

# MSt in Film Aesthetics



Course handbook 2023-24

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# 1. Foreword

## 1.1 Statement of Coverage

This handbook is designed as a guide for postgraduate students undertaking the Master of Studies in Film Aesthetics course. It applies to students starting the course in Michaelmas term 2023. The information in this handbook may be different for students starting in other years.

## 1.2 Version

This is version 1 of the Handbook for the 2023-24, published in September 2023.

## 1.3 Disclaimer

The *Examination Regulations* relating to this course are the 2021/22 version and are available at

<https://examregs.admin.ox.ac.uk/Regulation?code=mosinfilmaest&srchYear=2021&srchTerm=1&year=2021&term=1> 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 the Graduate Studies Administrator [interdisciplinary@humanities.ox.ac.uk](mailto:interdisciplinary@humanities.ox.ac.uk)

The information in this handbook is accurate as at September 2023, however it may be necessary for changes to be made in certain circumstances, as explained [at www.graduate.ox.ac.uk/coursechanges](http://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 Welcome

Welcome to the MSt 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. Course information can also be found on the Canvas Virtual Learning Environment; the course administrator will provide the link for this.

## 1.5 Useful contacts

### Course Contacts

If you have any queries, one of the following people should be able to help:

**Karina Beck** - Course Administrator

Email: [interdisciplinary@humanities.ox.ac.uk](mailto:interdisciplinary@humanities.ox.ac.uk)

Phone: 01865 615264

**Prof Andrew Klevan** – Course Convenor and Professor in Film Aesthetics

Email: [andrew.klevan@ell.ox.ac.uk](mailto:andrew.klevan@ell.ox.ac.uk)

**Dr Reidar Due** – Course co-Convenor and Associate Professor in European Cinema

Email: [reidar.due@magd.ox.ac.uk](mailto:reidar.due@magd.ox.ac.uk)

**Prof Nikolaj Lübecker** – Course co-Convenor

Email: [nikolaj.lubecker@sjc.ox.ac.uk](mailto:nikolaj.lubecker@sjc.ox.ac.uk)

Any member of the course team may be contacted by email.

## Other contacts

You may also find the following contacts helpful:

### IT Services

Online enquires: <https://help.it.ox.ac.uk/help/request>

Phone: 01865 (6)12345

### Library

Online enquiries: <https://www.bodleian.ox.ac.uk/ask>

### Disability Advisory Service

Email: [disability@admin.ox.ac.uk](mailto:disability@admin.ox.ac.uk)

Please see section 7.1 for further information on who to contact for support.

## 1.6 Governance and Oversight of the Course

The MSt in Film Aesthetics is overseen by a Steering Committee which consists of the Course Convenors, senior academics from participating faculties, and one or two student representatives. The Steering Committee meets once each term.

## 1.7 Key Places

Teaching for your courses may take place in any of the participating Faculties, or in any College.

A searchable map of Oxford University locations is available here:

<https://www.ox.ac.uk/visitors/map?wssl=1>

We anticipate your core lectures and seminars will primarily take place in the following venues.

**Interdisciplinary Masters' Room**, Tim Gardam Building, St Anne's College

*This room also serves as common-room and study space when it is not being used for interdisciplinary MSt teaching.*

**Mary Ogilvie Lecture or Tszuki Lecture Theatres**, St Anne's College

**Magdalen College Auditorium  
St John's College**

The Faculties participating in the course are:

**Faculty of English Language and Literature:** <https://www.english.ox.ac.uk/>

**Faculty of Medieval and Modern Languages:** <https://www.mod-langs.ox.ac.uk/>

**Faculty of Philosophy:** <https://www.philosophy.ox.ac.uk/>

## 1.8 Important Dates

### Dates of Full Term

The dates of Full Term in the academic year 2023-24 are as follows:

<b>Term</b>	<b>From</b>	<b>To</b>
Michaelmas 2023	Sunday 8 October 2023	Saturday 2 December 2023
Hilary 2024	Sunday 14 January 2024	Saturday 9 March 2024
Trinity 2024	Sunday 21 April 2024	Saturday 15 June 2024

Where there is reference to '1<sup>st</sup> week', '6<sup>th</sup> week', etc., this applies to the weeks of Full Term, during which classes run. '9<sup>th</sup> week', '10<sup>th</sup> week', etc. are the weeks immediately after Full Term. The week immediately before Full Term is commonly known as '0<sup>th</sup> week'. By convention, Oxford weeks begin on a Sunday.

### Teaching dates

Details of your core seminars and lectures are detailed in this handbook (see Teaching and Learning, section 3), or may be confirmed early in Michaelmas Term or at your induction sessions.

### Summative Assessment Deadlines

Your summative assessments will be due as follows. The submission times and dates must be strictly adhered to; please see Assessment (section 4), and the Exam Conventions (Appendix A) for more details.

<b>Assignment</b>	<b>Date</b>	<b>Time</b>
Dissertation	Friday of Week 6, Trinity Term	12 noon
Essay One	Friday of Week 9, Trinity Term	12 noon

<b>Assignment</b>	<b>Date</b>	<b>Time</b>
Essay Two	Friday of Week 9, Trinity Term	12 noon
Concept Essay	Friday of Week 9, Trinity Term	12 noon

### **Formative Assessment Deadlines**

Your formative/draft essays will be due as follows:

<b>Assignment</b>	<b>Date</b>	<b>Time</b>
Draft Essay One	Monday of Week 1, Hilary Term	12 noon
Draft Essay Two	Monday of Week 1, Trinity Term	12 noon

### **Other important deadlines**

Please also note the following important dates. Unless otherwise indicated, the required information should be sent to the course convenor.

<b>Action required</b>	<b>Date</b>
Submit Essay One Topic	Friday of Week 7, Michaelmas Term
Submit Essay Two Topic	Friday of Week 7, Hilary Term
Submit Dissertation Topic	Friday of Week 7, Hilary Term

## 2. Course Content and Structure

The Master of Studies in Film Aesthetics is a 9-month course at FHEQ Level 7.

The degree equips you with the skills and knowledge necessary for analysing film as an art form. It concentrates on detailed film analysis, film criticism, film theory and philosophy in so far as they relate to film aesthetics. It also teaches the history and the contemporary developments in the scholarly literature relating to these aspects. It encourages analytical, thoughtful and imaginative engagement with film as a medium and with individual films. It 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
- classic and contemporary film theory and philosophy especially as they relate to aesthetics: for example, film specificity, spectatorship, realism, modernism, phenomenology, affect, and the work of film philosophers.

Many Master's programmes concentrate on historical, cultural, and political approaches to the study of film, and may only have an aesthetic component. The programme is dedicated to the specialist study of film aesthetics, but other approaches may be combined with it.

### 2.1 Course Aims

The course concentrates on film from the point of view of aesthetics. It studies film as an art form. The programme aims to enable its students to 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.

### 2.2 Intended Learning Outcomes

#### *Intellectual skills*

On completion of the course, students will have:

- acquired intellectual sophistication in handling practical, critical, and methodological issues;
- proved able to apply and discuss 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 or philosophical arguments or concepts with clarity and precision;
- expand on or counter theoretical or interpretive claims with careful argumentation;
- imaginatively develop 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.

## 2.3 Course Structure

The MSt Film Aesthetics teaching comprises three compulsory elements:

- A. Michaelmas Seminars and Screenings**
- B. Hilary Seminars and Screenings**
- C. Dissertation - Trinity Term**

The course is assessed by two 6,000 word essays, a 3,000 word essay, and the 10,000 word dissertation.

### A. Michaelmas Seminars and Screenings

The first term will look at the analysis of film form and style, train techniques of film analysis, and look at some key concepts from film criticism, film theory and film history. In Michaelmas 2023 the courses will be:

- The Aesthetic Evaluation of Film - Professor Andrew Klevan
- Concepts in Film History – Dr Reidar Due
- Contemporary Debates in Film Theory - Professor Nikolaj Lubecker

### B. Hilary Seminars and Screenings

The second term consists of four courses, each covering a particular aesthetic topic. This part of the course provides students with the opportunity to engage with four different areas of specialisation. Please note that each year there are only four courses and all four are compulsory; there is no optionality. In Hilary 2024 the courses will be:

- Cinematic Cities – Dr Janina Schupp
- Stanley Cavell's Philosophy of Film – Prof Stephen Mulhall
- The Aesthetics of Digital Cinema in China – Prof Margaret Hillenbrand
- The Aesthetics of African Cinema – Dr Alexandra Grieve

### C. A Dissertation

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

The dissertation will be the most significant of the assessments you will undertake when studying for this course. It will give you the opportunity to complete a lengthy piece of written work, to formulate your learning and ideas, and to demonstrate the research skills you will have acquired.

You will be expected to formulate a topic for your dissertation during Michaelmas term and submit the topic by Friday of Week 7, Hilary Term; the topic will be submitted to the course convenor. It is important that you do not substantially change the topic of your dissertation without specific approval by the course convenor.

You will be assigned a dissertation supervisor depending on your topic. **No dissertation supervision will be available after the end of Week 8, Trinity term**

Guidance on the presentation of written work, including the dissertation is in Appendix C.

## 3. Teaching and Learning

### 3.1 Organisation of Teaching and Learning

This section of the handbook aims to clarify how teaching and learning will take place on the MSt in Film Aesthetics.

As an interdisciplinary programme, the degree is administered by the Humanities Division, who is responsible for the organisation and delivery of the course. The teaching is delivered by academic staff who are based in faculties or departments. The course is managed by the MSt in Film Aesthetics Steering Committee.

The role of colleges is primarily supportive. You will be allocated a college advisor who will provide a focal point for your relationship with the college, and general academic or pastoral advice and assistance throughout your course of study.

One of the course convenors will usually be your general supervisor. You may talk to them about your progress or problems and they will try to guide and assist. Although there is this official allocation you may talk to any of the course convenors about matters arising.

You will be allocated a dissertation supervisor who may be the same person as the general supervisor, or another person. They will support you in the writing of your dissertation through a pattern of regular meetings and ensure that you work to a planned framework with clearly agreed stages.

If you have any issues with teaching or supervision please raise them with the course convenors, or with the administrators, as soon as possible so that they can be addressed promptly. If you remain dissatisfied, details of who to contact are provided in section 7.2, Complaints and Appeals.

### Induction

At the start of the academic year, in the week before the beginning of formal classes (this is called 0<sup>th</sup> week), there will be induction sessions to introduce you to the course and to life as a Masters student at Oxford. Here is the timetable:

Session	With	Day	Time	Venue
IT Services	Induction videos and guidance can be accessed at a time that suits you here: <a href="https://skills.it.ox.ac.uk/inductions-students">https://skills.it.ox.ac.uk/inductions-students</a>			
Library Induction/Tour	Helen Scott	Tuesday, Week 0	11am-12pm	Meet at the Taylor Library Entrance
Careers	Damilola Odimayo	Thursday Week 0	2.30-3pm	Online (Teams) <a href="#">Click here to join the meeting</a>
Introductions and Course Overview	Andrew Klevan, Reidar Due	Friday, Week 0	11am	Interdisciplinary Room, St Anne's College
Library Workshop	Helen Scott	Tuesday, Week 1	2-3pm	Computer Room, English Faculty Library

## Michaelmas Term

Teaching	Day	Weeks	Time	Venue
Screenings	Monday	1-8	11am-1pm, 2pm-4pm	Mary Ogilvie Lecture Theatre, St Anne's College
Aesthetic Evaluation of Film Seminar	Wednesdays	1-8	2-4pm	Interdisciplinary Seminar Room, St Anne's College
Concepts in Film History	Fridays	1-4	11am-1pm	Interdisciplinary Seminar Room, St Anne's College
Contemporary Debates in Film Theory Seminar	Friday	5-8	10-12pm	Mark Bedingham Room, St John's College
<b>Other Key Dates/Events</b>				
Submit Essay One Topic	by Friday of Week 7			

## Hilary Term

Teaching	Day	Weeks	Time	Venue
Screenings	Monday	1-8	11am-1pm, 2pm-4pm	Mary Ogilvie Lecture Theatre, St Anne's College
Cinematic Cities	2 per week, day tbc	1-2	2 hours each, times tbc	tbc
Stanley Cavell's Philosophy of Film	2 per week, day tbc	3-4	2 hours each, times tbc	tbc
The Aesthetics of Digital Cinema in China	2 per week, day tbc	5-6	2 hours each, times tbc	tbc
The Aesthetics of African Cinema	2 per week, day tbc	7-8	2 hours each, times tbc	tbc
<b>Formative Assessment</b>	<b>Day</b>	<b>Week</b>	<b>Time</b>	<b>Venue</b>
Draft Essay One	Monday	1	12 noon	Canvas
<b>Other Key Dates/Events</b>				
Submit Essay Two Topic	by Friday of Week 7			
Submit Dissertation Topic	by Friday of Week 7			

## Trinity Term

Teaching				
There are no classes in trinity term, though you will have supervisions with your dissertation supervisor.				
Formative Assessment	Day	Week	Time	Venue
Draft Essay Two	Monday	1	12 noon	Canvas
Summative Assessment	Day	Week	Time	Venue
Dissertation	Friday	6	12 noon	Inspira
Essay One	Friday	9	12 noon	Inspira
Essay Two	Friday	9	12 noon	Inspira
Concept Essay	Friday	9	12 noon	Inspira

### 3.2 Expectations of Study

Students are responsible for their own academic progress. You should treat the course as a full-time job. You might therefore expect to work 35-40 hours per week during term. 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. Both classes and screenings are compulsory.

The MSt 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.

In your preparation and learning, aim to be self-motivated and to pursue your interests. At Oxford, perhaps more than in some other institutions, it is hoped that you will develop your own ideas and share them in seminar discussion, supported by appropriate evidence. In written work, try to develop your own argument, in dialogue with existing views, so that you are bringing something distinctive to the topic being explored. Seminars and tutorials are conceived as a discussion among equals, where everyone – students and tutors – collaborates in sharing thoughts and moving towards intellectual clarity.

### 3.3 Small grants

The Humanities Division can award small grants (up to £300) for students wishing to undertake activities that are directly related to your course and that would enhance your studies during it. If you wish to be considered, you will need to use the form to be found on Canvas. Applications will be considered twice per year; they are to be submitted by the end of Week 6 in Michaelmas and in Hilary terms, and they are to be approved by your supervisor or course director.

## 4. Assessment

### 4.1 Assessment structure

The course is assessed through:

The course is assessed through:

- Dissertation, 40% of final overall mark
- Essay One, 20% of final overall mark
- Essay Two, 20% of final overall mark
- Concept Essay, 20% of final overall mark

### 4.2 Summative Assessment

Deadlines for submissions are in section 1.8 above (Summative Assessment Deadlines).

Full details of the procedures for summative assessment are given in the Examination Conventions and Regulations. **You should read these carefully before embarking on any examined work.**

**Examination regulations** are the formal register of the structure of the examinations of the course.

The examination regulations are at

<https://examregs.admin.ox.ac.uk/Regulation?code=mosinfilmaest&srchYear=2022&srchTerm=1&year=2021&term=1>

Marks for individual assessments will be released with the publication of the degree outcome. You will receive assessors' feedback on the dissertation at the end of the examination cycle.

**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 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 are in Appendix A and on Canvas:**

<https://canvas.ox.ac.uk/courses/229562>

The structure and timetable for the examined elements of the course are as follows:

Assignment	Deadline	Time
Dissertation	Friday of Week 6, Trinity Term	12 noon
Essay One	Friday of Week 9, Trinity Term	12 noon
Essay Two	Friday of Week 9, Trinity Term	12 noon
Concept Essay	Friday of Week 9, Trinity Term	12 noon

## Essays One and Two

**Essays One and Two (6000 words each) should relate in some way to aspects of work done during the first two terms**, but they do not need to address the same films and precise topics. The tutors will discuss various options with you. The topic should be particular and restricted. **The films analysed in the essays must be available and accessible for your tutors and examiners to view and with English language subtitles where relevant.**

It is sometimes mistakenly assumed that an aesthetic essay must include or be organised around a theoretical framework. This is not the case. An essay may examine a theoretical idea in relation to film/s (e.g Deleuze's 'time image' or Cavell's 'image of scepticism'), but it need not. Essays may be built around stylistic devices and other matters of film form; ideas; themes; qualities; or any other relevant aesthetic aspects.

The essays 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 ideas clearly and relevantly;
- the ability to frame and situate the essay and explain its relevance;
- the ability to explore and unpack a topic carefully, or present an argument;
- the ability to make intelligent use of the relevant body of scholarship (full bibliographies must be provided in all cases).

An essay will usually not have a preface, 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, in double spacing, 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.

*Title page Details:* These should include:

- The title of your dissertation or essay
- Your candidate 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.**

## Concept Essay

The concept essay (3000 words) should focus on a concept from aesthetics or more specifically from film aesthetics. Films may be cited as examples, and film sequences may be addressed – indeed this is a good way of unpacking the concept – but the essay should not

become simply an extended reading of a film. The discussion of the concept must remain the focus (and the films chosen should serve this). This essay should especially exhibit cogency, concision, synthesis, clear logical argumentation and citation of relevant scholarship. It may be useful to think of this piece of work as rather like an exam answer which you do your own time (for example: 'Discuss the concept of intention'). It should, however, be presented in the same scholarly form as the other pieces of work. Although the essay is unsupervised and should be pursued without extended guidance from tutors, possibilities for topics and preparatory ideas can be discussed with your tutors.

Try not to leave all your work on the concept essay to the last minute. You can write the essay at any time. If you plan to write it after the completion of your dissertation at the end of the course do this keep in mind you may also be revising essays at this time. One recommendation is to gather ideas and do rough planning through the year so you are very well prepared when you come to write it.

There are a range of good ways of tackling it which may depend on the concept chosen:

- 1) Showing understanding of scholarship in the area, and linking different work on the subject
- 2) Citing revealing examples/passages from various films (although try to avoid it becoming an extended reading of one film).
- 3) Showing original thought in relation to the concept
- 4) Finding an 'angle' in relation to the concept.
- 5) Discussing two or three intertwined or very closely related concepts.

If you are working with a capacious concept such as 'realism' then it may be advisable to find some way of narrowing it. This essay is an opportunity to tackle a philosophically oriented aesthetic concept, but you may, if you wish, pick a feature of film form/technique (e.g. the long take).

Here are examples of Concept Essay topics from previous years to give you a sense. If you wish you could write on one of these (they are not done and dusted merely because other students have written on them): impressionism, perfectionism, kitsch, authenticity, scepticism, reliability, 'a classic', cognitivism, point of view, archetype, the punctum, the affection image, non-humanism, defamiliarization, character-actor-star, intentionality, interpretation, pretty, touch, camp, immersion, presence, metalepsis, ephemerality, fluidity, agency.

## Dissertation

Students will write a 10,000 word dissertation. The topic can be more freely chosen and may be more expansive than those tackled in the essays, but the assessment should still be focused and manageable in the time allotted. Material will often be structured in accord with an encompassing thesis. **The films analyse in the dissertation must be available and accessible for your tutors and examiners to view and with English language subtitles where relevant.**

The 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 ideas clearly and relevantly;
- The ability to explore and unpack a topic carefully, or present an argument;
- the ability to frame and situate the dissertation and explain its relevance:
- the ability to make intelligent use of the relevant body of scholarship (full bibliographies must be provided in all cases).

The usual order of contents for a dissertation is:

- Title page
- 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

The process of assessment examination is anonymous. In order to minimise any possibility of students being identified, no acknowledgments are to be included in the summative assessments.

### 4.3 Formative Assessment

Tutors and supervisors provide regular feedback on progress to students throughout the course; formative feedback will be provided by tutors on work completed. Supervisors will also supply feedback on preparatory work and sample extracts for the Dissertation in supervision meetings, but they will not read the whole finished work. All your tutors will provide short summary of your progress via the Graduate Supervision Reporting (GSR), an online reporting system (see section 5). You may also meet with your College Advisor to discuss your academic progress, as they will have access to your academic tutors' termly feedback via GSR.

Essays One and Two are submitted for feedback and revision, before they are submitted for examination (see summative assessment, below). Deadlines for submission of drafts can be found in the termly schedules in section 3.

### 4.4 Good Academic Practice and Avoiding Plagiarism

Plagiarism is presenting someone else's work or ideas as your own, with or without their consent, by incorporating it into your work without full acknowledgement. All published and unpublished material, whether in manuscript, printed or electronic form, is covered under this definition. Plagiarism may be intentional or reckless, or unintentional. Under the regulations for examinations, intentional or reckless plagiarism is a disciplinary offence. For further guidance, please see Appendix B below. More information about on plagiarism may be found here: [www.ox.ac.uk/students/academic/guidance/skills/plagiarism](http://www.ox.ac.uk/students/academic/guidance/skills/plagiarism)

Properly referencing your sources in written work can not only help you to avoid breaking the University's plagiarism rules, but can also help you to strengthen the arguments you make in your work. Advice on referencing may be found in Appendix C below. Further general guidance on referencing may be found here:

<https://www.ox.ac.uk/students/academic/guidance/skills/referencing>

## 4.5 Entering for University examinations

The Oxford Students website gives information on the examination entry process and alternative examination arrangements: [www.ox.ac.uk/students/academic/exams](http://www.ox.ac.uk/students/academic/exams).

## 4.6 Submitted Work

Deadlines for submitting your assessments are above.

All assessments will be submitted online via Inspira. Ensure you are familiar with the online submission process in advance of any deadline. Full information is provided on the Oxford students website ([www.ox.ac.uk/students/academic/exams/submission](http://www.ox.ac.uk/students/academic/exams/submission)). Please note:

### Please note:

- The submission time (noon) and date must be strictly adhered to unless you have been given permission by the Proctors (via your college) to submit at a later time and date. Penalties will be imposed by the Board of Examiners for work that is submitted after the deadline.
- **No acknowledgments are to be included** in essays or the dissertation. This to minimise any possibility of students being identified ; the process of assessment examination is anonymous.

### Electronic submission

- All submitted files must be in PDF format.
- Hardware or internet connectivity problems unrelated to the Inspira system will not be accepted as mitigating factors for late submission. **Make frequent backups of your work, and give yourself plenty of time to make your submission.**
- You will need to use the course coversheet (provided online on Canvas) as first page of the work. Remember to put your **candidate number, assignment title and word count on the front page** of your work. **Do not** add your name, student number, college or supervisor to any part of the work.
- Take time to check your submission before submitting it online. Make absolutely sure that the file you are submitting is the correct and final version.

### Word limits:

- **Include**
  - footnotes/endnotes
  - quoted text
- **Exclude**

- title
- table of content
- Illustration and table captions/ legends
- bibliography
- appendices

#### **4.7 Problems completing assessments**

There are a number of University processes in place to help you if you find that illness or other personal circumstances are affecting your assessments or if you experience technical difficulties with an online exam or submission. Full information is available on the Oxford students website ([www.ox.ac.uk/students/academic/exams/problems-completing-your-assessment](http://www.ox.ac.uk/students/academic/exams/problems-completing-your-assessment)). If you are late in handing work in or believe you will not meet a deadline, you should consult your college senior tutor as a matter of urgency.

#### **4.8 Examiner's Reports**

Past examiner's report can be accessed on the course Canvas site:  
<https://canvas.ox.ac.uk/courses/229562>

## 5. Skills and learning development

### 5.1 Academic Progress

At the end of each term, the relevant tutors/supervisors will submit a report, on the Graduate Student Reporting system (GSR), about your academic progress.

Within GSR you have the opportunity to contribute to your termly reports by reviewing and commenting on your own progress. You are strongly encouraged to take the opportunity to do this, and to record also any skills training you have undertaken or may need to undertake in the future, and your engagement with the academic community (e.g. seminar and conference attendance).

You are asked to report in weeks 6 and 7 of term. Once you have completed your sections of the online form, it will be visible to your tutors and to your College Advisor. These GSR reports provides a shared channel for recording and reflecting on your progress, and for identifying areas where further work is required.

Please note that if you have any complaints about the supervision you are receiving, you should raise this immediately with one of the course convenors, who have overall responsibility for monitoring and reporting on student progress. Do not wait for the end-of-term supervision reporting process.

If you have any questions or concerns that are not of an academic nature, please contact your College or email the course administration.

### 5.2 Opportunities for skills training and development and to engage in the Humanities Division's research community

There are a number of services and programmes across the University that provide support in developing yourself both personally and professionally. These opportunities complement the development opportunities provided through your own activities – within and beyond your research - and those provided by your course.

The Bodleian Library holds workshops on information discovery, referencing, impact, intellectual property, open access and data management:

<http://www.bodleian.ox.ac.uk/using/skills>

#### Humanities Researcher Development and Training Programme

The Humanities Researcher Development and Training Programme is a comprehensive personal and professional development programme of events, opportunities, workshops and resources to support and develop Humanities researchers at all stages of their career from postgraduate level upwards. Some opportunities are bespoke and developed in-house; others are provided through external partners, student support services or in partnership with faculties. The programme serves all the faculties of the Humanities Division and any researchers working in Humanities-related subject areas.

The aims of the programme are:

- To train our postgraduate students and postdoctoral researchers to become research leaders of the future
- To empower postgraduate students and postdoctoral researchers to become pioneers in a range of careers and professions, within and beyond the sphere of higher education
- To enhance our postgraduate students' and postdoctoral researchers' disruptive voice as active citizens who are confident speaking truth to power, and as ambassadors for the Humanities

Experiential, hands-on learning is fundamental to our approach, with student-led and early career researcher-led initiatives and projects being generated and supported through a range of funds and initiatives such as the AHRC-TORCH Graduate Fund, Student Peer Review College, and the annual Public Engagement with Research Summer School. All of these mechanisms are in turn run (with support from the Researcher Development and Training Manager) by early career researchers themselves.

### **How to get involved**

The Humanities Researcher Development and Training Programme is open to all postgraduate students (Master's and DPhil) and early career researchers (including college appointments and those on teaching-only contracts) in the Humanities Division. An extensive programme of opportunities runs throughout the academic year, arranged into a number of 'pathways':

**Business and Entrepreneurship** – pitch an idea to the Humanities Innovation Challenge Competition and win £2,000, or find out what history can teach us about entrepreneurship through the Said Business School's series of lectures on 'Engaging with the Humanities'

**Career Confidence** – explore your options, develop your CV, draft cover letters for roles within or beyond academia, practise fellowship interview techniques, enhance your digital profile or learn how to give a teaching presentation. We work closely with the Careers Service, who offer tailored support for postgraduate and postdoctoral researchers (see below)

**Digital Humanities** – learn how to encode text, 3D-scan museum objects and write code, or participate in the world-leading Digital Humanities at Oxford Summer School

**Heritage** – network with industry leaders in the heritage sector, learn how to set up a research collaboration with a heritage organisation, take a tour of a museum under development with a lead curator, or contribute to [Trusted Source](#), the National Trust's research-led online knowledge bank

**Public Engagement with Research** – create a podcast, practise on-camera interviews, learn the techniques of 'storytelling' when talking about your research, apply for funding to support a public engagement project for your research through the Graduate Fund.

**Preparation for Academic Practice** – attend workshops on writing journal articles, preparing for the DPhil viva, organising a conference, or using EndNote. Pitch your idea for a monograph to editors from world-leading publishing houses, and prepare a fieldwork application for ethical review.

**Creative Industries** – participate in workshops led by organisations in the creative industries, develop a research collaboration, or learn about career opportunities in this sector

**Teaching** – build on the training offered by your faculty (Preparation for Learning and Teaching at Oxford) and gain accreditation to the Staff and Educational Development Association by enrolling in [Developing Learning and Teaching](#) seminars. Attend workshops on applying your teaching experience to the job application process, or learn how to teach with objects at the Ashmolean Museum.

All our events and opportunities are **free** to attend, and a number of workshops, particularly those in the ‘Preparation for Academic Practice’ pathway, are repeated each term. See [www.torch.ox.ac.uk/researcher-training](http://www.torch.ox.ac.uk/researcher-training) for the calendar of upcoming events and for more information about the programme. You can also email the Humanities Researcher Development and Training Manager, Caroline Thurston, at [training@humanities.ox.ac.uk](mailto:training@humanities.ox.ac.uk) if you have any queries.

### **5.3 Employability and careers information**

Information and advice on careers can be found on the Student website at <https://www.ox.ac.uk/students/life/experience> and the University Careers Service ([www.careers.ox.ac.uk](http://www.careers.ox.ac.uk)).

## **6. Student Representation, Evaluation and Feedback**

### **6.1 Student Representation**

The MSt in Film Aesthetics is run by a Steering Committee, on which members of all faculties involved in the course are represented. The Committee is chaired by the co-convenors. One or two student representatives from the course cohort also serve on the Steering Committee; they may be chosen by discussion and agreement, or if necessary by an election.

The student representatives will attend the 'Open Business' section of Steering Committee meetings: they will be invited to offer an oral report relaying the students' sources of satisfaction and/or concerns with the course at that point in time, and to discuss these with Committee members.

The Humanities Division hosts a Graduate Joint Consultative Forum 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. Membership will be established at the start of the academic year.

### **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 (Oxford SU). Details can be found on the Oxford SU website, <https://www.oxfordsu.org/> along with information about student representation at the University level.

### **6.3 Opportunities to provide evaluation and feedback**

At the end of the course, there will be an opportunity for students to provide feedback on the course toward the end of the academic year.

Students on full-time and part-time matriculated courses are surveyed once per year by the university on all aspects of their course (learning, living, pastoral support, college) through University sponsored surveys. Previous results can be viewed by students, staff and the general public at <https://www.ox.ac.uk/students/life/student-engagement?wssl=1>

Feedback gathered from both of these is taken to the Steering Committee meeting in Michaelmas Term of the following year for analysis and any appropriate action in response.

## 7. Student Life and Support

### 7.1 Who to Contact for Help

Email addresses and phone numbers for your key course contacts are listed in section 1.5.

Course convenors can be contacted to arrange a meeting or discuss a problem with which you need support. They are available to help with any aspect of your academic studies. The Academic Mentor is also available to help with your integration into the research community at the university, your professional development, and with day-to-day matters such as the management of your workload.

Every 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.

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

### 7.2 Complaints and Appeals

#### Complaints and academic appeals within the Humanities Division

The University, the Humanities Division and the Steering Committee for the MSt in Film Aesthetics all hope that provision made for students at all stages of their course of study will result in no need for complaints (about that provision) or appeals (against the outcomes of any form of assessment).

Where such a need arises, 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) is often the simplest way to achieve a satisfactory resolution.

Many sources of advice are available from colleges, Division and bodies like the Counselling Service or the Oxford SU Student Advice Service, which have extensive experience in advising students. You may wish to take advice from one of those sources before pursuing your complaint.

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

#### Complaints

If your concern or complaint relates to teaching or other provision made by the Steering Committee for MSt in Film Aesthetics then you should raise it with the Course Convenors. They will attempt to resolve your concern/complaint informally.

If you are dissatisfied with the outcome, then you may take your concern further by making a formal complaint to the Proctors under the University Student Complaints Procedure (<https://www.ox.ac.uk/students/academic/complaints>)



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 an appeal against the decision of an academic body (e.g. boards of examiners, transfer and confirmation decisions etc.), on grounds such as procedural error or evidence of bias. There is no right of appeal against academic judgement.

If you have any concerns about your assessment process or outcome it is advisable to discuss these first informally with your subject or college tutor, Senior Tutor, course director, supervisor or college or administrator as appropriate. They will be able to explain the assessment process that was undertaken and may be able to address your concerns. Queries must not be raised directly with the examiners.

If you still have concerns you can make a formal appeal to the Proctors who will consider appeals under the University Academic Appeals Procedure (<https://www.ox.ac.uk/students/academic/complaints>).

### **7.3 Student Societies**

There are over 200 clubs and societies covering a wide variety of interests available for you to join or attend, including clubs and societies for music, sports, dancing, literature, politics, performing arts, media, faiths, national and cultural groups, volunteering and many more. Many of these societies are represented at the OUSU Freshers' Fair, which is held in 0<sup>th</sup> week of Michaelmas Term at Oxford University Exam Schools. For lists of clubs and societies and for more information visit: <http://www.ox.ac.uk/students/life/clubs>.

### **7.4 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](http://www.ox.ac.uk/students/academic/regulations/a-z)

## 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

You should consult individual faculty libraries and your College for details of dedicated graduate workspaces that might be available. Many graduate students tend to work in the study areas provided by University, faculties and college libraries for use by all students and researchers. There is some, but limited, graduate study space on the ground floor of the Humanities building in the Radcliffe Observatory Quarter. Please contact the course administrator if you wish to use this.

You are also able to use the Interdisciplinary Room in St Anne's College for study sessions or screenings, the course administrator will provide details and a calendar for booking this.

### 8.3 Libraries and Museums

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

### 8.4 IT and Email

All users of the University's computer network should be aware of the University's rules relating to computer use, which can be found on the website at <http://www.it.ox.ac.uk/rules>

Once you have received your University Card and activated your Oxford SSO account, you will be able to find out your email address from IT Service's registration website: [https://register.it.ox.ac.uk/self/user\\_info?display=mailin](https://register.it.ox.ac.uk/self/user_info?display=mailin). Access to email is available through Nexus webmail (<https://owa.nexus.ox.ac.uk/>), using a desktop client such as Outlook, Thunderbird or Mac Mail, or using a mobile device such as an iPhone/iPad, Android phone/tablet or Blackberry. For client configuration information see the web pages at <http://www.it.ox.ac.uk/welcome/nexus-email>. The email system is controlled by Oxford University's IT Services and problems should be referred to them.

You are encouraged to use your University email address as your main email address and should check your University account regularly. This will be one of the main ways in which supervisors, administrative staff and other members of the University contact you. It is not practicable to keep track of private email addresses for each individual student.

The Course Administrator maintains an email list for circulating important information and other announcements to students.

The IT Services Help Centre at 13 Banbury Road provides a single location and point of contact for user support services. Information can be found on the IT Services website: <http://help.it.ox.ac.uk/helpcentre/index>

## **8.5 Registration and Student Self-Service**

All new students are sent a college fresher's pack containing details of how to activate their Oxford Single Sign-on account. The Oxford Single Sign-on is used to access Student Self Service to register online, as well as to access other central IT services such as free University email, Canvas and the Graduate Supervision System.

In order to complete your registration as an Oxford University student, navigate to <http://www.ox.ac.uk/students/selfservice> and log on using your Single Sign-on username and password. New students must complete their registration by the end of the first week of term in order to confirm their status as members of the University. Ideally students should complete registration before they arrive. Continuing students must register at the anniversary of the term in which they first started their programme of study.

Once students have completed their University registration, an enrolment certificate is available from Student Self Service to download and print. This certificate may be used to obtain council tax exemption. In addition to enabling students to register online, Student Self Service provides web access to important course and other information needed by students throughout their academic career. Students can amend their address and contact details via Student Self Service, and they can use the Service to access detailed exam results, see their full academic record, and print transcripts.

# Appendix A - Examinations Conventions

## 1. Introduction

This document sets out the examination conventions applying to the MSt in Film Aesthetics for the academic year 2023-24. The supervisory body for this course is the Humanities Division.

Examination conventions are the formal record of the specific assessment standards for the course to which they apply. They set out how examined work will be marked and how the resulting marks will be used to arrive at a final result and classification of an award.

## 2. Rubrics for individual papers

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

**There should not be substantial overlap between any of the written work in topic or material. We also suggest that if possible each piece of written work attend to films from different historical periods, national cinemas, and categories/genres.**

## 3. Marking conventions

### 3.1 University scale for standardised expression of agreed final marks

Agreed final marks for individual papers will be expressed using the following scale:

Mark	Classification
70 – 100	Distinction
65 – 69	Merit
50 – 64	Pass
49 – 0	Fail

### 3.3 Verification and reconciliation of marks

At the conclusion of the degree, essays and dissertations will be marked separately by two examiners. They will each fill in a coversheet with comments and an individual mark before arriving at an agreed joint mark. For a difference of more than 10 marks, a third marker will adjudicate, which may be the External Examiner.

Marks will be resolved before the Final Meeting of Examiners.

### 3.4 Scaling

Scaling is not used in the assessment of this course.

### 3.5 Short-weight convention

There are no formal penalties for work that falls short of the minimum word limit. However, work that is significantly under-length is likely to be inadequate in its coverage and content,

and will be so marked. As a rough guideline, less than three-quarters of the maximum word limit is likely to be inadequate.

### 3.6 Penalties for late or non-submission of submitted work

The scale of penalties agreed by the board of examiners in relation to late submission of assessed items is set out below. Details of the circumstances in which such penalties might apply can be found in the Examination Regulations (Regulations for the Conduct of University Examinations, Part 14.)

<b>Late submission</b>	<b>Penalty</b>
After the deadline but submitted on the same day	-5 marks
Each additional calendar day	-1 mark
Max. deducted marks up to 14 days late	-18 marks
More than 14 calendar days late after the notice of non-submission	Fail

Failure to submit a required element of assessment will result in the failure of the whole Examination.

### 3.7 Penalties for over-length work and departure from approved titles or subject-matter in submitted work

The following tariffs will apply in relation to over-length work:

<b>Percentage by which the maximum word count is exceeded:</b>	<b>Cumulative mark penalty (up to a maximum of -10)</b>
Up to 5% over word limit	-1 mark
Up to 10% over	-2
Up to 15% over	-3
Each further 1-5% over	-1 further mark

The word limit includes footnotes/endnotes and appendices, but excludes the bibliography and translations of quotations in languages other than English. And to specify in more detail:

- Your bibliography, title page and abstract (if you have one) do not count.
- The table of contents and list of illustrations (if there is one) do not count.
- Any table and figure titles and captions do not count.
- Any tables and images do not count.
- Translations of text in languages other than English do not count (but the text in the original language does).
- Footnotes do count.
- Appendices (if you have one) do count.

### **3.8 Penalties for poor academic practice**

In the case of poor academic practice, and determined by the extent of poor academic practice, the board shall deduct between 1% and 10% of the marks available for cases of poor referencing where material is widely available factual information or a technical description that could not be paraphrased easily; where passage(s) draw on a variety of sources, either verbatim or derivative, in patchwork fashion (and examiners consider that this represents poor academic practice rather than an attempt to deceive); where some attempt has been made to provide references, however incomplete (e.g. footnotes but no quotation marks, Harvard-style references at the end of a paragraph, inclusion in bibliography); or where passage(s) are 'grey literature' i.e. a web source with no clear owner.

If a student has previously had marks deducted for poor academic practice or has been referred to the Proctors for suspected plagiarism the case will be referred to the Proctors. Also, where the deduction of marks results in failure of the assessment and of the programme the case will be referred to the Proctors.

In addition, any more serious cases of poor academic practice than described above will be referred to the Proctors.

## **4. Progression rules and classification conventions**

### **4.1 Qualitative descriptors of Distinction, Pass, Fail**

The mark scale and criteria for classification used by the Examiners are as follows:

#### ***85-100: work of Highest Distinction level:***

Outstanding work of publishable quality demonstrating most of the following: exceptional originality, critical acumen, depth of understanding, subtle analysis, superb use of illustration and evidence and methodology; impeccable scholarly apparatus and presentation.

#### ***75-84: work of High/Very High Distinction level***

Excellent work with outstanding elements showing the qualities of the lower distinction band but to a greater degree and consistently: a deep and authoritative understanding of the issues involved, the ability to pose and engage with sophisticated questions, originality, wide and detailed knowledge of relevant material, compelling analytical and critical thought, the provision of detailed, insightful and relevant illustration and evidence, sophisticated, incisive

and lucid argument, clarity of expression and exposition; excellent scholarly apparatus and presentation.

**70-74: work of Distinction level:**

Excellent work: a deep and an authoritative understanding of the issues involved, the ability to pose and engage with sophisticated questions, originality, wide and detailed knowledge of relevant material, fine-grained analytical and critical thought, the provision of detailed, insightful and relevant illustration and evidence, sophisticated, incisive and lucid argument, clarity of expression and exposition; very good scholarly apparatus and presentation. There may be some unevenness of performance, and excellence in some areas may compensate for deficiencies in others.

**65-69: work at the Merit level:**

Very good work showing a proficient understanding of the issues and a sound grasp of relevant literature; clear structure, appropriate scope, lucid critical analysis supported by detailed, insightful and relevant illustration and evidence, solid argumentation, clarity of expression and exposition, appropriate attention paid to scholarly apparatus and presentation. The work may display some of the elements of 'distinction quality' work, but not exhibit the general excellence required of that band or may be flawed in some respect.

**57-64: work at the Pass level:**

Competent to very competent work showing a reasonable to good grasp of issues and relevant literature. The higher part of this band (60-64) may exhibit many of the qualities listed under 'merit', but some limitations to argumentative structure, exposition, presentation or analysis may distinguish this work from 'merit'. Such work may also display inconsistencies, imbalances or limitations of treatment especially in the lower range.

**50-56: work at Low Pass level:**

Work demonstrating a broadly satisfactory grasp of issues and relevant literature; limited and narrow argument; avoidance of significant irrelevance and major inaccuracies; the standard of writing and presentation will only be adequate. Work at this level is narrowly of pass quality, and may display serious shortcomings in coverage, use of material, skills, presentation or language.

**0-49: Fail**

In the upper 40s, work demonstrating some relevant material and analysis; it may be limited by insufficient depth of knowledge, understanding of issues or relevant literature; or by inadequate use of illustration, poor argument or organisation of material; or lack of clarity; or problems relating to scholarly presentation. Such work may display serious omissions or inaccuracies. All of these issues will become progressively more evident in work achieving marks of 45 or lower. Examiners who award marks in this band must be prepared to indicate, through feedback forms or in a final report, the improvements necessary to bring the work to pass level.

## **4.2 Final outcome rules**

a) The examiners may award a Distinction for excellence in the whole examination. To achieve a Distinction, an average mark of 70 or above across the four elements is required, with marks of 70 or above in at least two elements.

- b) The examiners may award a Merit for very good work in the whole examination. To achieve a Merit, an average mark of 65 to 69 across the four elements is required, with marks of 65 to 69 in at least two elements.
- c) The dissertation is weighted at 40% and the three essays at 20% each.

## **5. Resits**

Where an element, or elements, of an examination have been failed at the first attempt, candidates are entitled to one further attempt. Marks for any element that has been successfully completed at the first attempt may be carried forward, and therefore it will only be necessary for students to resit the failed element(s).

The essays and dissertation shall be resubmitted at the time the subject is examined the following year.

The highest mark that may be awarded for resubmitted work is 50 (pass).

## **6. Consideration of mitigating circumstances**

A candidate's final outcome will first be considered using the classification rules/final outcome rules as described above in section 4. The exam board will then consider any further information they have on individual circumstances, as well as on the whole cohort.

Where a candidate or candidates have made a submission under Part 13 of the Regulations for Conduct of University Examinations, that unforeseen circumstances may have had an impact on their performance in an examination. A subset of the board (the 'Mitigating Circumstances Panel') will meet to discuss the individual applications and band the seriousness of each application on a scale of 1-3 with 1 indicating minor impact, 2 indicating moderate impact, and 3 indicating very serious impact. The Panel will evaluate, on the basis of the information provided to it, the relevance of the circumstances to examinations and assessment, and the strength of the evidence provided in support. Examiners will also note whether all or a subset of papers were affected, being aware that it is possible for circumstances to have different levels of impact on different papers. The banding information will be used at the final board of examiners meeting to decide whether and how to adjust a candidate's results. Further information on the procedure is provided in the Examination and Assessment Framework, Annex E and information for students is provided at <https://www.ox.ac.uk/students/academic/exams/problems-completing-your-assessment>

## **7. Rules on communicating with examiners**

Candidates should not under any circumstances contact individual internal or external examiners



## Appendix B - Plagiarsim

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

Information about what plagiarism is, and how you can avoid it.

The University defines plagiarism as follows:

“Presenting work or ideas from another source as your own, with or without consent of the original author, by incorporating it into your work without full acknowledgement. All published and unpublished material, whether in manuscript, printed or electronic form, is covered under this definition, as is the use of material generated wholly or in part through use of artificial intelligence (save when use of AI for assessment has received prior authorisation e.g. as a reasonable adjustment for a student’s disability). Plagiarism can also include re-using your own work without citation. Under the regulations for examinations, intentional or reckless plagiarism is a disciplinary offence.”

The necessity to acknowledge others’ work or ideas applies not only to text, but also to other media, such as computer code, illustrations, graphs etc. It applies equally to published text and data drawn from books and journals, and to unpublished text and data, whether from lectures, theses or other students’ essays. You must also attribute text, data, or other resources downloaded from websites.

Please note that artificial intelligence (AI) can only be used within assessments where specific prior authorisation has been given, or when technology that uses AI has been agreed as reasonable adjustment for a student’s disability (such as voice recognition software for transcriptions, or spelling and grammar checkers).

The best way of avoiding plagiarism is to learn and employ the principles of good academic practice from the beginning of your university career. Avoiding plagiarism is not simply a matter of making sure your references are all correct, or changing enough words so the examiner will not notice your paraphrase; it is about deploying your academic skills to make your work as good as it can be.

Students will benefit from taking an [online course](#) which has been developed to provide a useful overview of the issues surrounding plagiarism and practical ways to avoid it.

### **Forms of plagiarism**

#### **Verbatim (word for word) quotation without clear acknowledgement**

Quotations must always be identified as such by the use of either quotation marks or indentation, and with full referencing of the sources cited. It must always be apparent to the reader which parts are your own independent work and where you have drawn on ideas and language from another source.

#### **Cutting and pasting from the Internet without clear acknowledgement**

Information derived from the Internet must be adequately referenced and included in the bibliography. It is important to evaluate carefully all material found on the Internet, as it is

less likely to have been through the same process of scholarly peer review as published sources.

### **Paraphrasing**

Paraphrasing the work of others by altering a few words and changing their order, or by closely following the structure of their argument, is plagiarism if you do not give due acknowledgement to the author whose work you are using.

A passing reference to the original author in your own text may not be enough; you must ensure that you do not create the misleading impression that the paraphrased wording or the sequence of ideas are entirely your own. It is better to write a brief summary of the author's overall argument in your own words, indicating that you are doing so, than to paraphrase particular sections of his or her writing. This will ensure you have a genuine grasp of the argument and will avoid the difficulty of paraphrasing without plagiarising. You must also properly attribute all material you derive from lectures.

### **Collusion**

This can involve unauthorised collaboration between students, failure to attribute assistance received, or failure to follow precisely regulations on group work projects. It is your responsibility to ensure that you are entirely clear about the extent of collaboration permitted, and which parts of the work must be your own.

### **Inaccurate citation**

It is important to cite correctly, according to the conventions of your discipline. As well as listing your sources (i.e. in a bibliography), you must indicate, using a footnote or an in-text reference, where a quoted passage comes from. Additionally, you should not include anything in your references or bibliography that you have not actually consulted. If you cannot gain access to a primary source you must make it clear in your citation that your knowledge of the work has been derived from a secondary text (for example, Bradshaw, D. Title of Book, discussed in Wilson, E., Title of Book (London, 2004), p. 189).

### **Failure to acknowledge assistance**

You must clearly acknowledge all assistance which has contributed to the production of your work, such as advice from fellow students, laboratory technicians, and other external sources. This need not apply to the assistance provided by your tutor or supervisor, or to ordinary proofreading, but it is necessary to acknowledge other guidance which leads to substantive changes of content or approach.

### **Use of material written by professional agencies or other persons**

You should neither make use of professional agencies in the production of your work nor submit material which has been written for you even with the consent of the person who has written it. It is vital to your intellectual training and development that you should undertake the research process unaided. Under Statute XI on University Discipline, all members of the University are prohibited from providing material that could be submitted in an examination by students at this University or elsewhere.

### **Auto-plagiarism**

You must not submit work for assessment that you have already submitted (partially or in full), either for your current course or for another qualification of this, or any other, university, unless this is specifically provided for in the special regulations for your course. Where earlier work by you is citable, ie. it has already been published, you must reference it

clearly. **Identical pieces of work submitted concurrently will also be considered to be auto-plagiarism.**

### **Why does plagiarism matter?**

Plagiarism is a breach of academic integrity. It is a principle of intellectual honesty that all members of the academic community should acknowledge their debt to the originators of the ideas, words, and data which form the basis for their own work. Passing off another's work as your own is not only poor scholarship, but also means that you have failed to complete the learning process. Plagiarism is unethical and can have serious consequences for your future career; it also undermines the standards of your institution and of the degrees it issues.

### **Why should you avoid plagiarism?**

There are many reasons to avoid plagiarism. You have come to university to learn to know and speak your own mind, not merely to reproduce the opinions of others - at least not without attribution. At first it may seem very difficult to develop your own views, and you will probably find yourself paraphrasing the writings of others as you attempt to understand and assimilate their arguments. However it is important that you learn to develop your own voice. You are not necessarily expected to become an original thinker, but you are expected to be an independent one - by learning to assess critically the work of others, weigh up differing arguments and draw your own conclusions. Students who plagiarise undermine the ethos of academic scholarship while avoiding an essential part of the learning process.

You should avoid plagiarism because you aspire to produce work of the highest quality. Once you have grasped the principles of source use and citation, you should find it relatively straightforward to steer clear of plagiarism. Moreover, you will reap the additional benefits of improvements to both the lucidity and quality of your writing. It is important to appreciate that mastery of the techniques of academic writing is not merely a practical skill, but one that lends both credibility and authority to your work, and demonstrates your commitment to the principle of intellectual honesty in scholarship.

### **What happens if you are thought to have plagiarised?**

The University regards plagiarism in examinations as a serious matter. Cases will be investigated and penalties may range from deduction of marks to expulsion from the University, depending on the seriousness of the occurrence. Even if plagiarism is inadvertent, it can result in a penalty. The forms of plagiarism listed above are all potentially disciplinary offences in the context of formal assessment requirements.

The regulations regarding conduct in examinations apply equally to the 'submission and assessment of a thesis, dissertation, essay, or other coursework not undertaken in formal examination conditions but which counts towards or constitutes the work for a degree or other academic award'. Additionally, this includes the transfer and confirmation of status exercises undertaken by graduate students. Cases of suspected plagiarism in assessed work are investigated under the disciplinary regulations concerning conduct in examinations. Intentional plagiarism in this context means that you understood that you were breaching

the regulations and did so intending to gain advantage in the examination. Reckless, in this context, means that you understood or could be expected to have understood (even if you did not specifically consider it) that your work might breach the regulations, but you took no action to avoid doing so. Intentional or reckless plagiarism may incur severe penalties, including failure of your degree or expulsion from the university.

If plagiarism is suspected in a piece of work submitted for assessment in an examination, the matter will be referred to the Proctors. They will thoroughly investigate the claim and call the student concerned for interview. If at this point there is no evidence of a breach of the regulations, no further disciplinary action will be taken although there may still be an academic penalty. However, if it is concluded that a breach of the regulations may have occurred, the Proctors will refer the case to the Student Disciplinary Panel.

If you are suspected of plagiarism your College Secretary/Academic Administrator and subject tutor will support you through the process and arrange for a member of Congregation to accompany you to all hearings. They will be able to advise you what to expect during the investigation and how best to make your case. The [OUSU Student Advice Service](#) can also provide useful information and support.

### **Does this mean that I shouldn't use the work of other authors?**

On the contrary, it is vital that you situate your writing within the intellectual debates of your discipline. Academic essays almost always involve the use and discussion of material written by others, and, with due acknowledgement and proper referencing, this is clearly distinguishable from plagiarism. The knowledge in your discipline has developed cumulatively as a result of years of research, innovation and debate. You need to give credit to the authors of the ideas and observations you cite. Not only does this accord recognition to their work, it also helps you to strengthen your argument by making clear the basis on which you make it. Moreover, good citation practice gives your reader the opportunity to follow up your references, or check the validity of your interpretation.

### **Does every statement in my essay have to be backed up with references?**

You may feel that including the citation for every point you make will interrupt the flow of your essay and make it look very unoriginal. At least initially, this may sometimes be inevitable. However, by employing good citation practice from the start, you will learn to avoid errors such as close paraphrasing or inadequately referenced quotation. It is important to understand the reasons behind the need for transparency of source use.

All academic texts, even student essays, are multi-voiced, which means they are filled with references to other texts. Rather than attempting to synthesise these voices into one narrative account, you should make it clear whose interpretation or argument you are employing at any one time - whose 'voice' is speaking.

If you are substantially indebted to a particular argument in the formulation of your own, you should make this clear both in footnotes and in the body of your text according to the agreed conventions of the discipline, before going on to describe how your own views develop or diverge from this influence.

On the other hand, it is not necessary to give references for facts that are common knowledge in your discipline. If you are unsure as to whether something is considered to be common knowledge or not, it is safer to cite it anyway and seek clarification. You do need to document facts that are not generally known and ideas that are interpretations of facts.

### **Does this only matter in exams?**

Although plagiarism in weekly essays does not constitute a University disciplinary offence, it may well lead to College disciplinary measures. Persistent academic under-performance can even result in your being sent down from the University. Although tutorial essays traditionally do not require the full scholarly apparatus of footnotes and referencing, it is still necessary to acknowledge your sources and demonstrate the development of your argument, usually by an in-text reference. Many tutors will ask that you do employ a formal citation style early on, and you will find that this is good preparation for later project and dissertation work. In any case, your work will benefit considerably if you adopt good scholarly habits from the start, together with the techniques of critical thinking and writing described above.

As junior members of the academic community, students need to learn how to read academic literature and how to write in a style appropriate to their discipline. This does not mean that you must become masters of jargon and obfuscation; however the process is akin to learning a new language. It is necessary not only to learn new terminology, but the practical study skills and other techniques which will help you to learn effectively.

Developing these skills throughout your time at university will not only help you to produce better coursework, dissertations, projects and exam papers, but will lay the intellectual foundations for your future career. Even if you have no intention of becoming an academic, being able to analyse evidence, exercise critical judgement, and write clearly and persuasively are skills that will serve you for life, and which any employer will value.

Borrowing essays from other students to adapt and submit as your own is plagiarism, and will develop none of these necessary skills, holding back your academic development. Students who lend essays for this purpose are doing their peers no favours.

### **Unintentional plagiarism**

Not all cases of plagiarism arise from a deliberate intention to cheat. Sometimes students may omit to take down citation details when taking notes, or they may be genuinely ignorant of referencing conventions. However, these excuses offer no sure protection against a charge of plagiarism. Even in cases where the plagiarism is found to have been neither intentional nor reckless, there may still be an academic penalty for poor practice.

It is your responsibility to find out the prevailing referencing conventions in your discipline, to take adequate notes, and to avoid close paraphrasing. If you are offered induction sessions on plagiarism and study skills, you should attend. Together with the advice contained in your subject handbook, these will help you learn how to avoid common errors. If you are undertaking a project or dissertation you should ensure that you have information on plagiarism and collusion. If ever in doubt about referencing, paraphrasing or plagiarism, you have only to ask your tutor.

## Examples of plagiarism

There are some helpful examples of plagiarism-by-paraphrase and you will also find extensive advice on the [referencing](#) and [library skills](#) pages.

The following examples demonstrate some of the common pitfalls to avoid. These examples use the referencing system prescribed by the History Faculty but should be of use to students of all disciplines.

### Source text

From a class perspective this put them [highwaymen] in an ambivalent position. In aspiring to that proud, if temporary, status of 'Gentleman of the Road', they did not question the inegalitarian hierarchy of their society. Yet their boldness of act and deed, in putting them outside the law as rebellious fugitives, revived the 'animal spirits' of capitalism and became an essential part of the oppositional culture of working-class London, a serious obstacle to the formation of a tractable, obedient labour force. Therefore, it was not enough to hang them – the values they espoused or represented had to be challenged.

(Linebaugh, P., *The London Hanged: Crime and Civil Society in the Eighteenth Century* (London, 1991), p. 213. [You should give the reference in full the first time you use it in a footnote; thereafter it is acceptable to use an abbreviated version, e.g. Linebaugh, *The London Hanged*, p. 213.]

### Plagiarised

1. Although they did not question the inegalitarian hierarchy of their society, highwaymen became an essential part of the oppositional culture of working-class London, posing a serious threat to the formation of a biddable labour force. (This is a patchwork of phrases copied verbatim from the source, with just a few words changed here and there. There is no reference to the original author and no indication that these words are not the writer's own.)
2. Although they did not question the inegalitarian hierarchy of their society, highwaymen exercised a powerful attraction for the working classes. Some historians believe that this hindered the development of a submissive workforce. (This is a mixture of verbatim copying and acceptable paraphrase. Although only one phrase has been copied from the source, this would still count as plagiarism. The idea expressed in the first sentence has not been attributed at all, and the reference to 'some historians' in the second is insufficient. The writer should use clear referencing to acknowledge all ideas taken from other people's work.)
3. Although they did not question the inegalitarian hierarchy of their society, highwaymen 'became an essential part of the oppositional culture of working-class London [and] a serious obstacle to the formation of a tractable, obedient labour force'.<sup>1</sup> (This contains a mixture of attributed and unattributed quotation, which suggests to the reader that the first line is original to this writer. All quoted material must be enclosed in quotation marks and adequately referenced.)
4. Highwaymen's bold deeds 'revivified the "animal spirits" of capitalism' and made them an essential part of the oppositional culture of working-class London.<sup>1</sup> Peter Linebaugh argues that they posed a major obstacle to the formation of an obedient

labour force. (Although the most striking phrase has been placed within quotation marks and correctly referenced, and the original author is referred to in the text, there has been a great deal of unacknowledged borrowing. This should have been put into the writer's own words instead.)

5. By aspiring to the title of 'Gentleman of the Road', highwaymen did not challenge the unfair taxonomy of their society. Yet their daring exploits made them into outlaws and inspired the antagonistic culture of labouring London, forming a grave impediment to the development of a submissive workforce. Ultimately, hanging them was insufficient – the ideals they personified had to be discredited.<sup>1</sup> (This may seem acceptable on a superficial level, but by imitating exactly the structure of the original passage and using synonyms for almost every word, the writer has paraphrased too closely. The reference to the original author does not make it clear how extensive the borrowing has been. Instead, the writer should try to express the argument in his or her own words, rather than relying on a 'translation' of the original.)

### **Non-plagiarised**

1. Peter Linebaugh argues that although highwaymen posed no overt challenge to social orthodoxy – they aspired to be known as 'Gentlemen of the Road' – they were often seen as anti-hero role models by the unruly working classes. He concludes that they were executed not only for their criminal acts, but in order to stamp out the threat of insubordinacy.<sup>1</sup> (This paraphrase of the passage is acceptable as the wording and structure demonstrate the reader's interpretation of the passage and do not follow the original too closely. The source of the ideas under discussion has been properly attributed in both textual and footnote references.)
2. Peter Linebaugh argues that highwaymen represented a powerful challenge to the mores of capitalist society and inspired the rebelliousness of London's working class.<sup>1</sup> (This is a brief summary of the argument with appropriate attribution.)

<sup>1</sup> Linebaugh, P., *The London Hanged: Crime and Civil Society in the Eighteenth Century* (London, 1991), p. 213.

## Appendix C - 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.

### Styling your work as you write:

There are several sets of conventions and published guides to explain them. None is obligatory, but some will be more appropriate (and generally used) in particular disciplines. The important point is that you should follow one system throughout all the pieces of work submitted.

The Harvard system largely avoids footnotes by citing 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.

An alternative system (Chicago) confines references to footnotes, normally using the full author name, title and publication details in the first reference and an abbreviated form of author and title in subsequent references.

Whichever system you adopt, you should choose it early and learn its conventions so well that you automatically apply them consistently.

### 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.

The main function of a footnote is to cite the authority for statements which you make in the text, so that your readers may verify them by reference to your sources. It is crucial that these references are accurate. Try to place footnote or endnote number references at the end of sentences or paragraphs.

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 left-hand 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, or in the body of your text if the translation forms part of the substance of your discussion. 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.

### **Italic or Roman?**

Be consistent in the forms which you italicise. Use italics for the titles of books, 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.

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), and 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. Where there

is more than one edition, the most authoritative must be cited, rather than a derivative one, unless you propose a strong reason to justify an alternative text.

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.

### **References**

*Illustrations, tables etc.:* The sources of all photographs, tables, maps, graphs etc. which are not your own should be acknowledged on the same page as the item itself. An itemised list of illustrations, tables etc. should also be provided after the contents page at the beginning of a dissertation, and after the title page in the case of an essay.

*Books:* Precise references, e.g. in footnotes, should be brief but accurate. In Chicago style, 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, 1927).

Or:

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, 1927), pp. 43-4.

Or: 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.

*Plays*: In special cases you may wish to use through line numbering, but in most instances follow the

form:

Title (italicised); comma; act (in upper-case roman numerals); full stop; scene (in lower-case roman

numerals); full stop; line (arabic numerals); full stop.

E.g. *The Winter's Tale*, III.iii.3.

*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.)

*Manuscripts*: Both in the text and in the notes the abbreviation MS (plural MSS) is used only when it precedes a shelfmark. Cite the shelfmark according to the practice of the given library followed by either

f. 259r, ff. 259r-260v or fol. 259r, fols. 259r-260v. The forms fo. and fos. (instead of f. or fol.) are also acceptable.

The first reference to a manuscript should give the place-name, the name of the library, and the shelf-mark. Subsequent references should be abbreviated.

e.g. Paris, Bibliothèque Nationale, MS lat. 4117, ff. 108r-145r. Vatican City, Biblioteca Apostolica Vaticana, MS Vat. Lat. 5055, f. 181r.

### **Bibliography:**

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.

It is sometimes helpful, and therefore preferable, to present the bibliography in sections: manuscripts, source material, and secondary writings. You might follow the pattern:

#### 1. Primary

- A. Manuscripts
- B. Printed Works

#### 2. Secondary

- A. Contemporary with the author(s) or work(s), the subject of your dissertation
- B. Later studies

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.

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.