



**HANDBOOK TO THE  
MASTER OF STUDIES  
IN FILM AESTHETICS  
2018-19**

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## 1 FOREWORD

### 1.1 Statement of coverage

This handbook applies to students starting the MSt in Film Aesthetics in Michaelmas Term 2018. The information in this handbook may be different for students starting in other years.

### 1.2 Version 1.2

### 1.3 Disclaimer

The Examination Regulations relating to this course are [available](#) at: <http://www.admin.ox.ac.uk/examregs/2018-19/mosinfilmaest/studentview/>. If there is a conflict between information in this handbook and the Examination Regulations then you should follow the Examination Regulations. If you have any concerns [please email an administrator](#) at [film.aesthetics@humanities.ox.ac.uk](mailto:film.aesthetics@humanities.ox.ac.uk).

The information in this handbook is accurate as at October 2018; 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 Introduction

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 WebLearn: <https://weblearn.ox.ac.uk/portal/site/:humdiv:xhumdiv:film-aesthet>

### 1.5 Useful Contacts

#### 1.5.1 Key Course Personnel

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

#### *Course Convenors*

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

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

*Graduate Studies Administration*

The Humanities Division is responsible for the administration of the MSt in Film Aesthetics. Interdisciplinary Programmes, Humanities Division, Radcliffe Observatory Quarter, Woodstock Road, Oxford, OX1 2HG; [email: film.aesthetics@humanities.ox.ac.uk](mailto:film.aesthetics@humanities.ox.ac.uk)

*Chair of Examiners*

Dr Reidar Due (details above)

*Your supervisor(s)*

See section 5.1.

**1.5.2 Key sources of information:**

*Course website:* <https://www.humanities.ox.ac.uk/mst-film-aesthetics>

*The University's Examination Regulations* is the ultimate authority on the regulations governing graduate and other degrees at Oxford. The Regulations are reissued, with some changes, every year, and if in doubt you should make sure you consult the up-to-date version. A [current copy](#) is available in all University libraries and on the University website at <http://www.admin.ox.ac.uk/examregs/2018-19/mosinfilmaest/studentview/>

*Oxford Students website:* <http://www.ox.ac.uk/students>. Has information about all aspects of student life at Oxford, including a link to 'Student Self-Service', which provides you with access to your student record. You will use Student Self-Service to register, print an enrolment certificate, complete your examination entry, and book your degree ceremony.

*Your College:* Alongside this course Handbook, you can also find a copy of your College's student handbook on their website, which will give you academic, domestic, financial, and welfare information relating to your life in the College, as well as information about College grants and how to apply for them. You should identify the Tutor for Graduates or Dean of Graduates at your college and your College Advisor.

*The Oxford University Gazette* (The University 'newspaper') contains details of special lectures, scholarships, dates of examinations, academic jobs and junior research fellowships at Oxford and Cambridge. The Gazette can be viewed online at <http://www.ox.ac.uk/gazette/>.

*Termly lecture lists.* The lecture lists for all faculties and departments are available at <http://www.ox.ac.uk/students/academic/guidance/lectures>

**1.5.3 Other useful contacts**

**IT services** <http://www.it.ox.ac.uk/want/help>

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

## 1.6 Humanities Division

Radcliffe Humanities [Contact](#)

<https://www.humanities.ox.ac.uk/contact-us>

Accessibility: [http://www.humanities.ox.ac.uk/about\\_us/access](http://www.humanities.ox.ac.uk/about_us/access)

## 1.7 Important dates

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

*Oxford terminology*

Michaelmas = Autumn; Hilary = Spring; Trinity = Summer

The dates of Full Term in the academic year 2018-19 are as follows:

Michaelmas 2018	Sunday, 7 October – Saturday, 1 December
Hilary 2019	Sunday, 13 January – Saturday, 9 March
Trinity 2019	Sunday, 28 April – Saturday, 22 June

Where there is reference to ‘Week 1’, ‘Week 6’, etc., this applies to the weeks of Full Term, during which classes run. ‘Week 9’, ‘Week 10’, etc. are the weeks immediately after Full Term. The week immediately before Full Term is commonly known as ‘Week 0’ (note that by convention, Oxford weeks begin on a Sunday).

## 1.8 Equality and Diversity at Oxford

The University of Oxford is committed to fostering an inclusive culture which promotes equality, values diversity and maintains a working, learning and social environment in which the rights and dignity of all its staff and students are respected, [Equality Policy \(2013\)](#). [\(http://www.admin.ox.ac.uk/eop/policy/equality-policy/\)](http://www.admin.ox.ac.uk/eop/policy/equality-policy/).

Oxford is a diverse community with staff and students from over 140 countries, all with different cultures, beliefs and backgrounds. As a member of the University you contribute towards making it an inclusive environment and we ask that you treat other members of the University community with respect, courtesy and consideration.

The Equality and Diversity Unit works with all parts of the collegiate University to develop and promote an understanding of equality and diversity and ensure that this is reflected in all its processes. The Unit also supports the University in meeting the legal requirements of the Equality Act 2010, including eliminating unlawful discrimination, promoting equality of opportunity and fostering good relations between people with and without the ‘protected characteristics’ of age, disability, gender, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion and/or belief and sexual orientation. Visit our [website](#) for further details or [contact us](#) directly for advice:

[www.admin.ox.ac.uk/eop](http://www.admin.ox.ac.uk/eop) or [equality@admin.ox.ac.uk](mailto:equality@admin.ox.ac.uk)

The Equality and Diversity Unit also supports a broad network of harassment advisors in departments/faculties and colleges and a central Harassment Advisory Service. For more information on the [University's Harassment and Bullying policy](#) and the support available for students visit: [www.admin.ox.ac.uk/eop/harassmentadvice](http://www.admin.ox.ac.uk/eop/harassmentadvice)

There is range of faith societies, belief groups, and [religious centres](#) within Oxford University that are open to students. For more information visit: [www.admin.ox.ac.uk/eop/religionandbelief/faithsocietiesgroupsorreligiouscentres](http://www.admin.ox.ac.uk/eop/religionandbelief/faithsocietiesgroupsorreligiouscentres)

## 2 COURSE CONTENT AND STRUCTURE

### 2.1 Overview

The Master of Studies in Film Aesthetics is a course at FHEQ Level 7 and meets the full qualification descriptor for master's level awards. For more information see the [University Awards Framework \(UAF\)](#): [www.admin.ox.ac.uk/edc/policiesandguidance/awardsframework](http://www.admin.ox.ac.uk/edc/policiesandguidance/awardsframework)

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

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: for example, matters of value, ontology, medium, intention, expression, meaning/ interpretation, creativity, metaphor, symbolism, fiction, emotion, and the relation between ethics, morality and aesthetics;
- classic and contemporary film theory and philosophy especially as they relate to aesthetics: for example, film specificity, spectatorship, 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. This programme is dedicated to the specialist study of film aesthetics.

### 2.2 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.

## 2.3 Intended learning outcomes

### 2.3.1 Intellectual skills

On completion of the course, students will have:

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

### 2.3.2 Practical and Transferable Skills

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

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

## 2.4 Course structure and syllabus

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

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

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

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

### 3 TEACHING AND LEARNING

#### **Michaelmas Term**

##### Week 0

Course: 5 day Introduction to Filmmaking

Weeks 1 - 8

*The Aesthetic Evaluation of Film*, Dr Andrew Klevan

Weekly 2-hours seminars

Twice per week: screenings

##### Weeks 1 - 4

*Concepts in Film History*, Dr Reidar Due

Weekly 2-hours seminars

##### Weeks 5 - 8

*Study of a Director*, Dr Andrew Klevan and Dr Reidar Due

Weekly 2-hours seminars

#### **Hilary Term**

##### Weeks 1 – 8

Twice per week: 2-hours seminars

Twice per week: screenings

The four courses (all compulsory) are

*Contemporary Theories of the Cinematic Experience*

*Stanley Cavell's Philosophy of Film*

*Aesthetics of Digital Cinema in China*

*Cinema and Modernism*

Prof. Nikolaj Lubecker

Prof. Stephen Mulhall

Dr. Margaret Hillenbrand

Prof. Laura Marcus

The times and places of the seminars as well as the reading and viewing lists for the term are specified at the beginning of the term.

#### **3.1 Organisation of teaching and learning**

If you have any issues with teaching or supervision please raise these as soon as possible so that they can be addressed promptly. Details of who to contact are provided in section 7.3, complaints and appeals.

#### **3.2 Expectations of Study**

Students are responsible for their own academic progress. 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.

For students who wish to undertake paid work during their time at Oxford please refer to the [Paid Work Guidelines](#) at [www.admin.ox.ac.uk/edc/policiesandguidance/policyonpaidwork](http://www.admin.ox.ac.uk/edc/policiesandguidance/policyonpaidwork).

## 4 ASSESSMENT

### 4.1 Assessment structure

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

The [Examination Regulations](#) for MSt in Film Aesthetics may be found at: <http://www.admin.ox.ac.uk/examregs/2018-19/mosinfilmaest/studentview/>. **Students should familiarise themselves with these regulations at an early stage in the year, and be aware of all relevant deadlines.**

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

### 4.2 Feedback on Learning And 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 for the Dissertation through oral discussion in supervision meetings and through written feedback on a draft. All your tutors will provide short summary of your progress via the Graduate Supervision Reporting (GSR), an online reporting system (see 5.1.2). 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.

### 4.3 Examination Conventions

The Examination Conventions in Appendix 3 set out the examination conventions applying to the MSt in Film Aesthetics for the academic year 2018-19. These conventions have been approved by the Steering Committee for the MSt in Film Aesthetics.

Examination conventions are the formal record of the specific assessment standards for the course or courses 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.

### 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. When you submit a piece of work for assessment, you will be required to sign a certificate

confirming that it represents your own unaided work. Further [guidance on plagiarism](#) may be found here: <https://www.ox.ac.uk/students/academic/guidance/skills/plagiarism?wssl=1>

#### 4.5 Research integrity

The University is committed to ensuring that its research involving human participants is conducted in a way that respects the dignity, rights, and welfare of participants, and minimises risk to participants, researchers, third parties, and to the University itself. All such research needs to be subject to appropriate ethical review. More information can be found at the [Research Ethics website](#) (<https://researchsupport.admin.ox.ac.uk/governance/ethics>) and an online training course can be accessed on [Weblearn](#) ([https://weblearn.ox.ac.uk/access/content/group/ecbf7461-4711-4a43-9e28-ab2e1f3679a5/2017/05\\_art\\_int\\_imsdp/05\\_art/index\\_05\\_art.html](https://weblearn.ox.ac.uk/access/content/group/ecbf7461-4711-4a43-9e28-ab2e1f3679a5/2017/05_art_int_imsdp/05_art/index_05_art.html)).

#### 4.6 Entering for University examinations

The Essays and Dissertation should be submitted in a scholarly form, acknowledging primary and secondary sources, making sensible use of the film material and scholarly literature available in Oxford, and with an appropriate critical apparatus. See Appendix 1 on Referencing and Appendix 2 on Plagiarism. Specific aims and objectives will accompany different modules. See also section 5.2 for relevant skills for written work.

The three types of assessment are:

##### 4.6.1 *Essays One and Two:*

The essays should relate in some way to aspects of work done during the first two terms (if only tangentially). The topic should be particular and restricted.

- Students are requested to email their **Essay One topic** and title by **Friday of Week 7 in Michaelmas Term** to the Chair of Examiners.
- **Essay One** is to be submitted by **NOON of Monday of Week 1 in Hilary Term**. Essay One may then be revised and is submitted for the final time together with a revised Essay Two and Concept Essay by **NOON of Friday of Week 9 in Trinity Term**.
- Students are requested to email their **Essay Two topic** and title by **Friday of Week 7 in Hilary Term** to the Chair of Examiners.
- **Essay Two** is to be submitted by **NOON of Monday of Week 1 in Trinity Term**. Essay Two may then be revised and is submitted for the final time together with a revised Essay One and Concept Essay by **NOON of Friday of Week 9 in Trinity Term**.
- 

##### 4.6.2 *The Dissertation*

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

- The topic of the **Dissertation** must be submitted to the Chair of Examiners by **Friday of Week 7 in Hilary Term**
- The **Dissertation** must be submitted by **NOON of Friday of Week 6 in Trinity Term**. **Note that the dissertation is submitted earlier (Friday week 6) than the final versions of all the essays (Friday week 9).**

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

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

#### **4.6.3 The Concept Essay**

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

- The **Concept Essay** must be submitted by NOON of **Friday of Week 9 in Trinity Term**. It is submitted together with revised copies of Essay One and Essay Two.

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

Candidates will be awarded a distinction, merit, pass or fail, with 50 being the mark for a pass, 65 for a Merit, and 70 for a Distinction. The dissertation is weighted at 40% and the three essays at 20% each.

## **4.7 The Form of your Dissertation and Essays on Submission**

### **4.7.1 Dissertation**

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

- Title page
- Acknowledgements (if necessary)
- Table of contents, listing with titles and page numbers all the sub-divisions of the dissertation
- List of abbreviations, cue-titles, symbols etc.
- The text, divided into chapters, each with a clear descriptive title
- Appendices, if necessary, with descriptive titles
- Bibliography
- Filmography

### **4.7.2 Essays**

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

*Text layout:* The text must be, 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.**

*Submission:* As per exam conventions, see Appendix 3.

### **4.7.3 Candidate Number**

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

## **5 SKILLS LEARNING AND DEVELOPMENT**

### **5.1 Academic progress**

#### **5.1.1 Supervision**

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

#### **5.1.2 Graduate Supervision Reporting (GSR)**

**All graduate students should submit a report on their own progress at the end of each term via the online reporting system (GSR).** Your supervisor will also submit a report on your academic progress. Within this system, you have the opportunity to contribute to your

termly supervision reports by reviewing and commenting on your own progress. You are encouraged to take the opportunity to review and comment on your academic progress and any skills or training you have undertaken or may need to undertake in the future. Your supervisor will review and comment on your academic progress and performance during the current term.

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

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

To access the GSR, please visit <https://www.ox.ac.uk/students/selfservice?wssl=1>

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

## 5.2 Induction

The induction to the course will take place on the Friday of Week 0, when all administrative issues will be explained and when students will be given course outlines and a copy of this handbook.

## 5.3 Opportunities for skills training and development

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

## 5.4 Opportunities to engage in the research community

### 5.4.1 Opportunities in Oxford

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

### 5.4.2 Further research after the MSt

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

## 5.5 Skills & Employability

The academic and college environment at Oxford University is rich with opportunities for you to develop many transferable skills that are eagerly sought by employers. Undertaking an intellectually demanding academic course (often incorporating professional body requirements) will equip you for the demands of many jobs. Your course will enable you to research, summarise, present and defend an argument with some of the best scholars in their subject. Under the direction of an experienced researcher, you will extend their skills and experiences through practical or project work, placements or fieldwork, writing extended essays or dissertations. In college and university sports teams, clubs and societies you will have the chance to take the lead and play an active part within and outside the University.

Surveys of our employers report that they find Oxford students better or much better than the average UK student at key employability skills such as Problem Solving, Leadership, and Communication. Hundreds of recruiters visit the University each year, demonstrating their demand for Oxford undergraduate and postgraduate students, fewer than 5% of whom are unemployed and seeking work six months after leaving.

Comprehensive careers advice and guidance is available from the Oxford University Careers Service, and not just while you are here: our careers support is for life. We offer tailored individual advice, job fairs and workshops to inform your job search and application process, whether your next steps are within academia or beyond. You will also have access to thousands of UK-based and international internships, work experience and job vacancies available on the [Careers Service website](#)

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

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

## 6 STUDENT REPRESENTATION, EVALUATION AND FEEDBACK

### 6.1 Course representation

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

### 6.2 Division and University Representation

Student representatives sitting on the Divisional Board are selected through a process organised by the Oxford University Student Union ([Oxford SU](#)). Details can be found on the Oxford SU website along with information about student representation at the University level, <https://www.oxfordsu.org/>

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. At least one

student representative from each faculty is invited to attend and the Division would particularly welcome representation from students on interdisciplinary courses. Membership will be established at the start of the academic year.

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

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

Students will also be given the opportunity to provide feedback through a survey specific to the MSt in Film Aesthetics, at the end of Trinity Term.

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

## **7 STUDENT LIFE AND SUPPORT**

### **7.1 Student Welfare and Support Services**

The Disability Advisory Service (DAS) can provide information, advice and guidance on the way in which a particular disability may impact on your student experience at the University and assist with organising disability-related study support. [For more information](#) visit: [www.ox.ac.uk/students/shw/das](http://www.ox.ac.uk/students/shw/das)

The Counselling Service is here to help you address personal or emotional problems that get in the way of having a good experience at Oxford and realising your full academic and personal potential. They offer a free and confidential service. [For more information](#) visit: [www.ox.ac.uk/students/shw/counselling](http://www.ox.ac.uk/students/shw/counselling)

A range of services led by students are available to help provide support to other students, including the peer supporter network, the Oxford SU's Student Advice Service and Nightline. [For more information](#) visit: [www.ox.ac.uk/students/shw/peer](http://www.ox.ac.uk/students/shw/peer)

OXFORD SU also runs a series of campaigns to raise awareness and promote causes that matter to students. [For full details](#), visit: <https://www.oxfordsu.org/communities/campaigns/>

There is a wide range of student clubs and societies to get involved in - [for more details](#) visit: [www.ox.ac.uk/students/life/clubs](http://www.ox.ac.uk/students/life/clubs)

### **7.2 Who to contact for support**

#### **7.2.1 Course Personnel**

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

### **7.2.2 College and University**

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

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

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

The University provides support services for disabled students and students with children. There is a central University Counselling Service, and colleges have different college-based welfare structures within which non-professional counselling is provided by student peers or designated tutors.

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

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

### **7.2.3 What to do if you are ill**

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

## **7.3 Complaints and Appeals**

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

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

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

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

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

### **7.3.2 Feedback and complaints**

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

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

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

- <http://www.proctors.ox.ac.uk/handbook/handbook/11complaintsprocedures/>
- the [Student Handbook](#) ([www.admin.ox.ac.uk/proctors/info/pam](http://www.admin.ox.ac.uk/proctors/info/pam))
- the relevant [Council regulations](#) ([www.admin.ox.ac.uk/statutes/regulations/247-062.shtml](http://www.admin.ox.ac.uk/statutes/regulations/247-062.shtml))

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

### **7.3.3 Academic appeals**

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

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

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

- <http://www.proctors.ox.ac.uk/complaintsandacademicappeals/complaints/>
- the [Student Handbook](#) ([www.admin.ox.ac.uk/proctors/info/pam](http://www.admin.ox.ac.uk/proctors/info/pam))
- the relevant [Council regulations](#) ([www.admin.ox.ac.uk/statutes/regulations/247-062.shtml](http://www.admin.ox.ac.uk/statutes/regulations/247-062.shtml)).

Please remember in connection with all the academic appeals that:

- The Proctors are not empowered to challenge the academic judgement of examiners or academic bodies.

- The Proctors can consider whether the procedures for reaching an academic decision were properly followed; i.e. whether there was a significant procedural administrative error; whether there is evidence of bias or inadequate assessment; whether the examiners failed to take into account special factors affecting a candidate's performance.
- On no account should you contact your examiners or assessors directly.

#### 7.4 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)

#### 7.5 Data Privacy:

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

There is further information concerning the [University Policy on Data Protection \(https://www1.admin.ox.ac.uk/councilsec/compliance/gdpr/universitypolicyondataprotection/\)](https://www1.admin.ox.ac.uk/councilsec/compliance/gdpr/universitypolicyondataprotection/).

## 8 FACILITIES

### 8.1 Social spaces and facilities

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

### 8.2 Workspace

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

### 8.3 Libraries/museums

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

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

The Bodleian Libraries' two main Film Studies collections are at the Taylor Institution Library and the English Faculty Library (EFL). The Taylor has book and periodical collections on film theory and aesthetics and European cinema, and a DVD collection of European and World films (a limited number of titles are available on Blu-ray). The film studies area of the Taylor Library includes a small viewing room (for up to four people). The EFL accommodates a book collection

on film theory and Anglo-American cinema, and a corresponding collection of British and American films. The central Bodleian Library is a legal deposit library and therefore entitled to UK and Irish books and journals on all subjects including film studies; the majority of these books and journals are held in the Bodleian's off-site store, although there is a small open-shelf film studies collection in the Upper Camera Reading Room. Books on the cinema of particular countries or regions are held within several Area Studies libraries, including the Bodleian Japanese Library, the Bodleian K B Chen China Centre Library, the Middle East Centre Library at St Antony's college, and a specialist collection of books on Indian film held within the central Bodleian. Online resources for the subject include e-books, e-journals and bibliographic resources.

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

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

#### **8.4 Libraries outside Oxford**

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

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

#### **8.5 IT**

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

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

## 9 APPENDIX 1 - GUIDELINES FOR THE PRESENTATION OF WRITTEN WORK

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

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

### 9.1 The Harvard System

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

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

White (29 June 1997)

Australian Bureau of Statistics (1997)

Type the bibliography entries in the following style:

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

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

#### *Electronic references for Harvard system*

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

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

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

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

If the reference is to a message on a discussion board the entry should be:

Author (year) 'Subject of message', Title of Discussion List. Online posting.  
Available e-mail: [listserv@american.edu](mailto:listserv@american.edu) (1 August 1999).

If the reference is to a personal e-mail message, do not give the e-mail address:

Author (year) 'Subject of message'. E-mail (30 January 2000).

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

#### *Example of bibliography using Harvard system*

Bannan, N. (1995) 'Underground town planning in the UK', unpublished thesis, University of Cambridge.

Beale, A.J. and Collins, C.H. (eds) (1992) *Safety in Industrial Microbiology and Biotechnology*, London: Butterworth-Heinemann.

Betts, P. and Diaz, T. (1991) 'Mediated electro-chemistry: a practical solution to biosensing', in E. Willis (ed.) *Adventures in Biosensors*, London: JAI Press.

Bickley, A.R. (1988) *Septimus Severus: the later years*, London: Hutchinson.

— (forthcoming) *The Roman Town of Calleva*, London: Routledge.

Bickley, A.R., Cobb, S.L. and Gibbs, L.J. (1984) *The Roman City*, London: Routledge & Kegan Paul.

Bird, W.R. (1957) 'Differentiation of psychotic from non-psychotic personalities', *International Journal of Psychoanalysis*, 38: 266–75; reprinted in *Second Thoughts*

(1967), London: Heinemann; and also in E.B. Spillius (ed.) (1988) *Melanie Klein Today*, vol. 1, London: Routledge.

Birkey, C.W., Maruyama, T. and Fuerst, P. (1993) 'An approach to population and evolution genetic theory for genes in mitochondria and chloroplasts', *Genetics*, 103: 513–27.

Bisset, G. (1991) *Roman France*, trans. D. Sheldon, London: Batsford.

Braudel, F. (1949; 2nd edn 1966) *La Méditerranée et le monde méditerranéen à l'époque de Philippe II*; trans. Sian Reynolds (1999) *The Mediterranean and the Mediterranean World in the Age of Philip II*, London: Collins.

Briant, T. 'Roman sites: an eighteenth-century view', paper presented at Oxford Antiquarian Society Conference on Roman sites in Northern Europe, Oxford, January 1998.

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

## 9.2 The relation of text, notes and appendices

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

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

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

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

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

### 9.3 Quotation in foreign languages

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

### 9.4 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.

### 9.5 Italics or Roman?

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

for example

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

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

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

### 9.6 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.

### 9.7 Quotations

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

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

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

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

### 9.8 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.

### 9.9 The Note Reference System

This is an alternative to the Harvard System

*Books:* Precise references, e.g. in footnotes, should be brief but accurate. Give full details for the first reference, and a consistently abbreviated form thereafter. All such reduced or abbreviated titles should either be included in your list of abbreviated forms or should be readily interpretable from the bibliography. Follow the form:

Author's surname; comma; initials or first name (although in footnotes these should precede the surname – e.g. Henry James, W.W. Greg); comma; title (italicised); place of publication; colon; name of publisher; comma; date of publication (all this in parenthesis); comma; volume (in lower-case roman numerals); full stop; number of page or pages on which the reference occurs; full stop.

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

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

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

*(First time cited)* Either:

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

*(Subsequent citations)* Either:

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

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

*Journals*: Follow the form:

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

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

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

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

*(first citation)*:

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

*(subsequent reference)*:

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

*Or*: Bennett (1945), p. 258.

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

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

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

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

### 9.10 Bibliography for Note System

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

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

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

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

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

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

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

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

For later editions and reprints, give the original date of publication only, followed by semicolon; repr. and the later publishing details:

*Wuthering Heights*. 1847; repr. London: Penguin, 1989.

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

Follow the form:

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

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

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

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

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

## 10 APPENDIX 2 – PLAGIARISM

### Plagiarism in the research and writing of essays and dissertations:

#### 10.1 Definition

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

#### 10.2 Explanation

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

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

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

Or, you might paraphrase:

*Providence caused conflict in early modern Ireland: each confession claimed particular Divine favour.*<sup>2</sup>

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

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

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

1 R. Gillespie, *Devoted People: Belief and Religion in Early Modern Ireland* (Manchester, 1997), p. 50

2 R. Gillespie, *Devoted People: Belief and Religion in Early Modern Ireland* (Manchester, 1997), p. 50.

3 Thomas Jones, *Hen Gwndidau Carolau a Chywyddau*, cited and translated in G. Williams, *Wales and the Reformation* (Cardiff, 1997), p. 358.

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

### **10.3 Guidance for note-taking:**

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

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

### **10.4 Penalties:**

The Proctors regard plagiarism as a serious form of cheating for which offenders can expect to receive severe penalties including the return of a mark of zero on the work submitted. Even the lightest penalties for plagiarism will almost certainly have the effect of pulling down the candidates' overall result. The Examiners will check theses for plagiarism, and will use internet forms of check if it is deemed necessary to do so. [Further information](https://www.ox.ac.uk/students/academic/guidance/skills/plagiarism?wssl=1) can be found at <https://www.ox.ac.uk/students/academic/guidance/skills/plagiarism?wssl=1>

## 11 APPENDIX 3 - EXAMINATION CONVENTIONS

### 11.1 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 strongly encourage that each piece of written work attend to films from different historical periods, national cinemas, and categories/genres.**

Written work, essays and dissertation, must be submitted by uploading it to the Assignments Section of the MSt in Film Aesthetics WebLearn only; no concomitant copy submission may be submitted, for any purpose. Electronic submissions must be received by the deadline; technical problems external to the WebLearn system will not be accepted as grounds for excusing lateness. Written work shall be submitted as word-processed files converted to PDF using the course coversheet as first page of the work. The PDF filename should be in this format: 'Candidate Number' First [or Second/ Concept] or Dissertation Essay MSt in Film Aesthetics; (e.g. 1234567 Concept Essay MSt in Film Aesthetics).

At the end of the first term students choose a topic for a 6000-word essay in consultation with one of their tutors. The topic should relate in some way to the term's work but it does not need to be on a specific film or topic studied. The essay topic must be confirmed by the subject tutor and approved by the Chair of Examiners. Students are requested to email the Chair their topic and title by Friday of Week 7 in Michaelmas Term. It is possible to adjust topic and title during the writing but any radical change will require consultation with the Chair. **Essay One must be submitted by noon on Monday of Week 1 in Hilary Term.** The essay will be read by the subject tutor and then given back to you with an assessment. You may then make changes to the essay in the light of the assessment.

The same procedure is followed at the end of Hilary Term for Essay Two. Students are asked to submit their topic to the Chair of Examiners by email before Friday of Week 7. **Essay Two must be submitted by noon on Monday of Week 1 in Trinity Term.** The essay will be read by the subject tutor and then given back to you with an assessment. You may then make changes to the essay in the light of the assessment.

In Trinity Term students write a 10,000 word dissertation. The topic of the dissertation must be submitted to the Chair of Examiners by Friday of Week 7 in Hilary Term. **The dissertation must be submitted by NOON on Friday of Week 6 in Trinity Term.**

Essays One and Two are resubmitted along with The Concept Essay (see below) together at the end of the year. **All three must be submitted by NOON on Friday of Week 9 in Trinity Term.**

Students are also required to submit an essay of 3,000 words entitled 'The Concept Essay'. This essay will examine an aspect of a concept from philosophical aesthetics or more specifically film aesthetics. The choice of topic may be discussed with a tutor who may give preliminary guidance, but this piece of work should be independently pursued. **The Concept Essay shall be submitted by NOON on the Friday of Week 9 in Trinity Term.**

### 11.2 University Scale for Standardized 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

### 11.3 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. Should there be any substantial disagreement between the two markers that cannot be resolved, the External Examiner will adjudicate.

Marks must be resolved before the Final Meeting of Examiners. Where resolution cannot be reached a third reading should normally be undertaken by the External Examiner.

### 11.4 Short-Weight Convention and Departure from Rubric

The Steering Committee has agreed the following tariff of marks which may be deducted for essays/dissertations which fall short of the minimum word limits:

Percentage by which the length of the work falls below the minimum word	Penalty (up to a maximum of –10)
5% under word limit	-1 mark
10% under	-2
15% under	-3
Each further 5%	-1 more

### 11.5 Penalties for Late or Non-Submission

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>
Up to one day <i>(submitted on the day but after the deadline)</i>	-5 marks  (- 5 percentage points)
Each additional day <i>(i.e., two days late = -6 marks, three days late = -7 marks, etc.; note that each weekend day counts as a full day for the purposes of mark deductions)</i>	-1 mark  (- 1 percentage point)
Max. deducted marks up to 14 days late	-18 marks  (- 18 percentage points)
More than 14 days late	Fail

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

### 11.6 Penalties for Over-Length Work and Departure from Approved Titles or Subject-Matter

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

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

## 11.7 Progression Rules and Classification Conventions

### ***Qualitative Descriptors of Distinction, Merit, 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.

**11.8 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.

**11.9 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).

**11.10 Mitigating Circumstances**

Where a candidate or candidates have made a submission, under Part 13 of the Regulations for Conduct of University Examinations, that unforeseen factors may have had an impact on their performance in an examination, a subset of the board 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. When reaching this decision, examiners will take into consideration the severity and relevance of the circumstances, and the strength of the evidence. 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 adjudicate on the merits of candidates. Further information on the procedure is provided in the *Policy and Guidance for examiners, Annex B* and [information](#) for students is provided at [www.ox.ac.uk/students/academic/exams/guidance](http://www.ox.ac.uk/students/academic/exams/guidance)

### **11.11 Details of Examiners and Rules on Communicating with Examiners**

#### *External Examiner*

Professor Richard Ruston, Lancaster University

#### *Internal Examiners*

Dr Andrew Klevan

Dr Reidar Due

Students are strictly prohibited from contacting external examiners directly. If you are unhappy with an aspect of your assessment you may make a complaint or appeal (see section 7.3).

You can access past examiner's reports on the course WebLearn site <https://weblearn.ox.ac.uk/portal/site/:humdiv:xhumdiv:film-aesthet>