

**BA English and History of Art & Architecture
For students entering Part 1 in 2004**

UCAS code: QV34

Awarding Institution:
Teaching Institution:
Relevant QAA subject benchmarking groups:
Architecture
Faculty of Arts and Humanities
Date of specification: May 2005
Programme Director: Dr John Holmes
Board of Studies: English and History of Art
Accreditation: not appropriate

The University of Reading
The University of Reading
English; History of Art &

Programme length: 3 years

Summary of programme aims and learning outcomes

The Joint Degree in English and History of Art & Architecture is a multi-disciplinary programme in which students take modules in both departments alongside single subject students. The programme aims to provide students with subject specific knowledge and more general skills, including knowledge of a variety of different kinds of literary and visual texts, from a range of periods, as well as perspectives on different methods of critical analysis. The course also aims to foster an independent approach to formulating problems and arguments, using the close reading and analytical skills that are fundamental to both disciplines.

Transferable skills

The University's Strategy for Teaching and Learning has identified a number of generic transferable skills which all students are expected to have developed by the end of their degree programme. In following this programme, students will have had the opportunity to develop their skills relating to career management, communication (both written and oral), information handling, problem-solving, team working and use of information technology.

In this joint programme, students will develop an ability to articulate and substantiate their own points of view, evaluating evidence and using reasoned arguments. They will learn how to organize their own work schedule, to become independent and self-motivating and to take independent initiatives to develop their studies. They will understand ways of improving learning and performance, identification of weaknesses and their resolution, time management, and working with others. Through the History of Art and Architecture element, they will also become skilled at visual analysis, learning how to describe evidence from visual sources in oral and written forms. The programme includes opportunities to develop skills at making oral presentations and to use visual images to support an argument.

Programme content

In English, Part 1 introduces students to debate about approaches to the study of literature through close study of selected texts from a number of different periods; Part 2 provides greater breadth of coverage in preparation for more specialized options and independent work in Part 3. The programme in History of Art and Architecture provides a basis for understanding the methods of analysis particular to the discipline, including its changing priorities and approaches, and promotes a critical understanding of the relationship between contemporary conceptions of art and architecture and those of the past.

Each Part of the degree programme comprises 120 credits. In Part 1, students must take 60 credits in the School of English and 60 credits in the Department of History of Art and Architecture. In Parts 2 and 3 they also normally take 60 credits each year in both disciplines, but, in consultation with their programme adviser, they may choose to take up to 20 credits from modules available elsewhere in the University.

Part 1 (three terms) Certificate level *Credits Level*

In English (60 credits)

Compulsory modules

| | | | |
|--------|-----------------------------------|----|---|
| EN1LL | <i>Languages of Literature</i> | 20 | C |
| EN1RS | <i>Revisioning Shakespeare</i> | 20 | C |
| EN1WKT | <i>What Kind of Text is This?</i> | 20 | C |

In History of Art and Architecture

At least 40 credits to be made up from the following:

| | | | |
|-------|--|----|---|
| HA1AA | <i>Art and its genres: an introduction</i> | 20 | C |
| HA1AB | <i>Art and ideas: an introduction</i> | 20 | C |
| HA1AC | <i>Makers and making: artist, architects and their practices</i> | 20 | C |

Part 2 (three terms) Intermediate level *Credits Level*

In English (60 Credits)

Students choose three modules in Part 2, at least one in the Autumn and one in the Spring terms. At least one of the chosen modules must be an asterisked module. Not more than one module may be chosen from each group.

Autumn Term

Group A

| | | | |
|--------|---|----|---|
| EN2RTC | <i>*Renaissance Texts & Cultures</i> | 20 | I |
| EN2MC1 | <i>Modernism and Modern Poetry</i> | 20 | I |
| EN2RR | <i>The Eighteenth-Century: Restoration to Romantics</i> | 20 | I |

Group B

| | | | |
|--------|--|----|---|
| EN2CMN | <i>*Chaucer and Medieval Narrative</i> | 20 | I |
| EN2NCN | <i>Nineteenth-Century Novel</i> | 20 | I |
| EN2WA1 | <i>Writing America 1</i> | 20 | I |

Group C

| | | | |
|--------|--|----|---|
| EN2RDR | <i>*Renaissance Drama</i> | 20 | I |
| EN2LCT | <i>Literary Criticism & Theory</i> | 20 | I |
| EN2WW1 | <i>Women's Writing and Feminist Theory 1</i> | 20 | I |
| EN2OEL | <i>*Introduction to Old English</i> | 20 | I |

Spring Term

Group A

| | | | |
|--------|--|----|---|
| EN2ERE | <i>*English Renaissance Epic</i> | 20 | I |
| EN2MC2 | <i>Modernity, Crisis and Narrative Fiction</i> | 20 | I |
| EN2RD | <i>Romantics to Decadents</i> | 20 | I |

Group B

| | | | |
|--------|----------------------------------|----|---|
| EN2LV | <i>*Lyric Voices 1340 – 1650</i> | 20 | I |
| EN2MD | <i>Modern Drama</i> | 20 | I |
| EN2WA2 | <i>Writing America 2</i> | 20 | I |
| EN2CAW | <i>Communications at Work</i> | 20 | I |

Group C

| | | | |
|--------|--|----|---|
| EN2SH | <i>*Shakespeare</i> | 20 | I |
| EN2WW2 | <i>Women's Writing and Feminist Theory 2</i> | 20 | I |
| EN2FN | <i>Film Narrative</i> | 20 | I |

In History of Art and Architecture

Students take a further 60 credits made up as follows:

Compulsory modules **40 credits**

| | | | |
|-------|--|----|---|
| HA2ST | <i>Study Trip abroad</i> | 20 | I |
| HA2DD | <i>Distance and difference: perspectives on art, architecture and visual culture</i> | 20 | I |

Optional module:

| | | | |
|--------------------------------|--|-------------------|---|
| 20 credits from the following: | | 20 credits | |
| HA2AP | <i>Art and Power in fifteenth-century Italy</i> | 20 | I |
| HA2AA | <i>Altars, Aristocrats and Guillotines. Aspects of Baroque, Rococo and Neo-Classical art and architecture.</i> | 20 | I |
| HA2HH | <i>Heroes and Hero Worship</i> | 20 | I |
| HA2MA | <i>Modernity and modernism: twentieth century art and architecture</i> | 20 | I |

Of the 120 credits at Part 2, 5 are taken up by Career Management Skills

| | | |
|----------------------------------|---|---|
| <i>Careers Management Skills</i> | 5 | I |
|----------------------------------|---|---|

Students may choose to replace one 20-credit English module from Groups B or C, or the 20-credit International Relations optional module with a module or modules totalling 20 credits from outside the programme.

Part 3 (three terms) Honours level *Credits Level*

Compulsory

| | | | |
|--------|---|----|---|
| EN3JDA | <i>Joint Dissertation (20 credits in each department)</i> | 40 | H |
|--------|---|----|---|

In English (40 credits)

Students choose two 20-credit modules, one in each term, from an approved list. (NB. Not all these options will necessarily be available every year. Admission to optional modules will be at the discretion of the Programme Director.)

Optional modules:

| | | | |
|--------|---|----|---|
| EN3AF | <i>American Fiction: Chopin to Carver</i> | 20 | H |
| EN3AL | <i>Arthurian Literature: Malory to T.H. White</i> | 20 | H |
| EN3AP | <i>American Poetry: Bishop to Dove</i> | 20 | H |
| EN3BH | <i>Book History: Clay Tablets to Computers</i> | 20 | H |
| EN3BIP | <i>Contemporary British and Irish Poetry</i> | 20 | H |
| EN3BY | <i>Byron and Byromania</i> | 20 | H |
| EN3BPD | <i>Post-War British Political Drama</i> | 20 | H |
| EN3CAM | <i>Classic American Writers</i> | 20 | H |
| EN3CC | <i>The Craft of Courtship in Tudor and Early-Stuart England</i> | 20 | H |
| EN3CD | <i>Contemporary Drama</i> | 20 | H |
| EN3CE | <i>Colonial Explorations</i> | 20 | H |
| EN3CF | <i>Contemporary Fiction</i> | 20 | H |
| EN3CL | <i>Children's Literature</i> | 20 | H |
| EN3CWF | <i>Canadian Women's Fiction</i> | 20 | H |
| EN3DL | <i>Darwin's Legacies</i> | 20 | H |
| EN3DD | <i>Decadence and Degeneration: Literature of the 1890s</i> | 20 | H |
| EN3DF | <i>Detective Fiction</i> | 20 | H |
| EN3DIC | <i>Dickens</i> | 20 | H |
| EN3ETW | <i>Elizabethan Travel Writing</i> | 20 | H |
| EN3FI | <i>Fictions of India</i> | 20 | H |
| EN3GDN | <i>Gothic Dreams and Nightmares</i> | 20 | H |
| EN3GP | <i>Gender and Power in Restoration Literature</i> | 20 | H |
| EN3HF | <i>Holocaust Fiction</i> | 20 | H |

| | | | |
|--------|--|----|---|
| EN3HJ | <i>Henry James</i> | 20 | H |
| EN3HP | <i>Harold Pinter</i> | 20 | H |
| EN3HS | <i>Horrid (S)laughter on the Seventeenth-Century Stage</i> | 20 | H |
| EN3JA | <i>Jane Austen and The Courtship Novel</i> | 20 | H |
| EN3JAF | <i>Jewish American Fiction</i> | 20 | H |
| EN3LA | <i>Literature of Adultery</i> | 20 | H |
| EN3LEC | <i>The Roots of Romanticism: Later Eighteenth-Century Poetry</i> | 20 | H |
| EN3MAT | <i>Margaret Atwood</i> | 20 | H |
| EN3MDN | <i>Medieval Dream Narratives</i> | 20 | H |
| EN3MSF | <i>Modern Scottish Fiction: from Jean Brodie to Trainspotting</i> | 20 | H |
| EN3MPP | <i>Marvell, Poetry and Politics in the Mid-17th Century</i> | 20 | H |
| EN3NAF | <i>Nineteenth-Century American Fiction: Realism to Naturalism</i> | 20 | H |
| EN3NAW | <i>Writing the North American Wilderness</i> | 20 | H |
| EN3NIM | <i>Novels of Immigration and Black British Fiction</i> | 20 | H |
| EN3NMW | <i>The Novel in the Material World</i> | 20 | H |
| EN3OE2 | <i>Old English 2</i> | 20 | H |
| EN3PBS | <i>Revolutionary Romantics: Shelley and his Successors</i> | 20 | H |
| EN3PL | <i>Packaging Literature</i> | 20 | H |
| EN3POL | <i>Nineteenth- and Twentieth-Century Political Fiction</i> | 20 | H |
| EN3PR | <i>The Pre-Raphaelites</i> | 20 | H |
| EN3PSY | <i>Psychoanalysis and Text</i> | 20 | H |
| EN3QU | <i>Queer Theory</i> | 20 | H |
| EN3RG | <i>The Roots of Gothic: 1580-1765</i> | 20 | H |
| EN3RWW | <i>Renaissance Women Writing</i> | 20 | H |
| EN3SB | <i>Samuel Beckett</i> | 20 | H |
| EN3SCI | <i>The Literature of Science</i> | 20 | H |
| EN3SF | <i>British Science Fiction</i> | 20 | H |
| EN3SG | <i>Shakespeare and Gender</i> | 20 | H |
| EN3SH | <i>Shakespeare and History</i> | 20 | H |
| EN3SLA | <i>Perspectives on Slavery</i> | 20 | H |
| EN3SP | <i>Shakespeare and his Contemporaries in Performance</i> | 20 | H |
| EN3SR | <i>Shakespeare and Romance</i> | 20 | H |
| EN3ST | <i>Shakespeare and Theory</i> | 20 | H |
| EN3SV | <i>Spectacle and Violence on the Elizabethan Stage</i> | 20 | H |
| EN3TH | <i>Thomas Hardy</i> | 20 | H |
| EN3TTC | <i>From Troy to Camelot: Medieval Romance</i> | 20 | H |
| EN3VEC | <i>Victorian and Edwardian Children's Fantasy</i> | 20 | H |
| EN3VSN | <i>Victorian Sensation Novels</i> | 20 | H |
| EN3VW | <i>Virginia Woolf</i> | 20 | H |
| EN3WL | <i>Writing Lives</i> | 20 | H |
| EN3WP | <i>War Poetry: from the Crimean to World War 2</i> | 20 | H |
| EN3WWR | <i>Women's Writing of the Romantic Age</i> | 20 | H |
| EN3YJ | <i>Yeats and Joyce</i> | 20 | H |

In History of Art and Architecture

Students take a further 40 credits from the following list, including at least one of the modules marked with an asterisk:

| | | | |
|-------|--|----|---|
| HA3BR | <i>Brunelleschi and Renaissance architecture</i> | 20 | H |
| HA3PA | <i>Palladio: architecture and science</i> | 20 | H |
| HA3NS | <i>Italian Renaissance Portraiture</i> | 20 | H |
| HA3TI | <i>Tintoretto and 16th-century Italian Art</i> | 20 | H |
| HA3DE | <i>Delacroix, Romanticism and French nineteenth-century painting</i> | 20 | H |

| | | | |
|-------|---|----|---|
| HA3GO | <i>Goya: Reason and Superstition in the Spanish Enlightenment</i> | 20 | H |
| HA3RF | <i>Figuring the Female Body</i> | 20 | H |
| HA3LA | <i>Landscape Art in Britain and France: Place and Meaning</i> | 20 | H |
| HA3AW | <i>Art, War and Gender in the twentieth century</i> | 20 | H |
| HA3BD | <i>Bodies of Difference: Mapping contemporary art</i> | 20 | H |
| HA3AW | <i>Art, War and Gender in the twentieth century</i> | 20 | H |
| HA3CA | <i>Contemporary Art after 1970 or some such title</i> | 20 | H |

Note: Students may choose to replace one of their third year options in either Department with a module or modules from elsewhere in the university.

Progression requirements

To proceed from Part 1 to Part 2, a Joint Honours student must (i) obtain an average of 40% across all Part 1 modules; (ii) achieve a minimum of 40% in each English module, and an average of 40% over the compulsory modules in History of Art; and (iii) have no mark less than 30% in any module, except that marks of less than 30% in a total of 20 credits may be condoned, provided that the candidate has pursued the course for that module with reasonable diligence and has not been absent from the examination without cause.

To proceed from Part 2 to Part 3, students must obtain an overall average of at least 40% across all Part 2 modules and across English Part 2 modules, and must have no mark below 35% in any English Part 2 module, and no mark below 30% in any module, except that marks of less than 30% in a total of 20 credits may be condoned, provided that the candidate has pursued the course for that module with reasonable diligence and has not been absent from the examination without cause.

Summary of teaching and assessment

Teaching is through a combination of seminars, lectures and essay tutorials. Over the programme as a whole assessment is conducted through a mixture of Assessed Essays and formal examinations: some modules are assessed wholly by coursework, some wholly by examination, and others by a mixture of the two. Details are given in the module descriptions. The Dissertation module is additionally supported by preparatory dissertation workshops in the School of English, and by a series of tutorials with joint supervisors in each department.

Conventions for degree classification are included in the Programme Handbook, but you should note that the weighting between Part 2 and Part 3 for classification purposes is 33% and 67%.

The University's honours classification is as follows:

| <u>Mark</u> | <u>Interpretation</u> |
|-------------|------------------------|
| 70% - 100% | First class |
| 60% - 69% | Upper Second class |
| 50% - 59% | Lower Second class |
| 40% - 49% | Third class |
| 35% - 39% | Below Honours Standard |
| 0% - 34% | Fail |

Admission requirements

Entrants to the Joint Degree programme are normally required to have obtained:

UCAS tariff: *either* 300 points from three A2s, including 100 points (grade B) in English Literature or English Language and Literature; *or* 320 points from 3 A2s + up to two AS, including 100 points (grade B) in English Literature or English Language and Literature

Scottish Highers: ABBBB (A in English Literature)

Irish Highers: ABBBB (A in English Literature)

International Baccalaureate: 31 points with 6 or 7 for Higher level English Literature

GCSE/O: English Language preferred (grade C or above), and a modern foreign language recommended.

All applications are considered on their individual merits. Mature candidates will be usually be expected to have a B (100 points) at A level English, or equivalent qualifications, but consideration is also given to applicants with other qualifications and experience.

Admissions tutor: Mrs Carolyn Lyle (School of English)

Support for students and their learning

University support for students and their learning falls into two categories. Learning support includes IT Services, which has several hundred computers, and the University Library, which across its three sites holds over a million volumes, subscribes to around 4000 current periodicals, has a range of electronic sources of information and houses the Learning Resource Centre with some 200 workstations. There are language laboratory facilities both for those students studying on a language degree and for those wishing to take modules offered by the Institution-wide Language Programme. Student guidance and welfare support is provided by Personal Tutors, the Careers Advisory Service, the University's Special Needs Advisor, Study Advisors, Hall Wardens and the Students' Union.

In the School of English students receive a Handbook which gives details of the Programme, guidance on study skills such as note-taking and essay writing, and information about staff, facilities, and sources of specialized help within the University, such as the Study Skills Advisor and the Counselling Service. The English programme is designed to give students extensive teaching support in Part 1 leading to more independent work in Part 3. Academic feedback and guidance is given through one-to-one essay tutorials, and academic and personal support is provided through the tutor system and the University's Personal and Academic Record (PAR) Scheme. Dissertation workshops prepare students for the Part 3 dissertation which is individually supervised. The Geoffrey Matthews Collection, housed in the School of English, provides books, photocopied material, cassettes, and an expanding collection of videos for loan to students. A video-viewing suite is available within the Faculty. The library is well stocked with printed materials as well as essential electronic databases on-line and on CD ROM, such as the OED, the MLA Bibliography, and JSTOR.

Within History of Art and Architecture additional support is provided through a subject-specific reading room containing essential course texts, reference works, some current periodicals and photocopying facilities. There is also a slide library containing slides from all periods of art and architecture history which students will consult as part of their studies. It includes resources in video tapes and computers and in digital imaging and elearning such as BlackBoard. First hand study of works of art is provided through particular classes taught in museums, art galleries or on architectural visits and by a period of study at a centre abroad as well as through the department's own collections, mainly of drawings. Each student is assigned a Course Adviser, normally their academic tutor, to advise on their choice of modules within the programme, supported by a

comprehensive Programme Handbook issued to each student individually which includes extensive advice on study skills.

Career prospects

In recent years students who have gained a Joint Degree in English and History of Art have gone into a wide variety of jobs, including teaching, publishing, journalism, the media, management, administration, museums, auction houses, public relations, and increasingly into the heritage and leisure industries. A number of graduates each year also go on to further academic study and research. More broadly, the degree programme provides graduates with a range of communication and analytical skills that will serve them in good stead in the marketplace.

Opportunities for study abroad

Students may, with permission, opt to spend the Autumn term during Part 2 abroad at one of the European universities with which Reading has a Socrates exchange agreement. They would actively participate in courses abroad, experience the teaching and learning processes of another institution, learn or improve their knowledge of a European language, and enhance their curriculum vitae. Students opting for the term abroad will take the equivalent of 60 SEAL credits at Intermediate level while abroad. These will count towards final degree classification.

There may also be opportunities to spend one term in the United States via the American Studies exchange programme.

Educational aims of the programme

The programme seeks to develop students' knowledge and understanding of a wide range of literary and visual texts, and to promote an informed and self-reflective awareness of procedures of critical and cultural analysis. The overall aims are to enable students to achieve their full intellectual potential, and to equip them with broadly transferable skills of potential value to future employers.

Programme outcomes

Knowledge and Understanding

A. Knowledge and understanding of:

1. A broad range of literary texts in English, and of art, architecture and visual culture from the Middle Ages to the present day both in the West and in comparison to selected cultures in other times and places
2. Key issues, conflicting interpretations and current priorities in the academic study of both subjects
3. Appropriate methods of critical analysis, including the technical language and theoretical approaches germane to each discipline
4. Ways in which social, cultural and historical issues relate to the selected literary and visual artefacts
5. Selected special fields of English and chosen periods and issues in art history

Teaching/learning methods and strategies

Knowledge and understanding are gained through formal teaching (lectures, seminar discussions, and individual essay feedback), prescribed and recommended reading, and the writing of essays and a Dissertation. Part 1 offers a broad introduction to 1 - 5. In Part 2 the understanding and skills acquired in Part 1 are developed with particular emphasis on 1 and 4 through seminars, lectures and individual feedback. Part 3 introduces more specialized study, particularly in relation to 2, 3 and 5, through a choice of seminar-based modules together with supervised, independent study leading to a dissertation.

Assessment

In Parts 1 and 2, knowledge and understanding are tested through a combination of essays and unseen written examinations. In Part 3, assessment is through a mixture of methods, such as extended essays, essays plus unseen exams, and the Dissertation.

Skills and other attributes

B. Intellectual skills :

1. capacity for independent analysis and research
2. identification of problems and issues
3. the ability to read closely and critically
4. an ability to reflect on one's own positions
5. the analysis and interpretation of visual artefacts.
6. the ability to use visual resources as evidence.
7. plan, organise and write a coherent argument.
8. transfer appropriate skills and methods from one topic within the subject to another.

Teaching/learning methods and strategies

In English, intellectual skills are acquired through independent reading, seminar preparation and discussion, essay writing and feedback in tutorials, and the Dissertation. In History of Art and Architecture 5, 6 and 8 are constantly exemplified in formal lectures and seminars, and students will be encouraged to develop their own skills through seminar presentations and coursework tasks. Such skills are additionally fostered through opportunities to study visual artefacts at first hand including in the compulsory module involving study abroad. The ability to transfer knowledge from one area of the programme to another is evidence of high level performance. The ability to organise and structure arguments is emphasised throughout but particularly in compulsory modules and through modules in independent study and the Dissertation.

Assessment

In Parts 1 and 2, knowledge and understanding of 1 – 4, 7 and 8 are tested through a combination of essays and unseen written examinations. In Part 3 assessment is through a similar mixture of methods, and through the Dissertation. 5 and 6 are constantly assessed in all parts of the Art History programme including coursework and examinations which include compulsory questions analysing visual artefacts.

C. Practical skills:

In English

1. The ability to criticize and formulate interpretations of texts
2. An ability to engage in critical argument using relevant theoretical approaches
3. An awareness of the rhetorical resources of the English language
4. Bibliographical and research skills
5. A knowledge of appropriate conventions in the presentation of written work
6. An ability to relate the study of English to cultural and social issues

In History of Art and Architecture

7. identify, locate and record visual sources
8. memorize and be able to recall key features of different visual resources
9. identify, find and organise written sources
10. identify appropriate resources including the internet for the study of works of art

Teaching/learning methods and strategies

1 – 3 and 6 are developed in seminars, essays and essay tutorials. 4 and 5 are developed through essays, essay feedback and dissertation guidance and supervision.

Identifying visual artefacts and sources is taught from Part 1, including assessed tasks which test the student's ability to find and select appropriate visual evidence for analysis and comparison. Such skills are additionally fostered in Part 2 where greater emphasis is placed on increasingly complex and sophisticated analyses, including the ability to recall and use visual and other data from often disparate and widely separated sources and locations. 3 and 4 are taught throughout the course but particularly emphasised in the independent study tasks in Part 2 and dissertation in Part 3.

Assessment

In 1-6 all the subject specific practical skills are assessed through formative and summative essays. 1 – 3 and 6 are also tested in unseen examinations.

7-9 are assessed in all coursework, including oral presentations, and written examinations and 10 is assessed in independent study tasks.

D. Transferable skills:

1. Fluency in written and oral communication
2. The ability to formulate and present reasoned arguments
3. Assessing the merits of competing approaches
4. The ability to translate subject-specific knowledge and skills into other environments
5. The ability to find and use relevant information resources
6. Time-management skills
7. A creative approach to problem-solving
8. Group and interpersonal skills
9. An ability to self-evaluate and self-reflect
10. Use of information technology, especially word-processing and the internet
11. Describe evidence from visual sources in oral presentations and in written forms

Teaching/learning methods and strategies

In English, transferable skills are developed through seminar discussions (1-4, 7-9), through seminar presentations, essay writing, tutorial feedback and unseen examinations (1– 9). 4 and 7 particularly are developed through requiring students to draw on acquired knowledge and skills when analyzing new material in essays and unseen examinations. 5 and 10 are developed through use of the library and other sources of information, for seminar preparation, essay writing and research for the dissertation. We require that all summatively assessed essays are word-processed (10).

In History of Art and Architecture, the use of IT is embedded throughout the programme. 2 and 3 are essential to success in all parts of the programme. 4 and 5 are increasingly emphasised in Part 2 and play a key role in Part 3, and 5 is a key skill in the compulsory module *Study Trip Abroad*. Career planning is emphasised in Part 2. Library and internet skills are required in the independent study module in Part 2 and the dissertation in level 3. Time management is essential for the effective completion of the programme.

Assessment

1 – 7 and 9 are formatively assessed through coursework essays and seminar presentations, and summatively assessed through essays, unseen examinations, and the dissertation. 9 is encouraged through essay feedback and essay tutorials. 8 is encouraged through seminars and in tutorials 7 and 8 are assessed throughout in coursework and examinations. 9 is assessed in Part 3 and 10 in Part 2 and 3. The other skills are not assessed directly but their effective use will enhance performance in later modules.

Please note: This specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably expect to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided. More detailed information on the learning outcomes, content and teaching, learning and assessment methods of each module can be found in module and programme handbooks.