

# MSt in Film Aesthetics



Course Handbook 2022-23

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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. It applies to students starting the course in Michaelmas term 2022. The information in this handbook may be different for students starting in other years.

## 1.2 Version

This is version 1.0 of the Handbook for the MSt Film Aesthetics, published on 9<sup>th</sup> September 2022.

## 1.3 Disclaimer

The *Examination Regulations* relating to this course 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 2022, 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/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 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 Convenor and Associate Professor in European Cinema (Trinity Term Only)

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

**Professor Nikolaj Lubecker** – Core Course Tutor

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 to arrange a meeting.

## 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 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 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. Please click on the links for location and access information:

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

<https://maps.ox.ac.uk/embed.html#/places/oxpoints:23232425>

*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

<https://maps.ox.ac.uk/embed.html#/places/oxpoints:23232425>

**Radcliffe Humanities**

<https://maps.ox.ac.uk/embed.html#/places/oxpoints:55095840>

**Magdalen College Auditorium**

<https://maps.ox.ac.uk/embed.html#/places/oxpoints:23232392>

**St John's College**

<https://maps.ox.ac.uk/embed.html#/places/oxpoints:23232464>

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 2022-34 are as follows:

Term	From	To
Michaelmas 2022	Sunday 9 October	Saturday 3 December
Hilary 2023	Sunday 15 January	Saturday 11 March
Trinity 2023	Sunday 23 April	Saturday 17 June

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.

### Formative Assessment Deadlines

Your formative/draft essays will be due as follows:

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

### 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.

Assignment	Date	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

### Other important deadlines

Please also note the following important dates. Unless otherwise indicated, the required information should be sent to Andrew Klevan, Course Convenor.

Action required	Date
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, 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, 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, theoretical and methodological issues;
- proved able to apply conceptual tools and questions;
- gained a grounding in relevant research methods and written a dissertation, which may constitute a basis for proceeding to a future research degree.

#### *Practical and Transferable Skills*

The MSt in Film Aesthetics is particularly skill oriented. Most of the skills in analysing how audio-visual texts work and interpreting what they mean are transferable, especially in the



contemporary context of a screen based culture. On completion of the course, students will be able to:

- view and listen with increasing awareness and detail;
- describe, evoke and analyse images and sounds in the spoken and written word;
- discuss films and their moments intimately and intricately;
- provide sophisticated interpretation;
- critically discriminate;
- analyse and synthesise a range a relevant of academic literature;
- explain and analyse theoretical arguments or concepts with clarity and precision;
- expand on or counter theoretical or interpretive claims with careful argumentation;
- imaginatively develop 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 in film form, film criticism and film theory. You will study texts relating to film criticism and film theory. In 2022-23 the courses will be:

- The Aesthetic Evaluation of Film - Professor Andrew Klevan
- 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 2022-23 the courses will be:

- Viewing Art in Film - Dr Rey Conquer
- Sound in Film - Dr Emilija Talijan
- Self-Consciousness and Reflexivity in Film – Dr Dominic Lash
- Cinematic Cities – Dr Janina Schupp

### 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 to agree a title with your supervisor 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, as outlined in section 3.

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.

If you have any issues with teaching or supervision please raise them with the course convenor or with the administrators, as soon as possible so that they can be addressed promptly. Details of who to contact are provided in section 7 on complaints and appeals.

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.

The course convenor will usually be your general supervisor. They will provide you with regular information as to your progress and, where problems arise, provide guidance and assistance as to necessary corrective action.

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.

### 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
<b>Introductions and Course Overview</b>	Andrew Klevan	Friday, Week 0	11am	Interdisciplinary Room, St Anne's College
<b>IT Services</b>	Graham Addis	Monday, Week 0	2pm	Online (Teams) <a href="#">Click here to join the meeting</a>
<b>Careers</b>	Julia Sadler	Monday, Week 0	3pm	Online (Teams)
<b>Library Induction</b>	Helen Scott	Tuesday, Week 0	11am-12pm	Meet at the Taylorian
<b>Library Workshop</b>	Helen Scott	Tuesday, Week 1	2-3pm	English Faculty Library

### Michaelmas Term

Teaching	Day	Weeks	Time	Venue
Aesthetic Evaluation of Film Seminar	Tuesday	1-8	10am-1pm	Interdisciplinary Seminar Room, St Anne's College
Contemporary Debates in Film Theory Seminar	Friday	1-8	3-5pm	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
Viewing Art in Film	2 per week, day tbc	1-2	2 hours each, times tbc	tbc
Sound in Film	2 per week, day tbc	3-4	2 hours each, times tbc	tbc
Self-Consciousness and Reflective Form in Film	2 per week, day tbc	5-6	2 hours each, times tbc	tbc
Cinematic Cities	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

<b>Teaching</b>				
There are no classes in trinity term, though you will have supervisions with your dissertation supervisor.				
<b>Formative Assessment</b>	<b>Day</b>	<b>Week</b>	<b>Time</b>	<b>Venue</b>
Draft Essay Two	Monday	1	12 noon	Canvas
<b>Summative Assessment</b>	<b>Day</b>	<b>Week</b>	<b>Time</b>	<b>Venue</b>
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

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), and 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.

Both classes and screenings are compulsory. All screenings, projecting the films from DVD and blu-ray, will take place on Mondays in The Mary Ogilvie Lecture Theatre at St Anne's College. You will be responsible for these screenings. The course convenor will show you in advance how everything works.

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.

## 4. Assessment

### 4.1 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 for the Dissertation in supervision meetings. 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.

### 4.2 Summative Assessment

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

Deadlines for submissions are in section 1 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/176106>

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.

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 theoretical or conceptual ideas clearly and relevantly;
- The ability to explore and unpack a topic carefully, 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).

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 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. More information will be provided on this essay during the year and, like the essays and dissertation, possibilities for topics can be discussed with your tutors.

### 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 analysed 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 theoretical or conceptual ideas clearly and relevantly;
- The ability to explore and unpack a topic carefully, 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).

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 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>

### 4.4 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).

### 4.5 Submitted work

Deadlines for submitting your assessments are above.

All summative assessments must be submitted online via Inspira; no concomitant copy submission may be submitted, for any purpose. 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:

- All submitted files must be in PDF format.
- 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.
- 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) 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.

## 4.6 Problems completing assessment

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.

## 4.7 Examiner's Reports

Past examiner's report can be accessed on the course Canvas site <https://canvas.ox.ac.uk/courses/176106>. 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

# 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).

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 visible to your tutors and to your College Advisor. These GSR reports proved 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, with whom the 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 email the course administration as and when you need.

## 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 faculty.

Training in IT skills for study and research is available at <http://www.skillstoolkit.ox.ac.uk/>

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.<sup>1</sup> 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)

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<sup>1</sup> Postgraduate students in social sciences who are in receipt of AHRC funding are also eligible to participate.

**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, or participate in the annual [Public Engagement with Research Summer School](#)

**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 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 Prof. 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.

### 5.4 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-directors. Students should provide two representatives to serve on the steering committee. They may be chosen by discussion and agreement, or if necessary by an election.

The 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>

## 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.

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

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 make the need for complaints (about that provision) or appeals (against the outcomes of any form of assessment) infrequent.

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 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 the MSt in Film Aesthetics then you should raise it with the Course Convenor. 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 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)

Please note the Policy on recording lectures here:

[academic.admin.ox.ac.uk/policies/recording-lectures-other-teaching-sessions](http://academic.admin.ox.ac.uk/policies/recording-lectures-other-teaching-sessions)

## 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>

All library material, including films, can be found via the library catalogue [SOLO](#) at <http://solo.bodleian.ox.ac.uk/>. For more information on the Film Studies collections and how to use them, see the [Film Studies LibGuide](#) at <http://libguides.bodleian.ox.ac.uk/film-studies-guide> or contact the Bodleian Libraries Film Studies Subject Consultant [Helen Scott](#) at [helen.scott@bodleian.ox.ac.uk](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.

#### 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.

### 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>.

### **8.4.1 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 – Examination Conventions

### 1. Introduction

This document sets out the examination conventions applying to the MSt in Film Aesthetics for the academic year 2022-23. The supervisory body for this course is the Steering Committee for the MSt in Film Aesthetics.

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

### Formative Assessments

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. **A first draft of Essay One must be submitted by noon on Monday of Week 1 in Hilary Term; the essay is to be submitted to the course's Canvas page.** 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. **A first draft of Essay Two must be submitted by noon on Monday of Week 1 in Trinity Term; the essay is to be submitted to the course's Canvas page.** 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.

### Summative Assessments (examined)

Final versions of the Essays, Dissertation, and the Concept Essay, must be submitted by upload it to Inspira only; no concomitant copy submission may be submitted, for any purpose. Electronic submissions must be received by the deadline; technical problems external to the Inspira 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.

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.**

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.**

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

### 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 (- 5 percentage points)
Each additional calendar day	-1 mark (- 1 percentage point)
Max. deducted marks up to 14 days late	-18 marks (- 18 percentage points)
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

### 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.

Candidates may make 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 *Policy and Guidance for examiners, Annex C* and information for students is provided at [www.ox.ac.uk/students/academic/exams/guidance](http://www.ox.ac.uk/students/academic/exams/guidance).

## Appendix B - Plagiarism

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

#### *Definition*

Plagiarism is the use of material appropriated from another source or sources, passing it off as one's own work. It may take the form of unacknowledged quotation or substantial paraphrase. Sources of material here include all printed and electronically available publications in English or other languages, or unpublished materials, including theses, written by others.

Plagiarism also includes the citation from secondary sources of primary materials which have not been consulted, and are not properly acknowledged (see examples below).

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. Deliberate 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.

#### *What to avoid*

The necessity to reference applies not only to text, but also to other media, such as computer code, illustrations, graphs etc. It applies equally to published text drawn from books and journals, and to unpublished text, whether from lecture handouts, theses or other students' essays. You must also attribute text or other resources downloaded from web sites.

There are various forms of plagiarism and it is worth clarifying the ways in which it is possible to plagiarise:

- **Verbatim quotation without clear acknowledgement**

Quotations must always be identified as such by the use of either quotation marks or indentation, with adequate citation. It must always be apparent to the reader which parts are your own independent work and where you have drawn on someone else's ideas and language.

- **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 because you are deriving your words and ideas from their work without giving due acknowledgement. Even if you include a reference to the original author in your own text you are still creating a misleading impression that the paraphrased wording is entirely your own. It is better to write a brief summary of the author's overall argument in your own words 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.

- **Cutting and pasting from the Internet**

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.

- **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. Additionally, you should not include anything in a footnote 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 (e.g. Bradshaw, D. *Title of book*, discussed in Wilson, E., *Title of book* (London, 2004), p. 189).

- **Failure to acknowledge**

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, nor to ordinary proofreading, but it is necessary to acknowledge other guidance which leads to substantive changes of content or approach.

- **Professional agencies**

You should neither make use of professional agencies in the production of your work nor submit material which has been written for you. 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.

- **Autoplagerism**

You must not submit work for assessment which you have already submitted (partially or in full) to fulfil the requirements of another degree course or examination, unless this is specifically provided for in the special regulations for your course.

***Relating principles of plagiarism to the research and writing of essays and the dissertation***

- 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>2</sup>

Or, you might paraphrase:

Providence caused conflict in early modern Ireland: each confession claimed particular Divine favour.<sup>3</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.

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>4</sup>

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

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

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

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

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

<sup>3</sup> R. Gillespie, *Devoted People: Belief and Religion in Early Modern Ireland* (Manchester, 1997), p. 50

<sup>4</sup> Thomas Jones, *Hen Gwndidau Carolau a Chywyddau*, cited and translated in G. Williams, *Wales and the Reformation* (Cardiff, 1997), p. 358.

***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.

## 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.