



**A GUIDE TO THE
MASTER OF STUDIES
IN FILM AESTHETICS
2017-18**

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1 FOREWORD

1.1 Statement of coverage

This handbook applies to students starting the M.St. in Film Aesthetics in Michaelmas Term 2017. The information in this handbook may be different for students starting in other years.

1.2 Version 1.0

1.3 Disclaimer

The Examination Regulations relating to this course are available at: <http://www.admin.ox.ac.uk/examregs/2015-16/mosinfilmaest/studentview/>. If there is a conflict between information in this handbook and the Examination Regulations then you should follow the Examination Regulations. If you have any concerns please contact Silke Zahrir (Graduate Studies Administrator) on film.aesthetics@humanities.ox.ac.uk.

The information in this handbook is accurate as at October 2017; however, it may be necessary for changes to be made in certain circumstances, as explained at: www.graduate.ox.ac.uk/coursechanges. If such changes are made the department will publish a new version of this handbook together with a list of the changes and students will be informed.

1.4 Introduction

Welcome to the M.St. in Film Aesthetics. This handbook provides essential information including an overview of the course, guidelines on how to present and submit your written coursework, and information on other support available to you during your studies with us. Please read it carefully and keep a copy to hand; you will find yourself wanting to refer back to it several times at different stages of the course.

1.5 Useful Contacts

1.5.1 Key Course Personnel

If you have any problems or concerns, the following people can be approached:

- **Course Convenors**

Dr Andrew Klevan, Associate Professor in Film Studies, Fellow of St. Anne's College. English Faculty, St Cross Building; email: andrew.klevan@ell.ox.ac.uk

Dr Reidar Due, Associate Professor in European Cinema, Fellow in French at Magdalen College. Magdalen College, High Street, Oxford, OX1 4AU; email: reidar.due@magd.ox.ac.uk

- **Graduate Studies Administrator**
Silke Zahrir is responsible for the administration of the M.St. in Film Aesthetics.
Silke Zahrir, Graduate Studies Administrator, Film Aesthetics and Women's Studies, Humanities Division, Radcliffe Observatory Quarter, Woodstock Road, Oxford, OX1 2HG; email: film.aesthetics@humanities.ox.ac.uk
- **Chairman of Examiners**
Dr Andrew Klevan (details above)
- **Your supervisor(s)** (see section 5.1)

1.5.2 Key sources of information:

- **Course website:** <http://grad.mml.ox.ac.uk/film-mst>
- **The University's *Examination Regulations*** (also known as the 'Grey Book') is the ultimate authority on the regulations governing graduate and other degrees at Oxford. The Regulations are reissued, with some changes, every year, and if in doubt you should make sure you consult the up-to-date version. A current copy is available in all University libraries and on the University website at <http://www.admin.ox.ac.uk/examregs/2015-16>.
- **Oxford Students website:** <http://www.ox.ac.uk/students>. Has information about all aspects of student life at Oxford, including a link to 'Student Self-Service', which provides you with access to your student record. You will use Student Self-Service to register, print an enrolment certificate, complete your examination entry, and book your degree ceremony.
- **Your College:** Alongside this course Handbook, you can also find a copy of your College's student handbook on their website, which will give you academic, domestic, financial, and welfare information relating to your life in the College, as well as information about College grants and how to apply for them. You should identify the Tutor for Graduates or Dean of Graduates at your college and your College Advisor.
- **The *Oxford University Gazette*** (The University 'newspaper') contains details of special lectures, scholarships, dates of examinations, academic jobs and junior research fellowships at Oxford and Cambridge. The Gazette can be viewed online at <http://www.ox.ac.uk/gazette/>.
- **Termly lecture lists.** The lecture lists for all faculties and departments are available at <http://www.ox.ac.uk/students/academic/guidance/lectures>.

1.5.3 Other useful contacts

- **Disability support** <http://www.ox.ac.uk/students/welfare/disability>
- **IT services** <http://www.it.ox.ac.uk/want/help>
- **Libraries** <http://www.ox.ac.uk/research/libraries>

1.6 Buildings/Maps/Locations/Access

Radcliffe Humanities

http://www.humanities.ox.ac.uk/about_us/location

http://www.humanities.ox.ac.uk/about_us/access

Bodleian Libraries

<http://www.ox.ac.uk/research/libraries>

1.7 Important dates

The academic year at Oxford is divided into three 8-week terms, during which residence in Oxford is obligatory. Since the M.St.in Film Aesthetics is such an intensive programme, students should also expect to be engaged in academic work for a significant part of vacation periods.

Oxford terminology

Michaelmas = Autumn, Hilary = Spring, Trinity = Summer

For term dates see <http://www.ox.ac.uk/about/facts-and-figures/dates-of-term>

2 COURSE CONTENT AND STRUCTURE

2.1 Overview

The Master of Studies in Film Aesthetics is located at Level 7 of the FHEQ and meets the full qualification descriptor for master's level awards. For more information see the *University Awards Framework (UAF)*:

www.admin.ox.ac.uk/edc/policiesandguidance/awardsframework.

The Master of Studies in Film Aesthetics lasts 9 months (October to June). It is a taught course, but also demands that students undertake a significant amount of independent work (as do all Oxford graduate degrees).

2.2 Course Aims

The degree equips you with the skills and knowledge necessary for analysing film as an art form. It concentrates on film criticism, detailed film analysis, film theory, film aesthetics and film-philosophy and teaches the history and the contemporary developments in the scholarly literature relating to these aspects. It encourages thoughtful and imaginative engagement with film as a medium and with individual films.

The course concentrates on film from the point of view of aesthetics. It studies film as an art form. It therefore includes:

- the detailed study of film form and style: for example, narrative structure, use of camera, colour, performance, sound, music, editing, and composition.
- The application of philosophical aesthetics to film: for example, matters of value, ontology, medium, intention, expression, meaning/ interpretation, creativity, beauty, metaphor, symbolism, fiction, emotion, and the relation between ethics, morality and aesthetics.
- classic and contemporary film theory and film-philosophy especially as they relate to aesthetics: for example, film specificity, spectatorship, modernism, phenomenology, affect, and the work of film philosophers (e.g. Hugo Muntersburg, Rudolph Arnheim, Gilles Deleuze, Stanley Cavell).

Many Master's programme's concentrate on historical, cultural, and political approaches to the study of film, and may only have an aesthetic component. This programme is dedicated to the specialist study of film aesthetics.

The first term of the course will look at the analysis of film form and style, train techniques of film analysis, and look at some key concepts in film form, film criticism, film theory, and film-philosophy. You will study classic texts of film criticism and film theory.

The second term (Hilary Term) consists of four courses, each covering a particular aesthetic topic. This part of the course provides the students with the opportunity to engage with four different areas of specialisation.

In Trinity Term you will write a 10,000-word dissertation.

2.3 Intended learning outcomes

You will develop a knowledge and understanding of:

- how film functions as an aesthetic medium and art form.
- the ways in which one carefully analyses the form and style of a film.
- the concepts and arguments in film aesthetics.
- the relevant aesthetic issues within different types of film-making practice.
- the history of film criticism and film theory as they relate to film aesthetics.

2.4 Course structure and syllabus

The course runs from late September to June, from two weeks preceding the first term (Michaelmas Term) to the end of the last term (Trinity Term). For the first two terms the course is taught in classes accompanied by film screenings. Both classes and screenings are compulsory. During the final term, you write a dissertation in close consultation with a dissertation supervisor. Although it is a taught course with seminars and supervisions, it will require a large amount of independent study.

At the beginning of the course, in the week preceding week -1, you attend a one-week film workshop with the Oxford Film and Video Makers. This is a good week to familiarise yourself with film technique and your fellow students, but it is not assessed and there will be no practical component of the degree from then on.

The first term (Michaelmas Term) of the course provides a training in film analysis and examines a number of conceptual issues in film aesthetics. There is an emphasis throughout the first term on the reading of original texts of film criticism and theory. One course will run across the whole eight weeks; the two other courses will run for four weeks each. There will always be two courses running each week (with two screenings and two seminars).

The second term (Hilary Term) consists of four courses (of four seminars each) which provide you with the opportunity to engage with four different areas of specialisation within contemporary film studies. They are all compulsory (there is no optionality). The courses in Hilary Term are organised as two-week segments with two seminar sessions and two screenings per week. Unlike the first term, the four courses will run consecutively. The first course will run in weeks 1 and 2, the second in weeks 3 and 4, and so on.

In the third term (Trinity Term) you write a 10,000-word dissertation. You will be allocated a tutor depending on a topic. Please note: It is important to choose a topic carefully and in consultation with one or more of the course tutors to make sure that the topic chosen is suitable and manageable. You should meet with one of the key tutors in Hilary term to discuss possible topics. Although the dissertation is longer than an essay you should choose a topic that is focused and manageable. Your tutors will advise you on this. You should be preparing your topic at the end of Hilary and in the vacation before Trinity so that by the time the term starts you are already well-positioned. You may be able to meet your supervisor to discuss your project before the Trinity Term but your supervisor is not expected to meet you properly until the beginning of Trinity Term.

All the course outlines will be provided before the beginning of the term.

3 TEACHING AND LEARNING

3.1 Organisation of teaching and learning

The M.St. in Film Aesthetics is an interdisciplinary course involving different faculties from the Humanities Division. Modern Languages and English are the primary Faculties, and the degree is administered by the Humanities Divisional Office.

If you have any issues with teaching or supervision please raise these as soon as possible so that they can be addressed promptly. Details of who to contact are provided in Section 7.2 (Complaints and appeals).

3.2 Expectations of Study

Students are responsible for their own academic progress. The M.St. in Film Aesthetics is an intensive programme and students should expect to be engaged in academic work for a significant part of vacation periods.

Students are expected to check their emails every day. Important information and documentation will be sent by mail.

For students who wish to undertake paid work during their time at Oxford please refer to the *Paid Work Guidelines* at www.admin.ox.ac.uk/edc/policiesandguidance/policyonpaidwork.

4 ASSESSMENT

4.1 Assessment structure

The M.St. in Film Aesthetics is examined on the basis of pre-submitted essays and a dissertation by a Board of Examiners. The examiners may award a Distinction for excellence in the whole examination.

The Examination Regulations for M.St. in Film Aesthetics may be found at: <http://www.admin.ox.ac.uk/examregs/2015-16/mosinfilmaest/studentview/>.

Students should familiarise themselves with these regulations at an early stage in the year, and be aware of all relevant deadlines.

The examined elements for the M.St. in Film Aesthetics comprise two 6,000 word essays, a 3,000 word essay, and a 10,000 word dissertation.

4.2 Assessment and examination deadlines

At the end of the first term you choose a topic for a 6000-word essay in consultation with one of your tutors. The topic should relate in some way to the term's work but it does not need to be on a specific film or topic studied. Please consult your tutors or the Chairman of Examiners if you are unsure. The essay topic must be confirmed by the subject tutor and approved by the Chair of Examiners. Please email the Chair your topic and title by Friday of week 7 in Michaelmas Term. You may adjust topic and title during the writing but any radical change will require consultation with the Chair. **Two copies of the first essay must be handed in by noon on Monday of week 1 in Hilary Term to the Clerk of the Exam Schools.** Do not put your name on the essays. Only put on your examination number (see full details below). The essay will be read by the subject tutor and then given back to you with an assessment. You may then make changes to the essay in the light of the assessment.

Exactly the same procedure is followed at the end of Hilary Term. Submit topic by email before Friday of week 7. **Two copies of the second essay must be handed in by noon on Monday of week 1 in Trinity Term to the Clerk of the Exam Schools.**

In Trinity Term you write a 10,000-word dissertation. It is normally expected that you will meet with a dissertation supervisor on three occasions before the dissertation is completed and submitted. The topic of the dissertation must be approved by the course co-ordinator before **Friday of week 5 in Hilary Term. Two copies of the dissertation must be handed in by NOON on Friday of week 6 in Trinity Term to the Clerk of the Exam Schools.** Unlike the essays, you only get the chance to submit the dissertation once: there is no draft system. As with the essays, do not put your name on the copies, only your examination number.

Essays One and Two are resubmitted along with The Concept Essay (see below) in a portfolio at the end of the year. **The portfolio must be handed in to the Clerk of the Exam Schools by NOON on Friday of week 9 in Trinity Term.** Note that this submission date is after the dissertation (which is Trinity Term week 6). **Please ensure that each essay is labelled carefully (i.e. essay one, essay two, concept essay), and that there are two copies of each essay.**

You shall also submit an essay of 3,000 words entitled ‘The Concept Essay’ where you will examine an aspect of a concept from philosophical aesthetics or more specifically film aesthetics. Your choice of topic can be discussed with the supervisor and they may give preliminary guidance, but this piece of work should be independently pursued. Films may be cited as examples, but the essay should not become an extended reading of a film. This essay shall be submitted within the portfolio which also contains Essay One and Two, all of them clearly marked, by noon on the Friday of Week 9 in Trinity Term.

There should not be substantial overlap between any of your written work. You should pursue different topics and films in each of your pieces of work.

4.2.1 Failure to meet deadlines for submitted work

The *Examination Regulations* state that where a candidate wished ‘on some reasonable grounds’ to submit a thesis or essay after the deadline (e.g. health or welfare grounds), the candidate must apply through their Senior Tutor to the Proctors for permission. If a candidate submitted after the deadline without prior permission, the candidate may apply retrospectively to the Proctors, who might allow the examiners to impose an academic penalty according to conventions agreed by the relevant supervisory body. **Please note: you must contact the Senior Tutor within your College regarding late submissions NOT any teacher on the course.**

4.2.2 Exceeding word length

Word length includes material in footnotes and any appendix but not bibliography and filmography. It is advised that you keep to the word limit. In addition to these penalties, too many or too few words may influence the overall mark. There will be

no direct penalties for going under the word limit. Anything below 5% over the word limit is acceptable. **Cite the number of words at the end of the piece of work.**

Extended Essay or dissertation:	Penalty (up to a maximum of – 10)
5% over word limit	-1 mark
10% over	-2
15% over	-3
Each further 5% over	-1 more

4.3 Examination conventions

Examination conventions are the formal record of the specific assessment standards for the course or courses to which they apply. They set out how your examined work will be marked and how the resulting marks will be used to arrive at a final result and classification of your award. They include information on: marking scales, marking and classification criteria, scaling of marks, progression, resits, use of viva voce examinations, penalties for late submission, and penalties for over-length work.

The Examination conventions for the M.St. in Film Aesthetics will be published at the start of the academic year.

The Essays and Dissertation should be submitted in a scholarly form, acknowledging primary and secondary sources, making sensible use of the film material and scholarly literature available in Oxford, and with an appropriate critical apparatus (see Appendices to this handbook). **See Appendix 2 on Referencing and Appendix 3 on Plagiarism.**

Specific aims and objectives will accompany different modules. See also section 5.2 for relevant skills for written work.

Some key differences between the three types of assessment:

i. Essays One and Two:

The essays should relate to each of the terms if only tangentially. The topic should be particular and restricted.

ii. The Dissertation

The topic can be more freely chosen and may be more expansive than those tackled in the essays. Material will often be structured in accord with an encompassing thesis.

Both the essays and dissertation will be judged on the following criteria:

- the ability to execute detailed and well directed filmic analysis;

- the ability to give meaningful and penetrating accounts of films
- the ability to analyse and deploy theoretical or conceptual ideas clearly and relevantly.
- The ability to explore a topic, or present an argument.
- the ability to make intelligent use of the relevant body of critical literature (full bibliographies must be provided in all cases)

iii. The Concept essay

This essay must focus on a concept from aesthetics or more specifically from film aesthetics. Films may be cited as examples, but the essay should not become an extended reading of a film. This essay should especially exhibit cogency, concision, synthesis, clear logical argumentation and citation of relevant theoretical and philosophical work. It may be useful to think of this piece of work as rather like an exam answer which you do your own time. It should, however, be presented in the same scholarly form as the other pieces of work.

Candidates will be awarded a distinction, pass or fail, with 60 being the mark for a pass and 70 for a distinction. The dissertation is weighted at 40% and the three essays at 20% each.

See Appendix 1 for a full explanation of grading

A candidate who fails to submit any of the three written elements shall be deemed to have withdrawn.

4.3.1 The Form of your Essay or Dissertation on Submission

Paper: The size of paper should be A4 (210 mm by 297 mm). It should be a good quality bond paper.

Order of contents: The usual order of contents for a dissertation is:

Title page

Acknowledgements (if necessary)

Table of contents, listing with titles and page numbers all the sub-divisions of the dissertation

List of abbreviations, cue-titles, symbols etc.

The text, divided into chapters, each with a clear descriptive title

Appendices, if necessary, with descriptive titles

Bibliography

Filmography

An essay will usually not have a preface, acknowledgements, or a table of contents, but it may be divided into sections. It should include a title page, bibliography, filmography etc.

***Text layout:* The text must be printed, in double spacing, on one side of each sheet. Indented block quotations, footnotes and endnotes, must be in single spacing. Single spacing should also be used for most tables, documentary**

material and for entries in the bibliography. Font: Times New Roman or similar and 12 point. Footnotes may be a lower point.

Pagination: Each page should be numbered, preferably at the top right-hand corner, where numbers are most easily seen.

Images: The inclusion of film images is encouraged. They may be included in the form of an appendix, but it is preferable to include them in the body of the text. Make sure your images are clearly referenced in the text (Fig 1, Fig 2 etc.). Consult your tutor for information on how to capture images and insert them into your document.

Number of Copies and Form of Binding: **You must always submit two copies of your essays or dissertation;** these should be securely placed in either hard or soft covers (they do not have to be professionally bound, but you may bind in a soft cover if you wish). You should check that copies produced by xeroxing are legible and images are clear.

Title page Details: These should include:

The title of your dissertation or essay

Your examination number

University of Oxford

The title of the degree for which you are submitting it

The term and year of submission

You should NOT give your own name or the name of your college.

Submission: Candidates are advised to pack each copy of the essay or dissertation intended for the examiners into a 'Jiffy' bag, or sturdy envelope, which should bear the words 'Essay/Dissertation submitted for the M.St. in Film Aesthetics'.

With every piece of work, candidates are required to submit a separate note put **in a sealed envelope** with only the examination number upon it. The note within the envelope should affirm that the essay or dissertation is the candidate's own work. This note should identify the student by their examination number followed by the title of the essay and then the words 'submitted in partial fulfilment of the requirements for the M.St. in Film Aesthetics', and then signed.

4.3.2 Examination Number

You should ensure that you know your examination number. You should be informed when you arrive how to access this. If you are in any doubt, ring the Examination Schools. They have people on hand to help you. **It is important that you do not confuse your examination/candidate number with your Library Card number or your Student number (all three are different numbers).**

5 SKILLS LEARNING AND DEVELOPMENT

5.1 Academic progress

5.1.1 Supervision

Tutors and supervisors provide regular feedback on progress to students throughout the course. There are three different supervisory roles (although they may sometimes be fulfilled by the same person) and this may seem quite confusing at first. You will have a **College Supervisor/Advisor** sometimes called a Personal Tutor. You will also be assigned a **Course Supervisor** who will be a tutor from the degree itself. The Course Supervisor is a contact person that you can turn to resolve general questions concerning your studies. Supervisors are required to submit termly reports on your progress via the online reporting system, GSS. Finally, later in the year, you will be allocated a **Dissertation Supervisor** who will work with you on your dissertation.

5.1.2 Graduate Supervision System (GSS)

All graduate students should submit a report on their own progress at the end of each term via the online reporting system (GSS). Your supervisor will also submit a report on your academic progress. Within this system, you have the opportunity to contribute to your termly supervision reports by reviewing and commenting on your own progress. You are encouraged to take the opportunity to review and comment on your academic progress and any skills or training you have undertaken or may need to undertake in the future. Your supervisor will review and comment on your academic progress and performance during the current term.

You should not use the supervision reporting system as a mechanism for complaints.

Students are asked to report in weeks 6 and 7 of term. Once you have completed your sections of the online form, it will be released to your supervisor for completion and will also be visible to the Chair of the Standing Committee and to your College Supervisor/Advisor. When the supervisor's sections are completed, you will be able to view the report, as will the Chair of the Standing Committee and your college advisor. College advisors are a source of support and advice to students, and it is therefore important that they are informed of your progress, including concerns (expressed by you and/or your supervisor).

To access the GSS, please visit <http://www.gss.ox.ac.uk/>

You will be able to log on to the site using your single sign-on details. Full details of how to use the site are provided at the on-line help centre, however, should you need additional support, please contact the Graduate Studies Administrator in the first instance.

5.2 Learning Development and Skills

Students will have the opportunity to develop the following skills during the course.

Intellectual skills

On completion of the course, students will have:

- acquired intellectual sophistication in handling practical, theoretical and methodological issues
- proved able to apply conceptual tools and questions
- gained a grounding in relevant research methods and written a dissertation, which may constitute a basis for proceeding to a future research degree.

Practical and Transferable Skills

The MSt in Film Aesthetics is particularly skill oriented. Most of the skills in analysing how audio-visual texts work and interpreting what they mean are transferable, especially in the contemporary context of a screen based culture. On completion of the course, students will be able to:

- view and listen with increasing awareness and detail
- describe, evoke and analyse images and sounds in the spoken and written word
- discuss films and their moments intimately and intricately
- provide sophisticated interpretation
- critically discriminate
- analyse and synthesise a range a relevant of academic literature.
- explain and analyse theoretical arguments or concepts with clarity and precision
- expand on or counter theoretical or interpretive claims with careful argumentation.
- imaginatively develop their own film theory or conceptual frameworks.
- test and explore theory and concepts alongside the relevant audio-visual evidence
- present the analysis of audio-visual work in a clear, attractive, and arresting way.

5.3 Opportunities for skills training and development

A wide range of information and training materials are available in the wider University through the Oxford Students website (<http://www.ox.ac.uk/students/academic/guidance/skills>) to help students to develop their academic skills, including time management, research and library skills, referencing, revision skills and academic writing.

5.4 Opportunities to engage in the research community

5.4.1 Opportunities in Oxford

Students are encouraged to benefit from exposure to a variety of forms of scholarship available via research centres and seminars.

5.4.2 Further research after the M.St.

If you wish to apply to stay in Oxford to do a research degree, you should start thinking about this early in the academic year and talk to relevant people. The two main faculties are English and Modern Languages. Consult with Dr Klevan and Dr Due for advice in Michaelmas term. Students wishing to apply for university funding (AHRC, Clarendon, etc.) to support their further study must apply by the late January deadline to be eligible for consideration for these grants. Admission to the D.Phil. depends first and foremost on your mark in the M.St. A mark of 70 or better will normally be expected.

5.5 Careers information and advice

The Careers Service have a very full programme of events, talks, and workshops, together with the opportunity for one-to-one consultations and sessions tailored to the interests of particular subject groups (www.careers.ox.ac.uk).

Students should also feel welcome to discuss their future professional plans with the Academic Mentor and the co-convenors. Some of the lunchtime meetings can be used to invite in external speakers representing different career directions for informal discussion.

6 STUDENT REPRESENTATION, EVALUATION AND FEEDBACK

6.1 Course representation

At the beginning of the year, we will appoint a student representative for the group who can report to tutors on matters of general concern.

6.2 Division and University Representation

Student representatives sitting on the Divisional Board are selected through a process organised by the Oxford University Student Union (OUSU). Details can be found on

the OUSU website along with information about student representation at the University level.

The Humanities Division hosts a Graduate Joint Consultative Committee to discuss issues of common interest to students across the Humanities as well as to seek student views on a range of topics relevant to them. Meetings are normally held once per term. At least one student representative from each faculty is invited to attend and the Division would particularly welcome representation from students on interdisciplinary courses. Membership will be established at the start of the academic year.

6.3 Opportunities to provide evaluation and feedback

Students on full-time and part-time matriculated courses are surveyed once per year on all aspects of their course (learning, living, pastoral support, college) through the Student Barometer. Previous results can be viewed by students, staff and the general public at: www.ox.ac.uk/students/life/feedback

As described in 6.1, students can offer feedback during the year via their student representative who can report to tutors on matters of general concern.

7 STUDENT LIFE AND SUPPORT

7.1 Who to contact for support

7.1.1 Course Personnel

The convenors of the degree are available to assist graduate students in all aspects of their studies, including pastoral support.

7.1.2 College and University

Each college has its own system of support for students, please refer to your College handbook or website for more information on who to contact and what support is available through your college.

Colleges have many officers with responsibility for pastoral and welfare support. These include the college Tutor for Graduates, a designated College Advisor for each student, the Chaplain, and the college nurse and doctor. In addition there is peer support from the Middle Common Room (MCR), which elects student officers with special responsibility for welfare. These will liaise with the central Oxford University Students Union.

Both colleges and faculties have appointed Harassment Advisers within a network of such advisers organised centrally.

The University provides support services for disabled students and students with children. There is a central University Counselling Service, and colleges have

different college-based welfare structures within which non-professional counselling is provided by student peers or designated tutors.

Financial support is available from central university and college hardship funds.

Details of the wide range of sources of support are available more widely in the University are available from the Oxford Students website (www.ox.ac.uk/students/welfare), including in relation to mental and physical health and disability.

7.1.3 Students with disabilities

The University is committed to ensuring that disabled students are not treated less favourably than other students, and to providing reasonable adjustment to provision where disabled students might otherwise be at a substantial disadvantage. For a student who has declared a disability on entry to the University, both the Standing Committee and college will have been informed if any special arrangements have to be made.

A student who thinks that adjustments in teaching, learning facilities or assessment may need to be made should raise the matter both with her/his General Supervisor, the Chair of the Standing Committee and their College Advisor. General advice about provision for students with disabilities at Oxford University and how best to ensure that all appropriate bodies are informed, can be found on the University's Disability Advisory Service website at www.admin.ox.ac.uk/eop/disab.

7.1.4 What to do if you are ill

If you are unable to attend lectures, seminars or tutorials please contact your tutor(s) to let them know.

7.2 Complaints and Appeals

Complaints and academic appeals within the Humanities Division

The University and the Humanities Division hope that provision made for students at all stages of their course of study will make the need for complaints (about that provision) or appeals (against the outcomes of any form of assessment) infrequent.

Nothing in the University's complaints procedure precludes an informal discussion with the person immediately responsible for the issue that you wish to complain about (and who may not be one of the individuals identified below). This is often the simplest way to achieve a satisfactory resolution.

Many sources of advice are available within colleges, within faculties/departments and from bodies like Student Advice Service provided by OUSU or the Counselling Service, which have extensive experience in advising students. You may wish to take advice from one of these sources before pursuing your complaint.

General areas of concern about provision affecting students as a whole should be raised through Joint Consultative Committees or via student representation on the faculty/department's committees.

Feedback and complaints

Each term, you may meet with your Course Supervisor or Course Chair to discuss any matters. You are welcome to give feedback on lectures, seminars and other aspects of teaching on the course. Any concerns or complaints should be raised in the first instance with the course convenors, who will attempt to resolve your concern/complaint informally.

If you are dissatisfied with the outcome, then you may take your concern further by contacting the Humanities Division. The contact email is film.aesthetics@humanities.ox.ac.uk.

If you are still dissatisfied, you may make a formal complaint to the University Proctors. The procedures adopted by the Proctors for the consideration of complaints and appeals are described on the Proctors' webpage:

- www.admin.ox.ac.uk/proctors/complaints/proceduresforhandlingcomplaints,
- the Student Handbook (www.admin.ox.ac.uk/proctors/info/pam)
- the relevant Council regulations (www.admin.ox.ac.uk/statutes/regulations/247-062.shtml)

If your concern or complaint relates to teaching or other provision made by your college, you should raise it either with your tutor or with one of the college officers, Senior Tutor, Tutor for Graduates (as appropriate). Your college will also be able to explain how to take your complaint further if you are dissatisfied with the outcome of its consideration.

Academic appeals

An academic appeal is defined as a formal questioning of a decision on an academic matter made by the responsible academic body.

For taught graduate courses, a concern which might lead to an appeal should be raised with your college authorities and the individual responsible for overseeing your work. It must not be raised directly with examiners or assessors. If it is not possible to clear up your concern in this way, you may put your concern in writing and submit it to the Proctors via the Senior Tutor of your college.

For the examination of research degrees, or in relation to transfer or confirmation of status, your concern should be raised initially with the Director of Graduate Studies. Where a concern is not satisfactorily settled by that means, then you, your supervisor, or your college may put your appeal directly to the Proctors.

As noted above, the procedures adopted by the Proctors in relation to complaints and appeals are described on the Proctors' webpage:

- www.admin.ox.ac.uk/proctors/complaints/proceduresforhandlingcomplaints

- the Student Handbook (www.admin.ox.ac.uk/proctors/info/pam)
- the relevant Council regulations (www.admin.ox.ac.uk/statutes/regulations/247-062.shtml).

Please remember in connection with all the academic appeals that:

- The Proctors are not empowered to challenge the academic judgement of examiners or academic bodies.
- The Proctors can consider whether the procedures for reaching an academic decision were properly followed; i.e. whether there was a significant procedural administrative error; whether there is evidence of bias or inadequate assessment; whether the examiners failed to take into account special factors affecting a candidate's performance.
- On no account should you contact your examiners or assessors directly.

7.3 Policies and Regulations

The University has a wide range of policies and regulations that apply to students. These are easily accessible through the A-Z of University regulations, codes of conduct and policies available on the Oxford Students website www.ox.ac.uk/students/academic/regulations/a-z.

7.3.1 Data protection:

You should have received from your college a statement regarding student personal data, including a declaration for you to sign indicating your acceptance of that statement. Please contact your college's Data Protection Officer if you have not received this.

There is further information concerning the University Policy on Data Protection at: www.admin.ox.ac.uk/councilsec/dp/index.shtml.

8 FACILITIES

8.1 Social spaces and facilities

The University and individual colleges have numerous social facilities and students are encouraged to consult their College handbook and websites such as <http://www.ox.ac.uk/students> for further details.

8.2 Workspace

The M.St in Film Aesthetics does not provide any dedicated workspace for students. You should consult individual faculty libraries and your College for details of dedicated graduate workspaces that might be available. Most graduate students tend to work in the study areas provided by University, faculty and college libraries for use by all students and researchers.

8.3 Libraries/museums

Oxford is richly provided with libraries and museums. For more information please consult: <http://www.ox.ac.uk/research/libraries>.

The Bodleian Library, which is housed in various buildings in the centre of the city (the Old Bodleian, the Weston Library), the Radcliffe Camera and the Radcliffe Science Library) is a major reference library.

The Bodleian Libraries' two main Film Studies collections are at the Taylor Institution Library and the English Faculty Library (EFL). The Taylor has book and periodical collections on film theory and aesthetics and European cinema, and a DVD collection of European and World films (a limited number of titles are available on Blu-ray). The film studies area of the Taylor Library includes a small viewing room (for up to four people). The EFL accommodates a book collection on film theory and Anglo-American cinema, and a corresponding collection of British and American films. The central Bodleian Library is a legal deposit library and therefore entitled to UK and Irish books and journals on all subjects including film studies; the majority of these books and journals are held in the Bodleian's off-site store, although there is a small open-shelf film studies collection in the Upper Camera Reading Room. Books on the cinema of particular countries or regions are held within several Area Studies libraries, including the Bodleian Japanese Library, the Bodleian K B Chen China Centre Library, the Middle East Centre Library at St Antony's college, and a specialist collection of books on Indian film held within the central Bodleian. Online resources for the subject include e-books, e-journals and bibliographic resources.

All library material, including films, can be found via the library catalogue SOLO at <http://solo.bodleian.ox.ac.uk/>. For more information on the Film Studies collections and how to use them, see the Film Studies LibGuide at <http://libguides.bodleian.ox.ac.uk/film-studies-guide> or contact the Bodleian Libraries Film Studies Subject Consultant Helen Scott at helen.scott@bodleian.ox.ac.uk. Helen is an important contact for you throughout your studies. She will introduce you to the holdings at the start of the year and she will answer any questions you have throughout the year. If there is something that you think the library does not have and would be useful for yourself or other students then contact Helen. We cannot necessarily order everything for financial and other reasons but we are always eager to receive advice which helps us improve our holdings.

For more information on the Bodleian Libraries generally see <http://www.bodleian.ox.ac.uk/>.

Libraries outside Oxford

The most important film library is the British Film Institute Library which is now free of charge and housed at BFI Southbank in London. The nearest underground station is Waterloo. You may want to visit the library perhaps during your dissertation study period.

The most important research library in this country outside Oxford is the British Library. Other British university libraries, however, especially that at Cambridge, and the Rylands Library in Manchester, can provide excellent resources. The Inter-Library

Loan Service is valuable for obtaining works from other libraries inside and outside Britain. For those who need to visit foreign libraries, the Taylor Institution Library has prepared a series of information sheets about them, and can supply, free of charge, a card which provides an acceptable introduction to libraries in most countries (those interested should take a passport-sized photograph to the main desk in the Taylorian). Whether in British or foreign libraries, you should not be timid in seeking help. Their staffs are usually pleased to give advice and some libraries have special sections for helping readers with their problems. You should obtain guidance beforehand from others familiar with local conventions.

8.4 IT

University IT services: support may be found at <http://www.it.ox.ac.uk/want/help>.

Please consult your College handbook for information about IT provision and support.

Appendix 1

GUIDELINES FOR THE PRESENTATION OF WRITTEN WORK

Your work should be lucid and presented in a scholarly manner. Display such evidence as is essential to substantiate your argument. Elaborate it in a manner which is clear, concise, consistent, accurate and complete.

There are several sets of conventions and published guides to explain them. None is obligatory. **The important point is that you should follow one system of your choice correctly. Be consistent.** Below are guidelines for the two most prominent forms of referencing: Harvard Reference System and the Note Reference System.

The Harvard System

The increasingly favoured Harvard system largely cites references in the text, where they take the form of the author's surname followed by the date of publication and any page reference within brackets: e.g. (Johnston, 1989: 289). The works referred to are gathered at the end of the piece of work, arranged alphabetically by author, with full bibliographical details. We are happy for you to use this system. Footnotes in this system are simply used for additional comments, not for referencing.

If you use this system, you cite the author's surname, the year of publication and the page reference immediately after the quoted material, e.g. 'Many composers ... have attempted to return to this state of childhood grace' (Swanwick 1988: 56). With this system it is essential that the bibliography lists every work cited by you in the text. Where there are two or more works by one author in the same year, distinguish them as 1988a, 1988b, etc. Type bibliographic entries in this order: author, initials, date, title, place of publication, publisher. Citations in the text for online material should include the surname(s) of the author(s), or the name of the 'authoring' organization, and the document date or date of last revision (which may require the date and month as well as the year):

White (29 June 1997)

Australian Bureau of Statistics (1997)

Type the bibliography entries in the following style:

Jaeger, J.C. and Cook, N.G.W. (1979) *Fundamentals of Rock Mechanics*, 3rd edn, London: Chapman & Hall.

Each entry must contain full publication details; do not use op. cit. or short titles referring to other entries in the bibliography.

Electronic references for Harvard system

These should appear in the main bibliography and should include additional details as outlined here.

A book, part of a book, a journal, or a journal article which has been published and is also available on the Internet should contain the usual reference details followed by the medium (e.g. Online), what it's available through (e.g. HTTP, Gopher, e-mail) and then the actual electronic address (URL) in angled brackets. Always include the date on which you accessed the information in brackets. For example:

Smith, A. (1997) *Publishing on the Internet*, London: Routledge. Online.
Available HTTP: <<http://www.ingress.com/~astanart.pritzker/pritzker.html>>
(accessed 4 June 1997).

If the reference is to a book, part of a book, journal or journal article but was published only on the Internet then the entry should be as above but without the place name and publisher.

If the reference is to a message on a discussion board the entry should be:
Author (year) 'Subject of message', Title of Discussion List. Online posting.
Available e-mail: listserv@american.edu (1 August 1999).

If the reference is to a personal e-mail message, do not give the e-mail address:
Author (year) 'Subject of message'. E-mail (30 January 2000).

As online material may be continually updated or revised, you cannot be sure that the material you refer to will not have been changed since the time you cited it. Therefore you should always include the date that you accessed the material.

Example of bibliography using Harvard system

- Bannan, N. (1995) 'Underground town planning in the UK', unpublished thesis, University of Cambridge.
- Beale, A.J. and Collins, C.H. (eds) (1992) *Safety in Industrial Microbiology and Biotechnology*, London: Butterworth-Heinemann.
- Betts, P. and Diaz, T. (1991) 'Mediated electro-chemistry: a practical solution to biosensing', in E. Willis (ed.) *Adventures in Biosensors*, London: JAI Press.
- Bickley, A.R. (1988) *Septimus Severus: the later years*, London: Hutchinson.
- (forthcoming) *The Roman Town of Calleva*, London: Routledge.
- Bickley, A.R., Cobb, S.L. and Gibbs, L.J. (1984) *The Roman City*, London: Routledge & Kegan Paul.
- Bird, W.R. (1957) 'Differentiation of psychotic from non-psychotic personalities', *International Journal of Psychoanalysis*, 38: 266–75; reprinted in *Second Thoughts* (1967), London: Heinemann; and also in E.B. Spillius (ed.) (1988) *Melanie Klein Today*, vol. 1, London: Routledge.
- Birkey, C.W., Maruyama, T. and Fuerst, P. (1993) 'An approach to population and evolution genetic theory for genes in mitochondria and chloroplasts', *Genetics*, 103: 513–27.
- Bisset, G. (1991) *Roman France*, trans. D. Sheldon, London: Batsford.
- Braudel, F. (1949; 2nd edn 1966) *La Méditerranée et le monde méditerranéen à l'époque de Philippe II*; trans. Sian Reynolds (1999) *The Mediterranean and the Mediterranean World in the Age of Philip II*, London: Collins.
- Briant, T. 'Roman sites: an eighteenth-century view', paper presented at Oxford Antiquarian Society Conference on Roman sites in Northern Europe, Oxford, January 1998.

Brown, L.M. (1995) *Principles of Biotechnology*, 2nd edn, Cambridge, MA: Harvard University Press.

The relation of text, notes and appendices

The ideal relationship is perhaps best expressed as one of scale. The text is self-evidently your major contribution. The word-limits placed on the essays and dissertation assume a scale appropriate to the topic, the time which you have to work on it, and the importance of writing clearly and succinctly. In writing and revising your work, strive always to make it simpler and shorter without prejudicing the substance of your discussion.

When revising your text, you may find it helpful to relegate as much as you can spare of it to footnotes, until your argument stands clear. Then pare down the footnotes until they serve only to offer essential references, citations of primary evidence, or cautionary qualifications. Sometimes fuller citation of a primary document or a brief summary of a contrary view will be necessary, but footnotes should not be used to develop a subsidiary discussion.

Footnotes, placed at the bottom of the page on which the material to which they refer is contained, should be indented as paragraphs with the footnote number (raised as superscript) preceding the note itself, and the second (and subsequent) line(s) of the note returning to the lefthand margin. They should also be single-spaced. Most word-processing programmes use this as standard form. The same holds for endnotes.

Appendices offer a convenient way of keeping your text and footnotes clear. If you have hitherto unpublished evidence of primary importance, especially if it is unlikely to be readily accessible to your examiners, it may be helpful to append it. Every case must be argued in terms of the relevance and intrinsic value of the appended matter. If the appendix takes you over the word limit, you must seek formal approval to exceed that word limit well before submission.

Textual apparatus: if you are presenting an edition of a literary work, the textual apparatus, in single spacing, must normally appear at the foot of the page of text to which it refers.

Quotation in foreign languages

Quotations in foreign languages should be given in the text in the original language. Translations into English should be provided in footnotes. If reference is made to a substantive unpublished document in a language other than English, both the document in the original language and a translation should be printed in an appendix.

Abbreviations

These should be used as little as possible in the body of the text. List any which you do use (other than those in general use, such as: cf., ed., e.g., etc., f., ff., i.e., n., p., pp., viz.) at the beginning of the essay (after the table of contents in the case of the dissertation), and then apply them consistently. Adopt a consistent policy on whether or not you underline abbreviations of non-English origin.

Avoid loc. cit. and op. cit. altogether. Reference to a short title of the work is less confusing and more immediately informative. Use *ibid.* (or *idem/eadem*), if at all, only for immediately successive references.

Italics or Roman?

Be consistent in the forms which you italicise. If you cannot print italic as such, indicate italic by underlining. Use italics for the titles of books, films, plays, operas, published collections; the names, full or abbreviated, of periodicals; foreign words or short phrases which have not become so common as to be regarded as English. All film titles should be followed by the director, year and country in parentheses.

for example

The Birds (Alfred Hitchcock, 1963, U.S.)

Use roman for the titles of articles either in periodicals or collections of essays; for poems (unless it is a long narrative poem the title of which should be italicised); and for any titled work which has not been formally published (such as a thesis or dissertation). Place the title within single inverted commas.

For such common abbreviations as cf., e.g., *ibid.*, pp., q.v., etc., use roman type.

Capitals

Reserve these for institutions or corporate bodies; denominational or party terms (Anglican, Labour); and collective nouns such as Church and State. But the general rule is to be sparing in their use. The convention in English for capitalisation of titles is that the first, last and any significant words are capitalised. If citing titles in languages other than English, follow the rules of capitalisation accepted in that language.

Quotations

In quotation, accuracy is of the essence. Be sure that punctuation follows the original. For quotations in English, follow the spelling (including capitalisation) of the original. For languages other than English, adopt the conventions of spelling and/or transliteration recognised by the Faculty of Medieval and Modern Languages, Faculty of Oriental Studies or the Classics Faculty as appropriate.

Short quotations: if you incorporate a quotation of one or two lines into the structure of your own sentence, you should run it on in the text within single quotation marks.

Longer quotations: these, whether prose or verse or dramatic dialogue, should be broken off from the text, indented from the left-hand margin, and printed in single spacing. No quotation marks should be used.

Quotations within quotations: these normally reverse the conventions for quotation marks. If the primary quotation is placed within single quotation marks, the quotation within it is placed within double quotation marks.

Dates and Numbers:

Give dates in the form 27 January 1990. Abbreviate months only in references, not in the text.

Give pages and years as spoken: 20-21, 25-6, 68-9, 100-114, 1711-79, 1770-1827, or from 1770 to 1827.

Use numerals for figures over 100, for ages (but sixtieth year), dates, years, lists and statistics, times with a.m. and p.m. (but ten o'clock). Otherwise use words and be consistent.

Write sixteenth century (sixteenth-century if used adjectivally, as in sixteenth-century architecture), not 16th century.

The Note Reference System

This is an alternative to the Harvard System

Books: Precise references, e.g. in footnotes, should be brief but accurate. Give full details for the first reference, and a consistently abbreviated form thereafter. All such reduced or abbreviated titles should either be included in your list of abbreviated forms or should be readily interpretable from the bibliography. Follow the form: Author's surname; comma; initials or first name (although in footnotes these should precede the surname – e.g. Henry James, W.W. Greg); comma; title (italicised); place of publication; colon; name of publisher; comma; date of publication (all this in parenthesis); comma; volume (in lower-case roman numerals); full stop; number of page or pages on which the reference occurs; full stop.

For example, an entry in the bibliography should be in the form:

Greg, W.W., *The Calculus of Variants* (Oxford: Oxford University Press, 1927).

But a reference in a footnote should be in one of the following forms:

(*First time cited*) Either:

See W.W. Greg, *The Calculus of Variants* (Oxford: Oxford University Press, 1927), pp. 43-4.

(*Subsequent citations*) Either:

See Greg, *Calculus*, pp. 43-4.

Or: See Greg (1927), pp. 43-4.

Journals: Follow the form:

Author's surname; comma; initials or first name; title of article (in single quotation marks); comma; title of journal (either full title or standard abbreviation, italicised); volume (in lower-case roman numerals); date (in parenthesis); comma; page number(s); full stop.

For example, an entry in the bibliography should be in this form:

Bennett, H.S., 'Fifteenth-Century Secular Prose', *RES* xxi (1945), 257-63.

But a reference in a footnote should be in the form:

(*first citation*):

H.S. Bennett, 'Fifteenth-Century Secular Prose', *RES* xxi (1945), 257-63.

(*subsequent reference*):

either: Bennett, 'Secular Prose', p. 258.

Or: Bennett (1945), p. 258.

Other works: Many works, series, as well as books of the Bible, have been abbreviated to common forms which should be used. Serial titles distinct from those of works published in the series may often be abbreviated and left in roman. Follow these examples:

Bede, *Historia ecclesiastica* 2.3, ed. B. Colgrave and R.A.B. Mynors (Oxford, 1969), p. 143.

Bede, *Historia ecclesiastica* 2.3, p. 143 (for subsequent references)

Prov. 2:5; Thess. 4:11, 14. (Do not italicise books of the Bible.)

Bibliography for Note System

A list of works consulted must be provided, usually at the end of the essay or dissertation.

The bibliography should be in alphabetical order by authors' surnames, or titles of anonymous works, or of works (especially of reference works) usually referred to by title, e.g. *Middle English Dictionary*, not under Kurath, H. and Kuhn, S., its editors.

References must be consistently presented, and consistently punctuated, with a full stop at the end of each item listed. Either capitalise all significant words in the title, or capitalise the first word and only proper nouns in the rest of the title. In capitalising foreign titles follow the general rule for the given language. In Latin titles, capitalise only the first word, proper nouns and proper adjectives. In French titles, capitalise only the first word (or the second if the first is an article) and proper nouns.

Whereas in footnotes, and for series, publishing details may be placed within parentheses, for books in the bibliography the item stands alone and parenthetical forms are not normally used.

Give the author's surname first, then cite the author's first name or initials. Place the first line flush to the left-hand margin and all subsequent lines indented. Follow the form given below:

Gibaldi, J., *MLA Handbook for Writers of Research Papers, Theses and Dissertations*. 3rd ed. New York: Modern Languages Association of America, 1988.

The publishing statement should normally include the place of publication; colon; publisher's name; comma; date of publication. When the imprint includes several places and multiple publishers simplify them to the first item in each case.

The conventional English form of the place-name should be given (e.g. Turin, not Torino), including the country or state if there is possible confusion (Cambridge, Mass., unless it is Cambridge in England).

For later editions and reprints, give the original date of publication only, followed by semicolon; repr. and the later publishing details: *Wuthering Heights*. 1847; repr. London: Penguin, 1989.

For monographs in series, omit the series editor's name and do not italicise the series title.

Follow the form:

Borst, A., *Die Katherer*, *Schriften der Monumenta Germaniae Historica* 12. (Stuttgart, 1953), pp. 45-50.

For edited or translated works, note the distinction in the use of ed. in the following examples:

Charles d'Orléans, *Choix de poésies*, ed. John Fox. Exeter: Exeter University Press, 1973. [In this case the abbreviation means that the work is edited by Fox and does not change when there is more than one editor.]

Friedberg, E., ed., *Corpus iuris canonici*. 2 vols. Leipzig, 1879-81. [Here the abbreviation refers to the editor; the plural is eds.]

Bloch, Marc, *Feudal Society*, trans. L.A. Manyon. Chicago: Chicago University Press, 1961.

Appendix 2

PLAGIARISM

Plagiarism in the research and writing of essays and dissertations:

Definition

Plagiarism is the use of material appropriated from another source or sources, passing it off as one's own work. It may take the form of unacknowledged quotation or substantial paraphrase. Sources of material here include all printed and electronically available publications in English or other languages, or unpublished materials, including theses, written by others. Plagiarism also includes the citation from secondary sources of primary materials which have not been consulted, and are not properly acknowledged (see examples below).

Explanation

1. Essays and dissertations will invariably involve the use and discussion of material written by others, with due acknowledgement and with references given. This is standard practice, and can clearly be distinguished from appropriating without acknowledgement, and presenting as your own material produced by others, which is what constitutes plagiarism. It is possible to proceed in two ways if you wish to present an idea or theory from one of your sources.

An argument, for example, from Raymond Gillespie's work on religion in Ireland in the early modern period might be presented by direct quotation as follows:

'The idea of providence [became] powerfully divisive in early modern Ireland since each confessional group was convinced that it had unique access to the power of God.'¹

Or, you might paraphrase:

Providence caused conflict in early modern Ireland: each confession claimed particular Divine favour.²

If you adopt the latter course, be aware that you should be expressing ideas essentially in your own words and that any paraphrased material should be brief. Also, be sure that you make clear which part of the idea is your addition. Paraphrasing in this way can be unclear for the reader to see where one author's idea ends and yours begins.

2. When you conduct research for your dissertation, you should always consult the primary materials, as far as possible, rather than depending on secondary sources. The latter will often point you in the direction of original sources, which you must then pursue and analyse independently. There may, however, be some occasions on which it is impossible to gain direct access to the relevant primary source (if, for example, it is unprinted and located in a foreign or private archive, or has been translated from a language with which you are unfamiliar). In these circumstances, you may cite from the secondary source, with full acknowledgement. This should be in the following form, here in a Welsh-language example:

'In order to buy this [the Bible] and to be free of oppression, go, sell thy shirt, thou Welshman.'³

- 1 R. Gillespie, *Devoted People: Belief and Religion in Early Modern Ireland* (Manchester, 1997), p. 50
- 2 R. Gillespie, *Devoted People: Belief and Religion in Early Modern Ireland* (Manchester, 1997), p. 50.
- 3 Thomas Jones, *Hen Gwndidau Carolau a Chywyddau*, cited and translated in G. Williams, *Wales and the Reformation* (Cardiff, 1997), p. 358.

When choosing your dissertation subject it is important to check that you can gain access to most of the primary materials that you will need, in order to avoid the type of dependence discussed here.

Guidance for note-taking:

The best way to ensure that you do not engage in plagiarism of either of the kinds discussed above is to develop good note-taking practices from the beginning. When you take notes from secondary sources always register author, title, place and date of publication and page numbers. Above all, if you think you might wish to quote a sentence or phrase directly, put it in quotation marks from the outset: otherwise make sure the summary language is your own.

When you extract a primary source immediately note both its place or origin and situation within your secondary text. If you have any doubts about how to access the primary material, ask for advice at this early stage, not when you come to assemble your ideas prior to writing up the essay or dissertation.

Penalties:

The Proctors regard plagiarism as a serious form of cheating for which offenders can expect to receive severe penalties including the return of a mark of zero on the work submitted. Even the lightest penalties for plagiarism will almost certainly have the effect of pulling down the candidates' overall result. The Examiners will check theses for plagiarism, and will use internet forms of check if it is deemed necessary to do so. Further information can be found at

<http://www.ox.ac.uk/students/academic/guidance/skills/plagiarism>