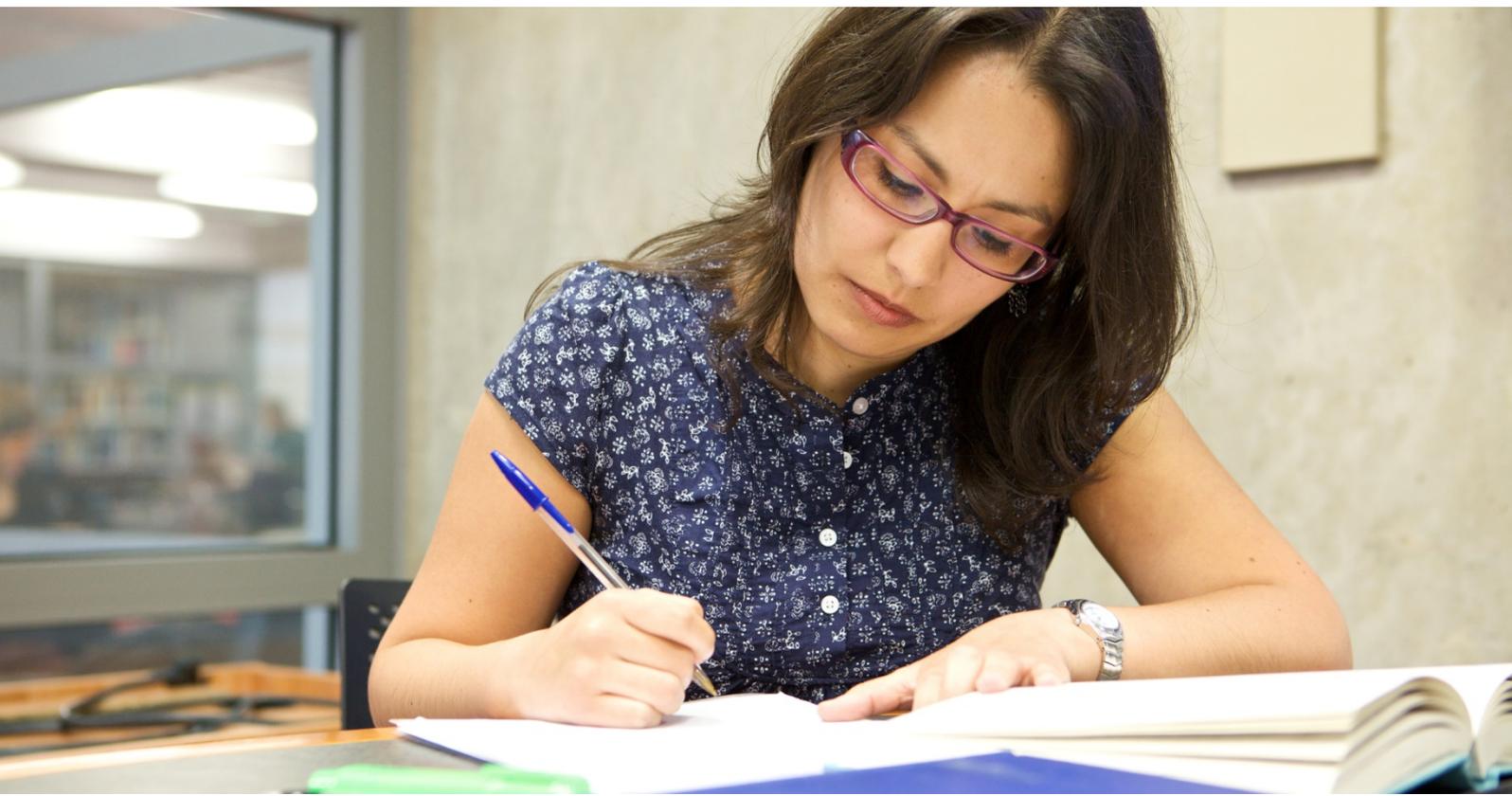


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Welcome

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

Name	Room	Phone Number	E-mail address
School of Arts	Attenborough 1514	0116 252 2062	Schoolofarts@le.ac.uk

Staff List

Title	Forename	Surname	Extention	Email	Room	Subject
Prof	Martin	Halliwell	2645	HoDArts@le.ac.uk / mrh17@le.ac.uk	1302	Head of School
	Carol	Arlett	294 4545	cja26@le.ac.uk	1504	Operations Manager
	Hilary	Casey	2682	Hc55@le.ac.uk	1514	Programme Administrator Modern Languages
	Inge	Cerkute	2624	ac707@le.ac.uk	1514	Languages at Leicester
	Joan	Collier	2866	jc675@le.ac.uk	1514	Programme Administrator Film Studies
	Emma	Hipwell	2681	ech12@le.ac.uk	1514	Administrative Assistant
	Gemma	Mayo	2214	gaj3@le.ac.uk	1514	Administrator
	Mary	Needham	2032	mn29@le.ac.uk	1514	Administrator
	Simon	Poole	3943	sp458@le.ac.uk	1505	Team Leader
	David	Revill	2622	dar22@le.ac.uk	1514	Programme Administrator English
	Mechelle	Thompson	3674	mt70@le.ac.uk	1514	Programme Administrator History of Art
	Andrea	Vear	2662	av128@le.ac.uk	1514	Languages at Leicester
Dr	Paula	Warrington	2792	pftw1@le.ac.uk	1506	Team Leader
Dr	Guy	Barefoot	2864	gb80@le.ac.uk	1710	Film Studies
Prof	James	Chapman	2865	jrc28@le.ac.uk	1713	Film Studies
Prof	David	Ekserdjian	2905	dpme1@le.ac.uk	1702	History of Art
Dr	Lin	Feng	2774	lf176@le.ac.uk	1711	Film Studies
Dr	Claire	Jenkins	1085	cmj23@le.ac.uk	302	Film Studies
Prof	Phillip	Lindley	2840	pgl1@le.ac.uk	1610	History of Art
Dr	Gozde	Naiboglu	2867	gn63@le.ac.uk	1703	Film Studies
Dr	Imogen	Wiltshire	2774	iw61@le.ac.uk	1711	History of Art
Dr	Alan	Burton	229 7916	ab841@le.ac.uk	1705	Film Studies Visiting Fellow

Reading Lists

Recommended reading for your modules can be found here: <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

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*, *mis  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, *caf *, and *clich * 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 essay. 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:

Jaws (dir: Spielberg, 1975).

The title of a television programme should be 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:

Friends (1994-2004)

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-).

Give student number here: submitted essays must otherwise remain anonymous.

Formatting an Essay: An Example

Exposing Dogma and Exploding Dogs: Contextualising Swift's Satire of Science

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 on 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 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 esteem of 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).

² Porter, Roy, *Enlightenment* (London: Penguin, 2000), pp. 152-53.

³ Potter, 'Swift and Natural Science', p. 98.

Single inverted commas should be used for quotations, and double inverted commas for quotations within quotations.

Underline and centralise the title of the essay.

Footnotes should be placed at the end of sentences, after the full stop.

All work should be double-spaced, with the exception of footnotes and indented quotations, which should be single-spaced.

Indent each new paragraph.

Place all punctuation after quotation marks.

To refer to quotation on a page or pages within a specific source use 'p.' for a single page, and 'pp.' for a range.

Put the titles of long texts in italics.

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to its regular publication, the *Philosophical Transactions*.⁴ 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.⁵ 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.⁶ In either case, Swift could not avoid 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:

Use a colon to introduce a quotation that starts a new sentence.

Science entered and shaped the world of the educated in many ways. An instrument 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.⁷

Indent all quotations over three lines in length, and use single spacing. Do not use quotation marks.

Porter also notes the emergence of ‘popular science books’, so doubtless many of Swift’s scientific acquaintances also discussed scientific issues.⁸ Evidently there was no escaping the influence of contemporary science as it ‘staked its place in polite culture’.⁹

are referring to the same source as the previous note.

⁴ Douglas Lane Patey, ‘Swift’s Satire on “Science” and the Structure of *Gulliver’s Travels*’, *English Literary History*, 58 (1991), 809-39 (p. 814).

⁵ Paul J. Korshin, ‘The Intellectual Context of Swift’s Flying Island’, *Philological Quarterly*, 50 (1971), 630-46 (p. 637).

⁶ Potter, ‘Swift and Natural Science’, p. 105.

⁷ Porter, *Enlightenment*, p. 144.

⁸ *Ibid.* p. 144.

⁹ *Ibid.* p. 144.

Number pages throughout.

Always begin your bibliography on a new page.

Bibliography

Divide your bibliography into primary sources (texts you are analysing) and secondary sources (works discussing the texts or their context).

Primary:

Swift, Jonathan, *A Modest Proposal and Other Writings* (London: Penguin, 2009).

Swift, Jonathan, *Gulliver's Travels* (Oxford: Oxford University Press, 2005).

Swift, Jonathan, *Major Works* (Oxford: Oxford University Press, 2003).

Put author's surname first, and list texts alphabetically by surname.

Secondary:

Bach, Kent, 'Performatives', in *Routledge Encyclopaedia of Philosophy* <http://www.rep.routledge.com> [accessed 9 September 2013]

Benedict, Barbara M., 'Self, Stuff and Surface: the Rhetoric of Things in Swift's Satire', in *Swift's Travels: Eighteenth-Century British Satire and its Legacy*, ed. by Nicholas Hudson and Aaron Santesso (Cambridge: Cambridge University Press, 2008), pp. 93-107.

Kiernan, Colin, 'Swift and Science', *The Historical Journal*, 14 (1971), 709-22

Korshin, Paul J., 'The Intellectual Context of Swift's Flying Island', *Philological Quarterly* (1971), 630-46.

Give the range of pages for journal articles and essays taken from longer collections. Use 'pp.' before essays, but not before journal articles.

Nicolson, Marjorie and Nora M. Mohler, 'Swift's "Flying Island" in the *Voyage to Laputa*', *Annals of Science*, 2 (1937), 405-30.

Nicolson, Marjorie and Nora M. Mohler, 'The Scientific Background of Swift's *Voyage to Laputa*', *Annals of Science*, 2 (1937), 299-334.

Patey, Douglas Lane, 'Swift's Satire on "Science" and the Structure of *Gulliver's Travels*', *English Literary History*, 58 (1991), 809-39.

For works with multiple authors, invert only the name of the first author given.

Porter, Roy, *Enlightenment* (London: Penguin, 2000).

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 ...

1. Douglas Tallack, 'City Sights: Mapping and Representing New York City', in Maria Balshaw and Liam Kennedy (eds.), *Urban Space and Representation*, (London; Pluto Press, 2000), pp.25-38.

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:

Joan Gadol, *Leon Battista Alberti: Universal Man of the Early Renaissance*, (Chicago; University of Chicago Press), 1969, p.17.

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:

L.H. Heydenreich, 'Die Cappella Rucellai von San Pancrazio in Florenz', in Millard Meiss (ed.), *De artibus opuscula XL: Essays in Honor of Erwin Panofsky*, New York; New York University Press, 1961, p.220.

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:

Barry A. Fulks, "Walter Ruttmann, The Avant Garde Film and Nazi Modernism", *Film and History*, vol.14, no.2, 1984, p.29.

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:

E.H. Gombrich, *Art and Illusion: a study in the psychology of pictorial representation*, (London; Phaidon), 4th edn., 1972.

E.H. Gombrich, *Ideals and Idols: essays on values in history and in art*, (Oxford; Phaidon, 1979).

E.H. Gombrich, *Means and Ends: reflections on the history of fresco painting*, London; Thames & Hudson), 1976.

Short references to these might be distinguished as follows:

Gombrich, *Means and Ends*, p.76.

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

Gombrich, *Art and Illusion*, p.213.

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.

London Metropolitan University, 20 July 2009
<http://www.cinemahistory.org/Welcome.html>

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:

Fulks, Barry A., "Walter Ruttmann, The Avant Garde Film and Nazi Modernism", *Film and History*, vol.14, no.2, September 1984, p.26-46.

Gadol, Joan, *Leon Battista Alberti: Universal Man of the Early Renaissance*, (Chicago; University of Chicago Press, 1969).

Heydenreich, L.H., "Die Cappella Recellai von San Pancrazio in Florenz", in Millard Meiss (ed.), *De artibus opuscula XL: Essays in Honor of Erwin Panofsky*, New York; New York University Press, 1961, pp.219-229.

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.

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

CODE	MODULE TITLE	ASSIGNMENT TYPE	SUBMISSION DEADLINE
HA1007	Reading Film and Television	Essay 1	30 October 2017
HA1112	Introduction to the History of Art I: Antiquity to Baroque	Essay 1	03 November 2017
HA1200	Introduction to Film History	Essay	17 November 2017
HA1112	Introduction to the History of Art I: Antiquity to Baroque	Essay 2	08 December 2017
HA1120	Words and Pictures: Connoisseurship and Attribution	Essay	08 December 2017
HA1007	Reading Film and Television	Essay 2	15 December 2017
HA1112	Introduction to the History of Art I: Antiquity to Baroque	Essay (Visiting Students Only)	17 January 2018
HA1120	Words and Pictures: Connoisseurship and Attribution	Essay (Visiting Students Only)	17 January 2018
HA1200	Introduction to Film History	Essay (Visiting Students Only)	17 January 2018

Year 2

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

HA2218	Modernity and Tradition	Essay (Visting Students Only)	17 January 2018
HA2210	Italian Art and Architecture 1500-1700	Essay (Visting Students Only)	17 January 2018

Year 3

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

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 or 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>

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>

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:

Mark range:	Degree Class:
70% or above	First Class Honours
60% - 69%	Upper Second Class Honours
50% - 59%	Lower Second Class Honours
40% - 49%	Third Class Honours
35% - 40%	Pass
34% or below	Fail

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.

History of Art and Film Marking Criteria: Undergraduate

First	Upper Second	Lower Second	Third	Pass	Fail
Directly relevant to the subtleties of the question	Directly relevant to the question	Substantially relevant to the question	Some irrelevance or generalization	Substantial irrelevance or generalization	Little relevance
Evidence of wide and detailed reading in the literature, its contexts and in film studies/art history as appropriate	Evidence of resourceful reading (beyond core texts, and lecture and seminar topics)	Good knowledge of the core texts, and issues covered in lectures and seminars, and evidence of background reading	Gaps in subject knowledge	Substantial gaps in subject knowledge	Little subject knowledge
Detailed, subtle and probing analysis	Detailed and thorough analysis	Analysis offered in support of the argument	Limited or superficial analysis with a tendency to description	Descriptive or narrative presentation	Little analysis
Independent approach to making argument and selecting evidence	Demonstrates some independence in choice of evidence or shape of argument	Some evidence of independent thinking	Little evidence of independent thinking, even derivative	Limited independent thought, derivative	Little evidence of independent thought, highly derivative
Thoughtful, conceptually rich, well-structured and exploratory	Thoughtful, coherent and well-organised	Coherent and organised argument, with some evidence of thinking about the question	Deficient in thoughtfulness, clarity and coherence	Limited or underdeveloped argument and thinking about the problem	Little or no logical argument or thought
Argument well-supported with a range of primary and secondary sources	Substantial relevant evidence	Substantial evidence	Some relevant illustration and evidence	Gaps in the illustration of the argument	Little evidence
Clear, fluent and pleasing to read	Accurate and clearly intelligible	Some minor losses of clarity and accuracy	Flaws contribute to lack of intelligibility in some passages	Flaws in expression, problems with intelligibility	Widespread lack of intelligibility, inarticulate
Near faultless use of conventions and proof-reading	Some unsystematic errors and proof-reading oversights	Some systematic errors in presentation and evidence of inattentive proof-reading	Systematic errors, insufficiently careful proofing and referencing	Careless proof-reading and poor knowledge of conventions for referencing	The conventions of referencing have not been learned; the work has not been proof-read

Relevance to the question	Knowledge	Critical Analysis and Evaluation of Texts	Independent Thinking	Argument	Substantiation/Use of Evidence	Readability	Presentation
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Marking Criteria for Oral Presentations

	Upper Second	Lower Second	Third	Pass	Fail
	Evidence of careful and resourceful reading and thought. Directly relevant to the topic	Evidence of some careful reading and thought. Mainly relevant to the topic	Significant gaps in reading and thought. Often irrelevant to the topic	Substantial gaps in reading and thought. Substantially irrelevant	Limited evidence of reading and thought. Little relevance
	Orderly and clear structure. Systematic signposting	Fairly clear structure. Substantial effort made in signposting	Some evidence of structuring, but frequently muddled. Inconsistent signposting	Some thought given to structure, but usually unclear. Limited signposting	Little or no thought given to structure. Little or no evidence of signposting
	Detailed and thorough analysis. Clear effort made to weigh up evidence carefully	Usually thorough analysis, going into some detail. Substantial effort made to weigh evidence	Limited or superficial analysis. Tendency to describe rather than evaluate	Limited analysis. Heavily descriptive rather than evaluative	Little or no analysis. Little or no evaluation
	Clear expression, generally fluent, and very good command of critical language	Some minor losses of clarity. Largely accurate use of critical language	Flaws in clarity at times. Limited expression. Efforts to use critical language, not always accurately	Flaws in expression and lack of clarity. Some limited use of critical language	Widespread lack of clarity. Often inarticulate. Very little use of critical language
	Good time keeping and well paced delivery	An ability to keep to agreed time and an attempt to keep the delivery paced	Substantially kept to agreed time and some evidence of keeping the delivery paced	Limited ability to keep to agreed time limits. Fast or slow delivery	Inability to keep to agreed time limits. Too fast or too slow delivery
	Very good ability to establish eye-contact, to directly address and to engage the audience	Good ability to establish eye-contact, to directly address and to engage the audience	Limited ability to establish eye-contact, to directly address and to engage the audience	Sufficient ability to establish eye-contact, to directly address and to engage the audience	No ability to establish eye-contact, to directly address or engage the audience
	Assured use of aids, which are well integrated, directly relevant to the presentation and very clear	Fairly confident use of aids, which are largely well integrated, relevant to the presentation and clear	Limited confidence in use of aids, which are not always well integrated, relevant to the presentation or clear	Unconfident use of aids, which are poorly integrated, often irrelevant to the presentation, and at times lacking in clarity	Very unconfident use of aids, which are not integrated, substantially

	First
Knowledge, and relevance of content	Evidence of systematic, independently-minded reading and thought. Directly relevant to the nuances of the topic
Organisation of material	Remarkably meticulous and clear structure. Skillful and subtle signposting
Critical analysis and evaluation of material	Subtle, detailed and independent-minded analysis. Confident and balanced evaluation
Clarity and range of expression	Highly articulate, fluent, wide-ranging expression with strong command of critical language
Pace and timing	Excellent time keeping and excellent delivery pace
Engagement/ rapport with audience	Excellent ability to establish eye-contact, to directly address and to engage the audience
Use of handout, visual and other aids	Highly confident use of aids, which are fully integrated, thoroughly relevant to the presentation, and entirely clear