

**GRADUATE SCHOOL
EDINBURGH COLLEGE OF ART
University of Edinburgh**



MSc/Diploma in Renaissance to Enlightenment

Programme Handbook

2011-2012

Disability Statement

A copy of this document can be made available in alternative formats (Braille, large print, electronic, audiotape), on request from the Postgraduate Office.

Anyone requiring additional support relating to disability, i.e. note-taking, proof reading, etc., should make a first approach to their Supervisor and/or the Student Disability Service.

Contact the Student Disability Service:
Telephone 0131 650 6828
Email disability.service@ed.ac.uk

Further information can be found at
<http://www.ed.ac.uk/schools-departments/student-disability-service/home>

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Course Organisers

Semester 1

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Dr Monica Azzolini	E-mail: m.azzolini@ed.ac.uk
Dr Julian Goodare	E-mail: J.Goodare@ed.ac.uk
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Dr Noel O'Regan	E-mail: N.O'Regan@ed.ac.uk

Semester 2

Dr David Howarth	E-mail: D.J.Howarth@ed.ac.uk
Dr Jill Buke	E-mail: Jill.Buke@ed.ac.uk
Dr Jane Dawson	E-mail: J.Dawson@ed.ac.uk
Dr Jamie Mulherron	E-mail: Jamie.Mulherron@ed.ac.uk
Professor Charlie Withers	E-mail: C.W.J.WITHERS@ed.ac.uk
Dr Alex Murdoch	E-mail: amurdoch@ed.ac.uk

Main office Tel : (0131) 650 4124 **Website :** www.arthistory.ed.ac.uk

All staff have a weekly office hour, advertised either on their office doors or on their web page, when students are welcome to have one to one conversations.

Attendance

Students are required to be in attendance in semester time, attend all classes specified for their programme, and undertake all preparation and reading as required of them. **Failure to attend is a serious matter and advance notice of absence should be given to the Postgraduate Secretary where possible.** Non attendance can constitute grounds for failing the course. Health certificates are required for absence due to sickness and should be handed to the Secretary. It is your responsibility to keep the Postgraduate Director informed of any problems. Other sources of specialist academic and pastoral support are listed in Appendix IV of the *Code of Practice*. In addition, students are required to be in residence in Edinburgh over the Summer Vacation while working on their dissertations. In certain circumstances the Programme Director may allow a student to work elsewhere but requests for leave of absence must be submitted in writing. Permission or refusal will be communicated in writing.

Attendance Monitoring of All Students

The Legislation passed recently by the UK Government relating to Points-Based Immigration requires all universities to monitor the attendance of their international students. In the College of Humanities and Social Science, we intend to meet this duty by monitoring the attendance of *all* our students, as this will give us a positive opportunity to identify and help all students who might be having problems of one kind or another, or who might need more support.

Any non-attendance of international students may affect your sponsorship status.

LIBRARY FACILITIES

UNIVERSITY LIBRARY IN GEORGE SQUARE

This is the main university resource. For opening times and all other information see the library website: <http://www.lib.ed.ac.uk/> . Special Collections at the University Library also contains many excellent manuscripts and printed books from the renaissance and early modern period.

EDINBURGH COLLEGE OF ART LIBRARY

Edinburgh College of Art, Evolution House, (West Port/ Lady Lawson Street): mainly 19th and 20th century material, an excellent resource for esp. contemporary art and periodicals; also libraries for architecture and town-planning. Opening hours 9am-5pm Monday to Friday.

ART AND ARCHITECTURE LIBRARY IN MINTO HOUSE

The Book Library contains duplicates of major bibliographic items. The standard loan period for books from the Art and Architecture Library is one week. Books placed on short-term loan in the course reserve section may be borrowed for 3-hour periods during weekdays, with overnight loans from 4pm until 10.30am the following day. At weekends such books may be borrowed from 4pm on Friday until 10.30am on the following Monday. Fines will be imposed according to the rules of the Main Library.

NON-UNIVERSITY LIBRARIES (catalogues available on web)

National Library of Scotland: George IV Bridge, EH1 1EW (226 4531). Excellent resources for renaissance and early modern studies, including many early printed editions and scholarly books.

National Archives of Scotland. 2 Princes Street, Edinburgh, EH1 3YY. For those studying Scottish material.

Edinburgh City Libraries Central Library, George IV Bridge, EH1 1EG. The Fine Art Library in particular has a very good general collection of fine and applied art books, and periodicals.

Where relevant, postgraduates may consult primary and secondary material in the separate libraries of the National Galleries of Scotland. Please remember that access to museum libraries and print rooms is a privilege. Arrange your visit in advance and follow the guidelines explained by the staff.

USE OF EMAIL

When you join the University you will be given a University of Edinburgh (UoE) e-mail account and address which will be used for a variety of essential communications. You **must** access and manage this account regularly as the University will send you vital information from time to time, for example on exam arrangements or changed class times or locations, and will assume that you have opened and acted on these communications. Failure to do so will not be an acceptable excuse or ground for appeal.

If you already have a web-based e-mail account and think that you are unlikely to check your UoE e-mail account, it is your responsibility to set up a forward on the UoE account to ensure that all official University communications are received. There are on-screen instructions if you wish to do so – please see:

<http://www.ed.ac.uk/schools-departments/information-services/services/computing/comms-and-collab/email/sms>

If one or more of your courses use WebCT email, you will need to ensure that you **either** check both the WebCT email account **and** the UoE email account in order to be sure to receive urgent and critical items of email, **or** alternatively you could set up forwards on the WebCT accounts to your main email account so that you have only one place to check for important email. Information about forwarding WebCT mail can be found at:

http://www.elearn.malts.ed.ac.uk/webct/student_faqs.phtml#new_mail

COMPUTER ACCESS

Once registered, students are entitled to use computing facilities throughout the University. Students with wi-fi equipped laptops can access the worldwide web in any part of the University.

Useful clusters can be found in Alison House and Minto House, but are plentiful throughout the University. Printing facilities can be found here too.

Whatever equipment you use, *always* remember to back up your work. The safest way to do this is to use the University's server, as this material can always be recovered. USB sticks provide a cheap and reliable form of backup too, and can be invaluable in class for presentations.

Please pay close attention to the University's computing regulations. You are required to abide by these rules, and transgression can be a disciplinary matter. For more information see:

<http://www.ed.ac.uk/schools-departments/information-services/about/policies-and-regulations/computing-regulations/>

STUDENT SUPPORT

Academic staff provide both academic and pastoral support, while the Postgraduate Secretary can offer practical advice and information. All course organisers will be available to see students individually, during the office hours that are publicised on their office doors. You are welcome to discuss potential dissertation subjects with any member of the academic staff, and should consult the CMRS website for links to more information about staff research interests:

Students should feel free to bring problems of any kind (academic, medical, personal, religious, etc.) to the attention of the Programme Director. It is their responsibility to do so immediately where the problem may affect their academic performance. The Programme Director will discuss and, where relevant, suggest solutions for any problems with academic work, and may ask other members of staff to help where appropriate. For problems that are essentially non-academic the student can if necessary be referred to counselling or other specialist support. These and other services, such as *The Advice Place* (Bristo Square, phone: 651 6060, <http://www.eusa.ed.ac.uk/>), may also be approached directly if preferred. See also sources of specialist support listed in Appendix III of the *Code of Practice for Taught Postgraduate Programmes*.

Standards of written English, including correct grammar and punctuation, are taken seriously at the University and are important in gaining higher marks, for both native and non-native English speakers. You are encouraged therefore to take advantage of the support offered by the University in improving your work in this area. The University is well provided with academic support services, most of which are available via the Institute for Academic Development (IAD), at <http://www.ed.ac.uk/schools-departments/institute-academic-development>. The IAD offers writing workshops, support for study skills and other general forms of support for students' academic development.

For non-native English speakers, help is available from the English Language Teaching Centre (<http://www.ials.ed.ac.uk/>).

Students who have, or think they may have, a disability or dyslexia are strongly encouraged to make contact with the Student Disability Service at the earliest possible opportunity, in order that any specific support requirements that may be required can be put in place. (<http://www.ed.ac.uk/schools-departments/student-disability-service>)

In addition to these specialist academic support services, there is a support service run by the Edinburgh University Student Association (EUSA) called The Advice Place, which offers

an impartial, accessible, free, confidential advisory service for all University of Edinburgh students irrespective of race, gender, sexual orientation, disability, religious belief or age, on a wide range of issues including accommodation, council tax, harassment and complaints. See their website for more information: <http://www.eusa.ed.ac.uk/advice/>

INTERRUPTION OF STUDIES

The School hopes that your period of study will run smoothly. However, it can happen that things for some reason do not go according to plan and you are prevented from working for medical, personal or other serious circumstances (for example, the death of a close family member or serious illness or personal injury). In such circumstances, you can apply for an Interruption of Studies. If you find yourself in such a situation, you should discuss it with the Postgraduate Director first. She will be able to advise on the length of suspension which should be requested. Following this meeting you should formally submit a formal written request for a suspension for a specific period to the ACE Postgraduate Office. Supporting documentation (e.g. doctor's note) should be submitted at the same time. The Postgraduate Director will be required to endorse your request, and any request is more likely to be granted if it has been discussed beforehand with her. The School Postgraduate Studies Committee will present the request to the College Postgraduate Office and you will be informed of the outcome in due course. A period of interruption does not count towards your total permitted period of study, and fees are not payable during a period of interruption. Depending on the period of time, an Interruption of Studies may mean that you do not graduate in the same year in which you began your degree, but must wait until the following year to graduate.

USEFUL UNIVERSITY CONTACTS

Careers Service, 33 Buccleuch Place, EH8 9JT (650 4670)

International Office, 57 George Sq, EH8 9JU (650 4296/7) – international@ed.ac.uk

Advice Place (Central), Bristo Sq, EH8 9AL (650 9225) – Potterrow.Advice@eusa.ed.ac.uk

Edinburgh University Student's Association, (EUSA)- www.eusa.ed.ac.uk

University Health Service, 6 Bristo Sq, EH8 9AL (650 2777) - Health.service@ed.ac.uk

STUDENT REPRESENTATION AND PARTICIPATION

Student feedback is taken seriously and the opportunity is provided for students to raise any issues, of concern or praise, via the Postgraduate Staff/Student Liason Committee (PGSLC), which holds one meeting each semester and is chaired and attended by members of staff. Each of the taught MSc programmes will have their own nominated student representative on this Committee. He/she should let the wider student body know when meetings of the PGSLC will be held, and invite students to tell him/her of any any ideas or problems; but students should also feel free to approach the nominated student representative at any time with particular issues. Additionally, all students are invited to give full and free comments and opinions on all aspects of the programme, both to the Programme Director and to other members of staff, at any time.

FEEDBACK AND MONITORING STUDENTS' ACADEMIC PERFORMANCE

We are committed to helping individual students improve their academic performance through the provision of detailed and careful individual feedback on their work. The main way in which feedback is delivered is through the marking of written work, at the end of a particular course, when students receive detailed written comments from staff on their submission, which will usually include tips for future improvement. However students also receive feedback on their ongoing performance through staff comments on their individual oral presentations, which are prepared and delivered during each course. Staff will sometimes provide written feedback reports on presentations, or will sometimes provide feedback verbally, either in class or individually. If students would like further feedback from staff on their performance, they should make an appointment to see the individual member of staff or call in during their office hours.

RETURN OF MARKED WORK

Most submitted written work will be marked and returned within a month at most of the submission date (excluding vacations). We aim to return marked work within 2 weeks of submission, but where the period of marking includes vacation time this is not always possible. Dissertation feedback can be requested from the College Office following final exam boards.

TEACHING QUALITY ASSURANCE

The quality of teaching on all University programmes is regularly monitored both externally and internally. Student feedback is an important part of this process. Even more importantly, student feedback and evaluation is a very highly valued input to curriculum and programme review. Students are asked to complete and submit assessment forms for each course; these are issued at the end of each semester. These forms augment, but do not replace, the less formal processes of raising issues or making comments directly to teaching staff. We strongly encourage all comments, it being assumed that students will be at all times constructive, even if sometimes critical, in their feedback. Students are also encouraged to complete the annual University questionnaire for taught postgraduate students, details of which will be made available in May/June.

COMPLAINTS PROCEDURES

Complaints should be brought up in the first instance with the Programme Director or the Head of ECA Graduate School. Where necessary, other University procedures may apply. Full details are given in *The Student Handbook*, available from the Registry and The Advice Place.

BENCH FEES

The bench fee that all students pay is put into a postgraduate student account and is used to fund research expenses which directly benefit postgraduate students and the research culture and environment of the department. Examples of items paid for by the bench fees include language tuition for students, student travel grants, visiting speakers, special events, etc. Student suggestions for uses of the bench fees are welcome and may be made through the nominated student representative on the PGSLC, or informally to the Programme Director.

Travel Grants: All taught and research MSc students may apply for a travel grant of up to £100, for travel specifically to support your research for your dissertation. In order to apply you need to fill in the form which is available in the Graduate Office and also attached to this handbook. The deadline for all applications to be received is the end of May.

CAREERS AND FURTHER STUDY

We are conscious that your degree with us is only one step you will take in building a fulfilling and remunerative career, and we want to do what we can to help support and advise you regarding what further steps you may take after graduation. Accordingly we organise a series of events extending throughout the year, open to all students (postgraduate and undergraduate), at which members of staff and invited outside speakers will share the benefit of their experience and answer questions concerning routes into particular careers, as well as discussing possible further postgraduate study options (eg PhDs). Dates for these events will be advertised separately. If you want to make suggestions for topics or speakers you would find it helpful to hear about or from at these events, please see Dr Tamara Trodd in her office hours (Mondays and Wednesdays, 1-2).

USEFUL UNIVERSITY CONTACTS

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Advice Place (Central), Bristo Sq, EH8 9AL (650 9225) – Potterrow.Advice@eusa.ed.ac.uk
<http://www.eusa.ed.ac.uk/advice/>

OTHER RELATED DOCUMENTS

Postgraduate Study Programme: <http://www.drps.ed.ac.uk/09-10/regulations/postgrad.php>

PART 2: PROGRAMME DETAILS

AIMS AND OUTCOMES

This interdisciplinary masters course offers humanities postgraduates:

- a unique opportunity to study the culture of the European Renaissance, its aftermath and its links to the Enlightenment in a truly interdisciplinary forum.
- the chance to work with a group of internationally recognised academics at the forefront of research in this period.
- access to the exceptional resources that Edinburgh has to offer for this period, from Italian Renaissance art to original Enlightenment texts.
- the stimulus of being part of a community of postgraduate students with backgrounds in a range of humanities disciplines.
- skills, experience and knowledge that will form an excellent basis for interdisciplinary research at the highest level.

PROGRAMME OUTLINE

This masters programme will furnish students with an understanding of the cultural history of the Renaissance, its aftermath, and its links to the Enlightenment, and in particular emphasise the interdisciplinary nature of this history and its historiographical debates. It will do this by providing:

- 1) An **interdisciplinary core course**, extended over two semesters, which engages with the theoretical and practical issues surrounding the pursuit of research into the Renaissance, the post-Renaissance and the Enlightenment.
- 2) Two **specialist option courses** that offer the chance to pursue more detailed study of particular aspects or moments either within or across disciplinary boundaries.
- 3) A **research issues, skills and methods course** to aid students in research and to prepare them for undertaking their Masters dissertation.
- 4) An **Internship in a Museum of Public Institution OR a further two option courses** offered across the College which may include a foreign language subject to availability and approval of the Programme Director.

Teaching on both the core courses and the specialist options will be offered by a consortium of academics at the University of Edinburgh, all of whom are experts in aspects of renaissance or early modern culture. Participating subject areas include History of Art, History of Science, History, Scottish History, Divinity, European Languages and Cultures, English Literature, Architecture, Music, Social Anthropology and Geosciences.

PROGRAMME STRUCTURE

Full-time students

Semester 1: Option Course A (20 credits)

Semester 2: Option Course B (20 credits)

Semesters 1 and/or 2: Research: Theories and Methods (20 credits)

Or

Postgraduate Research Skills and Methods (20 credits)

Semesters 1 and 2: Internship in a Museum or Public Institution (40 credits)

Or

Two further 20 credit option courses offered across the College. This may include a foreign language subject to availability and approval of the Programme Director (40 credits)

Spring/Summer: Dissertation (60 credits)

Part-time students – the distribution of course units and credits over the two years would be negotiated on an individual basis with the Programme Director.

ACADEMIC REQUIREMENTS

Written Work

Students are required to hand in their completed essays and dissertation by the times specified. It is expected that written work will be word-processed. Failure to do so combined with non-attendance can result in student not being allowed to proceed to the dissertation. In certain circumstances extensions will be granted but failure to manage time does not constitute an acceptable reason for an extension. Illness will only be granted for illness or significant personal problems. In the event of problems arising it is essential that students notify either the Programme Director as soon as difficulties have been identified.

Monitoring of student progress

Students give seminar papers during their courses. These will not be formally marked, but tutors will give a regular verbal assessment of students' contributions and development. If a student's work gives cause for concern, their work will be discussed individually. At that juncture the candidate will be warned that they may have to transfer to the Diploma.

Course Evaluation

Students are issued with course questionnaires. Please complete these anonymously and return them to the History of Art Office or to Course Organiser. Please take trouble about the completion and return of these since they represent one of the principal means of feedback. The questionnaires will be read by the Programme Director, who will take appropriate action if required. We are grateful for student help in monitoring the quality of our teaching. Informal feedback is welcome at any time.

MSc AND DIPLOMA AWARD REQUIREMENTS

All courses and projects will be marked on the University of Edinburgh's common postgraduate marking scheme, as laid out in the *Code of Practice* and interpreted below.

Students must normally achieve an average of at least 50% over their final course marks for the first two semesters' work before being eligible to proceed to the dissertation. No more than one course may have a mark below 50%. At least 50% must also be achieved in the dissertation to qualify for the award of MSc.

Students who pass courses at diploma level only (40%), or pass at MSc level but do not wish to proceed to the Final Project, are eligible for the award of the Diploma.

Award of MSc with Distinction (Regulation 52)

Taught postgraduate degrees may be awarded with distinction. To achieve a distinction, a student must be awarded at least 70% on the University's Postgraduate Common Marking Scheme for the dissertation, if the programme has a dissertation element, and must pass all other courses with an average of at least 70%. Borderlines, for both the dissertation and course average elements, are considered for distinctions.

University guidance on this regulation says:

52.4 Borderline marks are defined as marks from two percentage points below boundary up to the boundary itself, e.g. 68.00% to 69.99% for the dissertation and for the average of other courses...

52.5 The average for the courses is calculated on the basis of credit weighting. Courses where credit has been obtained by recognition of prior learning are excluded from the average. All courses must be passed for the award of distinction.

In addition to this, Boards of Examiners in ECA will take into account the following:

Where a student does not qualify for a distinction as of right, they may be considered for the award of distinction if (a) their dissertation mark and (b) their credit-weighted average mark across all taught courses are both 68.00% or higher. The decision whether or not to award a distinction in such cases is at the discretion of the Board of Examiners.

In exercising its discretion, the Board will take into account the following factors: (a) the student's credit-weighted average across the degree as a whole; (b) the number of courses (including the dissertation) in which the student received a grade of A, and the credit weighting of those courses; (c) any special circumstances, such as illness or other adverse personal circumstances, which have been brought to the Board's attention.

The Board considers all cases anonymously. Any special circumstances will be presented to the Board in an anonymised form.

RESEARCH SEMINARS

Over and above their courses, postgraduates are expected to attend relevant research seminars, lectures and conferences held across the College of Humanities and Social Sciences. These include the Edinburgh Seminar for Medieval and Renaissance Studies, the History of Art Research Seminars, the Renaissance/Early Modern Discussion Group and the Denys Hay Lecture. Links to more information about these events can be found on the Centre for Medieval and Renaissance Studies website (<http://www.medren.ed.ac.uk/>). These talks on current research projects are given by a wide range of specialists, from departmental staff to lecturers and museum staff from elsewhere in Britain and sometimes abroad.

PART 3: COURSE DETAILS

1/ CORE COURSE – Renaissance to Enlightenment: Objects and Practices

Classes :Fortnightly, Fridays 2-4pm Seminar Room 4 beginning 23 September 2011

This course runs across both semesters, and is co-taught by academics from a range of humanities disciplines. In these fortnightly seminars, we will examine the ways in which historians, art historians, literary scholars and others have understood European cultural history of the period from the Renaissance, through the Scientific Revolution of the seventeenth century, to the Enlightenment. Students will be introduced to the cultural history of this period, from the self-understanding of contemporaries through to the scholarship of the present day. See the course wiki <https://www.wiki.ed.ac.uk/display/RenCourse/> for details.

By the end of the course students will have:

1. An interdisciplinary understanding of the key changes in European cultural life between the Renaissance and the Enlightenment.
2. An understanding of the variety of materials that can be used to explore this cultural life and the changes it underwent, from works of literature and art, to documents and formal treatises.
3. A critical understanding of some of the principal ways in which these changes have been conceptualised and their significance articulated by scholars, past and present.
4. A grasp of the methodological issues and problems of cultural history.
5. An understanding of ideas about the nature of culture and of the tools for its analysis, thereby equipping the students critically to analyse ideas about the culture of any period, including their own.

Assessment : 2,000 word essay due in Semester 1 and a further 2,000 word essay due in Semester 2.
Deadlines: Semester 1 essay deadline: 18 January 2012
Semester 2 essay deadline: 18 April 2012

2/ RESEARCH TRAINING COURSES:

During the first semester, students taking the MSc in Renaissance to Enlightenment will take **one 20-credit training course** in scholarly methods, to develop the generic and specialist skills they require to conduct research at the graduate level.

The course offered by ACE, *Research: Theories and Methods* (Dr Christian Weikop, History of Art) (HIAR11037) - Friday 9.00 – 14.00 Minto House – Semester 1 is focused initially on the development of practical, transferable research skills. Topics normally include the following: reading and writing for research; using archives and libraries; using art objects and interviews; using museums and exhibitions for research etc. Thereafter the course aims to acquaint postgraduate students with some of the formative influences on the development of art history as a discipline, and with critical issues in historical and current debates about the parameters, nature and scope of art history. Through a series of classes each devoted to a different theoretical topic the course examines the methodological underpinnings of research into visual culture. It will encourage students to reflect critically on the process of research and assist students in the articulation of their own academic writing. The theoretical focus of the course aims to help students develop the necessary methodological awareness and theoretical sophistication to support the writing of their dissertations.

Assessment: 2,500-3,000 word piece of written work Deadline: 30th November 2011

The course offered by History, *Historical Research: Sources and Skills* (Dr Paul Quigley, History, paul.quigley@ed.ac.uk) (PGH11219), will provide the technical and interpretive skills that enable meaningful assessment of primary historical evidence. Taught through a combination of lectures, seminars, workshops, source-training sessions in Edinburgh archives, and online discussion, the final numerical grade will be determined following assessment of a final research paper (3000 words). Students will be encouraged to focus on those archival materials that suit their individual research interests, but no declared area of interest is required.

The course will also provide instruction in critical use of online search materials, on-site printed indices and field-specific bibliographies, and effective use of database software. Finally, the course will provide an introduction to the historical profession, including peer-review and professional modes of disseminating historical knowledge.

This course will make extensive use of the Graduate Research Network, at <http://historical-methods.ning.com>. Logins will be provided at Induction Day or by contacting Lindsay Scott <lindsay.scott@ed.ac.uk> in the History Graduate School Office. Students taking *Historical Research* will be expected to have registered on the site by 14 September.

3/ OPTION COURSES

For any course taken outside of History of Art, assessment requirements and deadlines may vary so please contact the course organiser for more details.

SEMESTER 1

Expanding the Book: Image and Literacy in Valois France (Tom Tolley, History of Art)
(Monday 11-1pm, Geddes Room)

This course examines the development of illustrated books in France from the fourteenth to

the early sixteenth centuries, exploring ways in which illuminated manuscripts and early printed books were designed to function visually and aesthetically, as well as textually. Particular attention is given to programmes of illustration for which textual expositions of the pictures have survived, permitting clear assessments of the aims of the artists, their supervisors and their patrons. Several kinds of book are considered, including Books of Hours, new translations into French of works by classical authors, and late medieval romances and collections of poetry. A special focus is how the demands of audiences for new forms of book illustration expanded considerably during this period, challenging artists to devise evermore imaginative decorative schemes and pictorial possibilities. The interplay of sacred and secular themes is one topic that characterises the whole period.

Medicine, Science and Society in Late Medieval and Renaissance Italy (Monica Azzolini, History and Classics) (Tuesday 2 - 4pm, Rm 2M.24)

Medieval and Renaissance history of medicine and history of science are two well-established fields of studies in the humanities. Their teaching, however, has often remained constrained within History and Philosophy of Science Departments. In recent decades the methodological contributions of social and cultural history have done much to change the field, producing much innovative research that has made the history of science and the history of medicine much more integrated within mainstream social, intellectual and cultural history. The present course aims to strengthen the current offerings in the history of medicine and the history of science in the School. It builds on recent scholarship in order to introduce students to elements of the history of science and medicine that are very relevant to the study of late medieval and Renaissance society at large. Given the substantial body of primary sources and scholarship available, this course will concentrate mostly on Italy, with occasional references to other European countries as a source of comparison.

Religion and the Enlightenment: The Birth of the Modern (Stewart Brown, Divinity)
(Thursdays 2-4pm, Baillie Room)

The course will explore the relationship of religion and the Enlightenment within its national contexts in Europe and North America. It will consider the challenges posed to revealed religion by the radical Enlightenment, with its roots in the thought of Spinoza, and its rejection of divine revelation and the existence of angels, demons, spirits and prophecy. It will also examine the far more influential and mainstream movement that can be described as the Christian Enlightenment, including an emphasis on a rational belief, human passions, and the growth of toleration.

The Road to 1611: How the English Bible came into being (Eyal Poleg, Literature)
(Subject to availability)

2011 would mark the Quatercentenary of the Authorised Version with conferences and exhibitions around the globe. This course will build upon this important occasion to present students with the long history of the Authorised Version. It will trace the Bible as a complex object from the universities and mendicant houses of the thirteenth century, which gave rise to the first mass-produced pocket Bible, through the advent of print, to the Dissolution and the English Reformation. It will unearth how world events, beliefs and mentalities shaped the pages of these Bibles, and will explore the paratext of the medieval and early modern Bible, thus providing a fresh and unexpected view of well-known events and movements. Wycliffite Bibles will thus be analysed as a mark of orthodoxy and the Geneva Bible will display its deep Catholic roots. The course will make full use of the wealth of books and manuscripts at the University Library, Divinity and the National Library of Scotland. Students will gain a first-hand experience of Bibles in manuscript and printed forms, and will discover how the modern Bible came into being.

Propaganda in Renaissance Scotland (Julian Goodare, History and Classics)
(Thursday 9-11am, Rm 2M.24)

Propaganda, in the sense of public statements deliberately designed to persuade a target audience to take controversial public action or to support a controversial public cause,

seems largely to have arisen with the political and religious disputes of the sixteenth century. This course studies the early propaganda that arose in sixteenth-century Scotland.

Propaganda is identifiable by its function. It addresses itself to a particular type of audience in a particular way – an audience that needs to be persuaded, and that contains members who are sceptical. In the sixteenth century, the exhortation ‘Lead a godly life’ was evangelical but not necessarily controversial. It was, however, controversial to say ‘Lead a godly life because John Knox says so’. This course focuses, not so much on the content of controversial exhortations, as on the media by which they were delivered and the structures of the arguments that they used. Thus, the course is not ‘Propaganda in Reformation Scotland’. The Reformation was an important reason why propaganda was produced, as were the civil and international wars of the 1540s and 1570s. But this course is more about media, and about modes of communication and argument. The Reformation was an important thing that people argued about: the Renaissance structured the way in which people argued.

Taken as a whole, Renaissance propaganda was remarkable for its heterogeneity. It could be fiction or non-fiction, verse or prose, written or oral; it could incorporate drama or music; and it need not be textual at all – visual imagery or ritual actions could also be propaganda. Some of the media for propaganda were essentially official – royal proclamations or mottoes on coins; some were essentially unofficial – handwritten poems, cartoons and libels posted up at night; and some could be either – sermons could be preached either for or against the government. The course investigates these media by means of primary sources.

Mind and Body in Early Modern Philosophy (Pauline Phimister, Philosophy)

(Wednesdays 11-1pm, Rm 1.01, Dugald Stewart Building)

Through an examination of core texts, this course will explore the principal accounts offered to explain the relationship between the mind and the body in the mid- to late-seventeenth century: the Cartesian doctrine of interaction, Spinoza's theory of mind-body identity, Malebranche's theory of occasionalism, and Leibniz's doctrine of pre-established harmony.

Culture and Society in Early Modern Britain: Edinburgh Archives and Sources (Adam Fox, History, Classics and Archeology) (Wednesday 11.30 -1pm, Rm 2.27)

The aim of this survey course is to introduce Masters students to some of the principal categories of source material utilised by historians of culture and society in early modern Britain. Each week of the course will focus upon a different class of document or type of record and will be concerned to explore its characteristics and nature, as well as its potential and limitations for researchers. The course is especially designed to acquaint students with the extensive library and archival resources available in Edinburgh and to provide an introduction to some of their rich manuscript holdings. As a result, each session will be based, as far as possible, upon a particular research collection in a different repository.

SEMESTER 2

Medieval and Renaissance Italy: Texts, Objects and Practices (Jill Burke, History of Art)

This course is designed for postgraduate students interested in research in Medieval and Renaissance Europe in general, and Italy in particular. It will be taught intensively (approximately four hours a day) over one week, normally the first week of semester 2. There will be one meeting with the Course Director in Edinburgh before the course starts, and one after to discuss the assessed essay. Classroom sessions will take place in the Monash University Centre in Prato, though the majority of classes will take place on site in archives, museums, and galleries of Prato and nearby Florence. Classes will be shared with staff and students from members of the Prato Consortium for Medieval and Renaissance Studies (see <http://www.medren.ed.ac.uk/pratoconsortium.html>). At least one member of

staff from the University of Edinburgh will contribute to teaching in Prato whenever the course is run.

The emphasis during the course will be to study in detail and at first hand a range of texts and artefacts written during the later medieval and renaissance periods in Italy. Some may be canonical in medieval and renaissance studies generally - for instance Dante's Divine Comedy, Machiavelli's The Prince, or Botticelli's Birth of Venus; others may be less well known - vernacular letters, diaries and sermons for example, or renaissance costume, furniture and scientific instruments in institutions such as the museum of domestic life in the Palazzo Davanzati or Museum of the History of Science. Because of the range of expertise offered by Prato Consortium members, students will have a choice of learning opportunities available to them, dependent on their interests and research needs. As well as the major Florentine museums, this unit will also include an introduction to archival work in collaboration with the Datini archive in Prato (http://www.archiviodistato.prato.it/home_e.htm), and an opportunity for students to study original archival documents if they wish to. Research students will be expected to attend or, if agreed with their supervisor, take part in the postgraduate consortium that takes place at the end of the week. See the course wiki for more information - <<https://www.wiki.ed.ac.uk/display/MedievalItaly>>.

Rubens: The first European painter (David Howarth, History of Art) (Tuesday 11-1pm, Geddes Rm)

Rubens has rightly been described as "the most learned man" in the world of his day. It is in the context of Rubens as polymath that I wish to consider his unique skills as propagandist: artist, architectural historian and authority on the sculpture of the ancients; classical scholar trained in the best school of letters and rhetoric in early modern Europe; brilliantly gifted linguist; courtier, and diplomat who was known personally by the kings of Spain, France and England. The purpose of this course is to construct a cultural biography of this Promethean figure whose output within the tradition of western art was not even surpassed by Picasso. Culture and Society in Early Modern Britain: Edinburgh Archives and Sources (Adam Fox, Economic and Social History)

Shakespeare's Sister: Archival Research and the Politics of the Canon. (Suzanne Trill, English Literature) (Subject to availability) (Wednesday 11-1pm, Rm 6.10, David Hume Tower)

The course aims to extend students' knowledge of both early modern texts by women writers and the process of producing an edited text. It will guide students through the process of locating 'lost' texts, the skills needed to read them in their original format (which will include practical sessions in the EUL Special Collections), and the decision-making process involved in editing a text. The culmination of the course will be the student's production of his/her own edition of an extract from an early modern text. Thus, this course will not only provide an insight into the process of editing early modern texts, but will also introduce students to some of the skills required in modern day publishing houses.

History as Romance, Profession, Critique (Adam Budd, History, Classics and Archeology) (Thursday 4-6pm, Rm 2.27)

Critical engagement with the history of historical inquiry now extends into and beyond the province of intellectual historians. Indeed, attempts to trace the methodological, epistemological, ideological, institutional, and stylistic trends that have characterised the theory and practice of historical scholarship now constitute a growing preoccupation for social, material, cultural, and political historians. In turn, such preoccupations with the history of our professional endeavours have made their mark on the ways that we teach our students, justify our applications for research funding, frame our written and oral presentations, and to an extent evaluate the rigorousness of historical scholarship. While knowledge-transfer becomes a significant means of evaluating the public benefits of historical studies, so have historians' abilities to make sense of our own professional pasts.

The Material Culture of Gender in Eighteenth-century Britain (Stana Nenadic, History, Classics and Archeology) (Tuesday 10-12pm, Rm 2M.24)

This course provides an advanced analysis of the material and visual cultures of gender in Britain in the eighteenth century; it builds on themes introduced in the course 'Britain and America in the 18th Century: Material and Visual Cultures', including key themes and methodologies associated with the study of gender in a historical context. It is designed as an in-depth preparation for dissertation research. Teaching (11 sessions) is based on set reading and small-group tutorial discussion. Contemporary testimony - based on diaries, journals and letters - is a particular focus for reading and analysis. Themes include theories and methodologies of gender and material culture; gender, space and the city; comfort and the home; country houses and masculinity; style and taste; the gendered consumer; material culture and the cult of politeness; emotions and the social life of things; sexual boundaries and clothing.

The Golden Age of French Theatre (Véronique Desnain, Literature)
Classes conducted in English. (Subject to availability)

This option aims to encourage students to engage knowledgeably and critically with texts and ideas relating to the theatre, history of ideas and cultural issues. It will also promote a critical understanding of the specific culture of France in the 16th and 17th centuries, of literary genre and theoretical approaches. This class is in English, but students must have good reading French.

4/ INTERNSHIP: Semesters 1 and 2
Co-Ordinator: Claudia Heide

The primary aim of the Internship is to introduce students to a working environment related to the study of art and art history. Placements are arranged in appropriate host institutions in or near Edinburgh. During the Internship students are treated as employees (and may be expected to observe a dress code) and are covered by their host's liability insurance. They must be punctual and inform the host if they are unable, for whatever reason, to attend work.

At the start of the Internship the student and the host should draw up an Internship Agreement (to be signed by the Internship Co-ordinator), outlining the main types of activity expected by the host and defining an appropriate, academically-related task to be undertaken by the student that will inform the student's Internship Report (e.g. cataloguing, indexing, helping to prepare and install an exhibition, drawing up a publicity or education leaflet; researching conservation case histories, etc). Students are required to work 20 full days for the host institution. This will normally take the form of 1 day per week over the two semesters.

Internship Report

The Internship is assessed by the Internship Report, which should be 7,000 words long and divided into two sections:

- (1) *Title:* Institutional Analysis
Length: 3,000 words
- (2) *Title:* Academic Research Essay
Length: 4,000 words

For information on the requirements and assessment criteria, please refer to the Internship booklet.

Organisation of the Internship Programme

The internship programme is under the general supervision of Dr. Claudia Heide, who you should arrange to see if you have any general problems with the course. Please email

Meetings

You will be supported during your Internship and in the preparation of your Internship Report by a series of meetings. There will be a general meeting at the start of Semester 1, for all students. Students will be asked to sign up for individual interviews with the internship coordinator so that their placements can be decided. There will be three internship meetings throughout the academic year:

Friday, 7 October 2011, Elliott Room, 1pm

The internship programme will be described and its method of assessment explained. The meeting will also include contributions from Careers Services and Information Services.

Friday, 25 November 2011, Elliott Room, 1pm

A second meeting is held to review progress on the internships and for students to report to the group as a whole on their experiences. This is a forum where, if necessary, students can raise issues that are of concern and ask for feedback and support from their peers and the internship coordinator. Students can also raise any questions they have about progress with the writing of their Reports and guidance will be offered about the identification of suitable topics for your Academic Research Essays, and about the approach to take to your Institutional Analyses.

Friday, 27 January 2011, Elliott Room, 1pm

The final meeting is to assess progress on the writing of the Internship Reports and to answer any questions students may have. Students should come to this meeting with a short work-in-progress report, which they are willing to discuss with the group.

DISSERTATION

Students should begin considering potential topics as soon as possible and should certainly be moving towards defining the project by the middle of semester 2. This process would normally involve identifying an appropriate supervisor and having a preliminary discussion. The area of research for the dissertation may, but does not have to, reflect the content of the taught courses. It may equally be an area of personal interest that falls outside coursework.

By **19 March** you should submit to the postgraduate office for approval a provisional dissertation title and the name of a potential supervisor with whom the project has been discussed. Thereafter, once the title and supervisor are confirmed, students are responsible for arranging supervision with the tutor and for directly sending documents by email for discussion, bypassing the office. Overall, an hour a fortnight, or equivalent, is offered for individual supervision.

The proposed schedule of submissions, followed as quickly as possible by face to face feedback, is as follows:

By **2 May** you should submit a Dissertation Statement outlining a detailed account of the aims of, and issues raised by, the dissertation (eg 1 or 2 sides), together with a chapter plan (eg roughly a paragraph describing the focus of each chapter), a research plan, and an initial bibliography.

By the **end of May** you are invited to submit a draft of some portion of the text (not more than 1 chapter).

During **June, July and August**, the summer vacation, academic staff may well be out of Edinburgh conducting their own research (and taking a holiday!). During this period

supervision is normally more minimal and may happen by email rather than personal contact. It may be necessary to communicate about particular problems, but staff will not be able to read drafts over the summer vacation.

Supervisors' and students' rights and responsibilities during the dissertation stage are described in section 7.2 of the *Code of Practice*.

The dissertation is an exercise in academic research, going beyond essays not only in length but also in depth of analysis and research. It is expected to either include original research material or offer a new contribution to an existing body of scholarship; this may mean original documents, the close analysis of works of art, the use of unpublished visual or textual material, printed sources new to the scholarly domain, etc. A good dissertation clearly sets up a) the material it is analysing, b) the problems that material raises and the questions which will be asked of it and c) the method you will be using. It is essential to present your arguments and researches clearly, using a structure of introduction plus chapters plus conclusion (although a formal, stand-alone 'conclusion' is not necessarily a requirement, if conclusions have satisfactorily been stated within the chapters).

Plan your research programme and writing-up in advance. Think backwards from the deadline; how long will it take you to check your work, add the illustrations, write the text, plan the argument and complete the research? Work out a schedule and keep to it. Students for whom English is not their first language are advised that they should make time to seek assistance to ensure that their writing is up to a standard which will allow for a clear and unambiguous expression of argument and evidence.

Presentation

The dissertation should be 15,000 words in length. The dissertation should be fully and properly footnoted. Follow the guidelines for the presentation of written work. Grammar, spelling and punctuation are expected to be of a high standard. Proof-reading is vital; check spelling, punctuation, etc.; ensure that proper names are spelt correctly.

When dissertations need to be illustrated, high quality scans and photocopies are acceptable; they must be clearly legible, and should usually be in colour.

Please submit **TWO** bound copies to the PG office **plus an electronic file on disc/CD**. The Board of Examiners will come to a decision as to the overall result for each MSc candidate by mid October. In the event of it being deemed that the dissertation is not of sufficient standard, it may either be failed or referred for minor corrections. The time allowed for revision is not more than ten working days. Major revisions of the dissertation are not allowed unless a special case has been submitted to, and agreed by, the College of Humanities and Social Science Postgraduate Studies Committee. If you have any queries, please do not hesitate to contact the Postgraduate Director.

Binding

Dissertations should be suitably bound in soft covers. There is no particular style of binding that is required, but either spiral binding, plastic comb binding or thermal binding is usual and acceptable. Previous examples of MSc dissertations are held in the History of Art and Architecture library, and you are encouraged to look at these to see the ways in which previous dissertations have been presented and bound.

OVERALL SCHEDULE FOR SUBMISSION OF WRITTEN WORK

- **Research: Theories and Methods** **30 November 2011**
- **Renaissance to Enlightenment 1** **18 January 2012**

- **Option Course 1** (normally) 7 December 2011
- **Option Course 2** (normally) 4 April 2012
- **Renaissance to Enlightenment 2** 18 April 2012
- **Internship** 25 April 2012
- **Dissertation** 20 August 2012 (see also list of further deadlines above)

PART 4: WRITTEN WORK AND ASSESSMENT

Students are required to hand **two** copies of their completed essays and dissertation to the PG office, by the deadlines specified, plus an electronic copy on disc where this is specified (eg for the dissertation). It is expected that written work will be word-processed. Failure to do so, combined with non-attendance can result in students not being allowed to proceed to the dissertation.

In certain circumstances extensions will be granted but failure to manage time does not constitute an acceptable reason for an extension. Extensions will only be granted for illness or significant personal problems and must be supported by documentation. In the event of problems arising it is essential that students notify the Postgraduate Director as soon as difficulties have been identified.

Footnotes and bibliographies must be added to the essay (footnotes count but bibliographies do not count towards the word length). Students are referred to the guidelines for presentation (see below). Grammar, spelling and punctuation, as well as proof-reading, are expected to be of a high standard.

Essays should be submitted and marked anonymously. One copy will be kept on file; the other returned to the student when marked.

All written work should be presented in English. Students for whom English is not their first language are encouraged to make use of the assistance provided by the University in writing and language skills. Unsatisfactory use of English may result in the student being allowed to proceed to the Diploma only.

All essays will be given a mark which remains provisional until ratified by the Board of Examiners, which meets in May/June to decide on progression to the dissertation stage, and again for final assessment in September/October. The Board of Examiners includes an External Examiner, whose role is to assure standards of assessment and provide a further source of advice on the Programme.

LATE SUBMISSION

It is your responsibility to ensure that your work is submitted on time. If there is a *legitimate* reason for not being able to meet the specified deadline, approach your course organiser for an extension. Do this *as soon as you become aware that you might have a problem*.

University policy is that **work submitted after the specified (or re-negotiated) date will be deemed to be a late submission and will be subject to a deduction of FIVE MARKS PER DAY overdue. After five working days a mark of 0% will be recorded. (This policy applies throughout the University.)** Note that late submission of the final MSc dissertation (final project) is particularly serious and could result in failure of the dissertation component, implying failure of the MSc degree. Application of penalties for lateness is at the discretion of the Board of Examiners. Legitimate reasons for lateness must generally be supported by

medical certification or other appropriate documentary evidence. Your scheduling of all your work must take into account the vagaries of software and hardware: no kind of equipment failure, lost material, theft of laptops, etc. will normally be taken as a legitimate reason for lateness or non-submission.

WORD-LENGTH PENALTIES

If written work is more than about 5% over- or under-length it may be penalised by having marks deducted. It is your responsibility to ensure you stick to stated word-lengths.

GUIDELINES FOR THE PRESENTATION OF WRITTEN WORK

GENERAL

Text should be presented as follows:

- printed on one side of A4 paper
- double or 1.5 line spacing throughout
- line space between paragraphs
- consecutively numbered pages, starting with 1
- side margins of about 3cm

NAMES AND DATES

Use first names and surnames on your first reference (eg Niccolò Machiavelli), and then the surname only for all subsequent references (eg Machiavelli *not* Niccolò). Use Vincent van Gogh, Anthony van Dyck when writing whole name but Van Gogh or Van Dyck when referring to surname. When the artist has two names, use the common name. For example, please use Raphael, Titian; Italian renaissance artists are often referred to by their first names – eg Michelangelo, Leonardo *not* Buonarrotti or Da Vinci.

BIBLIOGRAPHY

List authors alphabetically by surname as follows:

- **Books:**

Surname, First name. Date of publication. Title in italics (Place of publication, publisher) eg: Bowd, Stephen. 2010. *Venice's Most Loyal City: Civic Identity in Renaissance Brescia* (Cambridge, MA, Harvard University Press).

Burke, Jill. 2004. *Changing Patrons: Social identity and the visual arts in Renaissance Florence* (University Park, Pennsylvania State University Press).

Cavanagh, Dermot. 2003. *Language and Politics in the Sixteenth-Century History Play* (London, Palgrave Macmillan).

- **Articles:**

Surname, First name. Date of publication. Title of article in single quotation marks. Name of journal in italics, volume number: page references

Lowrey, John. 2001. 'From Caesarea to Athens: Greek Revival Edinburgh and the question of Scottish identity within the Unionist State', *Journal of the Society of Architectural Historians*, 60: 136-57

- **Chapters in books**

Azzolini, Monica. 2006 "Leonardo da Vinci's Anatomical Studies in Milan: A Re-examination of Sites and Sources", in J. Givens, K. Reeds, and A. Touwaide (eds), *Visualizing Medieval Medicine and Natural History, 1200-1550* ((Aldershot: Ashgate,):147-176.

- **Exhibition catalogues**

Follow the same conventions as books:

Bury, Michael. 2001. *The Print in Italy, 1550-1620* (London, British Museum Press)

- **Websites:**

Rosenthal, Michael. 'Gainsborough, Thomas,' *Grove Art Online*. Oxford University Press [date accessed], <http://www.groveart.com/>

Your bibliography should be provided on a separate page. The most important thing is to *be consistent*

CAPITALISATION

Types of artistic/literary movements or periods should be capitalised. *Example:* Renaissance, Baroque, Neoclassicism and Humanism. However, used adjectivally they are *not* capitalised. *Example:* renaissance painting, humanist thought, baroque architecture.

ITALICS

Remember to use italics for the titles of works of art and the titles of books, but put the titles of articles in inverted commas, eg:

Book title – E.H. Gombrich, *The Story of Art*

Title of work of art – Leonardo's *Mona Lisa*

Title of article – Linda Nochlin, 'Why have there been no great women artists?'

Do *not* put quotations in italics.

DATES AND TIMES

Centuries should be written out in full in the text.

Example: sixteenth century.

Hyphenate when used adjectivally: a sixteenth-century painting.

Decades: 1490s *not* 1490's

Periods: from 1494 to 1495, or 1494–5, *not* from 1494–1495

Dates: 8 February 2000 *not* 8th February 2000

FOOTNOTES

Always use footnotes rather than endnotes and the automatic numerical sequencing provided by your word-processing programme, rather than Roman numerals. As your bibliography will be on a separate page (see BIBLIOGRAPHY), footnotes can be a shortened. The best method is the author-date system, e.g. Azzolini 2005, 17-20.

When inserting footnote numbers into the text, place them at the end, *not* in the middle of a sentence.

ILLUSTRATIONS

Titles of works of art should always be given in italics in the text. We expect you to provide illustrations of those images that are central to your argument. Photocopies are fine, provided the reproduction is of a high quality. Refer to images in the body of the text as Figure 1, Figure 2 etc.

You may wish to include location of painting, date and medium or even the size eg: Fig.1. Botticelli, *Birth of Venus*, c.1480, tempera on panel, 145x232cm, Florence, Uffizi.

POSSESSIVES

In names ending with s, use s's, e.g. Ingres's, Millais's, Rubens's

QUOTATIONS

Use single quotation marks.

Only use double quotation marks for quotations within quotations.

Quotations of more than fifty words should be presented as a separate paragraph, without quotation marks.

Do *not* use italics for quotations.

SPELLING

Use UK not American spelling. Use 's' *not* 'z' for words like recognise, organise

For further guidance, see mhra.org.uk

ASSESSMENT CRITERIA

The marking scale we use is in accordance with the University's Extended Common Marking Scheme, which is set out below. However, for clarity, our general assessment criteria can be summarised into the following 5 areas as follows:

- (1) **Knowledge and understanding:** We require work to demonstrate knowledge and understanding of a particular subject and the existing literature, arguments and debates on it.
- (2) **Independent thought:** Students should show thoughtful and independent responses to the material under discussion and to what they have read about it, and their work should usually develop an independent argument or arguments.
- (3) **Analysis of primary sources:** We look for sensitive, historically informed and thoughtful responses to the properties of primary sources, whether visual, textual or documentary, ,
- (4) **Clarity and accuracy:** Work should be clearly structured and clearly written and should be carefully presented. It should not contain spelling, punctuation or grammatical errors or typos.
- (5) **Originality and ambition:** We are likely to reward ambition, imagination and intellectual curiosity.
- (6)

University of Edinburgh Extended Common Marking Scheme:

Extended Common Marking Scheme		
Grade	Mark	Interpretation of grade
A1	90-100	An excellent performance, satisfactory for a distinction.
A2	80-89	An excellent performance, satisfactory for a distinction.
A3	70-79	An excellent performance, satisfactory for a distinction.
B	60-69	A very good performance
C	50-59	A good performance, satisfactory for a masters degree.
D	40-49	A satisfactory performance for the diploma, but inadequate for a masters degree.
E	30-39	Marginal fail *
F	20-29	Clear fail *
G	10-19	Bad fail *
H	0-9	Bad fail *

***Assessment of the dissertation component:** In those programmes where a diploma may be awarded for the taught component only, a failed dissertation may be set aside and the diploma awarded.

The standard of work required to achieve these grades is as laid out on the following pages.

A1 90-100%	KNOWLEDGE	Range [breadth/depth]	Comprehensive, fully assimilated and with strong evidence of independent reading
		Command of material	Imaginative, independent, with original insight, subtle and nuanced response producing an 'authentic' piece of work.
		Awareness of Scholarship	Fully conversant with relevant literature and major issues surrounding a topic. Demonstrates strong awareness of related material beyond the confines of the topic itself and an ability to incorporate this convincingly.
	ARGUMENT & ANALYSIS	Focus on Question	Sharply focussed on clear line of argument whilst showing awareness of the complexities and wider ramifications of the issues raised.
		Clarity of Structure	Fully coherent structure, fluently developed
		Analytical Skills	Critically acute, perceptive and sophisticated. Sustained throughout work and contributing to an independent conclusion. Will demonstrate an ability to analyse convincingly things from a number of points of view.
		Evaluation of Evidence	Compelling use of evidence in support of argument, which is created with real flair and/or originality.
	LANGUAGE & EXPRESSION	Clarity & Accuracy	Lucid and precise
		Grammar & Syntax	Sophisticated syntax and correct grammar
		Spelling	Accurate
		Fluency of Writing	Fluent, sophisticated and mature
	SCHOLARLY APPARATUS	Accuracy & consistency of referencing	Accurate, consistent, well judged and appropriate throughout.
		Accuracy & consistency of bibliography	Complete, accurate, consistent and logically organised
		Appropriateness in use of tables/illustrations	Appropriate, well-integrated with text and accurately labelled and referenced
	A2 80-89%	KNOWLEDGE	Range [breadth/depth]
Command of material			Imaginative, independent, with original insight, sophisticated response producing an 'authentic' piece of work.
Awareness of Scholarship			Fully conversant with relevant literature and major issues surrounding a topic. Demonstrates strong awareness of related material beyond the confines of the topic itself and an ability to incorporate this convincingly.
ARGUMENT & ANALYSIS		Focus on Question	Sharply focussed on clear line of argument whilst showing awareness of the complexities and wider ramifications of the issues raised.
		Clarity of Structure	Fully coherent structure, fluently developed
		Analytical Skills	Critically acute, perceptive and sophisticated. Sustained throughout work and contributing to an independent conclusion. Will demonstrate an ability to analyse convincingly things from a number of points of view.
		Evaluation of Evidence	Compelling use of evidence in support of argument.
LANGUAGE & EXPRESSION		Clarity & Accuracy	Lucid and precise
		Grammar & Syntax	Sophisticated syntax and correct grammar
		Spelling	Accurate
		Fluency of Writing	Fluent, sophisticated and mature

	SCHOLARLY APPARATUS	Accuracy & consistency of referencing	Accurate, consistent, well judged and appropriate throughout.
		Accuracy & consistency of bibliography	Complete, accurate, consistent and logically organised
		Appropriateness in use of tables/illustrations	Appropriate, well-integrated with text and accurately labelled and referenced

A3 70-79%	KNOWLEDGE	Range [breadth/depth]	Very extensive, very well assimilated and with strong evidence of independent reading	
		Command of material	Independent, with some original insight, sophisticated response producing an 'authentic' piece of work.	
		Awareness of Scholarship	Fully conversant with relevant literature and major issues surrounding a topic. Some awareness of related material beyond the confines of the topic and shows some ability to incorporate this successfully.	
	ARGUMENT & ANALYSIS	Focus on Question	Sharply focussed on clear line of argument	
		Clarity of Structure	Fully coherent structure, clearly developed	
		Analytical Skills	Critically acute, perceptive and sophisticated. Sustained throughout work and contributing to an independent conclusion.	
		Evaluation of Evidence	Critically acute, perceptive and sophisticated. Sustained throughout work and contributing to an independent conclusion.	
	LANGUAGE & EXPRESSION	Clarity & Accuracy	Lucid and precise	
		Grammar & Syntax	Sophisticated syntax and correct grammar	
		Spelling	Accurate	
		Fluency of Writing	Fluent, sophisticated and mature	
	SCHOLARLY APPARATUS	Accuracy & consistency of referencing	Accurate, consistent, well judged and appropriate throughout.	
		Accuracy & consistency of bibliography	Complete, accurate, consistent and logically organised	
		Appropriateness in use of tables/illustrations	Appropriate, well-integrated with text and accurately labelled and referenced	
	B 60-69%	KNOWLEDGE	Range [breadth/depth]	Extensive and detailed but perhaps slightly uneven, well assimilated, clear evidence of independent reading
			Command of material	Precise, some original insight and evidence of independent thought
Awareness of Scholarship			Conversant with relevant literature and major issues surrounding topic	
ARGUMENT & ANALYSIS		Focus on Question	Focus is relevant to question throughout	
		Clarity of Structure	Coherent and developed	
		Analytical Skills	Critically sound, serious in attempt to engage with question in analytical rather than descriptive way, clear evidence of perceptive response to material.	
		Evaluation of Evidence	Persuasive use of evidence in support of argument	
LANGUAGE & EXPRESSION		Clarity & Accuracy	Clear and generally precise	
		Grammar & Syntax	Varied syntax and correct grammar	
		Spelling	Accurate	
		Fluency of Writing	Fluent	
SCHOLARLY APPARATUS		Accuracy & consistency of referencing	Accurate and consistent and mainly well-judged and appropriate, but possibly with some over-elaboration and some misjudgement in where a reference is used	
		Accuracy & consistency of bibliography	Complete, accurate, perhaps some weakness in consistency and organisation	
		Appropriateness in use of tables/illustrations	²⁵ Appropriate, reasonably well- integrated with text, accurately labelled, possible weakness in referencing	

C 50-59%	KNOWLEDGE	Range [breadth/depth]	Sound, lacking important detail and with some inaccuracies, adequately assimilated, some evidence of independent reading
		Command of material	Accurate but predictable and lacking in original insight and independent thought
		Awareness of Scholarship	Good awareness of relevant literature and major issues surrounding topic
	ARGUMENT & ANALYSIS	Focus on Question	Mainly relevant but with some unevenness
		Clarity of Structure	Coherent and logically developed but with some areas of weakness in terms of ambiguity and/or repetition
		Analytical Skills	Attempt to engage critically with the evidence/question, not wholly successful; some analysis but tendency towards descriptive narrative.
		Evaluation of Evidence	Satisfactory deployment of evidence in support of argument.
	LANGUAGE & EXPRESSION	Clarity & Accuracy	Generally clear and fairly precise, but patchy
		Grammar & Syntax	Fairly varied syntax and grammar that may contain a few errors
		Spelling	Mainly accurate
		Fluency of Writing	Reasonably fluent but with some clumsiness
	SCHOLARLY APPARATUS	Accuracy & consistency of referencing	Mainly accurate and consistent but with idiosyncrasies and misjudgements about when a reference is appropriate
		Accuracy & consistency of bibliography	Largely reliable, but with some weaknesses in some or all areas
		Appropriateness in use of tables/illustrations	Useful, but questionable judgement over when to illustrate (too little or too much) and not very well integrated with text.
	D 40-49%	KNOWLEDGE	Range [breadth/depth]
Command of material			Unspecific, very predictable use of material, lacking in insight, very dependent on reading
Awareness of Scholarship			Weak grasp of relevant literature and major issues surrounding a topic
ARGUMENT & ANALYSIS		Focus on Question	Lacking focus but with some relevance
		Clarity of Structure	Discernible but lacking coherence
		Analytical Skills	Little evidence of critical awareness or insight; descriptive rather than analytical.
		Evaluation of Evidence	Poor deployment of evidence in support of argument.
LANGUAGE & EXPRESSION		Clarity & Accuracy	Lacking clarity and precision in most of work
		Grammar & Syntax	Simple syntax and some errors in grammar
		Spelling	Mainly accurate
		Fluency of Writing	Lacking fluency and clumsy
SCHOLARLY APPARATUS		Accuracy & consistency of referencing	Inconsistent and idiosyncratic in formulation of references and in decisions about when a reference is appropriate
		Accuracy & consistency of bibliography	Clear weaknesses in some or all areas
		Appropriateness in use of tables/illustrations	Poorly chosen, poorly integrated, used as more or less useful backdrop to text.
E 30-39%		KNOWLEDGE	Range [breadth/depth]
	Command of material		Vague, possibly with originality and insight, which is accidental and irrelevant, otherwise, pedestrian response to inadequate reading

	ARGUMENT & ANALYSIS	Awareness of Scholarship	Very poor grasp of relevant literature and major issues surrounding a topic	
		Focus on Question	Largely irrelevant	
		Clarity of Structure	Largely incoherent and/or lacking logical development	
		Analytical Skills	No evidence of critical awareness or insight; tendency to descriptive narrative, some of dubious relevance, rather than analysis.	
	LANGUAGE & EXPRESSION	Evaluation of Evidence	Little evidence adduced and that poorly deployed and/or serious misinterpretation of evidence.	
		Clarity & Accuracy	Unclear and imprecise in most of work	
		Grammar & Syntax	Weak syntax and errors in grammar	
		Spelling	Mainly accurate	
	SCHOLARLY APPARATUS	Fluency of Writing	Poorly written and lacking coherence	
		Accuracy & consistency of referencing	Very poorly referenced, with clear failing in accuracy, consistency and judgement	
		Accuracy & consistency of bibliography	Very weak in all areas	
	F 20-29%	KNOWLEDGE	Appropriateness in use of tables/illustrations	Poorly chosen, lacking key material, little relation to text
			Range [breadth/depth]	Seriously inadequate, with major omissions or even complete absence, as well as serious inaccuracies in what is presented.
Command of material			Serious inadequacies in knowledge base will fatally compromise response to material	
ARGUMENT & ANALYSIS		Awareness of Scholarship	Little or no awareness of relevant literature and major issues surrounding a topic	
		Focus on Question	Wholly irrelevant	
		Clarity of Structure	wholly incoherent and/or lacking logical development	
		Analytical Skills	No evidence of critical awareness or insight; tendency to descriptive narrative, much of dubious relevance, rather than analysis	
LANGUAGE & EXPRESSION		Evaluation of Evidence	Marks at these levels will have major omissions in the evidence and/or misinterpretations of it.	
		Clarity & Accuracy	Unclear and imprecise throughout	
		Grammar & Syntax	Serious weaknesses in syntax and grammar	
		Spelling	Mainly Accurate	
SCHOLARLY APPARATUS		Fluency of Writing	Incoherent and/or compromised by lack of content	
		Accuracy & consistency of referencing	As E, but with even greater failings, including near or complete absence	
	Accuracy & consistency of bibliography	As E, but with even greater failings, including near or complete absence		
G 10-19%	KNOWLEDGE	Appropriateness in use of tables/illustrations	As E but with serious omissions, misunderstanding of material or even complete absence	
		Range [breadth/depth]	Seriously inadequate, with major omissions or even complete absence, as well as serious inaccuracies in what is presented.	
		Command of material	Serious inadequacies in knowledge base will fatally compromise response to material	
	ARGUMENT & ANALYSIS	Awareness of Scholarship	Little or no awareness of relevant literature and major issues surrounding a topic	
		Focus on Question	Wholly irrelevant	
		Clarity of Structure	wholly incoherent and/or lacking logical development	
		Analytical Skills	No evidence of critical awareness or insight; tendency to descriptive narrative, much of dubious relevance, rather than analysis	

	LANGUAGE & EXPRESSION	Evaluation of Evidence	Marks at these levels will have major omissions in the evidence and/or misinterpretations of it.	
		Clarity & Accuracy	Very unclear, even garbled	
		Grammar & Syntax	Very weak syntax and many errors in grammar	
		Spelling	Errors in spelling	
	SCHOLARLY APPARATUS	Fluency of Writing	Incoherent and/or compromised by lack of content	
		Accuracy & consistency of referencing	As E, but with even greater failings, including near or complete absence	
		Accuracy & consistency of bibliography	As E, but with even greater failings, including near or complete absence	
H 0-9%	KNOWLEDGE	Appropriateness in use of tables/illustrations	As E but with serious omissions, misunderstanding of material or even complete absence	
		Range [breadth/depth]	Seriously inadequate, with major omissions or even complete absence, as well as serious inaccuracies in what is presented.	
		Command of material	Serious inadequacies in knowledge base will fatally compromise response to material	
	ARGUMENT & ANALYSIS	Awareness of Scholarship	Little or no awareness of relevant literature and major issues surrounding a topic	
		Focus on Question	Wholly irrelevant	
		Clarity of Structure	wholly incoherent and/or lacking logical development	
		Analytical Skills	No evidence of critical awareness or insight; tendency to descriptive narrative, much of dubious relevance, rather than analysis	
	LANGUAGE & EXPRESSION	Evaluation of Evidence	Marks at these levels will have major omissions in the evidence and/or misinterpretations of it.	
		Clarity & Accuracy	Very unclear, even garbled	
		Grammar & Syntax	Very weak syntax and many errors in grammar	
		Spelling	Errors in spelling	
	SCHOLARLY APPARATUS	Fluency of Writing	Incoherent and/or compromised by lack of content	
		Accuracy & consistency of referencing	As E, but with even greater failings, including near or complete absence	
		Accuracy & consistency of bibliography	As E, but with even greater failings, including near or complete absence	
			Appropriateness in use of tables/illustrations	As E but with serious omissions, misunderstanding of material or even complete absence

Note that you may be used to a different marking system in your previous institution, especially if this was overseas. Here we expect to use the full range of marks, and marks in the 70% to 100% range are not as common here as in some systems. Standards are checked by the external examination process, and staff are involved in external examining in programmes in other universities, which ensures parity with other UK institutions.

PLAGIARISM

General

Plagiarism is the act of copying or including in one's own work, without adequate acknowledgement, intentionally or unintentionally, the work of another, for one's own benefit. Plagiarism is a serious disciplinary offence and even unintentional plagiarism can be a disciplinary matter. Plagiarism, at whatever stage of a candidate's course, whether discovered before or after graduation, will be investigated and dealt with by the University.

The guidance given below is intended to clear up any misunderstandings you may have about plagiarism. The University's general guidance for students about plagiarism can be found at <http://www.ed.ac.uk/schools-departments/governance-strategic-planning>. This includes the University's procedures for dealing with different kinds of plagiarism and advice about what to do if you are accused of plagiarism. If you are still unsure about how to avoid plagiarism, having read these guidance notes, then you should approach your course organizer for further advice.

Referencing

The key to avoiding unintentional plagiarism is to **make sure that you give correct references for anything that you have taken from other sources** to include in your academic work. This might be, for example, any ideas, theories, findings, images, diagrams or direct quotations that you have used. This includes information you have taken from other sources. IF IN DOUBT, FOOTNOTE. There are a number of different referencing systems available and we do not insist on any particular one, so long as you use it consistently and accurately, allowing any reference to be checked.

It is relatively easy for a reader to check if you have simply cut and pasted material from a web site without attribution. This would constitute plagiarism.

If you take material from another source, change a few words and then include the reference you may still have committed a plagiarism offence because you have not made it clear to your reader that you have essentially reproduced part of the original source. You must express the ideas fully in your own words and give the reference or else use clearly marked direct quotes. Bear in mind that, if you include too many direct quotations in your writing, this may reduce your grade, as the marker will find it difficult to see evidence of your own understanding of the topic. You must also include a references section at the end of your work that provides the full details of all of the sources cited within the text.

Even where plagiarism is not suspected, marks may be deducted if the referencing is poor. Referencing is not simply a mechanism to check for plagiarism but is an important academic skill; one way of indicating that you are aware of the literature and key ideas in a given field of research. Almost all academic writing is based to a greater or lesser extent on the researches of others. An author's work may be the starting point for your own ideas, or the juxtaposition of different authors' points of view may form the basis for your own analysis. In any case, no serious piece of academic writing should lack references.

Note Taking

Accidental plagiarism is sometimes a result of a student not yet having fully come to terms with how to study effectively at university. The most common form of plagiarism is due to careless note-taking. Sometimes, notes do not distinguish between the student's own thoughts and the original words of the author. These, when conflated in an essay, can easily lead to a kind of plagiarism. Notes that are merely a paraphrase of the original work can also lead to problems if these are transferred directly to the essay, without appropriate references.

The key to avoiding plagiarism of this kind is careful note-taking and full citation of all

sources used.

Other Problems

Sometimes, even when students are aware of what plagiarism is, they find it difficult to know what to do instead. In other words, it can be hard to understand how to develop and express your own ideas in an appropriate manner. You may wonder, for example, what you can add to the debate on a topic when the authors whose work you are reading seem to know much more than you do. This is something you will be learning to do gradually over the course of your studies. One way to learn about this is to pay close attention to the ways in which your tutors and lecturers generate arguments or support their points. You will also be given guidance about how to develop your own perspectives in tutorials and in the feedback on your coursework.

Avoiding plagiarism does not mean that you must always show complete originality in your writing and conclusions. The aim is to assimilate your reading fully and represent it in your own words and in a way that shows you have understood the issues involved. This all adds up to a fresh approach to material in hand and is welcomed and encouraged. The sources that you quite properly use should be referenced in the way outlined above.

You may also wish to look at the web site of the University's Study Development Adviser which gives details of workshops and resource materials about effective learning at university. www.tla.ed.ac.uk/centre/infofor/students.htm

Penalties for Plagiarism

The penalties for plagiarism can be severe, depending upon the seriousness of the offence, and may result in your failing to be awarded the MSc.. For full details of the university's policies and procedures for dealing with plagiarism and other forms of cheating see: <http://www.ed.ac.uk/schools-departments/academic-services>

School of Arts, Culture & Environment - The University of Edinburgh

Postgraduate Taught

Application Form

Applicant Details	
Full name	Matriculation number
E-mail	Degree (MSc, MPhil, PhD)
Subject Area	Full-time/Part-time
Source of funding for current degree (scholarship, self-funded)	Year commenced current degree

Conference/Fieldtrip/Publication Details / Research
Conference Title, fieldtrip destination, archive name or publication title
Hosting organisation(s) or publisher information
Location
Dates

Amount Sought (£)	
Travel	
Accommodation	
Conference fee	
Other (specify)	
Total (£ : p)	

Applicant's Case

Supervisor's Comments

Office use only			
Account Code	Cost Centre	Job Code	Amount (£:p)
Authorised Signature			
Date			