Student Handbook 2018-19

Girl with a Pearl Earring, Johannes Vermeer, 1665

1 Scroope Terrace, Cambridge CB2 1PX
Tel: 01223 332975
Fax: 01223 332960
www.hoart.cam.ac.uk
General Information for all Handbooks:

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General Calendar for 2018-2019
Please note the following dates for ALL courses. See individual handbooks for further details.

MICHAELMAS TERM 2018
OCTOBER
Tuesday 2  Full Term begins
Wednesday 3  Part I students Induction 10:00am, LR2
Part IIA & IIB students meeting 11:00am, LR2
Part IIB students: Part IIB Dissertation Talk 1:30pm LR2
Department Welcome Party, Kettle’s Yard, 5:00pm
Thursday 4  Graduate Induction 9:30am-2:00pm, 4A Seminar Room
Monday 8  Undergraduate lectures begin
Wednesday 10  Election of MPhil and PhD Student Representatives
Friday 12  Submission of Part IIB dissertation topics, a 300-word synopsis and short bibliography, 12:00 noon
Thursday 18  Submission of 1st MPhil essay topics, 12:00 noon.
Tuesday 23  Election of Faculty Student Representative TBC
Thursday 25  Part I Library session: catalogue/electronic resources, Laura Moss, 10:00am-11:00am, 4A Seminar Room

NOVEMBER
Thursday 1  Part IIA & IIB students: University Library session with Laura Moss, 10:00am-11:00am (Meet in the foyer of the UL at 10:00am)
Wednesday 14  MPhil Presentations, All Day, 4A Seminar Room
Monday 26  Submission of 1st MPhil essays, 12:00 noon
Wednesday 28  Graduate Supper, St John’s College, 6:30pm-8:30pm
Thursday 29  Part I short dissertation writing skills training, Dr Anna Gannon, 4A Seminar Room, 11:00am-1:00pm (the cohort will be divided into two groups to be confirmed by the Department Secretary, Group A at 11am, Group B at 12pm)
Friday 30  Full Term ends.
Part IIB dissertation writing skills training, Dr Anna Gannon, 4A Seminar Room, 11:00am-1:00pm (the cohort will be divided into two groups to be confirmed by the Department Secretary, Group A at 11am, Group B at 12pm)

LENT TERM 2019
JANUARY
Tuesday 15  Full Term begins.
Wednesday 16  Meeting for Part I students at 10:00am, LR2
Meeting for Part IIA & IIB students at 11:00am, LR2
Thursday 17  Submission of 2nd MPhil essay topics, 12:00 noon.
Part IIB dissertation presentations, all day, LR2
Friday 18  Part IIB dissertation presentations, all day, LR2
Tuesday 22  First Slade Lecture, Prof Jennifer Roberts, Mill Lane LR3, 5:00pm
Wednesday 23  Part I Dissertation Talk, Prof Rosalind Blakesley, 2:00pm-3:00pm, 4A Seminar Room
Thursday 24  Submission of MPhil dissertation topics, 12:00 noon.
Tuesday 29  2nd Slade Lecture, Prof Jennifer Roberts, Mill Lane LR3, 5:00pm

FEBRUARY
Friday 1  Submission of Part I Short Dissertation topics, 12:00 noon.
Tuesday 5  3rd Slade Lecture, Prof Jennifer Roberts, Mill Lane LR3, 5:00pm
Friday 8  MPhil Presentations, All Day, 4A Seminar Room
Tuesday 12  4th Slade Lecture, Prof Jennifer Roberts, Mill Lane LR3, 5:00pm
Tuesday 19  5th Slade Lecture, Prof Jennifer Roberts, Mill Lane LR3, 5:00pm
Friday 22  Careers seminar: Jobs in Curatorship, Museums, and Galleries (All undergraduate and postgraduate students are invited)
Henrietta Ward (Assistant PDP Keeper) and Miranda Stern (Head of Learning), Fitzwilliam Museum. Fitzwilliam Museum Seminar Room, 11:00am-12:00pm
Monday 25  Submission of 2nd MPhil essays, 12:00 noon.
Tuesday 26  6th Slade Lecture, Prof Jennifer Roberts, Mill Lane LR3, 5:00pm

MARCH
Tuesday 5  7th Slade Lecture, Prof Jennifer Roberts, Mill Lane LR3, 5:00pm
Tuesday 12  8th (last) Slade Lecture, Prof Jennifer Roberts, Mill Lane LR3, 5:00pm
Wed. 13  Part I Short dissertation presentations, 4A Seminar Room (TBC, 9am-5pm)
Thursday 14  Part I Short dissertation presentations, Seminar Room (TBC, 12pm-5pm)
Friday 15  Full Term ends.
Friday 22  Conference on 'Kataskopos', 4A Seminar Room, (TBC 9:30am-5:30pm)

EASTER TERM 2019
APRIL
Tuesday 23  Full Term starts.
Submission of Part IIB Dissertations to the Department Secretary, 12:00 noon.
Submission of Part I short dissertation *drafts* to Directors of Studies, 12:00 noon.
Wednesday 24  Meeting for Part I students at 10.00am. LR2
Meeting for Part IIA & IIB students at 11.00am. LR2

MAY
Friday 3  3rd Year PhD Symposium, 4A Seminar Room
Friday 10  Submission of Part I Short Dissertations to the Department Secretary 12:00 noon.
Wednesday 22  Submission of documentation for 1st Year PhD Registration, 12:00 noon.
Submission of documentation for 2nd Year PhD Report, 12:00 noon.
Friday 24  Submission of MPhil dissertations, 12:00 noon
Monday 27  Tripos Examinations begin.
Friday 31  Undergraduate Drinks Party, Fellows’ Garden, St John’s College, 5:00pm.

JUNE
Monday 3  All day – ‘Special Subjects’ Presentations, LR2
Early June  All Part IIA Students to meet with their DoSs to agree on their Part IIB dissertation topics so that they can commence research on these over the summer vacation.
Tuesday 4  Completed Special Subjects ballot papers have to be submitted to the Department Secretary by 5:00pm.
Wednesday 5  Special Subject ballot to be held at 11:00am in presence of student representatives, LR2
Friday 14  Full Term ends
Wednesday 19  BA 1st Exam Board 10:00am
Thursday 20  BA 2nd Exam Board 10:00am
Friday 21  Tripos results released on CamSIS and posted at Senate House.
Late June  MPhil vivas, if required.
Tuesday 25  MPhil Exam Board 10:00am

JULY
Tuesday 2  Degree Committee Meeting to confirm MPhil results
University Teaching Officers

Tel. Dept: 01223 332992; e-mail pb214@cam.ac.uk
Research interests include Western medieval art and architecture 1000-1500.

Rosalind P. BLAKESLEY, M.A., DPhil. Professor of Russian and European Art, Fellow of Pembroke College. Head of Department.
Tel. Dept: 01223 332979; College: 01223 339566; e-mail rpg27@cam.ac.uk
Research interests include 18th- and 19th-century Russian and European art and architecture, with particular focus on Imperial Russian culture and the international Arts and Crafts Movement.

Donal COOPER, BA, MA, PhD. Senior Lecturer in the History of Art, Fellow of Jesus College. Acting Director of Graduate Studies in Michaelmas term 2018.
Tel. Dept: 01223 332950; College: 01223 339339; e-mail: dac66@cam.ac.uk
Research interests focus on late medieval and Renaissance art and architecture, especially sacred art and buildings, in Italy and Southern Europe.

Tel. Dept: 01223 332980; College: 01223 765132; e-mail am414@cam.ac.uk
Research interests include Surrealism, French art and culture of the inter- and post-war periods, and performance art.

Tel. College: 01223 764457; e-mail ajm300@cam.ac.uk
Research interests include Early Modern art and architecture, particularly their intellectual and scientific aspects.

Frank SALMON, M.A., Ph.D., F.S.A., Senior Lecturer in the History of Art, Fellow of St John’s College. Admissions Convenor.
Tel. Dept: 01223 332979; College: 01223 339366; e-mail fes11@cam.ac.uk
Research interests include British and European architecture and landscape history from 1600 to 1900, and the relationship of architecture with archaeology.

Caroline VAN ECK, M.A., Ph.D., Established Professor in the History of Art, Fellow of King’s College. Director of Research and Deputy Head of Department.
Tel. Dept: 01223 332978; e-mail cav35@cam.ac.uk
Research interests include European architecture and the figurative arts, agency and living presence, interactions between rhetoric and the visual arts, architectural theory from Vitruvius to the end of the 19th century, and the work of Aby Warburg.

Affiliated Lecturers, Honorary Professors, Post-Doctoral Fellows and other Associated Staff

Tel. Dept. 01223 331717; e-mail iwpdc2@cam.ac.uk
Research interests include English architecture, Christopher Wren, history of building construction.

Andrew CHEN, M.A., Ph.D., Research Fellow, St John’s College.
E-mail: ahc32@cam.ac.uk
Research interests include Medieval and Renaissance Italian painting and manuscript illumination; Tudor portraits; Hegel.

Kirsty DOOTSON, M.A., Ph.D., Research Fellow, Newnham College.
E-mail: TBC
Research interests include the relationship between art, science, industry and technology in twentieth century Britain and America.

James FOX, M.A. Ph.D., Fellow of Gonville and Caius College.
E-mail: jf283@cam.ac.uk
Research interests include European modernism; British art 1750-2000; the cultural history of the First World War.

Anna GANNON, M.A., PhD., F.S.A., Affiliated Lecturer, St Edmund’s College.
E-mail: ag335@cam.ac.uk
Research interests include Late Antiquity, Germanic and Anglo-Saxon art and culture; Anglo-Saxon metalwork and coinage.

Irene GALANDRA COOPER, M.A., Ph.D. Affiliated Lecturer.
E-mail: mic25@cam.ac.uk
Research interests include the visual and material culture of the Renaissance.

Lydia HAMLETT, M.A. Ph.D., Leverhulme Early Career Fellow, Fellow of Murray Edwards College.
E-mail: lkh25@cam.ac.uk
Research interest includes mural painting in Britain in the 17th and 18th centuries.

James HILLSON, M.A., Ph.D., Research Fellow, Emmanuel College.
E-mail: jeh78@cam.ac.uk
Research interests focus on Gothic architecture in northwestern Europe, primarily from the 13th and 14th centuries.

Tel. College: 01223 339360; e-mail djh1000@cam.ac.uk
Research interests include Italian Renaissance architecture, Venice, Eastern Mediterranean.

Paul JOANNIDES, M.A., Ph.D., Emeritus Professor of Art History.
E-mail: pej1000@cam.ac.uk
Research interests include Italian Renaissance sculpture, painting and drawing, French Neoclassical and Romantic art.

Nicola KOZICHEROW, M.A., Ph.D. Junior Research Fellow, Trinity Hall, Affiliated Lecturer.
E-mail: nlek2@cam.ac.uk
Research interests include 19th- and 20th-century Russian and European art.

Richard MARKS, M.A., Ph.D., F.S.A., Emeritus Honorary Professor of the History of Art, Bye-Fellow of Fitzwilliam College.
E-mail: rcm41@cam.ac.uk
Research interests include Western and Eastern Medieval Art and Architecture.
Jean Michel Massing, M.A., Docteur ès lettres, F.S.A., Emeritus Professor in the History of Art, Fellow of King's College.
Tel. College: 01223 331450; Home: 01223 313005;
E-mail: jmm1001@cam.ac.uk
Research interests include late Medieval and early modern European art, travel imagery, iconography, African and Pacific art.

Nigel Morgan, MA, Ph.D., Emeritus Honorary Professor of the History of Art, Bye-Fellow of Corpus-Christi College.
E-mail: njm40@cam.ac.uk
Research interests include Illuminated manuscripts and stained glass of late medieval England, France and the Low Countries, Scandinavian painting and sculpture 1200-1400, English medieval liturgy.

John Munns, M.A., M.Phil., Ph.D., F.R.S.A, Affiliated Lecturer, Fellow of Magdalene College.
Tel. 01223 332013; E-mail jmm89@cam.ac.uk
Research interests include art and architecture of medieval Europe and particularly in England ca. 1050-1350; the relationships between images, ideas and devotional practices in the Middle Ages.

Vivien Perutz, M.A., Visiting Lecturer.
E-mail: vap22@cam.ac.uk
Research interests include Manet and work relevant to the courses to which she contributes, including the Meaning of Art and Architecture, the Making of Art and Architecture.

Barry Phipps, M.A., Director of Studies, Fellow, Undergraduate Tutor, and Curator of Works of Art at Churchill College. Director of Visual Art at the Møller Centre, Cambridge.
E-mail: bjp31@cam.ac.uk
Research interests include modern and contemporary British art, and contemporary art across the Nordic regions.

Jennifer Powell, M.A., Ph.D., Lecturer.
E-mail: jpp69@cam.ac.uk
Research interest include British and international sculpture of the 20th and 21st centuries, particularly that dating from c. 1915 to c. 1960; exhibitions cultures and identity constructions in the same period.

Katie Reinhardt, M.A., Ph.D., Postdoctoral Research Associate on the AHRC-funded project Making Visible: The visual and graphic practices of the early Royal Society at CRASSH. Affiliated Lecturer.
E-mail: kmr55@cam.ac.uk
Research interests include the visual culture of the Académie Royale des Sciences in Paris from 1666-1715, and exploring issues of graphic skill, visual and scientific practice, patronage structures, knowledge production, and the political uses of images from the Royal Society.

Paul Shakeshaft, M.A., P.G.C.E., Affiliated Lecturer.
E-mail pjs75@cam.ac.uk
Research interests include early 17th-century English art and John Ruskin's views on art and morality.

Frances Spalding, M.A., Ph.D., CBE, FRSL, Fellow of Clare Hall, Affiliated Lecturer.
E-mail: fs454@cam.ac.uk
Research interests include 20th-century British art, biography and cultural history.

Lucia Tantardini, M.A., Ph.D., F.R.S.A., Fellow of Clare Hall, Affiliated Lecturer.
E-mail: ltt303@cam.ac.uk
Research interests include the Italian Renaissance with expertise in Milanese drawings and paintings spanning
the period between Leonardo da Vinci’s stay in Milan and Caravaggio’s apprenticeship in that city.

Amy TOBIN, M.A., Ph.D., Lecturer.
E-mail: ajt207@cam.ac.uk
Research interests include contemporary art and criticism and Feminist theory.

Deniz TURKER, M.A., Ph.D., Centre of Islamic Studies Research and Outreach Associate, Affiliated Lecturer.
E-mail: dt459@cam.ac.uk
Research interests are centered around Orientalism and collecting.
### Directors of Studies

[* On leave *

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<th>College</th>
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<tr>
<td>Christ’s</td>
<td>Tantardini, Dr L.</td>
<td>Murray Edwards,</td>
<td>Hamlett, Dr L.</td>
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<td>Churchill</td>
<td>Phipps, Mr B.</td>
<td>Newnham, N</td>
<td>Hamlett, Dr L.</td>
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<tr>
<td>Clare</td>
<td>Marr, Dr, A.*</td>
<td>Pembroke, PEM</td>
<td>Blakesley, Prof R.P.</td>
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<tr>
<td>Corpus Christi</td>
<td>Cooper, Dr D.</td>
<td>Peterhouse, PET</td>
<td>Tantardini, Dr L.</td>
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<td>Downing</td>
<td>Salmon, Dr F.</td>
<td>Queens’, Q</td>
<td>Campbell, Dr J.*</td>
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<td>Emmanuel</td>
<td>Fox, Dr J.</td>
<td>Robinson, R</td>
<td>Munns, Dr J.</td>
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<td>Fitzwilliam</td>
<td>Gannon, Dr A.</td>
<td>Selwyn, SE</td>
<td>Gannon, Dr A.</td>
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<td>Gonville &amp; Caius</td>
<td>Binski, Prof P.</td>
<td>Sidney Sussex, SID</td>
<td>Salmon, Dr F.</td>
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<td>Homerton</td>
<td>Tobin, Dr A.</td>
<td>St Catharine’s, CTH</td>
<td>Avery, Dr V.</td>
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<td>Hughes Hall</td>
<td>Shakeshaft, Mr P.</td>
<td>St Edmund’s, ED</td>
<td>Gannon, Dr A.</td>
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<td>Jesus</td>
<td>Donal, Dr D.</td>
<td>St John’s, JN</td>
<td>Salmon, Dr F.</td>
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<td>King’s</td>
<td>van Eck, Prof C.</td>
<td>Trinity, T</td>
<td>Mahon, Dr A.*</td>
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<tr>
<td>Lucy Cavendish</td>
<td>Gannon, Dr A.</td>
<td>Trinity Hall, TH</td>
<td>Marr, Dr A.*</td>
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<tr>
<td>Magdalene</td>
<td>Munns, Dr J.</td>
<td>Wolfson, W</td>
<td>Gannon, Dr A.</td>
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*DoS covering Sabbatical Leave 2018-19:*

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<tr>
<td>Clare</td>
<td>Galandra Cooper, Dr. I. (Mich)</td>
<td>Trinity, T</td>
<td>Shakeshaft, Mr P. (Mich)</td>
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<tr>
<td>Trinity Hall</td>
<td>Kozicharow, Dr N. (Mich)</td>
<td>Queens’, Q</td>
<td>Kozicharow, Dr N. (M, L, E)</td>
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</tbody>
</table>
Faculty Staff

Secretary of the Faculty Board and Faculty Manager
Andrew Bennett 01223 332593; ab164@cam.ac.uk

Secretary of the Degree Committee
Dr Emily So 01223 332969; ekms2@cam.ac.uk

Head of Department of Architecture
Chairman of the Faculty Board and Degree Committee
Prof François Penz 01223 332969; fp12@cam.ac.uk

Department Secretary, Architecture
Ms Sue Luxon 01223 332958; sl621@cam.ac.uk

Faculty Representative at CSAH, Head of Department of History of Art
Prof Rosalind P. Blakesley 01223 332979; rng27@cam.ac.uk

Chief Secretary of History of Art
TBC 01223 332975; hoart-secretary@aha.cam.ac.uk

Faculty Graduate Secretary
Claire Hogg 01223 760122; clh80@cam.ac.uk

Graduate Assistant
Pilar Alonso 01223 332959; pa396@cam.ac.uk

MSt Building History Course Administrator
Alexandra Lumley 01223 332964; ael45@cam.ac.uk

Sub-Librarians
Laura Moss 01223 332953; scj22@cam.ac.uk
Tanya Zhimbiev 01223 332953; tz212@cam.ac.uk
Sophie Fletcher 01223 332953; library@aha.cam.ac.uk

Faculty Safety Officer
Alan Baldwin 07917 535716; ab430@cam.ac.uk

Chief Accounts Clerk
Neil Mayo 01223 332952; npm24@cam.ac.uk

Assistant to Faculty Manager
Julia Pettman 01223 332966; jwp34@cam.ac.uk

Faculty Office Receptionist
Alice Cuttriss 01223 332950; reception@aha.cam.ac.uk

Chief Custodian & Fire Manager
Alan Baldwin 07917 535716; ab430@cam.ac.uk

Digital Services Team:

Computer Officer
Stan Finney 07774 017451; swf23@cam.ac.uk

Digital Services Curatorial Coordinator
Marisa Grove 01223 332957; mlr33@cam.ac.uk
Faculty Secretary, Chief Secretary of History of Art
Tel: 01223 332975; Fax: 01223 332960

The Chief Secretary for the Department co-ordinates and administers all core academic and administrative activities of the Department, as well as acting as personal assistant to the Head of Department. The Chief Secretary manages or oversees all departmental administrative processes related to governance, teaching, examinations and assessment, etc. All undergraduate titles and dissertations should be submitted to the Chief Secretary. The Chief Secretary is also responsible for administering the Department’s MPhil programme in liaison with the Faculty’s Graduate Secretary, as well as dealing with public and student enquiries, and organising Departmental events.

The Graduate Secretary
Tel: 01223 760122; Fax: 01223 332960

The Graduate Secretary is responsible for the graduate administration of the Faculty and works with the Graduate Assistant, the Chief Secretary for the Department, and other administrative staff in order to realise this.

Disability Liaison Officer for the Faculty

Tanya Zhimbiev (tz212@cam.ac.uk), Tel: 01223 332953.

If you have difficulty with mobility, hearing, sight etc. please let the Faculty’s Disability Liaison Officers know. This is especially important if we ever need to evacuate the building such as in the case of fire. Any information given will be treated in confidence.

Additional costs for students

The costs below are an approximate guide to additional costs incurred when undertaking a degree in History of Art.

Travel

Where travel to a gallery or other venue is required as part of a taught course, the cost will be covered either through the provision of a coach, or by refunding train fares. Students taking History of Art are encouraged to travel to museums and art galleries in London and other places in the UK, as well as on the continent. It is worth talking to your college tutor about this, as colleges are often able to offer travel grants to help with the attendant costs of any travel which is directly related to your course.

Computing

Most students buy a computer and perhaps also a printer before coming to Cambridge. Costs for having the computer connected to the internet vary between colleges, but are £70 per year on average (£3 per week). A personal computer allows the student to work in his/her own room.

Photocopying, Stationery, Printing: £5.00 to £10.00 per week

A bike is very useful for a History of Art student in Cambridge: £150
THE SLADE PROFESSOR OF FINE ART

The Professorship was founded in 1869. Today the post is customarily held for one term during the academic year. The Slade Professor generally gives eight public lectures to the University and a few classes in the Department. Since 1990 the Professors have been:

1990-1991 WILLIAM VAUGHAN, Birkbeck College, University of London
1991-1992 LOTHAR LEDDEROSE, Kunsthistorisches Institut der Universität Heidelberg
1992-1993 ELIZABETH CROPPER, Johns Hopkins University
1993-1994 NEIL LEVINE, Harvard University, United States
1995-1996 IRENE WINTER, Harvard University, United States
1996-1997 Vacant
1997-1998 SANDY HESLOP, University of East Anglia
1998-1999 VIRGINIA SPATE, University of Sydney, Australia
2000-2001 PATRICIA FORTINI BROWN, Princeton University, United States
2001-2002 Vacant
2002-2003 JOSEPH KOERNER, Vienna
2003-2004 WILLIAM CURTIS, France
2004-2005 JEROME FELDMAN, Hawaii
2005-2006 IAN CHRISTIE, Birkbeck College, University of London
2006-2007 ROBERT HARRIST, Columbia University, City of New York
2007-2008 GRISelda POLLOCK, University of Leeds
2008-2009 ROBERT HILLENBRAND, University of Edinburgh
2009-2010 TIM BARRINGER, Yale University, United States
2010-2011 BARRY BERGDOLL, Columbia University, City of New York
2011-2012 PAUL CROSSLEY, Courtauld Institute of Art, London
2012-2013 GÜRLU NECİPOĞLU, Harvard University, United States
HEALTH AND SAFETY

THE LEGAL ASPECTS OF HEALTH AND SAFETY IN THE WORKPLACE

The University, in common with other employers, is bound by Statute and Common Law to secure health and safety at work. The Health and Safety Executive enforces the law in the workplace, and prosecutes employers who fail in their duty to provide healthy and safe working environments or who contravene the law.

It is the duty of employers to ensure, so far as is reasonably practicable, the health, safety and welfare at work of all employees (which, in the case of the University, also includes students), and the health and safety of non-employees who visit the workplace for any purpose. In order to achieve this, employers are required (amongst other things) to:

- take protective and preventive measures to ensure health and safety at work
- provide health and safety information and instruction to their employees
- carry out risk assessments

Employees (who include students) are required to:

- take reasonable care of themselves and others who may be affected by their acts or omissions
- co-operate with their employer in carrying out his or her statutory duties
- use any equipment provided in the interests of safety
- follow health and safety instructions
- report anything they consider to be a serious danger
- report any shortcomings in the protection arrangements for health and safety in their workplace

In addition to the above:

- no person should intentionally or recklessly interfere with or misuse anything provided in the interests of health and safety (e.g. remove a safety guard from a machine, tamper with fire equipment or block a fire exit)

The primary purpose of managing health and safety in the workplace is to prevent accidents and ill-health, both for ourselves and for others. To do this, we have to take into account human behaviour and have knowledge of hazard and risk. But you cannot prevent all accidents: people make mistakes.

Causes of accidents

There are many causes of accidents, such as leaving equipment in an unsafe condition, smoking where it is prohibited etc.
In order to ensure that accidents and injury do not occur it is important to manage health and safety in the Faculty through the personnel, procedures and measures outlined below.

FACULTY SAFETY PERSONNEL AND INFORMATION

Mr Alan Baldwin is the Faculty Safety Officer and Fire Manager, and as such he is responsible to both Heads of Department for arranging fire and safety training for staff and students, and for ensuring that all relevant measures are taken to ensure the health and safety of all staff, students and visitors working on Faculty premises. He is also the Chief Custodian and is responsible for the day-to-day upkeep of the Faculty and for the routine surveillance of safety issues. He can respond quickly to requests for advice about potential hazards.

The Fire Wardens are Pilar Alonso, Alan Baldwin, Alice Cuttriss, Stan Finney, Anita Gunadi, Alexandra Lumley, Sue Luxon, Julia Pettman, and Clive Tubb at Scroope Terrace.

The First Aider at Scroope Terrace is Julia Pettman; internal phone 32966. Clive Tubb in the Architecture workshop is also able to assist with First Aid emergencies; internal 32956. In their absence please contact the Faculty Office where there will be a list of First Aiders in other nearby University departments (i.e. Department of Engineering).

SAFETY PROCEDURES

Accidents and injuries
In the event of accident or injury during office hours, please contact the Faculty Office. Alan Baldwin or the Faculty Office staff will contact a First Aider for you. A First Aid box is located in the Faculty Office.

In the event of serious injury, summon an ambulance by dialling 999 (or 1999 on any accessible internal phone).

In the event of moderate injury the injured person should be escorted to Addenbrookes’ Hospital out-patients. The Department will refund the cost of any taxi fare.

Reporting of accidents and incidents: all accidents, however minor, MUST be reported to the Safety Officer via the Faculty Office, as soon as possible after they have taken place.

Fire
If you discover a fire you should first operate the nearest fire alarm call point (at Scroope Terrace, red boxes located on each stair landing as well as in other places), which will activate the fire alarm. You should familiarise yourself with the location of the fire points in your area of the building.

On hearing the fire alarm, leave the area you are in as quickly as possible, closing windows and doors as you leave. Do not stop to pick up belongings.

Leave the building quickly by the nearest exit and proceed to one of the two assembly points. At Scroope Terrace these are in the car park of the Royal Cambridge Hotel, accessed through the Faculty staff car park at the rear of the building, and the car park in front of St Peter’s Terrace, on the far side of the Engineering driveway on Trumpington Street. You should make your way to whichever of these is the safest and most convenient according to where you are in the building at the time of the alarm. From 4A Trumpington Street the assembly point is St Peter’s Terrace, taking care when crossing the road. Do not re-enter the building (or leave the assembly point to return to College or to go anywhere else outside the Faculty) until you have been given permission to do so by the Fire Manager.
Routine fire alarm testing
The fire alarms are tested weekly as follows:

• Scroope Terrace and 4A Trumpington St: between 9 and 10am on Thursdays

The fire alarms will sound for up to a minute to test that they are functioning correctly. If the fire alarm sounds for substantially longer than this you should evacuate the building.

SAFETY RULES
We have a series of rules, which are relevant in different ways to everyone – students, academic and support staff, visiting contractors and other visitors – who work in, or visit, the Faculty. These are outlined below. These rules are for the benefit of everyone and it is important that everyone respects them. If you have queries about them, or consider that they can be improved please contact the Faculty Safety Officer.

Fire safety must be respected at all times. Please do not store anything on the staircases or landings, and make sure that exit routes are free from obstruction.

Fire doors should never be blocked, and should not be wedged open. In the event of a fire, a closed fire door will prevent the spread of fire to other parts of the building for up to 20 minutes, which is why it is important that they should remain closed at all times. All fire doors are identified by blue labels.

Smoking is not allowed anywhere inside or at the front of the building. The alarms are smoke sensitive. The designated smoking area is at the rear of the site, underneath the walkway which links the Architecture lecture room (Sandy Wilson Extension) and the studio building. You should not smoke anywhere else on the Scroope Terrace site. There is no smoking at 4A Trumpington Street.

Student Complaints Procedure
The Student Complaints Procedure allows a student to express dissatisfaction about the standard of service provided by the University. The ‘Responsible Officer’ who will respond to complaints at a local level within the Faculty of Architecture and History of Art is the Faculty Manager, Mr Andrew Bennett. He can be contacted via e-mail: Andrew.Bennett@aha.cam.ac.uk or via phone: 01223 (3)32593. For more information about the University's Student Complaints Procedures, please view the relevant web pages contained via the following two links:

www.studentcomplaints.admin.cam.ac.uk/student-complaints

www.studentcomplaints.admin.cam.ac.uk/examination-reviews
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Appendix A – student questionnaire

Appendix B – style sheet for essays & dissertations
The Department of History of Art began as a separate Department in 1970, and the present History of Art Tripos dates from that time. It is part of the Faculty of Architecture and History of Art, and shares some facilities with Architecture. It is based at the south end of the Faculty building (Nos.1-5 Scroope Terrace, Cambridge CB2 1PX). The History of Art Lecture Room, known as Lecture Room 2, is on the ground floor of no.5 Scroope Terrace. The Department Office is on the ground floor and the Seminar Room is on the second floor. Most of the academic staff's rooms are on the second floor and in the attic. The postgraduate centre for History of Art students is at 4A Trumpington Street (opposite the Faculty).

Curriculum 2018-2019

Formal descriptions of, and regulations for, the History of Art Tripos are set down in the Statutes and Ordinances of the University of Cambridge, which you may consult in print form or online.

Full details of each individual course are published in separate course books.

The History of Art Tripos consists of a one-year Part I and a Part II in two years, divided into two parts, Part IIA and Part IIB. Those entering the Tripos at Part II level may take both parts over two years, or may take Part IIB in one year.

Part I is taken at the end of the first year. The papers examined are all compulsory. They comprise:

Paper 1 The Objects of Art History. This survey of Western and some non-Western art and architecture introduces students to the History of Art from antiquity to the present. It consists of on site classes throughout the year, which centre on works of art and architecture in and around Cambridge with a special emphasis on the collections at the Fitzwilliam Museum. Paper 1 is examined by one three-hour visual analysis test.

In addition to Paper 1 there are four other compulsory papers that run alongside it chronologically throughout the year. These are taught in lectures, seminars and supervisions, for which students are expected to produce regular written work. The aim of these supervised papers is to offer detailed insight into specific issues. They consist of:

Papers 2/3 The Making of Art. This paper is devoted to the materials, techniques and processes of the visual arts. Issues of manufacture, technique and style are discussed in order to give students a grounding in the physical and aesthetic character of major media and their historical development. These include Italian medieval and Renaissance painting, drawing and printmaking, the history of sculptural techniques, and the techniques of tempera and watercolour.

Papers 4/5 The Meaning of Architecture and Meaning of Art. These papers are devoted to matters of interpretation as related to the Western and some non-Western artistic traditions and their historical development. Topics cover architecture and art in a range of media, from antiquity to the present, with a view to understanding the relationship between buildings and artworks while considering themes such as style, genre, function, social and historical context, reception, patronage and gender.
Papers 2/3 and 4/5 are both examined by two three-hour papers, namely one essay paper and one visual analysis paper for each course. Visual analysis tests consist of sets of reproductions of works of art gathered into groups of 2-3 images. The student is required to compare and contrast these on the basis of detailed scrutiny of the images coupled with understanding of the context in which they emerged.

The scheme of assessment for Part I is completed by a short dissertation of not more than 5,000 words on a work of art or architecture in or around Cambridge, submitted in the Easter Term (see General Calendar), whose subject and title may be chosen by the student to suit his or her own range of interests, but which must be approved by the Director of Studies.

**Part II Special Subjects**

**Part II** of the Tripos is so arranged that it may be taken in one or two years. Students taking the entire three-year Tripos take the Part II in two years; students from other disciplines may enter for either the two-year Part II or a one-year option, depending on the length of their Part I. To transfer from another discipline to take Part II in History of Art, all students must have gained Honours in their Part I examinations – usually to at least a high 2:i standard, with an average mark of c. 67% or above. They must also be interviewed and approved by their college’s Director of Studies. Extenuating circumstances are of course taken into account.

The aim of Part II is to deepen and extend undergraduate study of the subject by means of Special Subject teaching and by compulsory papers. Part II also offers an introduction to basic research techniques and to the methods of their presentation by means of the dissertation required in the final year. Students may choose from a range of up to ten Special Subjects.

**Parts IIA and IIB**

The scheme of examination for Part IIA and Part IIB shall be:

**Paper 1. Approaches to the History of Art and Architecture, with reference to works of criticism.**
Spread over three terms, this course covers the history of the discipline and its critical methodologies from antiquity to the present day. It is examined by one three-hour essay paper.

**Paper 2. The Display of Art.**
Spread over two terms, this course explores the relationship between art and its various publics through a study of the ways in which art is collected, displayed and experienced. During the Michaelmas Term, under the title ‘The Birth of the Museum’, the course focuses on the evolution of the Western art museum up to the end of the 19th century. During the Lent Term, considering ‘The Critique of the Museum’, the course focuses on the 20th century, examining the avant-gardes’ radical challenge to the museum and the ways in which the institution changed in response to such critique.

In Michaelmas Term students gain privileged insight into the history of collection and display at The Fitzwilliam Museum and Kettle’s Yard Gallery of the University of
Cambridge. Students are expected to frequent these and other museums, and to consider the application of their learning to actual displays of art. Paper 2 is examined by one three-hour essay paper.

**Papers 3–24. Pairs of Special Subjects.**
The number of pairs of papers on Special Subjects are such as the Faculty Board shall announce from time to time in accordance with Regulation 10. There shall be not less than eight and not more than ten pairs of such papers on Special Subjects. Each pair of papers shall deal with a particular person, subject, or period in the history of art. In each pair of papers, the first paper shall be a three-hour essay paper, while the second shall consist of reproductions of works of art requiring comment and interpretation. All Special Subjects are capped, with a maximum of 18 students per course (see below).

A candidate for Part IIA shall offer Paper 1 and two pairs of papers on Special Subjects.

A candidate for Part IIB

(a) who has obtained honours in Part IIA of the History of Art Tripos shall offer Paper 2; two pairs of papers on Special Subjects; and a dissertation on a subject approved by the Faculty Board dealing with a particular person, work of art, subject, or period in the history of art or architecture;

(b) who takes the examination in one year after obtaining honours in another Tripos shall offer either Paper 1 or Paper 2; two pairs of papers on Special Subjects; and a dissertation on a subject approved by the Faculty Board dealing with a particular person, work of art, subject, or period in the history of art or architecture.

Part II dissertations should be of 7,000-9,000 words in length. The subject is chosen in consultation with the Director of Studies. Overlaps with any Special Subject taken by a candidate are perfectly acceptable and indeed encouraged, to ensure students have a firm grounding in the dissertation subject of their choice.

**Part II Special Subjects**

Choice of Special Subjects will be determined by ballot in the presence of the Head of Department, the Chief Secretary of History of Art, and Student Representatives, to ensure the fair and transparent allocation of students to each course. The ballot will be held after the Special Subjects introductory talks in June (see General Calendar), at the end of the Easter term preceding their year of study. Students are asked to give their first, second and third choices for each term. The order of the Michaelmas term ballot will be reversed for the Lent term. If your choices are not received by the deadline, Special Subjects will be allocated to you.

Some of the courses become fully booked and reach their cap of 18 students per course. In such circumstances preference will be given to Part IIB students. Only in exceptional circumstances may an option be altered. The Chief Secretary of History of Art will inform you of your Special Subjects as soon as practicable after the ballot. If you are unhappy with your allocation you should contact your Director of Studies.
One-year candidates may take either Paper 1 or Paper 2.

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Paper 1.  Approaches to the History of Art, with reference to works of criticism  
(Part IIA)

This paper investigates the ways in which art has been written about through its history. It examines the philosophical arguments of classical antiquity; religious debates about images in the Middle Ages; approaches to art and architecture in the Renaissance; the birth of aesthetics in Europe; and the emergence of the history of art as a discipline in the 18th and 19th centuries. The second half of the course is devoted to more recent developments: twentieth-century contributions to the discipline, such as formalism, iconography and the New Art History; the influence of broader intellectual trends, such as Marxism, Feminism, Psychoanalysis and Postmodernism; and the future of the history of art in a changing academic landscape.

Paper 2. The Display of Art  
(Part IIB)

Spread over two terms, this course explores the relationship between art and its various publics through a study of the ways in which art is collected, displayed and experienced. The Michaelmas Term (‘The Birth of the Museum’) will focus on the evolution of the Western art museum up to the end of the 19th century. The Lent Term (‘The Critique of the Museum’) will focus on the 20th century, examining the avant-gardes’ radical challenge to the museum and the ways in which the institution changed in response to such critique.

Paper 3/4. Drawing in Renaissance and Early Modern Italy c. 1450-1600

The art and practice of drawing witnessed an unsurpassed explosion of creativity in Renaissance and Early Modern Italy, galvanised by the dramatic expansion of functions, media, and techniques. Within this process, artistic centres such as Florence, Rome and Venice developed their own schools with idiosyncratic graphic practices and styles. Gradually, drawing in this period became emancipated from its role in the preparation of other types of art and acquired the characteristics of an independent art form. This special subject focuses on the protagonists of this ‘revolution’: Leonardo da Vinci, Raphael, Michelangelo, Titian, and their circles, extending to the Carracci in Bologna, who famously synthesised many of the regional styles. Including close study of original drawings in classes to be held in the Prints and Drawings Study Rooms of the Fitzwilliam Museum and the British Museum, this course embraces the practical and technical aspects of drawings, as well as the theories that informed this art.


This special subject examines the exceptionally fertile period of French medieval art and architecture between the era of monastic reform and the end of the building boom at the end of the 13th century. Starting with Romanesque art in such areas as Normandy and Burgundy, it will examine the major sources of art comment in the 12th century including the writings of St Bernard and Abbot Suger. The Parisian art milieu c. 1150, including Saint-Denis, will act as a springboard to further consideration of the development of Gothic architecture in northern and eastern France (Notre-Dame, Paris, Laon, Soissons, Chartres, Bourges etc.). Developments in metalwork and portal sculpture will be considered, and also illumination. High Gothic (Reims, Amiens) will follow, with consideration of the portfolio of Villard d’Honnecourt. The Parisian milieu will then be returned to with examination of Gothic architecture and ‘scholasticism’, the Sainte-Chapelle and Court art under Louis IX and the emergence of Rayonnant. Issues for discussion will include Gothic sculpture, theology and ‘moralitas’, the reception of French art and architecture in Western Europe more generally, and the loss of authority of French architecture to the geographical ‘margins’ from 1300.
Paper 9/10. Art and Architecture in Paris from the First to the Second Empire, 1799 - 1870

Art and architecture in Paris from the rise to power of Napoleon Bonaparte to the defeat of Napoleon III has long been overshadowed by the Impressionist revolution and the break with the Academic tradition. In fact in this period many major French artists worked, from Géricault and Ingres to Delacroix and Courbet, from Percier and Fontaine to Labrouste and Garnier. The art world and its institutions changed profoundly: the Académie lost its authority; the classical past was no longer accepted as the model for contemporary art and architecture; and where the Louvre originally had been devoted to Western high art, the Expositions d'art industriel and the World Exhibitions introduced the public to high and low art, unique works and mass-produced manufactures, from all over the world. At the same time, the most influential voices in art criticism were no longer the members of the Académie or Ecole des Beaux-Arts, but poets, novelists, journalists and collectors such as Musset and Baudelaire, Stendhal, or the Goncourt Brothers.

This course will not rehearse existing overviews of this period in Paris. Instead it will reconstruct the art world and visual culture as it developed in these years, including the object scapes that emerged after the major upheavals of 1799, 1815, 1830, 1848 and 1851, and the successor state behaviour that motivated official art politics, major art and architectural commissions, and the transformations of the Louvre and other major museums. The course is structured around a series of major ensembles: the Hôtel de Beauharnais, Dampierre, the completion of the Louvre, the Bibliothèque Sainte-Geneviève, the Maison Pompéienne and the Hôtel de la Païva. This enables us to see how the greatest artists, architects and sculptors of the period – Percier and Fontaine, David, Géricault, Ingres, Hittorff, Labrouste, Duban, Gérôme, to name but a few – collaborated to create these monuments. But we will also look at a few major outsiders, such as the animal sculptor Barye and the visual work of Victor Hugo, and consider the art criticism produced by some of the greatest French writers.

Paper 11/12. Italian Art and Architecture in the Age of Giotto

Italy's artistic culture underwent a revolution in the decades around 1300 – a seismic shift towards more naturalistic modes of representation most strongly associated with Giotto di Bondone (c.1267-1337). This course disentangles the Florentine master from Vasarian myth and modern attribution debates, reassessing his achievements within the context of his own time. We consider Giotto alongside other leading painters (his Florentine compatriot Cimabue and the Sienese Duccio, Simone Martini, and both Lorenzetti) as well as the architect-sculptor Arnolfo di Cambio, setting them against the dynamic backdrop of Tuscany's burgeoning urban centres (Florence, Siena, Pisa). We explore links between art and literature, especially through the poetry of Dante, and the emergence of pictorial allegory capable of communicating complex philosophical and political concepts. Beyond Tuscany, the course examines several other major artistic centres where Giotto worked: Rome, where the papacy energetically renewed the eternal city's early Christian past; Assisi, headquarters of the Franciscan Order and site of the peninsula’s most intensive concentration of fresco cycles; Padua, where the university encouraged artists to engage with classical antiquity and the new science of optics; and Naples, whose Angevin kings refashioned their southern capital with Gothic architecture imported from France.

Paper 13/14. The Poetics and Politics of Surrealism

This course will cover the history of the Surrealist movement from its birth in Paris in 1924 to the dissolution of ‘historical Surrealism’ in 1969. It will focus on the developments of Surrealism during this fascinating period of French history and explore its revolutionary role in art, literature and politics in France in the inter- and post-war years: from its birth in the
aftermath of World War I, to its engagement with Marxism and psychoanalysis in the 1930s, to its exile in New York during World War II, to its post-war international exhibitions. Students will be encouraged to examine Surrealist art from a number of thematic perspectives - including desire, mythology, occultism and utopianism, and to generally consider the relationship between Surrealist art and politics (gender, racial and national) so that its successes and failures, and its legacy today, can be critically assessed.

**Paper 15/16. Painting and Patronage in Imperial Russia**

From the reign of Peter the Great (1682-1725), artistic practice in Russia underwent a period of remarkably accelerated development, complementing the long-standing tradition of icon painting with a wealth of experimentation in secular art. At the same time, the country acquired art collections of international repute, thanks to the activities of patrons as ambitious as Catherine the Great. This course examines the vibrant visual culture which resulted, from the imposing portraits of the 18th-century court, to the iconoclastic antics of the pre-Revolutionary avant-garde. By focusing both on painters unfamiliar in the West and on works as canonical as Malevich's *Black Square*, the course will challenge standard interpretations of the modernist mainstream, and consider the role which Russia played in the wider development of Western European art.

**Paper 17/18. Vision and Representation in Contemporary Art**

This course explores the changing status of the art object from the mid-1980s to the current day, considering how vision and representation took centre stage. While the optical had been fundamental to the Modernist project, with the rise of Minimalism and Conceptualism in the 1960s and 1970s these concerns had been displaced. By the 1980s artists and theorists influenced by political breakthroughs in the decades before, returned to the visual field to explore the limits of representation in a changing world. Beginning with appropriation and moving through to recent returns to image-making in post-internet art, as well as queer experiments with alternative forms of portraiture, we will trace the politics of looking and being looked at. This course will also address changes in technology, exploring artists' investigations of digital and analogue media and the range of theoretical interests this has supported from Hito Steyerl's discussion of the 'poor image', to Tacita Dean's fetishisation of film, and Ryan Trecartin's experiments with mimesis. More broadly, this course will provide a framework to consider Contemporary Art in our work as art historians. We will not only address the history of art-making over the last thirty years, but also to think through how we might approach the unstable and changing world of contemporary practice.

**Paper 19/20. British Architecture in the Age of Enlightenment, Industry and Reform**

The century from c.1750 to c.1850 was one of almost unprecedented development in British architecture. New relationships with the ruined buildings of the ancient Graeco-Roman world emerged in response to the effects of the Grand Tour and of the incipient science of archaeology, while an indigenous antithesis was represented by surviving or revived Gothic forms. The ideologies of the Picturesque and of Romanticism incorporated both classicism and medievalism, as well as more exotic forms of architecture inspired by Britain's trading links with the Far East. This was also the period in which Britain emerged as the world's first industrial nation, leading not just to new building materials and building types but also to rapid expansion of cities. In this Special Subject, the architectural effects of changing political and social imperatives in the late 18th and early 19th centuries will be studied against the background of longstanding British traditions in building and landscape design.
Paper 21/22. Collecting Islamic Art

This course offers a broad examination of the emergence and development of the field of Islamic art from the 19th to the 21st century. It begins with an exploration of the rich artistic output of individuals like Owen Jones and Jules Bourgoin whose borrowings of patterns from sites like the Alhambra almost instantaneously sparked global interest in Islamic ornament and architecture. The course will go on to examine the effects of these discoveries of 'medieval' artisanship worldwide and their role in major global movements such as the Arts and Crafts and Art Nouveau. It will navigate through the rooms of collectors like Frederic Leighton and Albert Goupil, look closely at the Orientalist oeuvre of artists like Jean-Léon Gérôme and his one-time disciple Osman Hamdi Bey, and cast a critical eye on modern modes of displaying Islamic art in exhibitions and museums. Through these examples, participants will have the opportunity to discuss such concepts as Orientalism, Occidentalism, Colonialism, Postcolonialism, and Islamic Aniconism and look in depth at the complicated history of archaeology and the circulation of objects that affected the formation of the field. The course will include visits to the Fitzwilliam Museum, British Museum, and Leighton House to study its Islamic art collections onsite. This academic year, the course will also feature a non-mandatory trip to Granada and Cordoba in Easter term.

Dissertations and Short Dissertations

The aim of short dissertations (Part I) and dissertations (Part IIB) is to give candidates the opportunity to develop their research and writing skills in relation to a topic of their choice. The general regulations for both dissertations are similar. A style sheet for History of Art essays and dissertations is included in the handbook as Appendix B.

The Director of Studies (DoS) is in charge of the student’s dissertation and will advise on research plans, reading and travel as appropriate. The DoS will also read and comment on a draft of the dissertation provided this is submitted by the relevant deadline, as outlined below.

In all cases the subjects chosen by students for their dissertations must be discussed with and approved by their DoS, and titles submitted by the dates specified in the General Calendar. Updated titles must be presented at least a week before submission, and should not indicate a radical change from the agreed topic. Please note that titles of short dissertations and dissertations should not be in the form of questions. For Part I dissertations, the title should simply state the chosen work of art or architecture and its artist or architect, if known. See further information provided below. For Part IIB dissertations, the title should give a succinct indication of the main subject under consideration.

Part I Dissertations

The short dissertation is a 5,000-word piece of writing reflecting an original piece of research focused on a work of art or architecture in or around Cambridge. The title should simply state the work of art or architecture and, if known, its artist or architect. Your dissertation should position this work within the historical context of its creation and address questions arising from your research about the object. Areas of research might include, but are not limited to, the work’s attribution, meaning, making, interpretation by scholars or art critics and/or cultural context.
Where possible, support your arguments through critical reading of relevant secondary literature and primary research including but not limited to detailed observation of the titular work, the study of relevant archival material and/or comparison with other related works of art or architecture.

Please note that the short dissertation must focus on a single item, even if this forms part of a series or larger aggregate (e.g. it might focus on one page from a complex illuminated manuscript; one print from a Dürer woodcut series; one page of an illustrated book by William Blake; one part of the architecture of a whole college). The analysis of the chosen item can of course discuss it with reference to its broader context, but the overarching aim of the dissertation is focused discussion of a single work.

Past examples of dissertation topics include:

- Paul Cézanne, *Still-life with apples*, c.1778, Fitzwilliam Museum;
- Pedro de Mena, Virgin of the Sorrows Bust, c. 1670-75, Fitzwilliam Museum;
- Chamberlin, Powell and Bon, Murray Edwards College’s Dome;
- Duncan Grant and Vanessa Bell, Decoration of Maynard Keynes’ rooms, King’s College;
- *Haida Totem Pole*, c.1860-1870, Cambridge Museum of Archaeology and Anthropology;
- Simone Martini, *Saints Geminianus, Michael and Augustine, with angels above*, altarpiece, c. 1320, Fitzwilliam Museum

The title for a Part I dissertation should be emailed to your DoS for approval before being sent to the Chief Secretary of History of Art by the deadline stated in the General Calendar.

Part I short dissertations must not exceed 5,000 words. If the word limit is exceeded a tariff of 1% will be deducted for every 100 words over the limit.

Following the submission of dissertation titles, the Department will allocate suitable supervisors to ensure appropriate supervision and fair distribution of these responsibilities among its academic staff.

Part I students can expect TWO hours of specialist supervision on their dissertation topics (one introductory and one follow-up supervision), in addition to TWO hours from the DoS. The DoS may read and comment on a draft of the dissertation. The specialist supervisor may read and comment on one section of the draft dissertation. For the Part I short dissertation, a ‘section’ to be read by a specialist supervisor should be between 1,000-2,000 words.

The first DoS supervision should be given prior to the short dissertation presentations in Lent term, and the second DoS supervision at the start of Easter term after the submission of drafts to the DoSs. Part I short dissertation drafts must be submitted to DoSs by the first day of full Easter term. At least one of the specialist supervisions should take place before the end of Lent term.
DoSs are not obliged to read the draft unless it is submitted by the first day of the Easter Term. This deadline has been set in order to ensure that students have time to take DoS comments properly into consideration for their final submission, as well as to enable DoSs to plan their schedules at a busy time of year.

Please bear in mind that your DoS may not be available to read drafts at short notice or in vacations and that students who submit drafts at a late stage will not have time to benefit from the DoS’s advice. Part I students are also encouraged to consult members of staff who have knowledge of their chosen subject, such as curators in the Fitzwilliam Museum and Kettle’s Yard Gallery, or specialist librarians in the University or college libraries.

**Part IIB Dissertations**

It is important to keep an eye on the timetable for dissertations. You should commit to your dissertation subject in June at the end of your Part IIA year, and undertake the groundwork for this during the long vacation before the beginning of your final year.

**Part IIA students must therefore ensure to meet their Directors of Studies before the end of Easter term to agree a suitable Part IIB dissertation topic. The topic must be one that can be appropriately supervised by a member of academic staff in Cambridge.**

The title for a Part IIB dissertation should be e-mailed to your DoS for approval before being sent to the Chief Secretary of History of Art by the deadline stated in the General Calendar. In addition, a 300-word synopsis and a brief bibliography must be submitted at the start of Michaelmas term. The submission deadline for receipt of these is **12 noon on Friday 12 October 2018.**

Part IIB dissertations should be of 7,000-9,000 words in length. If the word limit is exceeded a tariff of 1% will be deducted for every 100 words over the limit. Overlaps with any Special Subject taken by a candidate are acceptable.

Following the submission of dissertation titles, the Department will allocate suitable supervisors to ensure appropriate supervision and fair distribution of these responsibilities among its academic staff.

You should try to complete most of the work on your dissertation during the Christmas vacation of your final year, so that you have the Lent term and the Easter vacation to focus attention on your other papers. However, as mentioned above, it is imperative that you start working on your dissertation during the Long Vacation **before the beginning of your third year.**

Part IIB students can expect **TWO hours of specialist supervision on their dissertation topics (one introductory and one follow-up supervision), in addition to TWO hours from the DoS. Part II students MUST arrange for their supervisions with their DoS to take place once before the end of week nine of Michaelmas term, and once in Lent term. The two specialist supervisions should also be arranged with one taken in each of those two terms, the first before the end of week nine of Michaelmas term. In both cases the supervision scheduled in Michaelmas may not be carried over into Lent term unless there are clear extenuating circumstances, and the DoS approves this.**
change. Similarly, supervisions may not be scheduled after term ends unless there are clear extenuating circumstances, and the DoS and/or specialist supervisor is available to accommodate meetings outside of term.

The second supervision with both the DoS and the specialist supervisor and the submission of any related writing must be held by the end of week 8 of Lent term. The DoS may read and comment on a draft of the dissertation, and the specialist supervisor may read and comment on one section of this, provided these texts are submitted in good time for the second supervision in Lent term. For the Part IIB dissertation, a chapter or around 3000 words should account for a 'section.'

Two copies of the completed dissertation must be submitted to the Chief Secretary of History of Art by 12 noon on the first day of Easter Full Term of your final year. In fairness to all students, it is imperative that you adhere to this deadline and late submission will not be permitted without penalty (see below).

The dissertation must be well organised, clearly expressed, furnished with proper annotation and bibliography, and produced (i.e. word-processed and presented) in accordance with professional standards (clean, accurate, internally consistent, etc.).

**Presentation, Submission and Format of Part I and Part IIB Dissertations**

The following rules for presentation apply to all Part I and Part IIB dissertations. If candidates have any doubts or queries about their dissertations they should consult their DoSs. An advice session will be held on the dissertation during the academic year and any further questions will be answered then.

1. **Title:** By the dates published in the General Calendar candidates should have settled, in consultation with their DoSs, the subject and title of their dissertations, and should inform the Chief Secretary of History of Art, ensuring to adhere to the submission criteria. Subjects and titles of dissertations will be approved formally by the Faculty Board.

2. The Candidate's name should not appear anywhere on the dissertation. The cover should include:

   (i) Title of the dissertation
   (ii) Word count
   (iii) Description i.e. Part I or Part IIB dissertation
   (iv) Date
   (v) Candidate number

3. **Date of submission:** TWO SPIRAL BOUND COPIES of the dissertation shall be submitted to the Secretary of the Department of History of Art, in accordance with detailed arrangements approved by the Faculty Board and by the dates published in the General Calendar. A severe penalty will result from late submission, namely 3% per day the dissertation is late will be deducted from the final mark. The "day" starts after the designated time of submission. This will apply without exception unless the student provides a Tutor’s note detailing any extenuating circumstances (which do not include computer failure) resulting in late submission.
4. Length: Part I short dissertations must not exceed 5,000 words. If the word limit is exceeded a tariff of 1% will be deducted for every 100 words over the limit. Part IIB Dissertations should be of 7,000-9,000 words in length. As per Part I short dissertations, a tariff of 1% will be deducted for every 100 words over the word limit. The word limit for all Tripos dissertations excludes the bibliography, acknowledgments, captions, list of illustrations and coversheet, but includes footnotes/endnotes, appendices, a contents page and the dissertation text.

Candidates who wish to submit an appendix which takes the submitted dissertation over the stated word-limit must first discuss it with their DoS. If the DoS is convinced that an appendix is necessary, the DoS will inform the Chairman of Examiners. Appendices will only be granted in exceptional circumstances, for example to allow a student to include unknown and important primary documentary evidence necessary to support their arguments.

5. Bibliography, footnotes: Each dissertation should include a bibliography, in correct scholarly form, of the works consulted and, where appropriate, a table of bibliographical abbreviations. The bibliography must be alphabetical. Footnotes should be used to give precise reference to particular documents or publications and, if appropriate, to expand points made in the text. Reference to sources in both the bibliography and footnotes/endnotes should follow a recognised system such as that used in the journals *Art History*, *The Journal of the Warburg and Courtauld Institutes* or *The Art Bulletin*. Whichever system is adopted, consistency is essential. Students will be penalised for the failure to observe one or other system.

6. Format: The written part of the dissertation is to be double-spaced and with adequate margins on A4 size paper, and spiral bound (samples from previous years may be seen in the Chief Secretary of History of Art’s office). It is advisable to retain a duplicate of the typescript. A contents page and a list of plates must be included, and the pages must be numbered consecutively.

7. Illustrations: A list of illustrations must be provided. Illustrations (whether photographs, photocopies, plans or original drawings) must be either mounted securely or scanned within or at the end of the text, or included in a separate container if their size or medium makes such mounting impossible. Every illustration must have a caption and a number to correspond with the reference in the text.

8. In exceptional cases ancillary materials such as CD-Roms or videos may be submitted in support of a dissertation, but candidates must discuss the scope and extent of such materials with their DoS or the Chairman of Examiners well in advance of the deadline for submitting the dissertation.

9. Plagiarism is unacceptable and any student found to be plagiarising other work will be severely penalised (see ‘examinations’ in Student Handbook).
10. Acknowledgement: Brief formal acknowledgement should be made to those who have provided information or suggestions, or given significant help in the Department or University as well as in any relevant museums, archives and libraries.

11. Arrangements after the Tripos: The Examiners may invite selected candidates to deposit one copy of their dissertation in the Department, these to be made available for reference but not, of course, for publication in whole or in part without the express permission of the author.

12. Unless the above applies, candidates must reclaim their dissertations from the Chief Secretary of History of Art as soon as possible after the class list has been posted or they will be disposed of.

13. Quotations and Translations of Foreign Languages: Quotations in foreign languages should be translated into English in the main body of the text, with the original provided in a footnote. Where excellent, reputable English translations exist of key texts, the student is encouraged to use these instead. Students are encouraged to be discerning and selective in what they choose to quote, and not to over-burden their text with unnecessary quotation which has been poorly assimilated and does not add to their argument. The titles of specific works, such as paintings or books, do not need to be translated.

Candidates must always make clear whether the translation is their own or someone else's, in which case the source of the translation must be given. This can be the name of an individual translator, or the name of a form of professional translation software, though the latter has significant limitations and should only be used as a last resort. If candidates do use professional translation software they should make every effort to verify that the translation provided is correct, to avoid mistranslations affecting the quality of their work.

To avoid unnecessary repetition, candidates may include in a preface the sentence, 'Unless otherwise indicated, all translations are the author's own.' As a general rule, learning to read and understand foreign languages is an essential part of scholarly practice at the higher level. It is expected that students develop a good command of the core languages in which they work, especially when progressing to postgraduate level.

Department, Faculty and Colleges

The Faculty of Architecture and History of Art consists of the two Departments, Architecture and History of Art. A list of the members of the Faculty is published each October in the University Reporter. The membership consists of all the full-time teaching staff, many of the Visiting Teachers, External Examiners and certain other persons associated with the two Departments.

The Faculty Board oversees the teaching and examining in the two Departments. Members are elected and the majority of the full-time teaching staff are members.
There are two undergraduate student members, one from each of the Departments of Architecture and History of Art, together with one graduate representative who may be a member of either Department: these are elected each November. Student members attend for all items except those which are personal to individual members of the Faculty or concerned with examinations.

The Degree Committee has the same membership as the Faculty Board (without the student members) and is concerned with the admission, registration and examination process for the Faculty’s postgraduate degrees.

The departmental UTO Strategic Committee and the Teaching Committee are responsible for all aspects of teaching practice within the Department of History of Art. The former consists of UTO staff only (as they are responsible for the governance of the Department and all matters related to policy) and the latter consists of all full-time Teaching Staff, Directors of Studies, and other teaching staff. Both are chaired by the Head of Department. The Head of Department and Director of Graduate Studies represent the Department at the Staff-Student Liaison Committee.

Roles of College and Department

The undergraduate and graduate systems differ in that undergraduates are admitted for study solely by the colleges. Graduates are admitted in the first instance by the Board of Graduate Studies (i.e. the University) and are then allocated to their colleges of choice as space allows.

For undergraduates: The Department arranges the lectures, seminars and in situ teaching, as well as the examinations. Failure to attend lectures will seriously disadvantage students at all levels of the Tripos. Within your college, your Tutor is responsible for pastoral matters, and your Director of Studies in History of Art for academic matters. (Most Directors of Studies are members of the Department of History of Art's academic staff.) The Department, in agreement with your Director of Studies, appoints supervisors to provide you with tuition (in the form of supervisions) on either an individual or small group basis. These supervisions represent the College’s contribution to your teaching. Supervisors submit termly reports on your progress to both your Director of Studies and your Tutor through the CamCors system. You are expected to attend all supervisions arranged for you. Increasingly colleges are fining students for supervisions missed.

All supervisors must be approved by your Director of Studies. Students are advised that, at NO time during the academic year, including the revision period of Easter Term, are they to seek supervision sessions from supervisors other than those who have been allocated to them for each specific paper, without the express written permission of their Director of Studies. This permission, in either electronic or hard copy form, must be delivered to the supervisor by the Director of Studies.

Complaints about College teaching – supervision especially – may be directed either to the Director of Studies or to the Tutor for the college. Complaints about University teaching (lectures, classes, seminars) should be directed to the student representatives on the Staff-Student Liaison Committee in the first instance. Serious complaints should be directed to the Head of Department.
Departmental Facilities

The Faculty Library opening hours during full term are: Monday – Friday 9.30 am - 5.30 pm. Times may vary during vacations and during the Easter (examination) term. Please refer to the notice on the library door. Introductory tours take place at the beginning of the academic year in order to demonstrate the layout and usage of the library to all new students. Please be sure to attend these. Information is also provided in the free library guide and handouts. Further introductory demonstrations on the photocopy facilities, CD-Rom usage and access to the web are available.

Students may borrow books using their University card. Loans during term are limited to five books, which may be taken out for one week. Some shelves may be marked "Overnight Loan Only", in which case those books may not leave the library until 5.00 pm and must be returned by 10.00 am the next working day. Five books may be borrowed during vacations provided that all previously borrowed books have been returned. It is extremely important to observe borrowing regulations for the sake of other readers, and a system of fines operates where items are not returned on time. Periodicals are for reference only.

The on-line computer terminals in the library enable access to the records of books held in our library as well as to many other Cambridge college and Departmental libraries and to the University Library. The internet facilities give access to library catalogues worldwide. Bibliographic databases are available via the web from the library terminals. There are plenty of power points throughout the library for laptop users.

Students will find that the holdings of the University Library and Fitzwilliam Museum Library are particularly useful. For information on these libraries refer to the section on libraries.

Photocopiers are located in the Reprographics Room and the Library Basement. Payment is via credit placed on your University card. This can be arranged by members of the Digital Services team. The other photocopier on the ground floor is for staff use only.

Reading lists and previous years’ examination papers, including the photographic papers, are available on the Moodle which is accessible via the History of Art website. They can also be obtained from the Chief Secretary of History of Art.

Telephones: The Departmental phones may only be used for Departmental business or in emergencies.

Directors of Studies

If at any time you have academic problems, feel free to get in touch with your Director of Studies. A list of Directors of Studies appears at the beginning of the Handbook (page vi).
Examinations

Assessment at Cambridge is based largely on written examinations, but dissertations are also submitted at the end of both parts of the Tripos. Assessment procedures are very formally regulated and all marking is anonymous. Tripos examinations are all double-marked, and all marks are reviewed (and some may be modified or marked) by the External Examiners. Each Part of the Tripos has its own External Examiner, who reports on our procedures to the Vice-Chancellor.

Revision supervisions

Revision supervisions will be offered in the Easter term as follows:

ONE revision supervision, in student groups of two to three, for each of the Part I papers *The Making of Art* and *The Meaning of Art and Architecture*.

ONE revision supervision, in student groups of two to three, for each Part II Special Subject. TWO revision supervisions, in student groups of two to three, for each Part II core paper, i.e. *Approaches to the History of Art and Architecture* and *The Display of Art*.

These revision supervisions will be organised by the course convenor, in the same manner that the standard weekly supervisions have been managed.

The supervisors of revision supervisions are able to read and comment on one draft exam paper should the student choose to submit one, to be submitted at an agreed time. Directors of Studies are also available to advise on practice exam papers.

Students are asked to discuss any other revision needs with their Director of Studies in the first instance. The approval of a Director of Studies is needed before any arrangements with individual supervisors can be made.

The criteria upon which you are assessed. Not all students find written formulae for assessment helpful, and a good deal of practical guidance is given in the matter of “performance” in supervision, and by the Director of Studies. Supervisors are asked to assess the student’s predicted class in their termly reports. The College Tutor or Director of Studies will discuss the contents of the report with students. But to ensure transparency the following criteria may be helpful.

The Marking Scheme:

<table>
<thead>
<tr>
<th>Class</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>First</td>
<td>70% and over</td>
</tr>
<tr>
<td>II.1</td>
<td>60-69</td>
</tr>
<tr>
<td>II.2</td>
<td>50-59</td>
</tr>
<tr>
<td>III</td>
<td>40-49</td>
</tr>
<tr>
<td>Fail</td>
<td>39 and below</td>
</tr>
</tbody>
</table>

Criteria:
First: Excellent work, demonstrating outstanding knowledge, uplifting to read and comprehensive as well as original both in thought and expression. Dense and relevant as to facts and showing good judgement in their selection; having sensibility of a high order in analysis of visual art, in respect of content, function, technique and meaning. Lively and effortless style of writing and apt expression. Mature or original insight into wider implications of problems; broad, deep and versatile engagement with critical literature within and without the set texts. In visual analysis, high level of accuracy in identification of works and their dates, together with critical insight and ability to explain why images have been chosen and related in the way they have. In dissertation, very convincing in structure of argument, sophisticated in methodology and engagement with primary and secondary material, excellent presentation and use of style guide for correct footnoting, bibliography and illustration information.

A starred first may be awarded to students who achieve the highest results in the year, either by demonstrating consistent excellence throughout the entire examination and/or remarkable achievement in particular aspects of the examination, notably the dissertation. The award of this distinction is at the discretion of the examiners.

II.1: A very good overall knowledge, well presented and expressed. Well argued in respect of the identification and interpretation of works of art. Good comprehension of the meaning of the questions, and clear, competent and comprehensive answers, intelligently presented and focussed in methodology and argument, showing very good working knowledge of the key literature and debates. In visual analysis, good level of identification of works and dates or likely dates, and understanding of why they have been related in the way they have; intelligent deduction in visual analysis where positive knowledge is absent. In dissertation, good ability to present evidence, key literature, and ideas and to structure argument overall.

II.2: A moderately good performance, perhaps better in some parts than in others, or else keeping up a steady level of conventional wisdom. Less clear in thought and less articulate in expression than a II.1 answer. Reasonably comprehensive answers but some inaccuracies or misconceptions. No real development of argument, or thin argumentation and factual support; limited use of critical literature. Answers to related questions but not the one actually set. In visual analysis, acceptable level of knowledge, competent but missing the point of the comparison, and insecure knowledge of dates or likely dates of works illustrated. In dissertation, sound but limited in knowledge and command of method, some weaknesses in presentation.

III: Satisfactory but dull work, limited in knowledge and not really in charge of the material. Lacking in substance or relevance. Missing the point of questions, and failing to answer them in more than the most general terms. Serious inaccuracies or misconceptions, poor grasp of critical literature and poor level of communication. Poor in visual analysis, misidentifying specific works displayed in photographs without disarming argument, and ignorance about dates of works illustrated. General knowledge only in dissertation, lacking grasp of appropriate literature and argument and very weak in coherence and presentation.

Fail: Seriously incomplete knowledge and incoherent argument. Inability to understand methods of argument or to communicate. Ignorance of relevant works of art and texts. Extremely poor visual analysis, badly mistaking images and relevance of
comparisons. In dissertation, limited in competence, total carelessness in structure and presentation. Wholly unsatisfactory and not deemed to be of tertiary-level standard.

**Weighting:** At the Examiner's meeting, each Essay Paper and each Visual Analysis Paper receives one final mark out of 100%; the mark for the dissertation, however, is doubled in the final total as though it was both a written and visual analysis paper. The average of the marks is taken as the basis for the classification awarded.

**Examiners and Assessors** are appointed for the examination. The Examiners consist of the members of the academic teaching staff, one of whom acts as Chairman. The Chairman is responsible for co-ordinating the setting and marking of all papers and dissertations. Any queries about the arrangements should be directed to the Chairman of the examination concerned. For 2018-19 the Chair of Examiners is Professor Paul Binski.

**External Examiners** are appointed to oversee both parts of the Tripos and also to assess papers or dissertations. They are usually appointed for a term of three years and are responsible for ensuring that the internal marking is consistent and accurately reflects the standard expected of the allocated class mark.

**Sample Exam papers** are available on Moodle which is accessible via the History of Art website. These can also be obtained from the Chief Secretary. Students’ Raven passwords issued by the University must be used to log into Moodle. Major changes to an examination are announced in the online University Reporter.

**Plagiarism**
Plagiarism is a very serious matter, consisting in the presentation of the work of others as though it were your own. This definition embraces equally the presentation of an entire essay or dissertation written by someone else, and the inclusion in your work of text written by others but not properly identified as such through use of quotation marks and references. Plagiarism also includes the use of footnotes and any other material obtained from secondary works that are not clearly cited as the source.

According to University regulations: ‘The use of unfair means in examinations is treated with the utmost seriousness by the University. Any suspicion that a candidate may have cheated in an examination room or used improper means, including plagiarism, in an essay or project work will be reported to the Senior Proctor. The Senior Proctor may advise that the evidence should be referred to the University Advocate with a view to the case being brought before the Court of Discipline in accordance with provisions of Statute B, VI (Discipline and the University Courts). The powers of the Court of Discipline extend to depriving a student of membership of the University.’

You should be particularly alert to the danger of plagiarising when writing a dissertation. You will be expected to have a solid grasp of existing publications relevant to your topic, but the work that you submit must be your own, and the contribution of others fully acknowledged. It is vital that you maintain a clear distinction between your own ideas and views derived from published literature or presented by others in seminars. If you present as your own ideas those which are in fact drawn
from the work of others, you run the risk of being penalised by the examiners, and disciplined by the University.

**Note that there has been a substantial revision which includes an amendment to the University-wide statement on plagiarism following a recent ruling of the University Tribunal – that a student may be found guilty of an act of plagiarism irrespective of intent to deceive, and be subject to the deprivation of a degree – as well as revisions to the procedures to be followed by Examiners in handling suspected cases of plagiarism.**

The University’s Statement on Plagiarism, which relates to all written work you may submit, including essays as well as dissertations, is as follows: (see [http://www.admin.cam.ac.uk/univ/plagiarism/students/statement.html](http://www.admin.cam.ac.uk/univ/plagiarism/students/statement.html)).

*Plagiarism is defined as submitting as one’s own work, **irrespective of intent to deceive**, that which derives in part or in its entirety from the work of others without due acknowledgement. It is both poor scholarship and a breach of academic integrity. Examples of plagiarism include **copying** (using another person’s language and/or ideas as if they are a candidate’s own), by:

1. **quoting verbatim** another person’s work without due acknowledgement of the source;
2. **paraphrasing** another person’s work by changing some of the words, or the order of the words, without due acknowledgement of the source;
3. **using ideas** taken from someone else without reference to the originator;
4. **cutting and pasting** from the Internet to make a pastiche of online sources;
5. **submitting someone else’s work** as part of a candidate’s own without identifying clearly who did the work. For example, buying or commissioning work via professional agencies such as ‘essay banks’ or ‘paper mills’, or not attributing research contributed by others to a joint project.

Plagiarism might also arise from **colluding** with another person, including another candidate, other than as permitted for joint project work (i.e. where collaboration is concealed or has been forbidden). A candidate should include a general acknowledgement where he or she has received substantial help, for example with the language and style of a piece of written work.

Plagiarism can occur in respect to all types of sources and media: text, illustrations, musical quotations, mathematical derivations, computer code, etc; material downloaded from websites or drawn from manuscripts or other media; published and unpublished material, including lecture handouts and other students’ work.

Acceptable means of acknowledging the work of others (by referencing, in footnotes, or otherwise) vary according to the subject matter and mode of assessment. Faculties or Departments should issue written guidance on the relevant scholarly conventions for submitted work, and also make it clear to candidates what level of acknowledgement might be expected in written examinations. Candidates are required to familiarize themselves with this guidance, to follow it in all work submitted for assessment, and may be required to sign a declaration to that effect. If a candidate has any outstanding queries, clarification should be sought from her or his Director of Studies, Course Director or Supervisor as appropriate.
Failure to conform to the expected standards of scholarship (e.g. by not referencing sources) in examinations may affect the mark given to the candidate’s work. In addition, suspected cases of the use of unfair means (of which plagiarism is one form) will be investigated and may be brought to one of the University’s Courts. The Courts have wide powers to discipline those found guilty of using unfair means in an examination, including depriving such persons of membership of the University, and deprivation of a degree.

How to avoid plagiarism

1. when presenting the view and work of others, include in the text an indication of the source of the material, e.g. ‘as Sharpe has shown,’ and give full details of the work consulted in your footnote and bibliography.
2. if you quote text verbatim, place the sentence in inverted commas, and give the full details of the appropriate reference in your footnote and bibliography.
3. if you wish to set out the work of another at length so that you can produce a counter-argument, set the quoted text apart from your own text (e.g. by indenting a paragraph) and identify it by using inverted commas and adding a reference as above. NB long quotations may infringe copyright, which exists for the life of the author plus 70 years.
4. if you are copying text, keep a note of the author and the reference as you go along, with the copied text, so that you will not mistakenly think the material to be your own work when you come back to it in a few weeks’ time.
5. if you wish to collaborate with another person on your project, you should check with your supervisor and then check permission.
6. if you have been authorised to work together with another candidate or other researchers, you must acknowledge their contribution fully in your introductory section. If there is likely to be any doubt as to who contributed which part of the work, you should make this clear in the text wherever necessary, e.g. ‘I am grateful to A. Smith for her technical analysis of this work’.
7. be careful if cutting and pasting work from electronic media, and do not fail to attribute the work to its source. If authorship of the electronic source is not given, ask yourself whether it is worth using.

The Golden Rule

If you practise good note-taking from the start you should be able to avoid any inadvertent use of the work of others. The examiners must be in no doubt as to which parts of your work are your own original work and which are the rightful property of someone else.

Examination Results are posted on the Senate House and Departmental notice boards, as well as on CamSIS. Individual mark breakdowns will be available from your Directors of Studies and on CamSIS. Students may request, via their College, for their names and results not to be included on the records that are publically posted on the Senate House and Departmental notice boards.

The Examiners’ decisions are final. In accordance with University policy, there is no system for appeals, except in the case of procedural irregularity, in which case this is done through the College Tutor. If you are concerned about your overall result or any
individual mark, you should discuss the matter with your Director of Studies. Your DoS will decide on any appropriate action.

Data Protection: see the statement published below in Part 2 of the Handbook.

Marks: your mark breakdown, position in class etc. is available to you from your Directors of Studies and CamSIS. Your college’s tutorial office should also have the marks within a few days of the results being posted at the Senate House (usually the fourth Friday or Saturday in June). They are not available from the Department.

Feed-Back
If you have suggestions for improving the conduct of the course, the quality of Departmental facilities or the handbook, please let us know. You can do so either through your elected Student Representatives on the Staff-Student Liaison Committee, your Director of Studies, the Chief Secretary of History of Art or the Head of Department.

Questionnaires (see Appendix A) are an effective and anonymous means of commenting on the teaching and learning experience. Their completion is voluntary but strongly encouraged, to ensure broad inclusion of different views. Please return them to the Chief Secretary of History of Art. The trouble you take to complete these forms is greatly appreciated by the teaching staff. All questionnaires are read by the Head of Department, who in turn reports back on them to the teaching staff and to the Staff-Student Liaison Committee. They may also be made available for external inspection or assessment. Please take them seriously – we do!

Note that Part IIB students are asked to participate in the National Student Survey (NSS) and will be notified by the university once a response is required.

Representation
All students are represented. Each group of undergraduates (Part I, Part IIA, Part IIB) as well as graduate students (MPhil and PhD) elects a representative to the Staff-Student Liaison Committee which meets once a term in Michaelmas and Lent term. This committee is important and has led to innovations in recent years in provision for students. Its agenda is open. In addition, one undergraduate and one graduate representative sit on the Faculty Board (Open Business only).

Postgraduate courses of study
The Department has a building for its graduate activities on the opposite side of Trumpington Street, situated behind and above Hot Numbers Café. Entry to 4a Trumpington Street and the building in Scroope Terrace is by the University card. Please see a member of staff in the Faculty Office at the start of the academic year to arrange this access for you.

The Department offers two postgraduate programmes; an MPhil and a PhD that can be, and frequently are, done in sequence. The MPhil is the typical preparatory course required of PhD candidates. Successful completion of the MPhil, with a good or a high pass and an average mark of at least 70%, will allow students to continue to higher
study as registered PhD students in the History of Art Department. The MPhil is also a postgraduate qualification in its own right. Students entering the MPhil with the intention of continuing to the PhD in this University must ensure, prior to application, that an established UTO supervisor is available to supervise them. A list of established UTO staff is available on our website, and from the Departmental and MPhil administrators.

Candidates for the MPhil are expected to have a first-class or high upper-second-class degree in the History of Art, or a closely related subject. Entry guidelines are typically 67% minimum in the BA, or 3.7 GPA minimum.

**MPhil in the History of Art and Architecture**

The MPhil course consists of research seminars, skills training, and supervised individual study. The syllabus is as follows:

- attendance at selected seminars, one series to be attended weekly in the Michaelmas term and one in the Lent term.
- frequent individual consultation with the candidate’s supervisor, who will guide the candidate’s choice of topics and preparation of individual work for essays, presentations, and the dissertation.
- attendance at the Department’s weekly Art History Research Seminars.
- attendance at classes in skills training and career development.

Teaching takes the form, first, of regular one-to-one supervisions which address the topics to be submitted for assessment. In addition it consists of not less than 16 seminars across the Michaelmas and Lent Terms, all of mixed format, some in plenary form for all candidates, some in period- and research-specific areas, some consisting of non-assessed student presentations. There is at least one event per week, each of which will require some directed reading by students.

**MPhil Assessment**

The assessed components of the MPhil consist of:

[a] **two essays** of not more than 6000 words (one of which may include a literature review), including footnotes/endnotes but excluding the bibliography, on topics approved by your supervisor and the Faculty Degree Committee.

The student must submit TWO bound paper copies of each essay, with a bibliography and any relevant illustrations to be submitted with the text.

These essays need not relate to the themes of the seminar courses, but may instead be directed towards the candidate’s personal research interests, as approved by their Supervisor. The research subjects of each essay need to be emailed to the Department Secretary by a date specified in the Graduate Calendar each year. Supervisors give individual feedback on each essay, and on the grades awarded each term.
The essays comprise a total of 40% of the final mark, and are all double-marked by two internal examiners.

[b] a dissertation of not more than 15,000 words, including footnotes/endnotes but excluding appendices, bibliography, acknowledgements, table of contents, and list of illustrations. The MPhil dissertation is an extended piece of research which must present an argument or a particular case. In other words, it must make clear its research question(s), rather than just offering a narrative or descriptive piece of work.

The dissertation need not relate to the themes of the taught seminar courses, but should develop and apply methodological skills acquired over the course. Dissertation topics and the appointment of examiners must be approved by the Faculty Degree Committee.

[c] a short viva on the dissertation and on the general field of knowledge within which the work submitted falls may be required should there be a notable discrepancy between the marks awarded by different examiners.

The dissertation counts for 60% of the final mark. It is double-marked by one internal and one external examiner.

Please consult the Graduate Handbook for further information.

GENERAL INFORMATION

ARTstor
The Faculty has access to the digital images database, ARTstor, which is available on and off campus via the University Library website. With over 1 million high-resolution images, ARTstor is an excellent resource for academic research and has the advantage of providing copyright-cleared images for dissertations and theses. Training sessions both in the Faculty Library and at the University Library are run regularly throughout the academic year.

Awards
Although the Department does not offer funding for undergraduate students it is sometimes possible to receive a travel grant from your college. Post-graduates may apply to the Kettle's Yard fund. See 'Travel' below.

Bicycles
Lock your bicycle at all times. Do not leave detachable lights and other fittings on an unattended bicycle. On no account may bicycles be brought into the Department. Left in passages and corridors, they become an impediment to cleaners and an escape hazard in the event of fire. They should be left in the racks outside the Department. The University is not responsible for the loss or damage that may occur to cars, bicycles or any other personal property on its premises.

Binding
A dissertation binding service is available from:
Cambridge Copy Studio, Cambridge Place, 35 Hills Road: 01223 327627
The Graduate Union at the University Centre: 01223 333312
Plan It Reprographics Ltd, Cambridge Place: 01223 302828
The Faculty Office Receptionist may be able to do basic binding for a minimal charge
(50p for a set of covers and a comb) subject to workload, 01223 332950. Advance
notice should be given for such requests.

Book shops
Art history and architecture books are available in most of the Cambridge book shops
but the following two shops specialise in them:
Fitzwilliam Museum Bookshop (though this has a limited selection)
Heffers, Trinity Street

Second-hand and remaindered titles may be obtained from:
David’s Bookshop, 16 St Edwards Passage, Cambridge CB2 3PJ

Excellent bookshops in London include:
National Gallery Book shop, Trafalgar Square, London WC2N 5DN
Triangle Book shop, Architectural Association, 36 Bedford Square, London WC1 3EG
R.I.B.A. Book shop, R.I.B.A., 66 Portland Place, London W1N 4AD
Amazon and AbeBooks are excellent online book purchase services.

Car Parking
The car park at the rear of Scroope Terrace is for STAFF USE ONLY. Any cars which
are parked without consent are liable to be clamped and only released on payment of
a fine. An automatic barrier operates between 6 pm and 7 am and at weekends.

Careers Service: See Employment and Practical Experience

Computers
Your College will have a Computer Room, and will provide you with an e-mail account.
The University Computer Laboratory offers training courses in a large range of IT
skills. Stan Finney, the Faculty’s Computer Officer, can help with printing needs.

Data Protection

The following is the Departmental statement on Examination and Assessment
Processes which apply to undergraduate and graduate students where
appropriate.

Examiners are required to:

• document their marks and comments separately from the scripts on the forms
  provided.
• verify that every page of the script has been read.
• destroy, once marks and recorded comments including dissertation reports
  have been submitted to the Chief Secretary of History of Art and on
  confirmation of final agreed marks, all recorded comments or marks or other
aide memoire notes on the forms provided, including any copies they may have retained of examiners’ reports on dissertations, graduate essays and dissertations.

- destroy, on confirmation of final agreed marks after the final examiners’ meeting, all recorded interim marks.
- ensure that any computer generated compilation of marks is formally considered by the examiners and a statement produced to that effect.
- release information to students regarding final marks, and marks obtained for individual papers (level 1), as presently released to the Colleges, and only in the final form.
- Examiners must on no account remove unauthorised paperwork such as dissertation reports from the Exam Board meetings.

**The Department is required to:**

- retain written scripts for four months unless otherwise required for inspection or review.
- retain for one month the agreed or average mark for each question on each written paper unless an appeal is made within that time.
- retain for an indefinite period the final mark book or grade roster.
- ensure, as far as is possible, that data held for previous examinations is held and made available for disclosure on this same basis.
- retain in the Department selected dissertations with the permission of the students in question.
- retain all undergraduate and postgraduate dissertation reports which can be made available to students on request from the Chief Secretary. These records may be destroyed by the Department once a student’s qualification is attained.
- release, if an appeal is made within one month of confirmation of the final agreed marks, the marks for each of the questions on each of the written papers (level iii), only on a formal request from the University Data Protection Officer.

**Employment and Practical Experience**

[www.careers.cam.ac.uk](http://www.careers.cam.ac.uk)

The University Careers Service is based at Stuart House, Mill Lane, Cambridge CB2 1RZ. The Service provides assistance in the drafting of CVs, as well as running training sessions and providing information on a wide variety of careers.

**Fire**

See section at front of the handbook.

**Fitzwilliam Museum**

[www.fitzmuseum.cam.ac.uk](http://www.fitzmuseum.cam.ac.uk)

The Fitzwilliam Museum, Trumpington Street, Cambridge, CB2 1RB, was founded in 1816 by Richard Viscount Fitzwilliam of Merrion, with a bequest to the University of Cambridge of pictures, books, manuscripts and prints ‘for the purpose of promoting the increase of learning and other great Objects of that Noble Foundation.’ Since then it has become one of the finest art collections in the world. It has a regular programme of exhibitions which students are encouraged to visit. Some of the curatorial staff
contribute to the Department teaching through lectures and classes held at the Museum.

Opening times:
- Tuesday to Saturday 10.00 am to 5.00 pm.
- Sunday and Bank Holiday Mondays 12.00 pm to 5.00 pm.
(Closed on Mondays).

Director: Professor Geoff Ward (Acting Director)
Keepers: Keeper of Antiquities (currently vacant)
- Vicky Avery, Applied Arts
- Stella Panayotova, Manuscripts and Printed Books
- Jane Munro, Paintings, Drawings and Prints
- Adrian Popescu, Coins and Medals

Hamilton Kerr Institute
www-hki.fitzmuseum.cam.ac.uk
The Hamilton Kerr Institute, a department of the Fitzwilliam Museum, undertakes the conservation of easel paintings for the Museum and for other public collections. It is located in a mid 18th-century house and converted watermill in the village of Whittlesford, 7 miles south of Cambridge. The Institute also trains picture restorers to a high standard, to ensure their understanding of the problems of picture conservation and restoration and to contribute to scientific, technical and art historical research.

Director: Rupert Featherstone
Assistant to the Director: Lucy Wrapson
Reader in Material Culture: Spike Bucklow

Information
Notice boards are located in the Entrance Hall. The graduate notice board is at 4aTrumpington Street. You should check the boards each time you visit the Department. Notices on the board outside Lecture Room 2 may only be posted by members of the Teaching and Assistant Staff. All other notices and posters should be posted on the boards provided elsewhere and not on walls, doors or windows.

Individual correspondence and messages for students received in the Department will be pinned to the board outside Lecture Room 2. It is preferable to have your mail sent to your College address.

Messages for staff should be left in their pigeon-holes. If you cannot do this yourself, you may telephone the Faculty Office (332950) and request one of the Faculty Secretaries to do so for you.

Kettle’s Yard
www.kettlesyard.co.uk
Kettle’s Yard, Castle Street, Cambridge, CB3 0AQ, was founded by Jim Ede and given to the University in 1966. The house itself contains a large collection of modernist works. An extension to the original building, designed by Sir Leslie Martin and David Owers, was opened as an exhibition gallery in 1970, while a further extension and
major refurbishment by Jamie Fobert opened in 2018. Kettle’s Yard runs a regular programme of exhibitions and related events in these and other spaces.

Director: Andrew Nairne  
Senior Curator: Jennifer Powell  
Curator: Amy Tobin

**Volunteer Work at Kettle’s Yard.** Kettle's Yard offers a wide range of volunteer work, and the staff are always keen to see anyone who is committed and willing to lend a hand. There are opportunities to invigilate the house (with small financial remuneration) on a regular basis, as well as to help with publicity, education, cataloguing, exhibition set-up, and other gallery concerns. The work is very flexible and the atmosphere very friendly, but obviously commitment, reliability, and a love of art are a must. On occasion Kettle's Yard also offers paid internships, which are advertised to all students in the Department at the relevant level. For further information phone: 01223 338799.

**Lecture List**  
An up-to-date lecture list, with the latest alterations, will be provided by the Department at the beginning of each term. All coursebooks and lecture lists will also be downloadable from the Department’s Moodle site.

**Libraries**  
Faculty Library. See Departmental Facilities

**The Fitzwilliam Museum Library** is a reference library, which holds a large collection of books, periodicals and catalogues relating to all aspects of the Fine Arts. Most of the holdings are listed on the iDiscover on-line catalogue via the University Library website, and further information about the Library can be accessed on [http://www.fitzmuseum.cam.ac.uk/dept/referencelibrary/](http://www.fitzmuseum.cam.ac.uk/dept/referencelibrary/)

The Library, situated just inside the Courtyard entrance to the Museum, is open Tuesday to Friday, 10.00-16.30. The Librarian and staff are always happy to assist.

**The University Library** is a national copyright library which means that it contains most books and journals published in Britain. It also contains many foreign books and rare source material. It has an extensive collection of books and journals relating to architecture and history of art, as well as major bibliographic databases which may be consulted online or on CD-Roms. It is situated on West Road (Tel: 333000) and is open from Monday to Friday from 9.00 am - 7.00 pm and on Saturday from 9.00 am - 1.00 pm. During the Easter term the library is open until 10.00 pm.  
Website: [http://www.lib.cam.ac.uk/](http://www.lib.cam.ac.uk/)

Students need to produce verification of membership of the University to obtain a reader’s card. First and Second year students may apply for reading rights only. Third year students and post-graduates may apply for borrowing rights. Third year students may borrow up to 5 books for 2 weeks. Post-graduate students may borrow up to 10 books for 8 weeks.

**Kettle’s Yard** has an open access reference collection of books, mainly on 20th-century art, which may be consulted during the opening hours of the House.
Life Drawing

Moodle
This handbook, as well as other information related to the course, is available on Moodle accessible via the Department’s website. If you notice any obvious errors or out-of-date information please inform the Chief Secretary of History of Art.

Museums
The University’s museums include not only the Fitzwilliam Museum and Kettle’s Yard (see individual entries), but also the Museum of Classical Archaeology (Faculty of Classics, Sidgwick Site, Sidgwick Avenue, Cambridge CB3 9DA, http://www.classics.cam.ac.uk/museum/), which houses a collection of casts of classical sculptures, and the Museum of Archaeology and Anthropology (Downing Street, Cambridge CB2 3DZ, http://museum-server2.archanth.cam.ac.uk/home/index.php?page=1), which has important holdings in archaeology as well as non-European Art; especially important are the African, American and Pacific collections.

Opening Hours
During term the Faculty building is open between 8.30 am and 6.00 pm, Monday to Friday. Entry to the building in Scroope Terrace and to 4A Trumpington Street is by card. Please see a member of staff in the Faculty Office at the start of the academic year to arrange this access for you. If you do not have your card you will need to ring at the main entrance. You must carry your University card at all times while on the premises. The building is opened and closed at the start and end of each day by the Custodian. Students must leave the building if the Custodian requests them to do so.

Photocopying
See Departmental Facilities.

Refreshments
There is a coin operated machine in the basement under the staircase of the Gallery for a variety of refreshments. Please help keep the Department clean. Put all plastic coffee cups and sandwich wrappings etc. in the bins provided.

No food or drink is allowed in the Library or in the Lecture and Seminar Rooms.

Reporter
http://www.admin.cam.ac.uk/reporter/
The Cambridge University Reporter is published online and contains information on such matters as academic appointments, awards, boards and committees, course changes, degrees and examinations, public lectures and seminars etc.

Research Integrity (see also the section under Travel Safety)
The University of Cambridge is committed to achieving excellence in research and scholarship. The pursuit of excellent research and the fulfilment of our responsibilities to participants in research, research users and the wider community require the maintenance of the highest standards of integrity and ethics.

To maintain the high standards of research practice at Cambridge, the University upholds the commitments outlined in Universities UK’s Concordat to Support Research Integrity.

The University expects all researchers, be they staff, students or visitors to the University, to abide by national, European and international standards of research integrity and includes:

- Honesty in all aspects of research.
- Scrupulous care, thoroughness and excellence in research practice.
- Transparency and open communication.
- Care and respect for all participants in and subjects of research.

In addition to these core principles, researchers should ensure that their research is conducted according to appropriate ethical, legal and professional frameworks, obligations and standards. This includes seeking ethical approval for research where appropriate. Researchers are also expected to treat colleagues with integrity, honesty and collegiality, including the fair provision of references and peer review.

The Department takes University policies pertaining to research integrity seriously and has a robust approach to investigating allegations of research misconduct. The Head of Department should, in the first instance, be contacted should anyone be suspected of research misconduct within the Department. In such cases, the Head of Department will, under the Misconduct in Research policy, conduct an investigation into an allegation of research misconduct and will report all such investigations to the Academic Secretary, Registrar or Director of Human Resources as appropriate. Where it is inappropriate for the Head of Department to act in such a role, the matter should be referred to the Head of School of Arts and Humanities.

For the University’s policy on research ethics, good practice and misconduct and its Research Integrity website, please see:

https://www.research-operations.admin.cam.ac.uk/policies/ethics-good-practice-misconduct

https://www.research-integrity.admin.cam.ac.uk

**Research Ethics** (see also the section under Travel Safety)

The University of Cambridge is fully committed to the advancement of high quality academic research and to ensuring that all research activities undertaken by University employees, or on University premises, involving human participation or personal data are undertaken in a way that safeguards the dignity, rights, health, safety, and privacy of those involved. This commitment is set out in the *University’s*
Policy on the Ethics of Research Involving Human Participants and Personal Data

Confidential sources, either documentary or interview material, can play an important role in research into contemporary topics for which documentation is otherwise unavailable, and there may be good reasons for insisting on confidentiality or anonymity. The following are general guidelines to ensure good practice in this area, and to ensure that use of interview material can be reconciled with scholarly requirements for verification.

It is the candidate’s responsibility to establish with the interviewee on what basis the interview is to be conducted. Can identity be directly revealed? Can the interviewee’s general official status be revealed? Can the person be quoted directly or is the information for ‘background’ only? If the person is to be quoted, there is need for great accuracy of transcription from tapes or any other medium. The date and place of the interview should be carefully noted.

Some interviewees will insist on anonymity. However, you should avoid over-reliance on unattributable sources. The same advice applies to confidential documentation. Try to avoid an unattributable source being the sole source for a piece of information. It will serve better to corroborate information known also from other sources.

However, there will be exceptional circumstances when candidates wish to make use of significant material available from non-attributable sources. In such cases, the following practice should be adopted:

- At a minimum, the date and place of the interview should be footnoted.
  Repeated references to the same confidential source should be identified.
- If possible, the professional status of the interviewee should be identified.

If the above are not possible, and if, in the context of the dissertation as a whole, it is likely that doubts may arise about the credibility of the interview material, the candidate should supply a separate confidential annex identifying the sources. This would be held in secure conditions in the Department, but could be used to satisfy the examiners of the bona fide use and status of the material.

Safety, Security and Emergencies
See General Information.

Skills
Ours is an inherently interdisciplinary subject-area which continually develops new relationships with other disciplines, and evolves new knowledge and methodologies. Thus the range of skills and attributes which students in the subject-area will have acquired will also be various and evolving. It addresses themes and issues which might require from a student, for example, a developed ability to look closely and productively at artefacts as material objects, competence in formal analysis and evaluation, and competence in historical understanding (with a particular emphasis on the analysis and interpretation of primary sources). It might also require an ability to develop and apply a critical understanding of artefacts as carriers of meaning and...
value in complex cultures. Professionals inevitably concentrate their expertise within a sub-set of such demands; we expect students to do the same.

**Subject-based knowledge and understanding.** Depending on the focus of their programme and the formation of their own cognitive style, successful students acquire:

- a broad and comparative knowledge and understanding of aspects of the visual culture of more than one geographical region and/or chronological period;
- a more concentrated knowledge and understanding of one or more periods and places;
- a knowledge and understanding of the material processes through which artefacts are designed and constructed in the cultures studied;
- familiarity with some substantive areas of current research in the field addressed by the degree programme;
- an ability to engage with the concepts, values and debates which inform study and practice in the subject-area, including an awareness of the limitations and partiality of all historical knowledge;
- a knowledge of the way the subject-area, and its key intellectual tools, have developed.

**Subject-specific skills and abilities:** The attributes which characterise successful graduates from our Department derive principally from the combination of visual and historical abilities particular to the subject-area. They include:

**Visual skills:** Students develop skills in the following areas:

**Observation:** close and systematic visual examination, informed by appropriate knowledge of materials, techniques and/or cultural contexts.

**Description:** recording and describing such artefacts with clarity and precision, using ordinary and specialist language as appropriate to the topic and the intended audience, and with consideration for the differences between visual and verbal communication.

**Interpretation:** the ability
- a) to draw upon personal responses to artefacts while recognising how these should be distinguished from other relevant meanings;
- b) to develop arguments concerning production processes, and formal and functional ambitions and effects from close observation of artefacts;
- c) to relate the processes of making artefacts to their cultural functions;
- d) to understand the role of artefacts as carriers of meaning and value;
- e) to set the artefacts studied within appropriate historical, intellectual, cultural and institutional contexts;
- f) to identify and analyse the evolution and interrelation of forms and genres.

**Historical skills:** The ability:
- to use appropriate methodologies for locating, assessing and interpreting primary sources;
• to select relevant evidence from the wide range of types of evidence used in the subject-area, and apply it to the examination of historical issues and problems;
• to produce logical and structured narratives and arguments supported by relevant evidence;
• to marshal and appraise critically other people’s arguments and to argue on the basis of familiarity both with relevant evidence and with specialist literature;

Cognitive skills:
• analysis: the ability to break an argument, a task or a body of evidence down from hearing it delivered in lecture/class format or from reading it, to deal effectively with its component parts;
• synthesis: the ability to bring evidence or ideas of different sorts or from different sources together in a productive way;
• summarising: the ability to identify and present the key elements of an argument or a demonstration.

Research skills:
• the capacity for critical, effective and verifiable information-retrieval and organisation;
• the ability to design and carry out a research project with appropriate tutorial guidance.

Communication skills:
• the ability to present information and argument in written and/or spoken form, with appropriate and well integrated use of relevant exemplification;
• the ability to communicate fluently and persuasively within a range of specialised discourses;
• the ability to listen effectively in lectures, seminars and other classes, and thus to participate constructively in discussion;
• the ability to be open and receptive to new things and ideas;
• the ability to identify the merits of unfamiliar arguments or cultural artefacts;
• the ability to balance and present alternative points of view;
• diligence: the ability to undertake and complete set tasks, including some which may be experienced as routine.

Autonomy:
• the ability to develop an independent argument that is informed by but not dependent on authorities in the subject area;
• the ability to define one’s own brief, and to formulate arguments which effectively structure relevant information.

Teamwork:
• the ability to work constructively and productively in groups of varying sizes;
• time-management and personal initiative;
• the ability to work to briefs and deadlines, including managing concurrent projects;
• the ability to take responsibility for one’s own work;
• the ability to reflect on one’s own learning, seeking and making use of feedback;
the ability to take shared responsibility for one’s own programme of studies.

**Slade Professorship**
See General Information.

**Smoking**
No smoking is allowed in the Department.

**Staff-Student Liaison Committee**
The purpose of the Staff-Student Committee is to provide a regular forum for the discussion of matters of mutual interest to both staff and students.

Membership of the Committee is determined at the start of each academic year on the following basis:

**Students:** The undergraduate representative on the Faculty Board
- Six undergraduates (two from each year: Part 1, IIA, IIb)
- One representative from MPhil students
- One representative from the PhD students

**Staff:**
- Head of Department
- Director of Graduate Studies
- Chief Secretary of History of Art
- Faculty Manager
- Faculty Computer Officer
- The Librarian

Meetings are held once in Michaelmas and once in Lent Term. Notes of the meetings are circulated to staff and student representatives. Matters raised at these meetings may be discussed at the UTO Strategic Committee and Teaching and Research Committee Meetings, and when appropriate will be raised at the Faculty Board.

**Telephones**
The Department phone number is 332975. The University has an internal telephone network which interconnects all Departments and Colleges and a wide range of other institutions in Cambridge. Network calls are ‘free’ to the user and relatively cheap to the University so try to use the network whenever possible. A copy of the latest Directory can be found at the Faculty Office or near the Emergency Phone. If you are using a University network phone the Department number is 32975.

The Departmental Office phone may only be used by students on Departmental business or in real emergencies. In case of emergency students may also use the telephone inside the Architecture Studio.

**Please turn off your mobile phone during lectures and supervisions. Mobile phones may not be used in the library.**

**Travel Assistance**
Students may be encouraged to travel abroad in connection with their Special Subjects, but such travel is never formally part of a course and no student who is unable to travel will be at a disadvantage in the examinations. Hence it is considered...
as extracurricular travel. Grants towards the cost of travel are often obtainable through special funds administered by colleges, though undergraduates may need to provide a part of what is required from their own resources.

Most colleges offer travel awards, some only offer grants for academic purposes, some offer various types of grants. Availability, conditions and amounts awarded vary widely from College to College. Watch your College notice boards and see your College Tutor to ensure you are aware of what is available. If your travel or part of your travel is funded by the University, then you must not apply to your College for additional funds without disclosing the University funds. Colleges will generally try to help in cases of hardship.

University Travel Grants are mainly available to Graduates to help with travel for research purposes. See the 'Awards' issue of the University Reporter in the Michaelmas Term, for example under the Mary Euphrosia Mosely Fund and the Sir Bartle Frere Fund.

Some students may elect to travel to select European destinations during the long vacation or other out of term periods where a member of our academic staff will meet them to provide talks on the art and architecture of the city. This is separate from the courses run by the Department during term and considered as independent student travel. Non-attendance will therefore have no affect on any student's performance during the undergraduate examinations. There are no Departmental funds available to assist students with the costs incurred should they wish to travel on this basis. The Department only funds official course trips offered as part of core Tripos teaching during term time.

Re-imbursement for trips to Museums and Art Galleries
For reimbursement for trips (e.g. to museums and galleries) that are a formal part of taught courses ONLY, you must complete an expense form in the Finance Office in the Department and provide receipts. Please contact Neil Mayo on 01223 332952 (email npm24@cam.ac.uk). This must be done by the end of the term in which the course is taught and signed off by the course convenor. Forms received after this time cannot be accepted. Students can each claim up to £23 per course trip. Off-peak travel is recommended, and whenever possible course trips are scheduled to enable this. Students are strongly encouraged to procure any railcards which allow them to travel at substantially discounted rates.

Kettle's Yard (Brancusi) Travel Fund
The Kettle's Yard Travel Fund gives grants to students of architecture or history of art towards travelling expenses to enable them to travel abroad, or, if funds permit, within the UK, to study architecture or art. Any member of the University who has graduated in architecture or in history of art at this or another University is eligible for a grant (i.e. who is in effect a graduate student in the Department), but preference is given to candidates below the standing of Master of Arts. The range of grants given is typically from £200 to £500, though larger grants are on occasion given where there is a strong case for these. Applications for grants, accompanied by a short statement of the nature and purpose of the proposed travel, must be submitted to the Secretary of the Faculty Board of Architecture and History of Art, 1 Scroope Terrace, Cambridge, so as to reach him/her not later than the Division of Lent term.
Travel Safety (see also Research Integrity and Research Ethics)
It is University policy to ensure that Departments inform students of potential risks to health and safety when undertaking travel for course preparation or dissertation research. Members of staff and students will be required to take out travel insurance when foreign trips connected to Departmental work are organised by the Department. The Accounts Clerk will arrange this.

Undergraduates who wish to travel abroad to undertake research and to collect material relevant to their dissertations must know that doing so is not a course requirement and that the Department has no funds to assist with such travel expenses. However, some Colleges may be able to assist with travel grants and students are therefore advised to contact their Colleges for more information regarding the availability of such grants. Should students decide to travel for such purposes, they must ensure to discuss potential ethical and safety issues with their dissertation supervisor and Director of Studies. Students must take into consideration matters that may place themselves or others at risk. Students should ensure that their research is conducted according to appropriate ethical, legal and professional frameworks, obligations and standards. The University expects all researchers, be they staff, students or visitors to the University, to abide by national, European and international standards of research integrity.

Where appropriate, students must obtain suitable travel and medical insurance, and consult with a medical practitioner on such matters as immunisations and other health essentials.

Please note the following general advice:

When travelling, please make sure that someone knows your whereabouts and travel plans. Remember to keep your valuables safe at all times.
Be aware of health hazards and do not risk unnecessarily dangerous situations.
Common sense is needed, however exciting your research.

Website
See ‘Moodle’ above.
APPENDIX A

History of Art Course Questionnaire

IMPORTANT. PLEASE COMPLETE THIS QUESTIONNAIRE. THE QUESTIONNAIRES ARE TAKEN VERY SERIOUSLY AND HELP TO IMPROVE TEACHING.
Student evaluations have a useful role in helping the Department to make its teaching more effective. Each evaluation will be kept on file, and read by the member/members of staff concerned. We welcome your honest and considered opinion. If you want to remain anonymous, do so.

**TITLE/ NUMBER OF COURSE:**
**COURSE CONVENOR:**
**SUPERVISOR:**

<table>
<thead>
<tr>
<th>How many lectures did you attend?</th>
<th>all</th>
<th>most</th>
<th>some</th>
</tr>
</thead>
</table>

**HOW WOULD YOU RATE THE FOLLOWING:**

<table>
<thead>
<tr>
<th>Organisation of the course:</th>
<th>excellent</th>
<th>good</th>
<th>satisfactory</th>
<th>poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>comments:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>General comprehensibility of the information and knowledge relayed:</th>
<th>excellent</th>
<th>good</th>
<th>satisfactory</th>
<th>poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>comments:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>How well co-ordinated were the lectures and supervisions?</th>
<th>excellently</th>
<th>well</th>
<th>satisfactorily</th>
<th>poorly</th>
</tr>
</thead>
<tbody>
<tr>
<td>comments:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Please comment on the quality of supervision you received</th>
<th>excellent</th>
<th>good</th>
<th>satisfactory</th>
<th>poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>comments:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>If you received hand-outs, did you find them relevant and informative?</th>
<th>very much so</th>
<th>somewhat</th>
<th>no</th>
</tr>
</thead>
<tbody>
<tr>
<td>comments:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Question</td>
<td>Very Much So</td>
<td>Somewhat</td>
<td>No</td>
</tr>
<tr>
<td>-------------------------------------------------------------------------</td>
<td>--------------</td>
<td>----------</td>
<td>----</td>
</tr>
<tr>
<td>Did you find the bibliography relevant and informative?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>comments:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Did the Faculty Library stock most of the books required?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>comments:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>What other libraries did you find useful?</td>
<td>college</td>
<td>UL</td>
<td>Fitzwilliam</td>
</tr>
<tr>
<td>comments:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Was what you learned from the Lecturer(s)</td>
<td>inspiring</td>
<td>interesting</td>
<td>confusing</td>
</tr>
<tr>
<td>comments:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Which lectures/subjects were most interesting and informative to you?</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Assess your own progress in the course. How well did you use the facilities available to you?

Please use the space below for any general specific points that you would like to make. (Are there any questions that you would like to add or subtract from this questionnaire?)
APPENDIX B

Style Sheet for History of Art Essays and Dissertations

Unless your Director of Studies, supervisor or course leader advises you differently, please consult the following guidelines when preparing written work for submission.

Practicalities

• Essays must be legible, and should be typed or word-processed unless you are practising writing under examination conditions. All essays should be double-spaced on one side of A4 paper only, with a margin on both sides wide enough for comments.

• Head each essay with your name, the title and the date, and number every page. The word limit excludes the bibliography, acknowledgments, captions, list of illustrations and coversheet, but include footnotes/endnotes, appendices, a contents page and the essay/dissertation text. Candidates who wish to submit an appendix which takes a submitted dissertation over the stated word-limit must first discuss it with their Director of Studies. If the Director of Studies is convinced that an appendix is necessary, he or she will then inform the Chairman of Examiners. Appendices will only be granted in exceptional circumstances, in order, for example, to allow a student to include unknown and important primary documentary evidence necessary to support their arguments.

• Always read through your essay/dissertation before handing it in to check for inconsistencies, spelling mistakes, incorrect dates and any other errors. A common mistake is to mistype dates, e.g. ‘Giotto was born in 1967’, instead of 1267, so make sure that you are writing about the correct century.

• Please fasten your essay with a paper clip or by stapling it in such a way that it can be read without the staples being removed. Please do not submit your essays in plastic folders. If you do, these will not necessarily be returned.

• Make sure that any work submitted for assessment contains:
  a) A statement of the number of words.
  b) Correctly formatted references.
  c) A bibliography.

• Deadlines must be observed. Permission for late submission must be gained from the supervisor, and is not lightly given.

The Use and Acknowledgement of Secondary Sources

If you want to incorporate someone else’s idea, you may want to paraphrase it in your own words, or you may decide to quote a phrase or sentence directly. In either case, you must acknowledge your source. This both helps your reader, who may want to follow up the reference, and protects the integrity of your essay.

Your readers and examiners know the difference between the occasional idea or phrase absorbed from other writers, and extensive dependence. Significant borrowing always requires acknowledgement. Reproducing other people’s work as your own constitutes plagiarism, a form of cheating which can result in reduced marks, and even in the withholding of a degree. It is, therefore, a serious matter, but one which need not cause anxiety as long as the following are observed:
When taking notes from any written source, make a note of the following:

For books:

a) author.
b) title of the book.
c) edition, if later than the first, and editor, if any.
d) date of publication.
e) place of publication.
f) publishing house.
g) page number(s).
h) the book’s library location, in case you need to refer to it again.

For articles:

a) author.
b) title of the article.
c) the title of the book or journal in which it appears.
d) if relevant, the editor(s) of the book in which it appears.
e) date of publication.
f) place of publication and publishing house of the book or

volume number of the journal and issue number, if any.
h) page number(s).
i) the journal or book’s library location, in case you need to refer to it again.

- In your notes, always mark direct quotations clearly so that in future you know what is your own wording, and what is taken directly from the book.

- Acknowledge borrowings in your essay and include the work in question in your bibliography. A correct manner of doing this is given below.

Citation

The conventions given here for bibliographic references and footnotes/endnotes are common, but not universal. Alternative systems of citation are acceptable as long as they are clear and consistent. For example, the Harvard referencing system, the system of the Journal of the Warburg & Courtauld Institute (explained in detail at the back of each issue), and the Art History system are all acceptable systems of citation for undergraduate work. Consistency, though, is essential, i.e. you must stick to the same system, and use the same format for every reference, whether in a footnote or in the bibliography.

Please note that the Association for Art History publishes a useful and straightforward style sheet which provides information on a variety of issues including citation, and can be accessed via the following link:

Quotations

- Short quotations are set in single inverted commas within the main text. Verse quotations need not be laid out as verse but can be continuous in the text, any line breaks being indicated by a slash mark (/).

- Longer quotations, of 4 or more lines of prose or 3 or more lines of verse, are indented, i.e. set in 5 or more spaces from the margin, without inverted commas.
References

In both footnote references and the bibliography, you should observe the following:

- Titles of whole books, periodicals, plays, collections of poems etc. should be underlined or put into italics. **You do not need both italics and underlining.**

- Titles of chapters, articles, poems or essays in a collection are put in inverted commas and **not** underlined. For examples see below.

Footnotes/Endnotes

These are essential in dissertations and long essays and, often, in shorter undergraduate essays, though this depends on the nature of the writing. Their main functions are:

- to give references to works quoted or alluded to in the main text.
- to give additional material which would detract from the flow of the argument.

Such references should be numbered consecutively throughout the essay, and put either at the foot of the page (footnotes) or at the end of the essay (endnotes). They can follow any recognised system of citation (see above), of which the following format is one:

Books:

Author(s) followed by a comma, ‘ed.’ or ‘eds.’ in brackets if they are the editors of the work followed by a comma, title in italics, place and date of publication in brackets, page number(s). If the edition is later than the first, that should be placed in the brackets, before the place of publication.


If the book is an exhibition catalogue, then the words ‘exh. cat.’ and the museum or gallery in question should be placed in the brackets, before the place of publication.

e.g. B. Allen and L. Dukelskaya (eds.), *British Art Treasures from Russian Imperial Collections in the Hermitage* (exh. cat., Yale Centre for British Art, New Haven/London, 1996).

Chapters or essays in a book:

Author(s) followed by a comma, title of article in inverted commas followed by the word ‘in’, name of editor(s) followed by ‘ed.’ or ‘eds.’ in brackets and a comma, title of book in italics, place and date of publication in brackets, page number(s). If the edition is later than the first, that should be placed in the brackets, before the place of publication.


Articles:

Author(s) followed by a comma, title of article in inverted commas and followed by a comma, title of periodical in italics, volume number and issue number, if any, date of publication in brackets, page number(s).

**Works in translation:**

As for books, but with the name of the translator preceded by ‘trans.’ in brackets, before the place of publication.


**Archival Documents:**

Author followed by a comma, title of work in inverted commas followed by a comma, name of archive and location within that archive (usually designated by a particular number referring to the specific box/file/shelf where the manuscript is kept).

**Other Unpublished Manuscripts or Typescripts:**

Author followed by comma, title of work in inverted commas followed by a comma, means by which typescript was consulted, e.g. ‘I am grateful to the author for allowing me access to this work.’

**Websites:**

Website address and date on which it was consulted. In that material on the web is not stable, the date is essential, as the contents of the site may change. Please use your discernment and intelligence in using the internet to research any piece of work. While it is an excellent resource to check data/facts/information on reputable sites, for example *Grove Art Online*, the use of discursive or analytical material from unverifiable sources should be avoided at all costs.

**Subsequent references:**

After a particular source has been mentioned once, you only need to give enough information for the reader to be able to identify it correctly again. If an author is only mentioned once, it is sufficient to give his or her name alone, followed by the page number, e.g. Milam, p. 6. However, if two or more works by the same author are cited, then you must give either the date or an abbreviated title for the reader to know which of the author’s works you are referring to, e.g. Milam, ‘Fragonard and the Blindman’s Game’, p. 6.

In some cases, you may need to use both an abbreviated title and a date to distinguish between different works which the author published in the same year. Ibid. and op. cit. can be used if you are confident of their meaning, but otherwise are best avoided.

**Multiple sources:**

Multiple sources can all be mentioned in the same footnote/endnote, with the different references separated by either a comma or a semi-colon, depending on the length and complexity of the list.

**Bibliography**
Every essay should have one, however brief. Every written work which has been used in preparing the essay, including those not mentioned in the footnotes/endnotes, should be listed alphabetically by author. The same format as that used for the footnotes should be used, but it is not necessary to quote single page references. It is, however, necessary to state the page range of a specific article.

The following example includes a range of works which might appear in a bibliography.


Rosalind P. Blakesley

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