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From the Head of School

I’m delighted to welcome you to the School of Art History, which is one of the largest and intellectually strongest departments of its kind in the UK. If past testimony is reliable then your choice to study with us is an excellent one, for Art History at St Andrews has always proven extremely popular with those who take it. One reason for this is the choice of options available. Our first and second year modules are designed to give you the best possible grounding in art and architecture from the High Middle Ages down to the present. Thereafter, you will find a smorgasbord of special subjects available to you. The academic staff here are all experts in their chosen fields of research. They will help you learn through teaching and discussion, and also by instilling constructive study habits. You will find your lecturers and tutors friendly, open to questions and prepared to give advice. At the same time, they will encourage you to develop the habit of self-directed learning, which is the basis of every humanities degree. Discover early on what the Library has to offer, and plan your weekly programme of study: treat it like a job. If you do this, and stick to it, then you are certain to succeed.

Our ‘front of house’ staff in the School office are Dawn Waddell, Lynn Ayton and Mary Kettle. They are friendly and helpful in equal measure. If you have a question needing an answer, then they will be able to help you. We also have someone dedicated to visual resource management, Andrew Demetrius. His office is on the second floor (Room 304), right next door to mine (Room 305). If you have any queries about the use of images in your academic work then please, just ask Andrew.

Some of you are new to St Andrews, while others are returning to take the next step in degrees already begun. All of you have one eye already on the middle distance; on the time when you will leave St Andrews to seek your fortunes in other fields. The closer you are to finishing your degree, the closer and perhaps more daunting this prospect will seem. But be of good cheer. People with degrees in Art History from St Andrews have traditionally been highly employable, finding careers both in and out of the art world. Art history offers you a unique opportunity to comprehend and analyse visual as well as textual information. You will all become semioticians (look it up!) during your time here, fluid in your thinking about history and its images, and fluent in your ability to discuss the manifestations of culture that interest you most. The knowledge you acquire here may not make you a fundamentally better person – education cannot normally do that – but it will make you more interesting to others and, I hope, more interested in the world around you. You will leave here enriched and sophisticated.

Remember, above all, to follow your heart in matters academic. You will almost always do best at what you most enjoy, for the simple reason that you will be prepared to commit more time and thought to it. This will translate into better marks and, if you really work at it, a higher final degree classification. We also remember better the things we want to remember. So, work hard and play to your personal strengths: we will support you all the way.

Enjoy the year; discover new things and remember to smile😊

Julian Luxford
ABOUT THE SCHOOL
**School of Art History Office Holders**

- **Head of School**: Dr Julian Luxford
- **Deputy Head of School**: Dr Tom Normand (Sem 1)
- **Director of Teaching**: Dr Alistair Rider
- **Director of Postgraduate Studies**: Dr Linda Goddard
- **Director of Research**: Dr Kathryn Rudy
- **AH1001/AH1003 Co-ordinator**: Dr Julian Luxford
- **AH2001/AH2002 Co-ordinator**: Dr Shona Kallestrup
- **Evening Degree Co-ordinator**: Dr William Rough
- **Sub-Honours Advisers**: Dr William Rough, Dr Catherine Spencer, Dr Stephanie O’Rourke
- **Honours Adviser (incl. Dissertations)**: Dr Tom Normand (Sem 1)
- **Academic Misconduct Officer**: Dr Luke Gartlan
- **Study Abroad Co-ordinator**: Dr Laura Moretti (Sem 1)  
  Dr Elsje van Kessel (Sem 2)
- **Student-Staff Consultative Committee Representatives**: Dr Alistair Rider (DoT)  
  Dr Julian Luxford (HoS)
- **Course Director, Museum and Gallery Studies**: Ann Gunn
- **Examinations Officer**: Dr Luke Gartlan
- **Admissions Officer/Access Courses Co-ordinator/Prior Learning Officer**: Dr Jeremy Howard
- **Data Protection/Freedom of Information Liaison Officer**: Dr Julian Luxford
- **Disabilities Co-ordinator/Diversity Awareness Officer**: Dawn Waddell
- **Library Liaison and Users’ Group Rep.**: Andrew Demetrius
- **Health and Safety Officer**: Dawn Waddell
- **Appointed First Aid Person**: Dawn Waddell
- **Careers Liaison Officer**: Dr Julian Luxford (Sem 1)
- **Research Seminar Organiser**: Dr Stephanie O’Rourke  
  Dr Sam Rose
- **Co-ordinator P-T Museum and Gallery Studies**: Ann Gunn
- **Director, Museums, Galleries and Collections Institute**: Ann Gunn
- **UTREC Convenor**: Dr Julian Luxford (Sem 1)  
  Dr Ulrike Weiss (Sem 2)
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<thead>
<tr>
<th>Name</th>
<th>Ext.</th>
<th>Room no.</th>
<th>e-mail</th>
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<tbody>
<tr>
<td>Dr Natalie ADAMSON (Research leave)</td>
<td>2412</td>
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<tr>
<td>Lynn AYTON (Secretary)</td>
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<td>Dr Karen BROWN</td>
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Staff Profiles

**Dr Natalie Adamson** is a specialist in twentieth-century art and politics in France, modern art after 1945, Surrealism and the history of photography. Her recent book is entitled *Painting, Politics, and the Struggle for the École de Paris, 1944-1964* (Ashgate, 2009) and she is Deputy Editor of the journal *Art History*. Natalie is currently on research leave as a recipient of a Residential Scholar Grant at the Getty Research Institute, Los Angeles (September-December 2015) and a Major Research Fellowship from the Leverhulme Trust (January 2016-January 2018).

**Lynn Ayton** joined the School in 2006 and is responsible for Sub-honours Administration.

**Dr Karen Brown** joined the School in 2013 from the University of Cambridge and Trinity College, Dublin. Her current research focuses on the history and theory of ekphrasis and museology in the nineteenth and twentieth centuries, and she recently co-edited a volume of essays entitled 'Musing in the Museum' for *Word & Image* journal (Taylor & Francis, forthcoming 2014). She has also published books with Ashgate on Art and Gender between the Wars, and Irish Visual Culture. She previously worked as a University Curator of Art, and teaches on both the Art History and Museum & Gallery Studies programmes.

**Professor Brendan Cassidy** is a specialist in late-mediaeval Italian painting and sculpture. He is also interested in iconography, the reception of the Middle Ages and in relations between Britain and Italy in the eighteenth century. Among his publications are *Politics, Civic Ideals and Sculpture in Italy c. 1240-1400* (2007) and *The Life & Letters of Gavin Hamilton: Artist & Art Dealer in Eighteenth-Century Rome* (2011).

**Andrew Demetrius** is the School of Art History’s Visual Resources Curator. He worked previously as Image Librarian at the National Gallery, London.

**Dr Luke Gartlan** teaches nineteenth-century photography and Orientalism, and specializes in photographic history, colonial visual culture, and non-Western responses to photography. He is the author of *A Career of Japan: Baron Raimund von Stillfried and Early Yokohama Photography* (Brill, 2016), co-editor of *Photography’s Orientalism: New Essays on Colonial Representation* (Getty, 2013) and *Portraiture and Early Studio Photography in China and Japan* (Routledge, 2017), and Editor-in-chief of the peer reviewed quarterly journal *History of Photography*.

**Dr Linda Goddard** specialises in relations between art and literature in the nineteenth and twentieth centuries, with a particular focus on France. She is especially interested in artists' writings, art criticism, and the visual and literary cultures of colonialism and travel. She is the author of *Aesthetic Rivalries: Word and Image in France, 1880-1926* (Peter Lang, 2012) and editor of a special issue of *Word & Image* on "Artists' Writings 1850-present" (2012).

**Ann Gunn** teaches Museum and Gallery Studies. She is co-author of *Lifting the Veil: Research and Scholarship in United Kingdom Museums and Galleries* (1999) and author of *The Prints of Wilhelmina Barns-Graham, a complete catalogue* (2007). She has also written on eighteenth, nineteenth and twentieth century British art and her *Catalogue Raisonné of the Prints of Paul Sandby* is due out this year. She is also Honorary Curator of the University’s Fine Art Collection and Chair of Fife Contemporary Art & Craft.

Dr Shona Kallestrup has taught at the Universities of Aberdeen, Edinburgh and Copenhagen. She is a specialist in 19th & 20th-C central and east European art and also teaches Dada and Surrealism. Her publications include Romanian Art and Design 1866-1927: Local and International Aspects of the Search for National Expression (2006). Her current research focuses on 20th-C Scandinavian art and design.

Mary Kettle is Postgraduate Secretary. She joined the School of Art History in January 2015 from the School of International Relations where she had worked since 2006; initially part-time as the Editorial Assistant to the Review of International Studies then full time as the Postgraduate Secretary.

Dr Lenia Kouneni specialises in late-medieval Italian art and the impact of antiquity on later cultures. Other research and teaching interests include the theory of reception, the classical tradition, Byzantine art and Italo-Byzantine artistic contacts.

Dr Julian Luxford (Head of School) specialises in medieval British art and architecture. Other research and teaching interests include northern European Gothic art and architecture generally, northern Baroque art, and Western monasticism.

Nicôle Meehan MA MLitt, Teaching Fellow, joins us this year. A graduate of the Museum and Gallery Studies course herself (2010-11), Nicôle also holds master’s degrees in Archaeology from the University of Glasgow, and in American Studies from Brown University as a Fulbright Scholar in Bibliometrics. She worked as Historic Scotland’s first Online Content Officer, in a curatorial capacity at the National Mining Museum in Colorado, and most recently managed the Skills for the Future Collections Digitisation traineeship at the National Galleries of Scotland.

Dr Laura Moretti has been working for several years on the relationship between architecture and music. She is co-editor (with Deborah Howard) of Architettura e musica nella Venezia del Rinascimento (2006) and (with Deborah Howard) The Music Room in Early Modern France and Italy (2012); author of Dagli Incurabili alla Pietà. Le chiese degli Ospedali Grandi veneziani tra architettura e musica (1522-1790) (2008) and joint author (with Deborah Howard) of Sound and space in Renaissance Venice. Architecture, Music, Acoustics (2009). She is currently working on a book project about the houses of collectors and patrons of the arts in sixteenth-century Italy.

Dr Tom Normand is a specialist in British art and photography of the nineteenth and twentieth centuries. He is the author of Wyndham Lewis the Artist: Holding the mirror up to politics (1992); The Modern Scot: Modernism and Nationalism in Scottish Art 1928-1955 (2000); Ken Currie: Details of a Journey (2002); Calum Colvin: Ossian, Fragments of Ancient Poetry (2002), and Scottish Photography: a history (2007). Currently, he is publishing material on Scotland's visual culture in the 1960s; Vernacular Photography; and the significance of 'nationalism' for Scotland's art in the 1980s. He is now working on aspects of Academic art in Scotland.

Dr Stephanie O’Rourke specializes in eighteenth- and nineteenth-century European visual culture, with a particular focus in exchanges between the history of art and history of science. Her research interests include European romanticism; art and philosophy of the Enlightenment; the visual culture of the French Revolution; changing representations of the body; and media and technology in the ‘long nineteenth century’.

Dr Alistair Rider researches post-war art, with a particular focus on sculpture from the 1960s and 1970s. His book Carl Andre: Things in their Elements was published in 2011. His interests include theories of abstraction, and the ways in which art has been involved in radical politics as well as other social transformations. He is currently writing a book-length study of five artists who regarded their art as a continuous, life-long undertaking.

Dr Sam Rose specializes in modern art and the history of art theory, with a particular focus on Britain. Other research and teaching interests include modern art in an international or ‘global’ context, interactions
between art writing and art practice, and legacies of modernism in contemporary art. He joined the school in 2016, having previously taught at the University of Cambridge.

**Dr William Rough** specialises in the relationship between art and the theatre, particularly in Britain during the nineteenth and early twentieth centuries. In addition, he has a particular interest in the development and reception of Impressionism in Britain and the art collection of James Guthrie Orchar (1825-1898). Dr Rough is also Learning and Engagement Officer at HM Frigate Unicorn in Dundee.

**Dr Kathryn Rudy** is a specialist in late medieval art, especially Northern European manuscripts. She took her PhD from Columbia University in New York City and has held fellowships at the Warburg Institute, the University of Utrecht and Trinity College Dublin. She was Curator of Illuminated Manuscripts at the National Library of the Netherlands (2006-09) where she pioneered a new technique for measuring dirt in manuscripts to establish how they were used and handled. She is the author of *Virtual Pilgrimages in the Convent: Imagining Jerusalem in the Late Middle Ages* (Brepols, 2011), and *Postcards on Parchment: The Social Lives of Medieval Books* (Yale University Press, 2015). She is currently writing on a book about how late medieval users touched, rubbed, and handled their books. Rudy will offer courses on the arts of pilgrimage in the Middle Ages; on medieval luxury goods; and the production and reception of medieval manuscripts.

**Dr Catherine Spencer** joined the school in 2014, having previously taught at the University of Edinburgh. Her research interests span the 1960s to contemporary art, and include performance art in the US, Latin America and Europe; dematerialized, multi-media, participatory and collaborative practices; interdisciplinary overlaps between art, sociology and anthropology; the body and gender politics; transnational exchange; and abstract painting.

**Dr Ilse Sturkenboom** teaches art and architecture from the Islamic world, with a special focus on Iran. She has conducted research and participated in archaeological projects among others in Iran, Uzbekistan, India, Turkey, Syria, and Jordan. Her publications include chapters on Iranian Islamic metalwork and ceramics, and articles on architecture and architectural decoration in Southeastern Turkey. Currently, she focuses on Persian arts of the book and imagery. Her forthcoming monograph investigates visual perceptions of the Persian mystical poem *The Conference of the Birds* in manuscripts.

**Dr Elsje van Kessel** specialises in Italian Renaissance art and is currently preparing a book on the everyday interactions between paintings and their viewers in sixteenth-century Venice. Her research and teaching interests also include the histories and theories of portraiture, as well as the changing functions and effects of works of art in relation to the foundation of the first modern art museums, in eighteenth- and early nineteenth-century Italy and equally in Germany and France. Elsje is the author of articles in Art History and Studiolo, and with colleagues from Leiden University she recently edited the book *The Secret Lives of Artworks: Exploring the Boundaries between Art and Life* (2014).

**Dawn Waddell** is a St Andrean who joined the University in 1976 and has been School Secretary since 1982.

**Dr Ulrike Weiss** joined the Museum & Gallery Studies team in 2009, having previously worked in museums in Germany and Britain. Her research focuses on the ‘long eighteenth century’. She has worked on sculptors’ workshops and on medal production, distribution and iconography and on Hanoverian court culture and political iconography. From 2010 to 2014 she acted as deputy chair of the advisory board for a major exhibition to celebrate the Hanoverian succession, held across 5 venues in Hanover. Her current, interdisciplinary project is to research Early Modern female horsemanship. This will explore court culture, representation, sporting history and the politics of gender.
**Associate and other staff**

Annette Carruthers, Honorary Senior Lecturer

Prof Robert Hillenbrand, Professorial Fellow

Emeritus Professor Peter Humfrey

Dr Sophie Oosterwijk, Honorary Research Fellow

Emeritus Professor Graham Smith

Emeritus Professor David Walker

**Visual Resources Collection**

The Visual Resources Collection is the home of the digital Image Database and old 35mm slide collection. It is housed in Room 304, on the second floor of the School of Art History. The curator, Andrew Demetrius, provides advice on image resources and copyright, presentation and design software. The VRC contains the Art History Reference Library including books, DVDs and electronic resources. It also provides a small, quiet study space where students may consult past dissertations on request.

**Art History Digital Image Database**

If you need to reproduce images of works of art, or any other kind of visual material as part of your coursework for Art History the School recommends that you use the School of Art History Image Database.

To gain access to the Art History Image Database for the first time, you will need to either register online following the link on the homepage [https://imagedatabase.st-andrews.ac.uk](https://imagedatabase.st-andrews.ac.uk), or download the registration form for the image database. Please print it out, read the terms and conditions, then fill in the AID Copyright form and return it to the ITS helpdesk in the main University library, on North Street.

If the Database does not include the images you are searching for, a further list of online image databases is listed on the School website, at: [https://www.st-andrews.ac.uk/arthistory/about/imageresources/](https://www.st-andrews.ac.uk/arthistory/about/imageresources/)

**@ArtHistoryStA Twitter Account**

The School of Art History has a Twitter Account (@ArtHistoryStA), which you are warmly encouraged to follow. The feed is overseen by Dr Catherine Spencer. If you want the School to tweet (or retweet) any news or information that relates to your academic experience as an art history student, then please contact Dr Spencer, or any other member of staff.

**Kitchen**

79 North Street is equipped with a kitchen and common room on the first floor. It is available for student and staff use on weekdays from 8.45 am to 4.45 pm.
Fire Safety

In the event of a suspected fire you should observe the standard fire safety rules by vacating the building immediately via the nearest fire exit, closing any doors on the way.

Once you have evacuated 79 North Street, you should proceed to the designated assembly point. This is the cobbled area immediately beneath the tower of the University Chapel on North Street.

Familiarise yourself with the fire safety notices on display throughout the building, as well as the lecture theatres you use elsewhere, so that you are aware of the nearest fire exit when you are in the building.

The School conducts a weekly fire alarm test. This usually takes place on Tuesdays at around 1.00 pm. The fire alarm will sound for about 10 seconds and then stop. If the alarm continues to sound, then the alarm is genuine, and you should follow the standard fire safety procedures.

First Aid

The School Office keeps first aid boxes for the use of staff, students and other authorised visitors. The Appointed Person for First Aid in the School is Dawn Waddell.

First-aid boxes are located on the ground-floor (outside the School Office); first-floor (kitchen); second floor (Visual Resources Collection Room 304) and Museum and Gallery Studies (Room 303); and on the top floor (kitchen area).

Please report any incident, however minor, to the School Office. Please also inform the Office if you identify anything that poses a potential risk. This will then be reported to the University’s Environmental, Health and Safety Services.
SUPPORTING YOUR STUDIES
## Semester 1: Martinmas Semester
### Monday 12 September 2016 - Friday 16 December 2016

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<td>Monday 5 September 2016</td>
<td>Orientation week</td>
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<tr>
<td>Inter-semester</td>
<td>Monday 9 January 2017</td>
<td></td>
</tr>
</tbody>
</table>

## Semester 2: Candlemas Semester
### Monday 23 January 2017 - Friday 26 May 2017

<table>
<thead>
<tr>
<th>Week</th>
<th>Week beginning</th>
<th>Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inter-semester</td>
<td>Monday 16 January 2017</td>
<td>Module results reporting deadline</td>
</tr>
<tr>
<td>(Mon 16 Jan 17, 1pm)</td>
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<tr>
<td>Week 1</td>
<td>Monday 23 January 2017</td>
<td>Teaching begins</td>
</tr>
<tr>
<td>Week 2</td>
<td>Monday 30 January 2017</td>
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<tr>
<td>Week 3</td>
<td>Monday 6 February 2017</td>
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<tr>
<td>Week 4</td>
<td>Monday 13 February 2017</td>
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<tr>
<td>Week 5</td>
<td>Monday 20 February 2017</td>
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<td>Week 6</td>
<td>Monday 27 February 2017</td>
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<tr>
<td>Week 7</td>
<td>Monday 6 March 2017</td>
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<tr>
<td>Vacation</td>
<td>Monday 13 March 2017</td>
<td>Spring vacation</td>
</tr>
<tr>
<td>Vacation</td>
<td>Monday 20 March 2017</td>
<td>Spring vacation</td>
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<tr>
<td>Week 8</td>
<td>Monday 27 March 2017</td>
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<td>Week 9</td>
<td>Monday 3 April 2017</td>
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<tr>
<td>Week 10</td>
<td>Monday 10 April 2017</td>
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<tr>
<td>Week 11</td>
<td>Monday 17 April 2017</td>
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<tr>
<td>Week 12</td>
<td>Monday 24 April 2017</td>
<td>Revision week</td>
</tr>
<tr>
<td>Week 13</td>
<td>Monday 1 May 2017</td>
<td>May Day holiday - no teaching (Monday 1)</td>
</tr>
<tr>
<td>Revision week</td>
<td></td>
<td></td>
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<tr>
<td>Week 14</td>
<td>Monday 8 May 2017</td>
<td>May examinations</td>
</tr>
<tr>
<td>Week 15</td>
<td>Monday 15 May 2017</td>
<td>May examinations</td>
</tr>
<tr>
<td>Week 16</td>
<td>Monday 22 May 2017</td>
<td>Module results reporting</td>
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<tr>
<td></td>
<td>Monday 29 May 2017</td>
<td>Module results reporting deadline</td>
</tr>
<tr>
<td>(Fri 2 Jun 17, 5pm)</td>
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<tr>
<td></td>
<td>Monday 5 June 2017</td>
<td>Module results published</td>
</tr>
</tbody>
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Graduation - Week beginning Monday 19 June 2017
School of Art History Modules, 2016-17

The following modules are on offer during Semester 1:

**AH1001, The Art of the Renaissance in Italy and Northern Europe**  
Dr Julian Luxford

**AH2001, History and Theory of European Art, Architecture and Design from the French Revolution to Vienna 1900**  
Dr Shona Kallestrup

**AH3196, Modern Art beyond the West**  
Dr Sam Rose

**AH4130 Realism and Symbolism in Russian Art**  
Dr Jeremy Howard

**AH4163, Approaches to Modern Sculpture**  
Dr Alistair Rider

**AH4166, Histories of Photography**  
Dr Luke Gartlan

**AH4167, Symbolism, Decadence and Modernity**  
Dr Linda Goddard

**AH4170, Art Piety and Performance: Charitable Institutions in Early Modern Venice**  
Dr Laura Moretti

**AH4175, Luxury Goods in the Middle Ages**  
Dr Kathryn Rudy

**AH4190, Romanticism and Visuality**  
Dr Stephanie O’Rourke

**AH4205, Byzantium, 330 - 1453: Art, Religion and Imperial Power**  
Dr Lenia Kouneni

**AH4230, Approaches to Art History**  
Dr Shona Kallestrup and Dr Catherine Spencer
The following modules are on offer during Semester 2:

**AH1003, European Art and Architecture in the Seventeenth and Eighteenth Centuries**
Dr Julian Luxford

**AH2002, Art, Culture and Politics from 1900 to Now**
Dr Shona Kallestrup

**AH3104, The Age of Klimt, Obrich and Mucha**
Dr Jeremy Howard

**AH4140, The Grand Tour: Artistic Relations between Britain and Italy in the 18th century**
Prof Brendan Cassidy

**AH4148, Orientalism and Visual Culture**
Dr Luke Gartlan

**AH4156, Seeing the Sixties**
Dr Alistair Rider

**AH4161, Gauguin and Primitivism**
Dr Linda Goddard

**AH4173, Architecture and its Image: from Brunelles**
Dr Laura Moretti

**AH4174, Pilgrimage to Santiago de Compostela**
Dr Kathryn Rudy

**AH4196, English Art and Modernism**
Dr Sam Rose

**AH4208, The Portrait in Western Art**
Dr Elsje van Kessel

**AH4213, Dada and Surrealism**
Dr Shona Kallestrup

**AH4215, Contemporary Art and the Ethics of Fieldwork**
Dr Catherine Spencer

**AH4216, Medieval Islamic Painting**
Dr Robert Hillenbrand

**AH4220, Transatlantic Image Making: American and British Art 1750-1850**
Prof Judy Bullington
Communication

Your university email account is the official means of communication for the University. You are expected to read your emails at least once every 48 hours during teaching periods.

You should also be aware that MMS (Module Management System) will allow you to follow the progress of your modules online. The MMS is the major platform by which all modules and teaching are delivered in the virtual learning environment. Student should familiarise themselves with this facility and log onto this site daily during the teaching period.

Personal Details

You are responsible for ensuring that your contact details are kept up to date. You may do this at any time during the year via your E-vision account. This can be accessed from the Current Students section of the University home page.

Advice and Support for Students

For advice and support on any issues, including academic, financial, international, personal or health matters, or if you are unsure of who to go to for help, please contact the Advice and Support Centre, 79 North Street, 01334 462020, theasc@st-andrews.ac.uk

Academic Alert

Academic Alerts are the University’s official means of drawing your attention to potential problems that are arising in relation to your progress on a particular module. Their aim is to enable you to take action before your module grade is seriously affected. They will never appear on the Degree Certificate or Academic Transcript that you receive when you graduate.

Academic Alerts can be issued by email from the Director of Teaching, Director of Postgraduate Studies, Module Coordinator or School administrator. They outline the problem that has arisen in relation to your performance, and indicate what you are required to do to rectify it. The Alerts also inform you what support the University can offer. However, if you do not take the action required, you will receive further Alerts. In the worst case, this can result in receiving a Final Alert, when it is no longer possible to take remedial action. If you are sent such an Alert, you are issued with a grade of 0X, and obtain no credit for the module.

For further information on Academic Alerts, see: http://www.st-andrews.ac.uk/media/teaching-and-learning/policies/Academic%20Alerts.pdf

Absence Reporting

Absence from Classes

Attendance is a basic assessment requirement for credit award, and failure to attend classes or meetings with academic staff may result in losing the right to be assessed in that module. If you have missed timetabled classes or any other compulsory elements of the module due to illness or an unavoidable pre-arranged event or appointment, you must complete a Self Certificate of Absence form (through e-Vision) as soon as possible.

Under certain circumstances, Schools may request further documentation in addition to the Self Certificate. In this case, students should contact Student Services in order to organise the appropriate documentation. If
you submit more than three Self Certificates in a single semester, or if the period of absence extends to fifteen working days, you may be contacted by Student Services, the relevant Pro Dean, or by an appropriate member of staff in your School.

Completion of a Self Certificate is not an acceptable substitute for contacting your Module Co-ordinator or tutor well in advance if you have to be absent. Advance notice of absence is acceptable only for good reason (for example, a hospital appointment or job interview). It is your responsibility to contact the appropriate member of staff to complete any remedial work necessary.

If you are an international student (non-EEA nationals only), you will be affected by recent changes introduced by the UK in relation to immigration rules and visas. The University is now legally bound to report to the UK Visas and Immigration any student who fails to enrol on a module or programme of study, or who fails to attend, or who discontinues their studies.

Absence from Examinations
Absence from Examinations due to illness or any other unavoidable reason should, in the first instance, be reported to the School as soon as possible. You must also submit a Self Certificate of Absence form (through e-Vision) as soon as you are able to do so, preferably before the examination is due to take place and in any case no later than 3 days after the examination. You must liaise with the School responsible for the module being examined in order to make alternative arrangements, which are at the discretion of the School. You are only required to notify the University Examinations Officer if there is a problem submitting the self-certificate.

Contact:
Caroline Patrick, Examinations Officer
The Old Burgh School, Abbey Walk
Telephone: 01334 464100
Email: examoff@st-andrews.ac.uk

For further information on the University’s Absence Reporting Policy, see: http://www.st-andrews.ac.uk/media/teaching-and-learning/policies/Student%20Absence.pdf

School President

School Presidents are elected student leaders, and responsible for representing all of the students in their academic School. They have the opportunity to shape University policy both in their own School and at the highest levels. School Presidents lead a group of class representatives, chair their School’s Student Staff Consultative Committee and liaise closely with the Director of Teaching in their School.

For further information on the role of School Presidents, see: https://www.st-andrews.ac.uk/staff/teaching/engagement/presidents/

A list of all current Art History student representatives is available on the School webpages: https://www.st-andrews.ac.uk/arthistory/current/representation/

The School of Art History’s elected President for 2016-17 is Vienna Kim, vjjek@st-andrews.ac.uk. You can also contact her at arthistorypresident@st-andrews.ac.uk
School Student Staff Consultative Committee

The Student Staff Consultative Committee meets at least once per semester, and consists of student representatives from all years of study, including the School’s postgraduate programmes. Representatives are elected at the beginning of the academic session. Their purpose is to facilitate communication between all students taking Art History modules and the School teaching staff.

Representatives are encouraged to bring module-specific issues to the attention of the relevant course Coordinator. If these cannot be resolved at module level, or if they relate to wider issues, then they should be submitted to the Secretary for inclusion on the agenda of the Staff Student Consultative Committee. Minutes of all meetings will be circulated to Committee members, posted on student notice-boards and considered at the next meeting of the School Council.

The Student-Staff Consultative Committee Staff Representative is currently Dr Julian Luxford (HoS) and Dr Alistair Rider (DoT)

Student Journals

The School of Art History supports two journals that are published by Art History undergraduates, as well as one edited by postgraduates. The two undergraduate journals are HASTA Magazine, and Stereoscope. To read past issues, or to find out more about them, see the Journals page on the School of Art History website: https://www.st-andrews.ac.uk/arthistory/current/journals/

If you want to become involved in running them, or if you would like to make a contribution to a future issue, you should contact the Sub-Editors for 2016-17. You will find their emails on the School webpages.

Disability Support

If you have a disability and require support to enable you pursue your studies, please contact the Disability Team in Student Services. They can provide assistance for a wide range of disabilities including learning difficulties, visual and hearing impairments, mobility difficulties, Asperger Syndrome, mental health, long standing medical condition, and much more. For further information, see: https://www.st-andrews.ac.uk/students/advice/disabilities/

The School of Art History is committed to supporting students with special needs, disabilities and/or learning difficulties. The Disabilities Officer in the School of Art History is Dawn Waddell (Ext.2399), dsw1@st-andrews.ac.uk

Assessment of students with special needs

The School of Art History adheres to University scheme for the Examination of Students with Special Needs. This can be found at: http://www.st-andrews.ac.uk/students/rules/disabilities/disabilityequalitiesscheme/

If you have any special needs (such as dyslexia) that needs to be taken into consideration for assessment purposes, you are required to inform the Disabilities Team. They will consult as necessary and report their recommendation to the Disabilities Officer in the School of Art History.

Please note that it is your responsibility for ensuring that the Faculty Office is informed of your special needs. The School will not be able to take account of your special needs in assessing performance unless you have discussed these with a member of the Disabilities Team and the information has been conveyed by them to the School. Allowances for a student’s special needs will not be made retrospectively.
Academic Flexibility for Students with Recognised Sporting Talent

There is a policy which allows eligible students (with the permission of the School and Sports Performance Manager) to have time off from their studies in order to participate in key sporting tournaments and competitions. Further information is available from Debby Sargent, Department of Sport and Exercise (email dls4) or see:
http://www.st-andrews.ac.uk/media/teaching-and-learning/policies/sports%20flexibility.pdf

Prizes

The School of Art History annually awards eight O.E. Saunders Memorial Prizes to students who have received the highest grades in Art History modules in their year. Annual prizes are also awarded to the best short and long undergraduate Art History dissertations.

Deans’ List

The Deans’ List is an annual award for academic excellence, promoted by the Deans of the University. Undergraduate Taught students who achieve an outstanding overall result in the course of an academic year have their names inscribed on the Deans’ List, an honour which will also appear on your University transcript. The criteria for the award are strict. Only students taking no fewer than 120 credits counting towards an approved degree programme over the course of an academic year will be eligible, and all credits have to be taken within the four Faculties of the University of St Andrews. Any student who meets all the criteria and who obtains a credit-weighted mean grade of 16.5 or above for the year will be recorded on the Deans’ List. The rules will be adapted for part-time students, who must achieve the minimum credit-weighted mean of 16.5 in 120 credits taken part-time over no more than three academic sessions. Full details of all the criteria and conditions for the Deans’ List are available at:
https://www.st-andrews.ac.uk/students/academic/awards/universityprizes/deanslist/

Laidlaw Undergraduate Internship Programme

The Laidlaw Undergraduate Internship Programme in Research and Leadership is sponsored by a generous donation from The Rt Hon Lord Laidlaw of Rothiemay, an honorary graduate of the University. This exciting summer vacation programme, now in its second year, equips students with the skills and values to become leaders in their chosen occupations beyond University.

Interns will design, pursue and report on a research question of their own devising working on this research with an academic in their chosen School during the summer vacation. Importantly, interns will also complete two intensive, bespoke Leadership training sessions.

This programme is open to undergraduate students in their penultimate year of study. Vacation projects last between 8 and 10 weeks; interns are supported with a weekly stipend of £400. In addition, those who successfully complete their internship may also be awarded a further £1000 in their final year of study as part of the Excellence Bursary. Applications for 2017 will open in October. For further information, please consult the Laidlaw website:
http://www.st-andrews.ac.uk/students/involve/laidlaw/
The Undergraduate Research Assistantship programme was introduced to promote projects that emphasise the many ways in which Research and Teaching can come together and to give undergraduate students the opportunity to gain experience doing independent research. The URAS is open to any undergraduate student matriculated at the University of St Andrews. URAS funding (currently at £50 per 6 hours of work, up to £2,000 per School) cannot be used to support research for a credit-bearing programme. The programme is administered by the Proctor’s Office. For full details of the application process, please consult the URAS website: www.st-andrews.ac.uk/students/academic/internships/
YOUR DEGREE
Advising

Advising is the process by which students are assigned to modules that lead to the award of a degree. At the beginning of each session, before matriculation in the University, undergraduate students must see their Adviser of Studies in person. They will approve your choice of modules and can also give help and guidance on matters relating to academic progress.

Sub-Honours and Honours students in Art History are required to complete a pre-advising form via Moodle, which is processed by our Art History Honours Adviser. Students will be advised into modules at the beginning of each session.

In the School of Art History, the Sub-Honours Advisers for 2016-17 are Dr William Rough and Dr Catherine Spencer. The Honours Adviser is Dr Tom Normand.

Re-advising and Changing Modules

Students are allowed to change modules only during the first week of each semester. After this time your Adviser of Studies or Programme Co-ordinator must place a special request, on your behalf, to the Pro Dean for Advising.

No matter what level of module you are studying, you must contact your Adviser of Studies and the relevant Programme Co-ordinator to obtain the necessary approval for any change.

You must not, in any circumstances, enrol yourself into a new module or simply start attending the classes for a new module, at any level, without being Re-Advised. Advising is one of the primary means by which your academic record is maintained and unless you ensure that this is kept up to date you may find you will not receive the credit for the modules you have taken. You may also be subject to an Academic Alert in relation to any module for which you have been registered but have not attended.

Degree Regulations

A regulatory structure determined by Senate and Court governs the award of all degrees. Undergraduate and Postgraduate Resolutions and Regulations are available to consult at:
https://www.st-andrews.ac.uk/students/rules/ugsenateregulations/ and
https://www.st-andrews.ac.uk/pgstudents/rules/pgsenateregulations/

Senate Regulations

You should make yourself aware of the Senate Regulations and the key Codes of Practice and Rules that govern your studies and behaviour in St Andrews. These are available at:
http://www.st-andrews.ac.uk/students/rules/ugsenateregulations/

Ethics (UTREC)

All research in all Schools of the University that involves data collection from (questionnaires, etc.), interviews of, interactive investigation of, experimentation upon or demonstrations involving living human subjects, tissues and/or other samples requires formal approval from the University Teaching and Research Ethics Committee (UTREC).

It is University policy that any research involving children under 18 should be reviewed by the UTREC Child Panel and that the researcher should hold an ‘Enhanced Disclosure Scotland’ (EDS) certificate. The
principal supervisor is responsible for ensuring that the student has received the appropriate ethical clearance from UTREC and the Child Panel prior to research commencing.

It is a requirement that any undergraduate honours dissertation that requires ethical approval from UTREC has the letter or email of ethical approval bound into the appendix before submission.

Examinations

Information relating to the University’s examination processes may be found at: https://www.st-andrews.ac.uk/students/academic/examinations/

Students are required to make themselves available in St Andrews for the full duration of the December and May Examination Diets (and, if required, re-sit diets), dates of which are detailed above under the key dates section of this Handbook. You are also required to be present for the duration of each teaching session. This is defined as Pre-sessional Week, plus the 12 following weeks of the semester. Many Art History modules have tests which you must sit in person in the final week of a given teaching session. Travel arrangements are never accepted as an excuse for missing such examinations.

Examination Timetables

The provisional Degree Examination Timetable will normally be published no later than week 8 of Semester 1 and week 7 of Semester 2. You will be advised via the Wednesday memo when the provisional timetable is available for checking. Please ensure you check the timetable carefully. Whilst every effort is made by Schools and the Examinations Office to prevent timetable clashes, these can occasionally occur. If you notice that such a clash has occurred, then please contact the Examinations Office as a matter of urgency at examoff@st-andrews.ac.uk.

The confirmed timetable will be published during week 9 or 10 of each semester. You can also download a Personal Student Examination Timetable from the main timetable page of the University website: http://www.st-andrews.ac.uk/students/academic/examinations/examtimetablescurrent/

Illegible Exam Scripts

It is your responsibility to ensure that your handwritten answers provided in examination scripts are legible and can be read by the markers. If a script cannot be read by the marker, then this could result in a delay in confirming your module grade. You may be charged for a transcription service and could be required to return to the School in order to transcribe the script. If you have already left St Andrews, then you will have to bear the costs of any return travel to the University. More information is available at: http://www.st-andrews.ac.uk/media/teaching-and-learning/policies/illegiblescripts.pdf

Re-sit Examinations

If you are offered the opportunity to take re-sit examinations during the September (Reassessment) Diet you must register individually in advance for the diet, via the online registration facility. You will be notified directly by e-mail when this is available in late June. Where a re-sit examination is being taken, a fee is payable at the time of registration. For further details, please refer to: http://www.st-andrews.ac.uk/students/academic/Examinations/

You should be aware that the mark obtained in a re-sit examination is weighted at 100% and is the final grade for the module. You should also consult the section below on ‘Reassessment’ in the ‘Assessment’
section of the Undergraduate Handbook. For further information about the duration and format of a re-sit examination please speak to your Module Co-ordinator, or the Director of Teaching.

Deferred Assessment

Deferred assessment refers to the submission and marking of a piece of work or examination beyond the date of the Module Board, thus making it impossible to report your module grade at that meeting. Deferred assessment is not a right. Permission will be granted only when the School judges that admissible grounds for deferral exist. Requests for deferred assessment must be made to the School Examinations Officer in advance, of or as soon as practically possible after the published completion or examination date. The Examinations Officer is responsible for authorizing deferred assessment requests.

The deferral of assessments is not appropriate for minor ailments or permanent or long-term conditions that are under medical control. If you have a prolonged chronic illness or disabilities, then you should contact Student Services for advice in advance of any assessment submission date or published examination dates. All requests for deferred assessments must be submitted to the School. Requests for deferred assessments should be supported by appropriate written evidence such as a letter from Student Services, letter from the police or evidence from a member of staff who was alerted to the circumstances at the time. Self-certificates alone for examinations and class tests will not be accepted. The primary reasons for granting deferrals are medical conditions that affect students for a substantial proportion of the time that would be expected to be expended on completion of the assessment. Deferred assessment on non-medical grounds will be approved only for serious personal reasons such as bereavement of a close relative or illness of dependents. Attendance at interviews or assessment centres and travel arrangements are not sufficient grounds for deferral of an examination or test.

If you have not requested a deferred assessment in advance of the published completion date or examination date without good reason, you will not have the request approved. At the time that a request for a deferral is made, the deadline for completion will be determined by the School. Extensions to deferral deadlines are not permitted. If you do not complete the deferral by the agreed deadline, you will normally be awarded a mark of 0X (which may affect the final degree classification or the progression of studies). Once granted a deferred assessment by the School, the student cannot then retract the request. Deferred assessments will usually be in the same format and length as the original scheduled assessments. However, they will always comprise different questions from those used in the original diet or test.

For further information on Deferred Assessment, see:
http://www.st-andrews.ac.uk/media/teaching-and-learning/policies/APP.pdf

Access to Examination Scripts and Feedback on Exams

Students who wish to obtain detailed feedback from a member of academic staff on an examination script should, in the first instance, contact the School of Art History Office to arrange a suitable time. You are also entitled to request a hard copy of your completed exam script for personal reference. If you would like a copy, then you should contact the School Office by the end of Week 3 of the semester that follows the examination diet. There is a fee for this service, which is due in advance. Currently the charge is £10, and this must be paid through the University’s Online Shop. There is no fee for receiving personal feedback on your exam performance from a member of staff.

Past Exam papers can be accessed through iSaint or at the following link:
http://www.st-andrews.ac.uk/students/academic/Examinations/pastpapers/
Student Fees and Graduation

Graduating in person or in absentia marks the end of your degree or diploma course of studies at the University of St Andrews. If you have been accepted onto a new degree or diploma programme at the University, the new programme is separate and distinct from the course of studies from which you are about to graduate, and you will be liable for all fees associated with that new programme.

Common Reporting Scale (20-point)

For every module you take, you will receive a final module grade for your work. This grade is comprised of the marks that you receive for the various assessments that you complete during the course of the module. The University uses a 20-point Common Reporting Scale for grades. Final module grades are reported to one decimal point. Details of the Common Reporting Scale can be found at: https://www.st-andrews.ac.uk/staff/teaching/examinations.scale/

Further information on the School’s module assessment policies, including marking procedures for individual assessments, are provided below in the ‘Assessment’ section of the Undergraduate handbook.

Further information about the University’s definitions of Classification, Grades, Marks and the 20-point Scale is available at: http://www.st-andrews.ac.uk/media/teaching-and-learning/policies/grades-definition.pdf

Please be aware that students must pass both the continuous assessment element and the examination element (where this exists) in order to pass a module as a whole.

Special Circumstances – ‘S’ coding

‘S’ Coding is the method the University uses to recognise that special circumstances have affected performance in the modules concerned. ‘S’ coding may only be applied to Honours or taught postgraduate modules, except for taught postgraduate project or dissertation modules which are excluded. ‘S’ coding may only be applied with the explicit consent of the student and with the approval of the School. The final decision to ‘S’ code a module grade rests with the School. You should be aware that a maximum of 25% of the overall Honours credits required or 50% of the taught element of a postgraduate award may be ‘S’ coded.

If you feel that most or all of the work of a module has been adversely affected by personal circumstances during your final junior and senior Honours years or during the taught modules of a taught postgraduate programme you should contact your School in the first instance indicating the circumstances of the difficulty experienced. This may relate to ongoing illness, close family bereavement or other significant personal difficulties.

You must bring this information to the attention of the School as soon as possible as there are a number of ways to deal with such situations, ‘S’ coding being the final option. It may be possible (and it is viewed as preferable) to arrange deferred assessments or extended submission dates rather than applying ‘S’ to the entire module. However, it should be noted that if such arrangements are made (extensions or deferred assessments etc.) it is unlikely that you will be entitled to have the module ‘S’ coded as well.

Honours Classification

The University applies a common formula for the calculation of the award of Honours classifications. Degrees are classified using a credit-weighted calculation of grades achieved for Honours-level modules...
(3000 level and above) taken during an approved Honours programme. This ensures consistency, particularly if you are taking a joint degree. Full details of the University’s Honours Classification algorithm can be found at: https://www.st-andrews.ac.uk/staff/teaching/examinations/honours/

Progression Thresholds

In order to progress to second year in Art History, students must obtain a pass (grade 7 or more) in at least one of AH1001 and AH1003.

In order to progress to Honours in Art History students must obtain a grade of 11, or more, in each of AH2001 and AH2002.
http://www.st-andrews.ac.uk/media/teaching-and-learning/policies/honsentry.pdf

Requests for Review of Decision for Entry to Honours

Students who fail to meet the requirements for entry to honours and are consequently refused entry to their chosen degree programme and are eligible to request a review of the decision. For additional information and a list of admissible grounds for requesting a review please see: http://www.st-andrews.ac.uk/media/teaching-and-learning/policies/HonsReview.pdf

Academic appeals, complaints and disciplinary issues

The University is committed to ensuring as high a quality student experience as possible while studying at St Andrews. Occasionally things may go wrong and if you are experiencing a difficulty, or are dissatisfied with your academic experience, you should raise concerns as soon as possible. This allows effective resolutions to be worked out quickly.

Such issues normally fall into one of three categories:
- **An appeal requesting a formal review of an academic decision** - where, for example, the University has made a judgement about your assessed work or progression within a course of study which you have grounds to query (see the relevant Policy on Student Academic Appeals)
- **Complaints** - where you are dissatisfied with the quality or standard of service that you have received from any part of the University, either academic or non-academic (see the University’s Complaints Handling Procedure)
- **Disciplinary cases** - where the University has grounds to believe that you have conducted yourself in an unacceptable manner in either an academic or non-academic context. Academic Misconduct is dealt with under the Good Academic Practice Policy; Non-Academic Misconduct is dealt with under separate procedures.

If there are extenuating personal circumstances that may affect your academic performance or impact on your progression you must bring these to the attention of an appropriate member of staff (for example your Academic Adviser, module coordinator or the appropriate Pro Dean) as soon as possible and normally prior to completing any assessment. If you base a subsequent academic appeal on such extenuating personal circumstances, you will be required to provide valid reasons to explain why you failed to notify the examiners or other relevant persons of these circumstances prior to completing the assessment.

Using the Right Procedure
If you are unsure whether to use the Appeals procedure or the Complaints procedure, there is a key question to ask yourself. What kind of outcome are you seeking? If you are seeking to have an academic decision
changed (such as a mark or grade, or a decision about progression or termination of studies), then you must use the Appeals procedure. The permissible grounds for submitting an appeal are clearly detailed therein. If you are dissatisfied with the level of service you have received from the University, or if you believe that a service needs to be improved, or that the University has failed (for example) to follow one of its administrative processes properly, then the Complaints procedure is normally more appropriate. For matters involving teaching in general, there are also feedback opportunities through Staff-Student Consultative Councils, module questionnaires and School presidents.

You can make both a personal Complaint and an Appeal, by using both the Appeal and Complaints procedures, but it must be emphasised that changing an academic judgment or decision is not one of the outcomes from the Complaints procedure used alone.

**Further guidance and support**
The Students’ Association provides independent and confidential help and advice for students who are contemplating submitting an academic appeal, complaint or are having discipline proceedings taken against them. The Students’ Association employs Iain Cupples, the Student Advocate (Education), whose job it is to ensure that you receive help with writing and submitting a submission. Iain can also accompany you to any hearing. He should be your first point of contact as soon as you feel you need help.

Contact:
Iain Cupples
Student Advocate (Education)
Telephone: 01334 462700
Email: inc@st-andrews.ac.uk

Additional support is available from the appropriate Pro-Dean who may be contacted by e-mailing prodean.arts@st-andrews.ac.uk

For further information on the University’s policies for academic appeals, see: http://www.st-andrews.ac.uk/students/rules/appeals/

**Leave of Absence**

A leave of absence is a temporary break in your studies, during which you are not required to be in St Andrews or to attend classes. This may be for just one semester, or for a longer period. Requesting to take time out can have a number of implications, and it is important to discuss these carefully with Student Services and your Adviser of Studies.

If you are considering taking a Leave of Absence from your studies, please see the link below: https://www.st-andrews.ac.uk/media/teaching-and-learning/policies/LOA.pdf

**Termination of Studies on Academic Grounds**

If your academic performance is unsatisfactory, i.e. you have gained insufficient credits to progress to the next stage of your degree programme, your studies may be terminated. You will then be notified by the Dean or the Pro Dean (Advising) that your studies are terminated and you will normally have no later than five working days within which to submit a request for review of this decision using an appropriate form. This should be supported by documentary evidence specifying the reasons for your unsatisfactory performance. If you do not submit a request for review of the decision you will have your studies automatically terminated. This decision is taken by the Dean in accordance with Senate Regulations. Your full student record is taken into account any review, including any instances of non-academic misconduct.
If your request for review is successful, the Dean will contact you with conditions for your return to studies. If you do not meet these conditions (e.g. you do not pass the specified amount of credits within the time period given by the Dean) your studies may be terminated again.

If your request for review is unsuccessful, you may have a further right of appeal to the Senate of the University. Appeals to Senate are admissible only on limited grounds and the process cannot be used to challenge matters of academic judgment. To make a Senate submission, you must complete and submit to the Senate Office a Stage 2 appeal form within 10 working days of the date stated on your termination letter. Late submissions may not be considered further by the University. For further information, see the University's Policy on Student Academic Appeals: http://www.st-andrews.ac.uk/students/rules/appeals/policy/

International students at St Andrews on a Tier 4 visa should be aware that any terminations will be reported to the UK Visas and Immigration, which will result in their visa being curtailed.

Contact:
Student Services, The ASC, 79 North Street
Telephone: 01334 462020
Email: theasc@st-andrews.ac.uk

Withdrawal from studies

If you are considering withdrawing from your course at the University you should discuss the matter with your Adviser of Studies in the first instance. You should arrange to do this as early as possible, as there are often alternative options open to you that would not require the final step of permanent withdrawal from the University. If you do decide you wish to withdraw from your studies you must contact the appropriate Pro Dean who will be able to offer guidance on your options and who will ensure that the process is completed correctly. You should be aware that there are fee implications, as well as implications to your leave to remain in the UK if you are an overseas student, when you withdraw from your studies part of the way through an academic year. You should therefore ensure you contact the Money Adviser and the International Adviser in Student Services to obtain early advice on the final implications of your decision before you complete your withdrawal.
ASSESSMENT
Presentation and Submission of Work

When you are required to submit work for assessment as part of a module, a deadline will be specified well in advance. It is your responsibility to ensure that your assignment is handed in on time.

Written assignments should be word processed and must be marked clearly with your Student Identification Number or full name. Your essay must be double-spaced, and include generous margins to allow space for written comments. Always ensure that you leave sufficient time to proof-read and edit your work before submitting it.

**Word length** is recognised as a crucial element in the marking of all written assessments. This includes footnotes, but not your bibliography or image captions. An allowance will be made for exceeding or falling short of the assigned length by 5%. There is a 1 mark deduction for being 5% over or under the stipulated word length, and 1 further mark deduction will be applied for each further 5% that your work diverges from the word length. All submitted work must include an accurate declaration of the word length.

The School makes use of plagiarism detection software, and students are therefore required to submit written assignments electronically via MMS. Your work must be uploaded in a common file format (doc, docx, pdf). Some file formats are unlikely to be acceptable, and if this is the case, you will be required to upload your work in a readable file format immediately. Your assignment must also be submitted in hard copy to your Module Co-ordinator or tutor. Your work will not be considered as submitted until it has been delivered both via MMS and in hard copy.

**Late submission** of continuous assessment will be penalised. 1 mark is deducted per day or part thereof. Work submitted after 6 days late (without an extension) automatically receives a grade of 1. Extensions of deadlines for students demonstrating good cause may be requested by contacting the Module Co-ordinator in advance of the original deadline. The Co-ordinator will evaluate your circumstances, and if they consider your situation to merit an extension, a new deadline will be issued to you. If your work is not submitted by this revised deadline, it will count as a late submission and will incur penalties.

In the context of electronic submission of assessed work, every day of the week will be considered as counting towards a late penalty. This includes holidays (public and University) and weekends.

Feedback on Assessment

The School of Art History is committed to ensuring rigorous standards of assessment, and to providing productive feedback that will enable you to develop and improve in future assignments.

The School aims to present all students with feedback within two weeks of submission. However, please be aware that during certain periods, when demands on markers are high, it may take slightly longer for work to be returned. In these instances, markers usually remain in close contact with students about when they can expect to receive their marked work.

Written assignments completed as part of your continuous assessment for a module will be returned to you with annotations and written suggestions for improvement. The extent of these will be proportional to the length, type and nature of the submitted assignment. In most instances, markers will complete the School of Art History **Continuous Assessment Feedback Form for Essays**, which includes a section for comments.

This form also has a number of tick boxes. These allow a marker to evaluate qualities of your essay, such as ‘Structure’, ‘Expression’, ‘Argument’ and ‘Research’. The ticks/crosses a marker provides are intended primarily to convey feedback to you, and may not correlate directly to the overall mark that you receive. On certain occasions, a marker may decide to modify these boxes to address specific properties of the completed assignment.
Moderation

In the interests of fairness and parity, your marked assessments are subject to a series of review protocols. For Sub-Honours, marks for Visual Tests and Exams are carefully calibrated by all Tutors as part of procedures overseen by the Module Co-ordinator. At Honours level, all Module Co-ordinators are supported by a designated moderator, who reviews the marking of two of the module’s assignments, one of which will be the most heavily-weighted. In addition, your marked work is reviewed by one of the School’s External Examiners. These measures are set in place to ensure that the mark you receive is a rational and fair reflection of the standard of your work.

Mark Descriptors

All module assessments will receive a mark on the University’s 20-point marking scale. In most instances, marks are given in gradations no smaller than half a mark. However, in cases where marks are derived from several pieces of work, your mark will be rounded up to one decimal place.

Marks and grades are not the same. Marks are given for individual pieces of assessment, and grades are awarded to modules. The marks that you receive during a module are combined to produce an overall mark, which is then converted into the grade that you receive for the module. Grades are reported on the University’s 20-point scale to one or two decimal points. It is important to recognise that all marks (and their conversion into grades) are provisional until ratified by the School’s External Examiner and confirmed by the Module Board that meets at the end of each semester.

Further information on the University’s policies on marks and grades can be found at: https://www.st-andrews.ac.uk/media/teaching-and-learning/policies/grades-definition.pdf

Mark Descriptors used in the School of Art History for Written Assessed Work

Assessors will review your written work from three perspectives: ‘Research’, ‘Argumentation’, and ‘Presentation’.

Research relates to the breadth of scholarship and knowledge that your assignment exhibits.

Argumentation relates to the degree to which you engage critically with your subject. If the assessment involves answering a set question, the comprehensiveness of your response will be reflected in your mark. If the assignment involves conceiving your own topic (as might be the case with research essays or dissertations), then assessors will consider how well you define your focus, and the level of interpretative insight you bring to your subject. Writing that is well argued, clearly structured, and uses strong evidence will be rewarded.

Presentation refers to the expressive quality of your written English, which includes your capacity to write in a grammatically and syntactically accurate fashion. Presentation also relates to your ability to adhere to established academic formats.

These criteria relate to the categories that are referenced on the School’s Continuous Assessment Feedback Form for Essays.

20, 19, 18, 17 – OUTSTANDING

Research: Demonstrates wide-ranging knowledge of scholarship. Exhibits significant research initiative in sourcing relevant material. Work in this category may also demonstrate specialist applied competences, such as language skills.

Argumentation: Answers the question precisely and in depth. Where relevant, the topic is ambitious and well conceived. Provides compelling justification for the relevance of the argument adopted. Demonstrates thorough engagement with ongoing intellectual and cultural debates in the subject area. Exhibits sensitivity
and insight in the interpretation of visual and non-visual material. Uses detailed evidence to construct convincing arguments.

**Presentation:** The writing is articulate, creative and fluent. The number of typographical and grammatical mistakes is negligible. Arguments and sources of information are amply referenced using footnotes, and these follow academic conventions. Work in this category includes a complete, well-organised bibliography.

**16, 15, 14 – VERY GOOD**

**Research:** Work in this category exhibits familiarity with the main scholarship on a topic. Where relevant, it demonstrates a good level of understanding of material that has been introduced during a module, with only minor shortcomings in knowledge. Work is informed by diligent research.

**Argumentation:** A significant proportion of the response is relevant to the question. If a topic has been independently conceived, the chosen subject has credibility and its parameters are clearly defined. The assignment is coherently structured. Appropriate visual and non-visual material is interpreted and used as evidence to support an argument. Demonstrates sound grasp of the central themes and issues in the subject area.

**Presentation:** The writing is clear. The number of typographical and grammatical mistakes does not detract from the sense of what is being said. Selected sources of information are reliable. This information is referenced using footnotes, and these largely conform to academic conventions. Work that is ‘very good’ is likely to include a complete bibliography.

**13, 12, 11 - SATISFACTORY**

**Research:** Demonstrates awareness of the key themes, but the account may be limited, or could fail to account for other significant or potentially relevant material.

**Argumentation:** Elements of the response may pertain to the question. An independently conceived assignment might be vague in defining its objectives, or be too general in its discussion of a topic. The account might be unclear in its structure, and the introduction or conclusion may be inadequate. Appropriate visual and non-visual material is identified and may be discussed. Writing might involve descriptive passages that may lead to no conclusions. Arguments might not be sufficiently supported by evidence. Work in this category may have only a rudimentary understanding of the central themes in the subject area.

**Presentation:** The writing is largely comprehensible, but the meaning might be ineffectively conveyed. Typographical and grammatical mistakes may be commonplace, and could detract from what is being stated. Statements might not always be supported with references to their sources. Footnotes may also be incomplete, or draw on sources that are of questionable authority. Work that is ‘satisfactory’ may also have irregularities or inconsistencies in its bibliography.

**10, 9, 8, 7 – PASS**

**Research:** Demonstrates only a very basic or imperfect grasp of relevant topics. Work in this category may include material that is tangential or irrelevant to the subject.

**Argumentation:** The response barely addresses the question. Where relevant, the chosen subject is vaguely defined and the discussion may be unconvincing or insubstantial. Work might be lacking in structure. Arguments are likely to display significant levels of confusion, or be grounded on major factual inaccuracies. Work in this category can lack analysis of visual and non-visual material. Writing may be absent of critical engagement altogether, or include highly descriptive passages that lead to no significant conclusions.

**Presentation:** The writing might be inarticulate, making it challenging to read. It may be marred by grammatical or typographical errors. References to sources may be infrequent and absent. Familiarity with academic conventions may be partial.

**6, 5, 4 – FAIL, with right to resit**

**Research:** Demonstrates very little relevant concrete knowledge. Writing may compensate for a lack of familiarity with the subject by drawing on received information which may be irrelevant to the subject.

**Argumentation:** The response may ignore the question. Independently conceived topics might be inappropriately general or inadequately formulated. Work in this category may not include analysis of visual and non-visual material. Argumentation and critical engagement is likely to be absent altogether, or register
only as uncorroborated assertions. Work in this category reflects a lack of significant engagement, and may appear hastily prepared.

**Presentation:** The writing might be very difficult to comprehend, or adopt an inappropriate register for a formal assignment. The number of grammatical and typographical errors may make comprehension extremely difficult.

**Below 4 – FAIL, without right to resit**

**Research:** Facts are irrelevant to the subject, or absent altogether. Work in this category may reflect no engagement with material introduced during a module, or fail to demonstrate that research has been undertaken.

**Argumentation:** The response may fall short of the stipulated word-length and be incomplete. Work may be irrelevant to the question. Critical engagement is absent. No attempt is made to interpret visual or non-visual material. The argument is unorganised, incomplete, or superficial. The submission fails to display the levels of effort and engagement that are deemed appropriate for the assignment.

**Presentation:** The writing is weak, or difficult to comprehend. Familiarity with academic conventions is lacking.

**Further notes on assessment**

You must pass all assessed elements of a module in order to pass the module as a whole.

The University makes no provision for re-writing or re-submitting assignments.

If you have been awarded a module grade that is lower than 4, no reassessment is permitted. If you have been awarded a module grade between 4 and 6.9, you are entitled to reassessment. However, reassessment only permits you to make up credit for the module, and so the grade is capped at 7. The form that the reassessment will take will be determined by the Module Board.

**Good Academic Practice Policy**

The School of Art History believes that good academic practice is fundamental to all teaching and research. The University awards degrees and other qualifications as a recognition of a student’s own performance during a programme of studies. All work submitted for assessment must therefore be the product solely of the student concerned, except when clearly stated otherwise. Any breach of this principle will be treated as a serious offence.

You are advised to familiarise yourself with the University’s good academic practice policy. This can be found at: [http://www.st-andrews.ac.uk/media/teaching-and-learning/policies/gap.pdf](http://www.st-andrews.ac.uk/media/teaching-and-learning/policies/gap.pdf)

If you are unsure about the correct presentation of academic material you should approach your module Co-ordinator or tutor. You may also contact CAPOD, (capod@st-andrews.ac.uk), who are able to provide training on this subject.
Formatting Guidelines for Academic Writing

The following notes provide a guide for formatting captions, footnotes and your bibliography for written assignments in the School of Art History. These notes are not comprehensive, nor are they intended to be definitive. Academic publications adopt many different styles of citation, and you might be expected to follow alternative guidelines for other subjects that you are taking at St Andrews. The model adopted here has been adapted from the Chicago Style Guide. It is designed to ensure that footnotes remain brief, so as not to increase your word count more than is absolutely necessary. The bibliography, which is not included in the word count for School of Art History essay assignments, will supply all additional details.

Throughout these formatting guidelines, examples are supplied in red font.

Images and Captions

The inclusion of images is encouraged. If you make reference to attributes in a work of art or any other form of visual documentation, then it deserves to be represented. Since you are working within an educational context, you may use images without securing licencing rights for them. Images may appear either at the end of the essay, or you can incorporate them between the paragraphs in your essay, close to the point where you refer to them in your text. They should not be inserted mid paragraph. Formatting text to ‘wrap around’ images is strongly discouraged.

Images must be numbered: (Figure 1). When you mention an image in your text, insert the figure number in brackets at the end of the relevant sentence. The correlating figure should also include a caption, incorporating the following information: Name of artist, Name of Work, date. Additional information, such as medium, size (with the measurement scale stipulated) and location, may be included (in that order) where relevant:

Jackson Pollock, Shimmering Substance, 1946, oil on canvas, 76.3 x 61.6 cm, The Museum of Modern Art, New York
Donald Judd,Untitled (DSS34), 1962, light cadmium red oil on striated plywood, black oil on wood with galvanized iron and aluminium, 193 x 244.5 x 30 cm, Kunstmuseum Basel
Bernard Maybeck, Palace of the Fine Arts, 1915, San Francisco

Numbers, Dates, Names, Works of Art and Publications

Numbers smaller than one hundred should be written out in words: ninety-nine. Numbers larger than one hundred may be written in Arabic numerals: 406.

Dates should be written in the following format: 1st May 1968.

Centuries should be written out in full: the nineteenth century.

Use upper case for art movements or recognized art categories: the Renaissance, Impressionism, Realism, Post-modernism.

The first time you reference a person, you should use their full name: Caroline A. Jones. On all subsequent occasions, you should refer to them by their last name only.

Titles of works of art should appear in italics: Les Demoiselles d'Avignon. When a work is mentioned for the first time, it is good practice to include the date in parentheses: Les Demoiselles d'Avignon (1907).

Quotations

Quotations should be placed in single inverted commas: ‘That’s one small step for man, one giant leap for mankind.’ Any quotations that appear within a quotation in the source text should be changed into double inverted commas: ‘Armstrong clarified, immediately after the 1969 landing, that he had actually said, “That's one small step for ‘a’ man.” It's just that people didn't hear it.’

If your chosen quote happens to end with a full stop in the source text, then the inverted comma should appear after it. If no full stop features in your quote, then one may be added, but only after the inverted comma.

If you want to abbreviate a quote, then you should register this by incorporating three dots inside square brackets: ‘[…]’: ‘Armstrong clarified […] that he had actually said, “That's one small step for ‘a’ man.” It's just that people didn't hear it.’

Footnote numbers

Quotations should be accompanied by a footnote number, which should appear in Arabic numerals. They should come immediately following the full stop. If you incorporate two (or more) quotes into one sentence, then you should insert only one footnote number at the end of the sentence, and use that footnote to provide the references for these two (or more) sources. Footnote numbers ought never to be inserted mid-sentence.

References

The purpose of a footnoted reference is to enable a reader to identify and potentially locate the source of your information accurately.

Footnote references should be kept to a minimum. All references cited in footnotes should be included in the Bibliography.

For single authored publications, titles of articles and publications may be abbreviated:
Pollock, Vision and Difference, pp. 81-99.


The use of ‘Ibid.’ is discouraged.

Bibliography

Sometimes it makes sense to categorize a bibliography according to primary or secondary sources, but this may not be relevant for many topics.

Bibliographies should only include publications referenced in the essay.

If you consult a publication in an electronic version (such as, for instance, a pdf that you have found on Jstor), then you do not need to mention that you used an electronic copy, if that copy also exists in physical form as a journal or a book. If, however, no hard copy exists, then you should reference it as an internet source.

If you consult a number of articles in a publication that are by different authors, then each article deserves a separate entry in your bibliography. However, you need to exercise your judgement, as this might not be appropriate in all cases.

When it is not possible to see an original document (such as an unpublished manuscript, or any other primary source), cite the source of your information on it:

1 It is a typographic convention to reduce the font size for footnotes.

If you want to include the date when the primary text was written, then this should appear after the title of the document in square brackets:


If you encounter in the secondary literature a quote from another author that you want to cite in your essay, you must register where you found this quotation. For example, you have located the following passage in Griselda Pollock’s *Vision and Difference* (on p. 100) that includes a quotation from Charles Baudelaire:

> As the Baudelairean text goes on to show, women do not look. They are positioned as the *object* of the flâneur’s gaze.
>
> Woman is for the artist in general … far more than just the female of man. Rather she is divinity, a star … a glittering conglomeration of all the graces of nature, condensed into a single being; an object of keenest admiration and curiosity that the picture of life can offer to its contemplator.

Imagine you want to quote from this passage by Baudelaire in your essay. You would reference this in the following way in your footnote reference:


In your Bibliography, you cite the source of your information, which is:


Bibliographies should be arranged alphabetically by the name of the author. If a source has no author or editor, then order it by its title. Names with particles (e.g. de, von, van den) should be alphabetized by the individual’s personal preference if known, or according to traditional usage.

If a bibliography contains two or more items by the same author, list them alphabetically by the title of the work. All works by the same person should appear together, irrespective of whether the person is the author, or the editor.

For all print publications, the city of publication should be listed, along with the name of the publisher and the date of publication. If more than one city is listed, include the first one only. If the city could be confused with another, include the state or country, using established abbreviations where relevant: Cambridge, MA: Harvard University Press, Cambridge: Cambridge University Press.

For journal articles or articles in multi-authored publications, the complete page range should be included.

Single authored books:


Books in translation:


Joint authored books:

Only invert the given and family name of the first author listed. List authors in the order used on the title page of the publication.

Single authored essay in an exhibition catalogue:

Single authored article in a journal:
Many journals have a volume number as well as an issue number, and both should be included. If the journal lists the month or season of publication, then this too should be included: (Summer 1967), (February 2014). Months and seasons should be spelled out in full.

Single authored article in a multi-author volume:

Newspapers and Magazines:

Website:
If citing an undated online document, include the date when you accessed the text, and use the year of access as the year of publication.

Museum or Exhibition Labels, Current Museum or Exhibition Leaflets, Lectures, Blogs, Emails, etc.:
If you choose to mention information from such sources, identify the source clearly in the text of your essay, but do not footnote it, or include it in your bibliography. Also, no formal end references are required for many forms of personal communication, such as emails or conversations with artists or other art-world professionals. However, this may not be appropriate in all instances, and discretion may be required.
According to the Curators, whom I contacted in June 2015, the work has to be assembled in the gallery according to precise installation instructions.