HISTORY OF ART

Graduate Teaching Assistant

(GTA) Handbook

2017/18
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Welcome!

Welcome to the History of Art Department. We are looking forward to working with you and hope that this handbook will answer some of the questions you may have. As a Graduate Teaching Assistant (GTA), you will be undertaking teaching on Stage 1 or 2 of our undergraduate programme. GTAs make a valuable contribution to the Department's teaching programme and we greatly appreciate your work. However well established and clearly defined a course is, each individual university teacher brings their own academic approach and personality to the module. You will make a significant impact on the students' learning experience, at the same time as you will gain crucial teaching experience and learn more about Art History in the process. This is often a key moment in the careers of postgraduates, helping you to decide whether teaching and an academic job are right for you.

The Research Programmes Chair is your mentor in the Department and you should go to them with any general questions. In 2017/18 the Research Programmes Chairs are:

Autumn Term: Jeanne Nuechterlein (jeanne.nuechterlein@york.ac.uk)  
Spring/Summer Terms: Amanda Lillie (amanda.lillie@york.ac.uk)

The module convenor is also there to answer any module specific queries you may have either by email or at the regular staff meeting (see module outlines on pages 7-8).

Contact details for all members of staff can be found on the Department website (www.york.ac.uk/history-of-art/staff/).
GTA TRAINING

As a University policy, all GTAs must take the ‘Introduction to Learning and Teaching’ training course offered by the University’s Researcher Development Team, and you should also attend our Department teaching-training workshops which cover topics such as running seminars and assessing essays. The University also provides shorter workshops on particular topics. Details about University training can be found at www.york.ac.uk/staff/research/training-forums/research-excellence-training-team/graduate-teaching-assistants/; information about the Department workshops will be circulated each year by the Research Programmes Chair.

DEPARTMENT SUPPORT & FACILITIES

Administrative staff are available in the History of Art Department Office (V/227) from 9.30am to 4.30pm, Monday – Friday. If you have any problems or queries, please raise them with our expert Office staff so that they can either help directly or refer you to the most appropriate person. You can contact the Office by email (history-of-art@york.ac.uk) or telephone (01904 322978).

Pigeonholes for staff and GTAs are located in the Department Office.

There are two photocopiers in the Department which may be used for copying or scanning documents for teaching. Please ask in the Office for guidance.

Student files are located in the filing cabinets in the Department Office – just ask if you need to access them. These should not be taken out of the Department and you must ensure that you comply with Data Protection legislation at all times.

Offices for holding tutorial meetings with students can be booked in advance via the Office.

The kitchen is for use by staff and you are welcome to use the fridge to store your lunch etc. Everyone should wash-up after themselves.

Food and drink are available from the Vanbrugh Food Court based on the ground floor of Vanbrugh College and also at various other locations on campus that are open during term time.

For sending post, ‘Post In’ and ‘Post Out’ trays are located in the Department Office.

TEACHING ROOM EQUIPMENT

Teaching rooms are equipped with data projectors and a PC and History of Art teaching rooms should have full blackout and dimmable and/or banded lighting. There is a Wi-Fi hotspot within Vanbrugh that you can connect to from any of the Department’s rooms. The ethernet cables will only allow you to connect to the University network using a laptop that has been configured for this purpose by IT Services.
If you encounter a problem with the audio-visual equipment in your teaching rooms then please contact the Audio-Visual Centre on extension 3036 or report it online at: www.york.ac.uk/campusservices/avcentre/room.yku/faultrep.cfm.

THE YORK TERM

The York term consists of ten weeks. The first week of each term is sometimes an orientation week when briefing meetings for modules take place. Formal teaching usually takes place in weeks 2-10.

THE YORK “TEACHING HOUR”

In centrally-timetabled rooms this runs from 05-past the hour until 55-past the hour in order to give students sufficient time to move between rooms during back-to-back classes and ensure that all rooms are vacated in time for the next session to start. Please ensure that classes do not overrun and leave the room in good order (replacing any furniture you have rearranged for your teaching). If you find that the class before yours is over-running, please knock on the door to encourage movement. If the problem persists, please report it to the Office.

YOUR STUDENTS

Your students may be from single or joint-honours History of Art programmes (see below), from other departments in the University, or may be visiting students (e.g. through the ERASMUS or Year Abroad programmes). The Department offers the following undergraduate programmes:

- BA History of Art
- BA History of Art (with a Year Abroad; 4 years in total)
- BA Curating and Art History
- BA Curating and Art History (with a Year Abroad; 4 years in total)
- BA English/History of Art (Equal; Combined)
- BA History/History of Art (Equal; Combined)

MODULE FORMATS

At Stage 1 we offer a number of different modules with different formats. These are outlined below. Intermediate Seminar Modules are offered at Stage 2 (or Stage 3 of four-year programmes) and comprise lectures and seminars which focus on specialist topics.

Lectures

Lectures are, perhaps, the most traditional and formal method of university teaching. A lecture may present a critique of received views which students have read about; it may introduce
them to ideas, concepts and materials which they cannot be expected to have read about for themselves; it may present radical new interpretations of well-known material, or discuss things which can be found nowhere in print; it will enlarge their visual understanding by presenting images which are new to them, or familiar images in novel contexts and combinations. At Stage 1, the Department runs *The Materials of Art & Architecture* and *Reinventing Antiquity* as lecture and workshop modules. *The Art of Describing* also includes 2-3 lectures in the Autumn and Spring Terms. At Stage 2 *Museology & Curatorship* includes lectures, as do Intermediate Seminar Modules. If you are teaching on Stage 1 lecture modules or Intermediate Seminar Modules you are expected to attend all module sessions (not just the ones you are teaching).

**Seminars, Workshops and Trips**
The Department prides itself on its commitment to seminars involving no more than fifteen students in sustained, high-level discussion, and workshops which may involve larger groups. Generally the workshop is a teaching format tailored to support a lecture series or field trips and lasts for 90 minutes. Workshops may revolve around a certain case-study such as the detailed interrogation and examination of a specific piece of art or architecture. On the other hand, seminars last for two hours and may cover more material. At Stage 1, the Department runs *Critical Readings in the History of Art, Approaches to Curatorial Practice* and *Theory for Art Historians* as seminar modules taught by permanent members of staff. *The Materials of Art & Architecture and Reinventing Antiquity* include workshops to support lectures and *The Art of Describing* involves workshop teaching to support the field trips underpinning the module. If you are teaching on *The Art of Describing*, you are expected to attend each trip, as well as teaching your associated workshop group(s). *Objects in Focus*, taught by permanent members of staff in the Summer Term, consists of weekly lectures and seminars and acts as a bridge to the next Stage of teaching.

Intermediate Seminar Modules include a weekly seminar. Dissertation Training includes lectures and workshops alongside independent tasks on the VLE. *Museology & Curatorship* is taught via a combination of lectures, seminars and trips.

**Tutorials**
Each module involves tutorials. These can take different forms: for the modules with procedural essays (*The Materials of Art & Architecture, Reinventing Antiquity*, Intermediate Seminar Modules) the tutorials take the form of individual meetings for feedback on the essays (see below for more detail); for modules without procedural essays (*The Art of Describing*) the tutorials take the form of meetings to discuss forthcoming assessed work. It is anticipated that these meetings should last no more than 15 minutes each.
Stage 1 Module Outlines

*The Materials of Art & Architecture* (Convenor: Jason Edwards; jason.edwards@york.ac.uk)

The aim of this module is to explore the material nature of artworks and architecture. We commonly see art and buildings reproduced in photographs, but most artworks are three-dimensional physical objects constructed out of specific materials. Through a series of lectures and workshops, students will learn how to describe, analyse and interpret the visual and material qualities of a wide range of media, from stained glass, sculpture and buildings to oil painting, works on paper, photography and performance. We will examine the impact made by the choice of particular materials and techniques on the appearance and meaning of the work of art or architecture. We explore the history of looking and the reception of these material objects across a wide range of types and historical periods. The module also addresses ideas of materiality and how they inform our understanding and interpretation of works of art and architecture.

*Critical Readings in the History of Art* (taught by permanent staff)

This module has two primary intentions. One is to introduce students to some of the most important writers and writings that have shaped History of Art as an academic discipline from the 19th century to our own time: that is, *critical readings* in the sense of essential texts within the subject. The second purpose is to provide students with the tools to question and evaluate the texts that they will read throughout their degree: *critical readings* in the sense of sceptical analysis. Both of these aspects of the module provide a crucial foundation for their future success as art historians.

*Approaches to Curatorial Practice* (taught by permanent staff)

This module introduces the history and current practice of art curation. Through a range of case studies and texts, it exposes students to relevant methodologies and conceptual problems and equips them to critically assess the collection and display of visual objects.

*Theory for Art Historians* (taught by permanent staff)

This module is designed to introduce students to key theories and methodologies that inform the practice of art history. The texts studied in this module also help students to challenge some of their commonly held assumptions about artists, artworks, the practice of interpretation, and the discipline of art history. By focussing in detail on two to four texts per session, the course is designed to hone close reading skills and powers of literary, critical and rhetorical analysis, as well as powers of verbal argumentation through discussion of these texts in class. At the same time, the course is designed to explore ways in which art history is a constantly shifting, endlessly changing practice, itself culturally contingent, rather than a set of universalist practices or rules.
Reinventing Antiquity (Convenor: Jane Hawkes; jane.hawkes@york.ac.uk)

Whereas The Materials of Art & Architecture is focused on the physical object, Reinventing Antiquity deals with one the most fundamental characteristics of the discipline, its historical perspective. By taking up the theme of the revival and reinterpretation of classical antiquity, lectures and seminars examine how a history came to be ascribed to art and how ideas about the past have influence in the present. As will become apparent, similar forms can take on dramatically different meanings at certain historical moments. For example we may look at how Christianity adapted pagan building types and iconography for new sacred purposes; at how classicism has been the visual language of political power from Constantine to Mussolini; at how mythic narratives provided resource for the exploration of the unconscious in the modern period. The reception and interpretation of antiquity has been dramatically affected by stunning rediscoveries and archaeological finds which gives us cause to think carefully about treating history in a strictly linear fashion.

The Art of Describing (Convenor: Jane Hawkes; jane.hawkes@york.ac.uk)

The Art of Describing explores how art historians transform direct experience of artworks and architecture into verbal descriptions. Through a series of lectures, site visits and seminars, it develops your art-historical skills of visual investigation and oral presentation.

Art History is a discipline with both historical and aesthetic interests and ambitions, and a discipline that also contains a very significant object-focused and site-visit component. These various modes of understanding must be communicated through language, both written and oral. The Art of Describing therefore offers you a sustained, supervised experience of investigating works of art and architecture, as well as a variety of exhibition spaces, at first hand, so as to develop your skills in communicating how we see and interpret works of art and architecture in their current settings. The module also aims to give students an opportunity to develop potentially transferable cultural heritage skills by giving them sustained experience of giving audio-visual presentations on works of art and architecture, both singly and in small groups, in front of the objects and away from them; as well as the experience of reflecting upon and improving that experience.

Objects in Focus (taught by permanent staff)

In this intensive Summer Term module, students study a discrete art historical topic in a sustained and cumulative way, through a combination of lectures, seminars and field trips. Students will build upon the skills and techniques they developed in the Autumn and Spring Terms to develop a multi-faceted, rich understanding of a single topic, explored from various perspectives. Where most of the modules in Stage 1 develop broad art-historical knowledge and skills that enable students to progress to further study, Objects in Focus directly introduces them to the more in-depth nature of the modules at Stages two and three, which increasingly focus on specific topics, so as to deepen their levels of knowledge and understanding.
Intermediate Seminar Module Outlines

Intermediate Seminar Module Outlines offered each year vary according to staff specialisms. Lists of available modules are published online: www.york.ac.uk/history-of-art/current/undergraduate/modules/.

UNDERGRADUATE STUDENT WORKLOAD

It is expected that full-time students devote 40 hours per week to their studies. This should be divided proportionally between modules. The following tables show the degree structures for our BA in History of Art and BA in Curating & Art History. Combined degree students follow slightly different study paths incorporating modules from their other Department, but the distribution of credits is similar.

BA History of Art

Stage 1

Each student takes two 20-credit modules in the Autumn and Spring Terms and one 20 credit module in the Summer Term, plus either a language module or The Art of Describing (~10 credits each in the Autumn and Spring Terms).

<table>
<thead>
<tr>
<th>Autumn Term</th>
<th>Spring Term</th>
<th>Summer Term</th>
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<tbody>
<tr>
<td>Language Module [from a range of options]</td>
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<tr>
<td>OR</td>
<td>The Art of Describing [Lectures, Seminars &amp; Trips]</td>
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With the exception of The Art of Describing, Objects in Focus and language modules, each module has one 1,500-word procedural essay (a procedural essay is a required but not formally assessed piece of work).

There may be some workload variation from week-to-week depending upon whether students have essay or presentation deadlines, but you should set seminar preparation tasks on the basis of these expectations.
Stage 2 (or Stage 3 of 4-year programmes)

Each student takes two 20-credit modules in the Autumn and Spring Terms and one 20 credit module in the Summer Term, plus *Dissertation Training* throughout the year.

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<thead>
<tr>
<th>Autumn Term</th>
<th>Spring Term</th>
<th>Summer Term</th>
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<tbody>
<tr>
<td>Intermediate Seminar Module</td>
<td>Intermediate Seminar Module</td>
<td>Museology &amp; Curatorship</td>
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<tr>
<td>[Lectures &amp; Seminars]</td>
<td>[Lectures &amp; Seminars]</td>
<td>[Lectures, Seminars &amp; Trips]</td>
</tr>
<tr>
<td>Intermediate Seminar Module</td>
<td>Intermediate Seminar Module</td>
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<tr>
<td>[Lectures &amp; Seminars]</td>
<td>[Lectures &amp; Seminars]</td>
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</tr>
<tr>
<td>Dissertation Training Module</td>
<td>Dissertation Training Module</td>
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<tr>
<td>[Lectures &amp; Workshops]</td>
<td>[Lectures &amp; Workshops]</td>
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Intermediate Seminar Modules have up to 30 students divided into two seminar groups, and they comprise one lecture per week to all students, one seminar each week per seminar group. Each Stage 2 module also has one 2,000-word procedural essay and associated tutorial.

In consultation with the module Tutor, you will take responsibility for:

- one 1-hour lecture
- two sets of 2-hour seminars (four seminars in total)
- marking and tutorials for one essay per student.

As part of the preparation for this teaching, you are expected to attend all other lectures and seminars for the module.

**BA Curating & Art History**

**Stage 1**

Each student takes two 20-credit modules in the Autumn and Spring Terms and one 20 credit module in the Summer Term, plus either a language module or *The Art of Describing* (~10 credits each in the Autumn and Spring Terms).

<table>
<thead>
<tr>
<th>Autumn Term</th>
<th>Spring Term</th>
<th>Summer Term</th>
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</thead>
<tbody>
<tr>
<td>The Art of Describing [Lectures, Seminars &amp; Trips]</td>
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<tr>
<td>The Materials of Art &amp; Architecture [Lecture &amp; Workshop Module]</td>
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<tr>
<td>Language Module [from a range of options]</td>
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<tr>
<td>OR</td>
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<tr>
<td>Reinventing Antiquity [Lecture &amp; Workshop Module]</td>
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<tr>
<td>Approaches to Curatorial Practice [Seminar Module]</td>
<td>Theory for Art Historians [Seminar Module]</td>
<td>Objects in Focus [Lectures, Seminars &amp; Trips]</td>
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</tbody>
</table>
With the exception of *The Art of Describing, Objects in Focus* and language modules, each module has one 1,500-word procedural essay (a procedural essay is a required but not formally assessed piece of work).

There may be some workload variation from week-to-week depending upon whether students have essay or presentation deadlines, but you should set seminar preparation tasks on the basis of these expectations.

**Stage 2 (or Stage 3 of 4-year programmes)**

Each student takes two 20-credit modules in the Autumn and Spring Terms, plus a Group Exhibition Project and Curatorial Internship during the year.

<table>
<thead>
<tr>
<th>Autumn Term</th>
<th>Spring Term</th>
<th>Summer Term</th>
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</thead>
<tbody>
<tr>
<td>Intermediate Seminar Module</td>
<td>Intermediate Seminar Module</td>
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<tr>
<td>[Lectures &amp; Seminars]</td>
<td>[Lectures &amp; Seminars]</td>
<td></td>
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<tr>
<td>Intermediate Seminar Module</td>
<td>Intermediate Seminar Module</td>
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<tr>
<td>[Lectures &amp; Seminars]</td>
<td>[Lectures &amp; Seminars]</td>
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<tr>
<td>Curatorial Internship [flexible</td>
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<tr>
<td>timing]</td>
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<tr>
<td>Group Exhibition Project</td>
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</tbody>
</table>

Intermediate Seminar Modules have up to 30 students divided into two seminar groups, and they comprise one lecture per week to all students, one seminar each week per seminar group. Each Intermediate Seminar Module also has one 2,000-word procedural essay and associated tutorial.

In consultation with the module Tutor, you will take responsibility for:
- one 1-hour lecture
- two sets of 2-hour seminars (four seminars in total)
- marking and tutorials for one essay per student.

As part of the preparation for this teaching, you are expected to attend all other lectures and seminars for the module.
PLANNING YOUR TEACHING

All tutors have individual teaching styles, and the dynamic of a specific group of students may also necessitate a flexible approach. For these reasons, we do not seek to prescribe any particular format for teaching sessions, although convenors/tutors may give you further guidance about general expectations for each module. Staff will usually ask each student to give one or two presentations or more frequent short presentations during the course of the module and you can use the module handbook to help you to structure these activities. It is important that a workshop does not turn into a lecture: students should be reminded that the level and progress of discussion is down to them, and that they should seek to develop and elaborate upon their own ideas, not simply rehearse facts and existing scholarship. Thus your most important role is to facilitate student discussion and to encourage students to extend and deepen their critical analysis.

VLE

Students and staff have access to the University’s Virtual Learning Environment (VLE). Every module has a VLE site, which you will be registered onto as a tutor with your group. Included on the site are:

- Module outline description and handbook
- Key readings for each session
- Key images for each session
- Essay titles, deadlines etc.
- Contact details for your students

The module convenor/tutor will introduce you to other areas of their site they may wish you to engage with (discussion boards etc).

IMAGE COLLECTION

The York Digital Library (http://dlib.york.ac.uk/) provides staff and students with access to collections of scanned digital images relating to specific taught modules - you must login (using your IT Services username and password) to view these images. Other relevant image collections are also housed in YODL, including images created by academics from the Department.

Note that it is the responsibility of each student to appropriately illustrate their presentations, but you would be wise to remind them about this and check their progress prior to each presentation session.
MODULE READINGS

In certain circumstances (i.e. in accordance with copyright law) we are able to request digital scans of module readings from the University Library. These must come from books which are held by the University Library and cannot be more than one chapter or 5% of any book.

This is an extremely useful way of ensuring that readings can be accessed by all students in a seminar group. It can, however, take a while for requests to be processed according to the time of year and whether the book in question is out on loan or not. The module convenor is responsible for ensuring that key texts are available prior to the start of term.

If you wish to print hard copies of any of the set texts from the VLE, you are welcome to use the Department facilities (ask to log on to a Department PC).

INTRODUCTORY SESSIONS IN WEEK 1

These are not full lectures or seminars but rather orientation sessions. The term’s presentations may be assigned at this point. The module convenor will let you know what should be covered in Week 1.

OFFICE HOURS

We do not expect you to keep weekly office hours. We recommend that you conduct student business face-to-face, before and after teaching sessions. You are not obliged or encouraged to enter into lengthy email exchanges with students – always feel confident about forwarding such messages to the module convenor/tutor.

For essay tutorials (see below), when you return essays with feedback, you may book rooms via the Department Office. Please ask for guidance.

Note: If students come to see you about non-academic matters (e.g. personal or welfare issues), they should be referred to their personal supervisor.

MONITORING ATTENDANCE

The Office will provide class registers at the start of term, which you must keep up-to-date and return to the Office at the end of term. There may be additional requirements for monitoring the attendance of overseas students in your classes, but further details will be given to you at the start of term, if applicable.

It is worth emphasizing the following:

Attendance is mandatory. There should be no avoidable absence during the ten weeks of term. If absence is unavoidable, it is a formal requirement that students offer an explanation to their Tutor and Supervisor beforehand, or, in certain circumstances, as soon as possible afterwards. If a student is unwell for any period of up to seven consecutive days in term time, it is their responsibility to complete a student self-certification form from www.york.ac.uk/students/health/healthcare/selfcert/. Please remind them of this requirement.
Please remember to cc. the Office (history-of-art@york.ac.uk) in any correspondence you have with students so that their files can be kept up-to-date.

TUTORIAL REPORT FORMS

If you are teaching on a Stage 1 module you will be expected to complete a module report form for each of your students at the end of term so it is essential that you keep notes on students’ performance week by week. Forms will be emailed to you at the start of term so that you can fill them in electronically as you go along (if you wish). A sample form is included overleaf. The deadline for return of forms is usually Monday Week 10, but check your emailed instructions carefully for any deviation from this. Please make every effort to return completed forms on time.
# REPORT FORM

**Module Report:** (e.g. preparation, punctuality, participation, presentation, suggestions for improvement)

<table>
<thead>
<tr>
<th>Mark for Procedural Essay(s) (indicate late submission)</th>
<th>Number of seminars missed (with reasons)</th>
<th>Assessed contribution mark</th>
</tr>
</thead>
</table>

Signed (Tutor): 
Signed (Student):
I have received a copy of this report

Date: 
Date:
EXAMINATION

Stage 1 modules are formally assessed as follows:

*Approaches to Curatorial Practice* is assessed by one essay (90%) and seminar performance mark (10%). The assessed essay is submitted by 12 noon on Tuesday, Week 10 of the Autumn Term.

*Critical Readings in the History of Art* is assessed by one essay (90%) and seminar performance mark (10%). The assessed essay is submitted by 12 noon on Tuesday, Week 10 of the Autumn Term.

*The Materials of Art & Architecture* is assessed by a 2 hour closed exam taken in Week 1 of the Spring Term.

*Theory for Art Historians* is assessed by one essay (90%) and seminar performance mark (10%). The assessed essay is submitted by 12 noon on Tuesday, Week 10 of the Spring Term.

*The Art of Describing* is assessed by an essay (90%) and a seminar performance mark (10%). The written task is submitted by 12 noon on Monday, Week 1 of the Summer Term*

*Note: when Monday Week 1, Summer Term is a Bank Holiday, the deadline will move to Tuesday Week 1, Summer Term. You will receive email confirmation of this prior to the deadline.*

*Objects in Focus* is assessed by a 2-day open exam (one 1,500 word essay) to be collected from 12 noon on Tuesday of Week 5 of the Summer Term and submitted by 12 noon on Thursday of Week 5 of the Summer Term.

*Reinventing Antiquity* is assessed by a 2 hour closed exam taken in Week 6 of the Summer Term.

Language courses run by the Languages for All unit are assessed by a 2 hour closed exam, 30 minute listening exam, and 30 minute oral exam to be taken in weeks 6 or 7 of the Summer Term

Stage 2 modules are formally assessed as follows:

Autumn Term option modules are assessed by a 2-hour closed exam to be taken in Week 1 of the Spring Term (90%) and seminar performance (10%).

Spring Term option modules are assessed by one essay of 3,000 words submitted by 12 noon on Monday of week 1, Summer Term *(90%) and seminar performance (10%).

*Note: when Monday Week 1, Summer Term is a Bank Holiday, the deadline will move to Tuesday Week 1, Summer Term. You will receive email confirmation of this prior to the deadline.*

*Curatorial Internship* is assessed by a 4,000-5,000 word dissertation proposal (100%) to be submitted by 12 noon on Wednesday of Week 7, Summer Term.
*Dissertation Training* is assessed by a 4,000-5,000 word dissertation proposal (100%) to be submitted by 12 noon on Wednesday of Week 7, Summer Term.

*Group Exhibition Project* is assessed by one essay submitted online by 12 noon on Wednesday Week 6, Summer Term (50%) and a group project presented on Thursday or Friday Week 6, Summer Term (50%).

*Museology and Curatorship* is assessed by one essay submitted online by 12 noon on Wednesday Week 6, Summer Term (50%) and a group project presented on Thursday or Friday Week 6, Summer Term (50%).

**MARKING & FEEDBACK**

Procedural essays are returned to the student in an essay feedback session (see above for details on how to book a room to hold these). These sessions are no more than 15 minutes in length, and the aim is for you to talk them through the essay, highlighting areas they did well in, but importantly, flagging up issues they need to work on. This can include grammar, spelling, word choice, sentence construction, correct referencing and footnoting, but also suggestions about research methods and conceptual advice. Procedural work allows students to develop their own arguments in relation to the object and also the texts they have read in a non-assessed environment—to ‘try things out’, but they should nonetheless be handed in as completed, drafted pieces of work, with all correct scholarly apparatus (images, bibliography, footnotes, etc) in place. The aim of these essays is to allow students the opportunity to work on their writing and argumentation skills in advance of submitting the formally assessed piece of work. As such, the advice you offer in these short feedback sessions is invaluable to students. Essay feedback sessions tend to take place as one-on-one meetings, and you should block out a period of time in which to schedule your 10-15 minute slots. Feel free to remind students not to simply arrive wanting to pick their essay up and collect their grade, but armed with paper and pen, ready to take notes! It is worth emphasising to students that if they do not sign up for a slot, or if they fail to show up for their appointment, they forfeit the right to a feedback session, and you are free to simply hand them their essay back, with your comments and grade.

Marking: Procedural essays are marked informally, with annotations on the script and comments and mark at the end. You may wish to type that feedback and include it in the tutorial report form, or you may wish to mark by hand and make briefer, more general comments on the form. Please ask for advice from the module convenor/tutor.

For Stage 1 modules you will be expected to mark assessed essays or examination scripts to the published deadlines (be warned: this can involve a fairly tight turnaround as all assessed essays and exam scripts go to the module convenor to be moderated). Assessed essays and exam scripts each have an associated mark sheet attached, which you must complete. Full advice and guidance will be given nearer the time.
REFERENCING

Students should make use of the Chicago referencing system in their written work. A comprehensive guide is available online: www.york.ac.uk/students/studying/develop-your-skills/study-skills/study/integrity/ and The Chicago Manual of Style is available online and in print in the University Library.

WRITING SUPPORT

In Week 1 students should have attended an introductory workshop on essay writing. The VLE site for this workshop, ‘Writing a History of Art Essay’, gives students advice on various aspects of writing and you may wish to remind students of this resource. In addition, all students must take the academic integrity tutorial in their first term which advises on proper referencing among other things.

As you mark procedural essays you may find that some of your students would benefit from further support to improve their writing. In addition to your guidance, the University offers the following resources which you should recommend to those in need:

The Writing Centre: located in the Harry Fairhurst Building, the Writing Centre is a free service open to taught students interested in discussing and developing their academic writing. They offer one-to-one drop-ins (20 – 30 minutes) and appointments (50 minutes) during which they can help students work on aspects of academic writing such as: planning and structuring their assignment; developing their argument; integrating sources into their writing; and expressing themselves clearly and accurately. The Centre also delivers a series of workshops designed to help students improve their writing. More details here: www.york.ac.uk/students/studying/develop-your-skills/study-skills/writing/.

CELT dissertation workshops: for those for whom English is not their first language, the Centre for English Language Teaching (or CELT) offers workshops on ‘Academic Communication Courses’. More details here: www.york.ac.uk/celt/academic-courses/.

Royal Literary Fund Writing Fellows: working from the Department of English and Related Literature, but available to students from all disciplines and at all levels, the Writing Fellows are available to provide a free and confidential consultations to help students boost their confidence in their academic writing, offering detailed practical advice about how to write more successfully. More details here: www.york.ac.uk/english/intranet/writing-support/.
MARK SCALE

For both assessed work and examinations, we use the Department’s mark scale (see below). Work should be given one of the numerical marks that is on the scale (e.g. 65 for a mid 2:1, 52 for a low 2:2).

CLASS DESCRIPTORS FOR ACTIVITY IN SEMINAR MODULES

The scale for classifying seminar contribution, and the criteria against which they are assessed, are as follows:

First-Class Honours: 1 (70-100)

In weekly seminar discussions and in formal presentations where required, candidates in this class will be thoroughly prepared and demonstrate excellent levels of participation, depth of knowledge, critical ability, originality and enthusiasm. They will facilitate group discussion through their interaction with others in the seminar, and they will also be highly articulate, contributing regularly and incisively. Selection and integration of visual material, and facility with visual aids will also be of an excellent standard. Marks in the range 80 and above indicate exceptional levels of critical engagement, and leadership in developing group discussion.

Upper Second-Class Honours: 2i (60-69)

In weekly seminar discussions and in formal presentations where required, candidates in this class will be very well prepared and demonstrate that they can develop clear and relevant arguments with articulacy and some originality, showing very good understanding of the subject based on wide reading and close engagement with key sources. They will also participate regularly and enthusiastically in seminar discussions, and be responsive to other students. They will be adept in their selection and integration of visual material and in their use of visual aids.

Lower Second-Class Honours: 2ii (50-59)

In weekly seminar discussions and in formal presentations where required, candidates in this class will be well prepared and demonstrate a good understanding of the subject based on accurate reading of key sources. Participation in seminar discussions may be brief or irregular, or interventions may be more descriptive rather than analytical. Candidates in this class will demonstrate relevant selection and integration of visual material, and competent use of visual aids.
Third-Class Honours: 3 (40-49)

In weekly seminar discussions and in formal presentations where required, candidates in this class will have done some preparation, and show some understanding of the topic. Some interventions may be erroneous or irrelevant. Candidates in this class may contribute only sporadically to seminar discussions, and they may demonstrate difficulties in the selection and integration of visual material and in their use of visual aids.

Fail (0-39)

Candidates in this class will be unprepared for seminars; their contributions may appear largely ill-informed, erroneous or irrelevant. They may fail to give presentations where required, create an environment inappropriate to scholarly debate or contribute rarely, or not at all to seminar discussions. They may make very little effort in their selection and use of visual material.

CLASS DESCRIPTORS FOR WRITTEN WORK

The following descriptors explain the criteria for assessing individual papers. Assessed work often displays varied strengths and weaknesses: for instance knowledge of content may be significantly stronger than the argument, or analysis of images may be stronger than the quality of the writing. Examiners therefore evaluate the various aspects of each piece of work in order to determine the most appropriate overall mark.

First-class Honours: 1 (70-100)

Work in the range 90-100 will demonstrate exemplary knowledge and understanding, characterised by an exceptionally sophisticated command of the subject and sustained originality. It will constitute a significant contribution to the discipline.

Command of the subject: superlative depth and breadth of knowledge gained by original research well beyond the obvious sources; authoritative command of visual and textual sources.

Command of ideas and arguments: superlative depth of understanding; authoritative analysis of complex issues and problems; consummate ability to sustain complex arguments in a persuasive manner; expert synthesis of material from disparate sources; striking originality of ideas.

Command of images and material objects: exceptional observational and analytical skills used to illuminate objects and texts; authoritative analysis of objects in relation to critical ideas and theories.
Writing skills: exceptional control of vocabulary, grammar and syntax; sophisticated and highly eloquent expression of ideas and arguments.

Work in the range 80-89 will demonstrate an outstanding command of the subject. It will be imaginative, sophisticated in its visual and textual analysis, and synthesise a range of historical and/or theoretical interpretations.

Command of the subject: outstanding depth and breadth of knowledge gained by extensive critical reading well beyond the obvious sources; incisive command of visual and textual sources.

Command of ideas and arguments: outstanding depth of understanding; rigorous analysis of complex issues and problems; impressive ability to sustain complex arguments in a persuasive manner; insightful synthesis of material from disparate sources; sustained originality of ideas.

Command of images and material objects: outstanding observational and analytical skills brought to bear on objects and texts; insightful analysis of objects in relation to critical ideas and theories.

Writing skills: outstanding control of vocabulary, grammar and syntax; sophisticated expression of ideas and arguments.

Work in the range 70-79 will be of an excellent standard, characterised by depth of knowledge and understanding, critical ability, originality of argument and clarity of exposition. Work in the lower end of the range (70-74) presents key points within a well-defined analytical framework. Work in the upper end of the range (75-79) demonstrates a more imaginative and wider-ranging analysis.

Command of the subject: depth and breadth of knowledge gained by a close engagement with the subject, thorough research, alert critical reading, and use of initiative in reading beyond the obvious sources; confidence and accuracy in handling sources (including footnotes, bibliography and illustrations where relevant).

Command of ideas and arguments: depth of understanding; ability to identify and rigorously confront issues and problems; ability to construct and sustain a coherent and persuasive argument; ability to question, criticise and analyse sources (visual and written) and issues; ability to synthesise material from disparate sources; ability to think independently and present original ideas.

Command of images and material objects: observational and analytical skills of a high order brought to bear on objects and texts; evidence of a subtle and sensitive response to visual objects and visual culture; ability to analyse objects in terms of critical issues, ideas or theories.
Writing skills: control of vocabulary, grammar and syntax; fluent expression of ideas and arguments; ability to make points precisely, clearly and forcefully.

Upper second-class Honours: 2.1 (60-69)

Work in the range 60-69 shows an ability to write well informed essays developing a clear and relevant argument. Work at the lower end of the range (60-64) shows very good knowledge and understanding of the subject. Work in the upper range (65-69) demonstrates a more thoughtful and nuanced grasp of critical concepts.

Command of the subject: evidence of thorough reading and close engagement with the module; accurate use and citation of sources (including footnotes, bibliography and illustrations where relevant); awareness of critical points of view.

Command of ideas and arguments: very good understanding of the issues and problems confronted in the module; ability to construct and sustain a coherent argument; ability to question and analyse sources (visual and written) and issues; ability to synthesise.

Command of images and material objects: very good observational and analytical skills brought to bear on objects and texts; evidence of an informed response to visual objects and visual culture; ability to identify and discuss relevant objects in terms of issues raised during the module.

Writing skills: control of vocabulary, grammar and syntax in order to give clear expression to ideas and arguments.

Lower second-class Honours: 2.2 (50-59)

Work in the range 50-59 demonstrates good understanding of the subject and ability to present an argument. Work in the lower end of the range (50-54) may be weakly structured, and arguments are inconsistently developed. Work in the upper end of the range (55-59) is adequately structured and communicates the most important points accurately.

Command of the subject: good understanding of the main content of the module; competent repetition of information and ideas from standard texts and lecture or seminar notes; sufficient use and citation of sources (including footnotes, bibliography and illustrations where relevant); there may be some minor errors of fact.

Command of ideas and arguments: good understanding of the issues confronted in the module; ability to construct an argument and to question and analyse sources (visual and written) and issues; work may be dominated by description and narrative, or address only a limited range of ideas.

Command of images and material objects: ability to observe and describe works of art, and ability to relate them to the issues raised during the module.
Writing skills: some ability to organise essays effectively; basic command of vocabulary, grammar and syntax.

**Third-class Honours: 3 (40-49)**

Work in the range **40-49** shows satisfactory familiarity with the subject and a basic ability to organise ideas and arguments. Work at the lower end of the range (40-44) will be in part ill-informed or erroneous, poorly expounded or developed, and lacking argument. Work in the upper end of the range (45-49) may present an argument that is relevant but significantly underdeveloped or poorly directed.

Command of the subject: some awareness of the main topics and issues of the module; use of lecture/seminar material or recommended reading; some use and citation of sources (including footnotes, bibliography and illustrations where relevant); significant errors of fact.

Command of ideas and arguments: some recognition of the issues confronted in the module; understanding may be partial, inaccurate or confused; arguments are weakly constructed and may tend to irrelevance.

Command of images and material objects: reference to visual material used during the module and some understanding of its relevance.

Writing skills: competent vocabulary, grammar and syntax, but may display weakness in the construction of sentences and expression of points or ideas.

**Redeemable Fail (30-39)**

Work in the range **30-39** may be eligible for compensation. There is some evidence that the module has been followed but it has not been adequately understood. There is weakness in knowledge and understanding, with essays that are often irrelevant or too short, and it is difficult to discern adequate understanding of the subject and appropriate reading.

Command of the subject: attempts to answer questions but limited content; errors and misconceptions.

Command of ideas and arguments: some reference to topics raised by the module but with limited understanding of their significance; limited ability to organise material or concepts; short and impoverished answers.

Command of images and material objects: limited awareness of the visual material used during the module.

Writing skills: serious weaknesses in the ability to use written English to write a coherent essay.
Fail (0-29)

Work in the range 20-29 reveals little evidence of having done the module. Engagement with the subject or question is incompetent, incoherent or perfunctory.

Command of the subject: it is difficult to discern appropriate reading; fails to answer questions; obvious and frequent errors.

Command of ideas and arguments: many serious misconceptions; fails to address topics raised by the module and shows no understanding of their significance; very limited ability to organise material or concepts. Short and impoverished answers.

Command of images and material objects: little or no awareness of the visual material used during the module.

Writing skills: Confused, incoherent writing, which does not articulate information or ideas.

Work below 20 reveals no evidence of having done the module. Engagement with the subject or question is non-existent, fragmentary or irrelevant.

PLAGIARISM

Any plagiarism cases should be referred immediately to the module convenor. All Stage 1 students are required to pass the Academic Integrity tutorial and have been given the following guidance in their student handbook:

“Academic misconduct means breaking the rules of academic integrity and this is why we regard any form of academic misconduct as a very serious offence.

For a list of what the University considers as academic misconduct, visit: www.york.ac.uk/about/departments/support-and-admin/registry-services/academic-misconduct/.”

DISABILITY SERVICES

It is important that the University provides appropriate support to students with disabilities as quickly as possible. If a student approaches you to discuss a disability, you should always advise them to see their Supervisor in the next available office hours to discuss their situation.

While some disabilities may be visually apparent, others are less obvious and may only come to light a few weeks into term e.g. dyslexia. If the Department is aware that one of your students is dyslexic, you will be notified at the earliest opportunity. In these cases, you should not penalise the student for errors in spelling or grammar in their procedural work. These allowances also apply to formal examinations and students may also receive extra time for these assessments.
Students with an existing dyslexia diagnosis, or even who think they may have dyslexia, should visit Disability Services as soon as possible to undergo University screening. This allows Disability Services to make recommendations to the Department regarding learning and assessment support, so the sooner this happens, the better. It can take a long time to arrange screening and waiting lists can result in delays of up to six weeks, so it is vital that students visit Disability Services as soon as possible. Further details can be found online at: www.york.ac.uk/students/support/disability/.

**GTA REPRESENTATIVES**

Each academic year, the Department invites the nomination of GTA Representatives to become members of the History of Art Teaching Committee and the Board of Studies. These committees each meet once per term and Representatives provide feedback from their cohort for consideration.

Both committees have a significant function to reflect on student satisfaction, teaching practice and to design relevant new policies and guidelines with regards to the organisation and delivery of teaching. It is therefore vital that your ideas, experiences and expertise are part of these discussions. Nominations are usually invited shortly before the start of the academic year and elections and appointments announced via email.

If you have any comments or concerns, you should feel free to raise them with your Representative(s).