



# UNIVERSITY OF LINCOLN

## Programme Specification

Title:

### Art History and History

Final Award: **Bachelor of Arts with Honours (BA (Hons))**

With Exit Awards at:

**Certificate of Higher Education (CertHE)**

**Diploma of Higher Education (DipHE)**

**Bachelor of Arts with Honours (BA (Hons))**

To be delivered from: 1 Sep 2018

| <b>Level</b>   | <b>Date</b> |
|--|-------------|
| Level 1 or Certificate of Higher Education (CertHE)  | 2020-21     |
| Level 2 or Diploma of Higher Education (DipHE)       | 2021-22     |
| Level 3 or Bachelor of Arts with Honours (BA (Hons)) | 2022-23     |

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## **1. Introduction**

This document describes one of the University of Lincoln's programmes using the protocols required by the UK National Qualifications Framework as defined in the publication *QAA guidelines for preparing programme specifications*.

This programme operates under the policy and regulatory frameworks of the University of Lincoln.

## 2. Basic Programme Data

|   |  |
|---|--|
| <b>Final Award:</b>   | Bachelor of Arts with Honours (BA (Hons))  |
| <b>Programme Title:</b>   | Art History and History  |
| <b>Exit Awards and Titles</b>                                   | Certificate of Higher Education (CertHE)<br>Diploma of Higher Education (DipHE)<br>Bachelor of Arts with Honours (BA (Hons)) |
| <b>Subject(s)</b>   | History<br>Art History   |
| <b>Mode(s) of delivery</b>                                      | Full Time  |
| <b>Is there a Placement or Exchange?</b>                        | Yes  |
| <b>UCAS code</b>  | VV13   |
| <b>Awarding Body</b>  | University of Lincoln  |
| <b>Campus(es)</b>   | Lincoln Campus   |
| <b>School(s)</b>  | School of History and Heritage   |
| <b>Programme Leader</b>   | Michele Vescovi (MVescovi)   |
| <b>Relevant Subject Benchmark Statements</b>                    |  |
| <b>Professional, Statutory or Regulatory Body Accreditation</b> |  |
| <b>Programme Start Date</b>                                     | 2020-21  |

## 3. Programme Description

### 3.1 Overview

BA (Hons) Art History and History at the University of Lincoln is not a traditional 'joint honours' degree, offering training in two related disciplines. Rather, it is conceived and delivered as an exploration of past cultures that employs the approaches of art historians and historians, ancient, medieval, early modern, and modern, as well as archaeologists, conservators, and specialists in heritage and museum studies. The programme team has strength and expertise in the visual and material culture of the Roman and Medieval worlds, in Early Modern and Renaissance cultures, and includes a dynamic group of modernists with specialisms in nineteenth-century art, film and media history, the history of decorative arts, interior design, landscape and the urban environment, the conservation of historic objects and cultural heritage, and digital heritage and archiving. Students attracted by the opportunity to investigate past cultures employing a range of approaches and techniques may choose from modules on the Roman, Byzantine and Carolingian Empires to the Early Modern Courts of Europe, and undertake research with experts in Victorian stained glass and modernist architecture and urban planning, Roman villas and late antique mosaics, Romanesque sculpture and the buildings of sixteenth-century Lisbon.

The BA (Hons) Art History and History course offers students the opportunity to explore the rich artistic and architectural heritage of the past, learning how to interrogate visual and material evidence critically and to construct arguments about societies and cultures, their values and identities. Students can do this alongside the study of texts, from medieval chronicles and modern archives to newspapers and film.

The course aims to build on established strengths within the School of History and Heritage and enjoys close links with our programme in the Conservation of Cultural Heritage. Lincoln is a superb city in which to study Art History and History, having a beautiful 1000-year-old cathedral, a medieval castle and an original 1215 copy of Magna Carta.

The city is also home to The Collection, which incorporates Lincolnshire's award-winning archaeology museum and the region's premier art gallery, the Usher gallery.

### 3.2 Aims and Objectives

The BA (Hons) Art History and History programme aims to:

- Deepen students' understanding of past societies and cultures, especially their visual and material cultures
- Enable students to acquire skills of critical analysis of visual, material and written sources, both primary and secondary
- Foster in students an appreciation of the contested nature of historical and art historical enquiry and interpretation
- Develop in students a range of personal and transferable skills relevant to employability and lifelong learning

A knowledge of the past is vital for individuals, organisations and society, both as a creative resource, and for a deeper understanding of the building blocks of identity on the regional, national and international level. Rival claims on contemporary power often rest in part on competing interpretations of the past. Knowledge of the past can therefore be used to inform current debates. In addition, students of art history and history have the opportunity to acquire skills of analysis, argument and

communication which help them to develop as individuals, as responsible contributors to organisations, and as articulate, critical members of a democratic society.

The BA (Hons) Art History and History programme at Lincoln is distinctive in comparison with programmes at other institutions in that it provides students with an opportunity to engage with an unusually wide range of chronological periods and cultures. Modules range chronologically from the period of the Roman Empire, the medieval and early modern periods, to the twentieth century, and geographically from Britain to Europe, Africa, Asia and the Americas. The programme offers a variety of interdisciplinary approaches to the study of art history and history including the use of film, architecture and the built environment, visual and material culture. Staff specialisms include Roman and medieval studies, political history, gender studies, the history of science, museum history, the history of art, the history of architecture, film and popular culture. The programme also makes extensive use of specialist local resources including Lincoln's historic buildings, the Lincoln Cathedral archives, the Collection and the Media Archive for Central England (MACE), and the Usher Gallery.

Provision of study abroad opportunities is expanding. The history programme currently has partnerships with four North American and two European institutions. These will be available to students of art history and history. In line with the University Strategic Plan, the programme team are seeking to further internationalise the curriculum.

Considerable optionality is built into the programme at levels five and six enabling students to tailor the degree to their interests.

#### QAA SUBJECT BENCHMARK STATEMENT(S)

The BA (Hons) History programme responds to the United Kingdom QAA benchmark statement(s) for the subjects of History and of History Of Art, Architecture And Design. Benchmarking Analysis provides a detailed specification of the relationship between this programme's curriculum and the relevant QAA benchmark.

The programme description reflects the latest QAA subject benchmarking statement for History, and for History of Art, Architecture and Design (HAAD). The History of Art benchmark statement emphasises that "HAAD is a historical study", which explores change and continuity, connecting the subject with "the methods and ambitions of history: it shares and endorses history's critical concerns with the evaluation of archival, literary and other forms". Therefore, our programme enables students to understand "what artists and designers did".

Furthermore, the programme "is concerned both with the historical, cultural and personal conditions which shape the production, use and valuing of artefacts in the societies for which they were made, and also with the ways in which such artefacts have been subsequently interpreted and treated". We place great importance on the observation of artefacts and the development of skills of visual analysis, but we also enable students to consider how "artefacts form part of wider signifying systems", beyond the field of visual culture "to literature or religion, to medical, scientific, economic, social or philosophical discourses, or to other shared beliefs or values".

Our programme equips students with the key critical skills identified in the History benchmark statement, namely the ability to read primary and other sources "both critically and empathetically", contributing to the appreciation of "the complexity and diversity of situations, events and mentalities in the past". The programme fosters students' critical skills, critical evaluation and intellectual independence, "the ability to ask questions, set tasks, pursue structure enquiries and solve problems".

## INTERNAL CONTEXTS

The BA (Hons) Art History and History degree programme is located within the School of History and Heritage. History has been taught as an undergraduate subject at the University and its predecessor institutions for many years with the single honours degree first being offered in 1999 to a cohort of 15 students. In recent years, undergraduate numbers have grown significantly and the undergraduate intake has grown from 95 in 2013-14 to 208 in 2016-17. In response, staffing has increased so that in 2016-17 we have a total staffing base of more than 30 FTE. This includes experts in the history of art and architecture. The undergraduate programmes are complemented by a developing range of taught and research postgraduate programmes. In 2005 the MA in Historical Studies was introduced, and it was joined in 2011 by the MA in Medieval Studies. We also currently have approximately 20 postgraduate research students in history, including art history.

Almost all members of the teaching team are also specialist researchers in their particular fields and the undergraduate programme has been developed to allow students to benefit as much as possible from the research expertise of the academic staff. The quality of History research at Lincoln was highlighted in the REF2014 results where the programme rose from 61/83 in 2008 to 49/83 in 2014 and saw 35% of its outputs rated at 4\* (equal to the result in that measure for History at the University of Oxford). Our strength in Medieval Studies was also reflected in the establishment of the Medieval Studies Research Group in 2014, and by the receipt of an AHRC research award in excess of £620,000 for a project in medieval history. The group supports an active postgraduate community of young scholars, contributes speakers to the School Research Seminar and was involved in the hosting of two recent international conferences: the biennial conference of the Society for the Medieval Mediterranean and The Middle Ages in the Modern World. The School also co-hosts the International Journal of Regional and Local Studies with the University of Hertfordshire (edited by Professor Krista Cowman, Dr Ian Packer and Dr Katrina Navickas).

## EXTERNAL CONTEXTS

At national level, the subject of History, including Art History, is buoyant, with much interest in the subject clearly being expressed through a variety of popular cultural forms, most notably on television, film and in the proliferation of popular history books. As HESA statistics indicate, History remains a very popular subject at UK universities. The Lincoln programme, however, has seen rapid and sustained growth. Lincoln historians are active participants in both the university sector, with two members of staff on the History UK steering committee – History UK represents the interests of UK University History Departments – and in the broader history community, recently supplying expertise for the BBC programme *Who do you think you are?*, the 2015 film *Suffragette* and the 800th anniversary celebrations of Magna Carta. Of particular external significance though is our location in a city with a keen sense of and interest in its own history and extensive links are maintained with the local community both through local students undertaking degrees at both undergraduate and postgraduate level and by collaborations between the History team and colleagues working in local heritage, archival and other relevant fields.

### **3.3 Variations to Standard Regulations and Guidance**

None

## 4. Programme Outcomes

Programme-level learning outcomes are identified below.

Refer to *Appendix I – Curriculum Map* for details of how outcomes are deployed across the programme.

### 4.1 Knowledge and Understanding

On successful completion of this programme a student will have knowledge and understanding of:

- 1 Knowledge of the social, political and economic structures, cultures and beliefs systems, events and mentalities of the past
- 2 Complex bodies of historical information
- 3 The processes by which objects (works of art, architecture, material culture) are designed and constructed
- 4 Aspects of continuity and change expressed in literary, material and visual culture, art and architecture
- 5 Comparative perspectives and approaches in relation to a range of different countries, societies and cultures
- 6 A wide range of historical and art historical scholarship, including current and past debates within the study of art history and history
- 7 The development of both history and art history as academic disciplines and their key intellectual tools
- 8 A broad and representative range of works of art and architecture
- 9 How art and architecture can help to effect cultural change and difference

### 4.2 Subject Specific Intellectual Skills

On successful completion of this programme a student will be able to:

- 10 Read, analyse and critically interpret primary sources, both visual and textual
- 11 Synthesise complex bodies of information
- 12 Understand, assess and explain the relationship between primary and secondary sources, visual, material and textual
- 13 Demonstrate an understanding of different art-historical and historical approaches and methods
- 14 Develop cogent arguments in relation to historical/art-historical issues and debates, and support such arguments with evidence

### 4.3 Subject Specific Practical Skills

On successful completion of this programme a student will be able to:

- 15 Present work in an appropriate register and employ relevant scholarly apparatus, deploying



appropriate bibliographic and presentational skills, including digitally

- 16 Observe, describe and interrogate objects
- 17 Identify and evaluate sources of information
- 18 Recognise the methodological implications of using a range of primary source materials

#### **4.4 Transferable Skills and Attributes**

On successful completion of this programme a student will be able to:

- 19 Work independently in pursuit of objectives under their own direction and motivation
- 20 Be self-reflective and give and receive constructive criticism, including in relation to their career plans
- 21 Demonstrate continuing development of self-awareness through effective time management and sensitivity to diversity and the ability to continue learning
- 22 Communicate effectively and appropriately in oral and written contexts, including digitally
- 23 Explore and assess alternative arguments and approaches
- 24 Apply knowledge and experience to make appropriate decisions in complex contexts, including those that are relevant to employability prospects or future study.
- 25 Develop skills in the use of digital tools for research, organisation and presentation of work
- 26 Demonstrate the ability to work in groups

For details of each module contributing to the programme, please consult the module specification document.

## **5. Learning, Teaching and Assessment Strategies**

### **5.1. Learning and Teaching Strategy**

The learning and teaching strategy adopted within the BA (Hons) Art History and History programme is designed to achieve the programme aims outlined under 'Aims and Objectives'.

Students are expected to acquire high levels of art historical and historical research skills as independent learners and producers. Art History and History modules encourage and support them to achieve this by using flexible and varied means of teaching, learning and assessment. Students are expected to learn to work in groups and individually, to produce reports, descriptions, analyses, essays and book reviews, to assess themselves and their peers and to give presentations. They are expected to learn to identify, use and evaluate a wide variety of source materials including works of art in diverse media, photographs, newspapers, buildings and material culture, on-line sources, novels, films and government documents. They have the opportunity to work extensively with new technologies and e-learning including their uses in relation to the subject matter of history (see below – Technology in Teaching).

The degree reflects the University's objective to link research and teaching in a culture of creativity and innovation. Modules are research-informed, and staff research is embedded at every level of study. There is a focus throughout the programme on positioning the students as active participants in the research process. At level 1 an emphasis is placed on acquiring techniques for art historical and historical research, while at levels 2 and 3 students share in the research process and are expected to develop into active researchers, culminating in the production of work such as the independent study at level 3.

Student progression is ensured through a developing set of learning outcomes at each level.

At year 1, students are expected to:

- identify and locate appropriate source materials within the university;
- start to evaluate primary source materials, especially visual and material evidence;
- develop the critical and analytical skills necessary for the investigation of historical and art historical sources, specifically, the ability read and analyse artworks and objects, understanding the contextual, cultural, aesthetic intellectual and technical components involved in their production and use
- show an awareness of theories and concepts of art history and history;
- identify arguments in secondary material;
- identify appropriate forms of analysis and enquiry;
- begin to manage their own research.

In addition, they make progress in developing their skills in e-learning, group work, presentations, and in producing written work such as essays and bibliographic reviews.

At year 2, students are expected to:

- gather, assimilate and interpret appropriate material from a wider variety of sources;
- deepen their critical analysis of primary sources, visual and written, and use them more extensively;
- identify and analyse key themes and arguments in secondary material;
- recognise and appraise a range of theoretical perspectives;
- design and manage more complex research projects;
- demonstrate an increased capacity for independent learning and reflection;
- demonstrate enhanced skills in group work, presentation, e-learning and written work.

At year 3, students are expected to:

- engage in independent research using a wide variety of primary and secondary sources;
- manage large amounts of information;
- explain and evaluate the relationships between primary and secondary material;
- appreciate and critically evaluate current and past debates within the study of art history and history;
- be aware of different art historical and historical methodologies;
- be aware of continuity and change over various time spans and places;
- develop a cogent argument of their own in relation to issues and debates, and to support this argument thoroughly;
- show a high level of critical reflection on their own work;
- evaluate and apply theoretical frameworks themselves;
- show high levels of communication skills in writing and presentations;
- work as a highly effective group member.

The learning outcomes for individual modules encompass these points, as well as specific outcomes relating to art-historical and historical subject knowledge.

### PERSONAL TUTORING

The School of History and Heritage is fully committed to the University's policy on personal tutoring and has taken the decision that all academic staff will be personal tutors. Shortly before arriving at the University, each student is allocated a tutor and meets him or her during Welcome Week. Students are expected to meet tutors individually once a semester, although may do so more frequently by appointment, and within a personal tutor group on two additional occasions per semester. In addition each year group is allocated a year tutor. The year tutor has an overview of the whole year group and is a key individual in identifying patterns of behaviour within groups and modules that may evade the attention of personal tutors. The Year tutor has a significant role in the management of students' progress through the course. Alongside personal tutors, students enrolled on the Cert HE course have access to an additional dedicated tutor who focuses on their specific additional needs, especially with regard to their potential progression to the BA (Hons) programme and their participation in the Lincoln Award scheme. Finally, there is a senior tutor, who oversees the tutorial system and, with the Head of School, convenes a regular tutorial oversight group.

The personal tutoring system, addressing the University's five themes of personal tutoring, is intended to:

- provide general support for students' academic and pastoral needs, including helping students understand and manage the implications of any personal circumstances on their academic progress and success;
- support the development of students' academic study skills;
- help students to reflect more comprehensively on the feedback they are given on their work;
- guide students to develop career plans and access the resources available to them within the university to support this;
- encourage students to engage in extracurricular activities to further develop their transferable skills.

### STUDENTS AS PRODUCERS

From the beginning of their degree students are engaged in activities that develop their research skills and provide them with opportunities to work as art historians and historians. They are given considerable support in this process so that by the culmination of their studies students are producing historical research of their own, in the form of their Independent Study. Throughout the degree, weekly seminars in most modules provide student-centred spaces where students work in groups to

analyse arguments collaboratively, solve problems and critically reflect on their experience with lecturers taking on a facilitative role in developing students' historical skills and knowledge.

## DIGITAL HISTORY

The use of technology to support student learning and staff teaching is known as e-learning. Art History and History modules at Lincoln make extensive use of e-learning technologies in teaching and learning, both in and out of the classroom. In class, lecturers make use of PowerPoint or other presentation software in their teaching, while students are routinely given opportunities to engage with images, audio and video during lectures and seminars.

Outside of class, e-learning in Art History and History at Lincoln can be divided into two strands, both of which are designed to support students in their independent learning:

(1) learning, assessment and feedback environments and pedagogies:

Blackboard, the virtual learning environment which is used on all modules as a repository for lecture and other learning materials (<http://blackboard.lincoln.ac.uk/>); Turnitin/ Grademark, an online assessment tool which is used to support marking of student work and to provide feedback on almost every module on the programme (<http://submit.ac.uk/>);

(2) open source technologies like blogs and wikis are also made use of on an increasing number of modules.

## RESOURCES FOR ART HISTORY AND HISTORY

The subject librarian is regarded as a key member of the team and offers workshops at every level of the programme on the research tools available to students, as well as offering individual support where required. Teaching staff work closely with the subject librarian to maximise the learning materials available through the library and online databases, resource banks and repositories on the Internet, including:

- library databases: online databases accessed via the Library website enable students to develop their skills in findings and making use of primary and secondary sources for their work (<http://guides.library.lincoln.ac.uk/history>).

- open-access resources: staff members also direct students to resource banks and repositories on the Internet. Often these resources are directly related to the research interests of the staff concerned. Two good examples are: Lister's Travels, a website that charts the travels of a Lincolnshire Doctor from the 17th century (<http://listerstravels.modhist.ox.ac.uk/>); and the Vimeo video channel devised for MACE (the Media Archive for Central England) in various modules (<http://www.macearchive.org>).

By encouraging students to become critical users of digital resources, and by requiring them to work with new and developing social networking and other technologies, the team aims to encourage them to shape the future of the discipline by creating and understanding innovative resources which have applications for art history, the history of architecture and the built environment, public history and professional history.

## SPACES

Spatiality is considered to be an important element underpinning the programme. At the level of individual modules students regularly move into smaller groups in seminars to facilitate interaction and discussion or to different rooms for activities such as film screenings. Space is used in such a way as to position students as partners in the learning process rather than as recipients of tutors' knowledge. Tutorials can take place in staff offices or in more relaxed surroundings such as the Atrium. Students are encouraged to make full use of the University facilities such as the Library and

MACE for individual and group research projects.

The programme takes seriously the idea that the past must be found beyond the academy, in art galleries, museums, landscapes and architecture; thus a number of modules give students the opportunity to explore landscapes and resources beyond the campus. For instance, in 'Powerful Bodies' at level 2 Lincoln Cathedral is used as a case study, students have the opportunity to explore its intended function as a shrine and pilgrimage site. Other modules make use of the city archives, the cathedral library, The Collection and the Museum of Lincolnshire Life.

Virtual space is also an important aspect of the teaching process. Blackboard, the virtual learning environment is used on all modules as a repository for lecture and other learning materials. This facilitates access to information, Internet resources and to tutors, increasing accessibility for all learners. The majority of modules make use of the library's online reading list software, TALIS Aspire, which links directly to module Blackboard sites and provides students with ready access to readings.

### ACTIVE LEARNERS IN A COMMUNITY OF PRACTICE

Art History and History modules incorporate a wide range of teaching, learning and assessment methods, reflecting the broad nature of the learning outcomes for the subject. Lectures with follow-up seminars are the norm, although there are workshops for more practical, primary-source driven work and a greatly diminished dependence on lectures at level 3. The seminar is the core teaching and learning activity, as it is seen as the most effective way of encouraging active enquiry and debate rather than the passive acquisition of information. Student independence is encouraged, and student choice is one of the ways in which this is achieved. There is a choice of subject matter within modules, and, at levels 2 and 3, a wide range of module options. The Independent Study at level 3 is taught through individual tutorials, a teaching method not employed at earlier levels, and which makes the student the primary producer of the research undertaken with supervision from an expert member of staff. At this stage, students are expected to be able to manage the process of setting up a research topic, and negotiating the management and completion of the project with tutorial support.

### SCHOLARSHIP OF TEACHING AND LEARNING

The commitment to pedagogical research is high and tutors are engaged in peer evaluation. Members of the staff have been successful in bids to the Higher Education Academy for funding for pedagogical research projects and a number of members of the team have published pedagogic research. New teaching staff are required to apply for Fellowship or Associate Fellowship status of the Higher Education Academy and over 85% of the full-time teaching team currently have such accreditation. Lincoln is a founder member of the East Midlands Centre for History Teaching and Learning. Members of the team have also led workshops on pedagogic research in History at other universities, and contributed to the revision of the QAA's History Subject Benchmark Statement in 2013-14.

### THE STUDENT VOICE: DIVERSITY, DIFFERENCE AND DISSONANCE

The programme is committed to amplifying the student voice, both through building on the relationship with student representatives and by encouraging critical and wide-ranging debate in seminars. Students are encouraged to form reading and study groups utilising social media to enable peer-assisted learning. On some modules students agree the content with the module tutor on an informal basis.

Feedback from students comes in the form of the NSS and regular evaluations of modules by

students, student representation on the Subject Committee, meetings between student representatives and level tutors, and more informal contact in the seminar environment where students may have the opportunity to opt for particular subjects or give feedback on activities that they have undertaken.

In 2015 the School was one of the first in the institution to trial a Peer Assisted Study Scheme (PASS), in which students at levels 2 and 3 facilitate small group sessions for level 1 students.

## EMPLOYABILITY, PERSONAL DEVELOPMENT PLANNING, ENTERPRISE AND POSTGRADUATE STUDY

From the beginning of Level 1 students are encouraged to reflect on their skills, both in terms of study and future employability and to plan for the acquisition of new and improved skills. Student career preparation is supported at level 2 by the core module 'Dissertations and Beyond' which gives students the opportunity to write CVs, to reflect on their studies and skill-sets, and to engage in activities such as writing job applications, hearing about work opportunities from guest speakers from relevant industries and going through a mock interview process. The School of History and Heritage also holds regular alumni events where students can hear from graduates who have entered employment in a range of areas such as teaching, arts administration, local government, accountancy and librarianship. Students may opt to undertake a work placement at level 3. The art history and history team work closely with our Careers and Employability Advisor, and relevant opportunities and events are published via Blackboard and emailed to students individually. Students may also make one-to-one appointments to receive careers advice, which is also emphasised through the personal tutoring system. Students who perform well with their independent studies are encouraged to consider going on to further Masters-level study and to discuss their options with tutors.

The team aims to underline and encourage not just achievement but also a recognition of skills gained through study on the programme. The history programme aims to produce research-engaged learners who have high levels of creativity and reflexivity, and have acquired the problem-solving skills that will enable them to engage with a rapidly changing labour market.

## 5.2. Assessment Strategy

### ASSESSMENT

The programme's assessment strategy is designed to allow students to demonstrate their achievement of the programme learning outcomes, and therefore incorporates a variety of methods. A range of different skills are required for and developed through a variety of assessment methods. Although considerable emphasis is placed on essays for assessing skills of argumentation, engagement with historical and historiographical debates, and the ability to interpret and deploy primary evidence, a variety of forms of assessment test a range of learning outcomes.

Alongside essays, the programme includes a range of other types of coursework and timed examinations. Each level of the programme incorporates a range of assessment methods, which may include, but are not limited to:

- Essays (of varying length and type, including essay plans, primary and secondary source analyses);
- Research projects (individual and group), including the production of digital resources (e.g. blogs);
- A final year dissertation (long, independent project under the supervision of a member of staff, 10,000 words);
- Presentations (individual);

- Examinations (seen and unseen);
- Book reviews;
- Portfolio: a collection of student work and related material that depicts a student's activities, accomplishments, and achievements. The aim of the portfolio is to support students in acquiring the necessary skills to observe and describe an object. Each component of the portfolio is discussed in a seminar prior to submission. Students acquire specific skills through lectures and independent study, but in specific seminars, students have the opportunity to test these skills, receiving feedback from the seminar tutor and from the peers before the final submission of the assessment;
- Source Exercise: Description and examination of a primary source, visual or textual;
- Object Analysis/Visual Source Analysis/Architectural Analysis: critical analysis of an object (work of art and/or artefact and/or building), in which students explore the object in its complexity, in its aesthetic and functional values (material, manufacture, shape, uses), locating related secondary sources;
- Map Progression Exercise: students source and analyse two historic maps, and discuss how the landscape has changed in the modern period as a result of urban or rural improvement schemes, enclosure, or industrial development. Students will use the online resource Digimap (for which they will receive training in class) and other online mapping resources, as well as historic maps sourced from local archives, libraries, or secondary sources, to locate maps which best illustrate how an area has changed. A good example of this kind of exercise would be an annotated version of both Padleys 1868 map of Lincoln, and the 2nd Edition Ordnance Survey. Students would use annotation tools and Office graphics to illustrate their areas of interest, and point out relevant features. For example, Padley's map showing field divisions and agricultural markets along Monks Road, and the 2nd Edition Ordnance Survey map of the same area from the 1890s, showing the newly opened Arboretum and an expansion of Lincoln's housing stock in the area, in response to growing industrial development along the Witham. This kind of comparative cartographic phasing is common in professional heritage and historic environment assessments, and is intended to train students in analysing cartographic sources critically.

Assessments are developmental, building student skills at each level. At level 1 assessments are generally shorter, more directive and often problem-based, moving to those that encourage engagement in research-based independent learning by level 3. At levels 2 and 3, rigour is increased by setting gradually lengthier assignments that test students' ability to master more complex problems and bodies of material. Assessment briefs are often more 'open' at higher levels of study, challenging students to build on their existing skills as historians – for instance, students have the opportunity to design their own outcomes and assessment topics on a number of modules. Peer assessment is deployed across the curriculum, especially as a means of assessing contributions to group work, although this is always done with the support of a member of teaching staff. A number of modules, especially at first year level, include a 'contribution mark, by which students are rewarded for participation in seminars. This is generally weighted at 10%-15% of the final module mark.

Assessment weightings – i.e. length of assignments and the percentage that they contribute to the final grade on the module – vary within modules. In assigning weighting to assessment components, attention has been paid to the number of learning outcomes being tested, and the timing and length of the assessment. Care has been taken to ensure that there is a broad comparability between the assessment methods associated with modules at the same level. The programme team has also sought to ensure that, within the options presented, there is a wide variety of assessment methods from which to select. As a guiding principle, students have the opportunity throughout the programme

to build upon the assessment experiences they have gained earlier in their study.

The Assessment Map gives an indication of the scheduling and distribution of assessment modes within the programme. The Programme Leader maintains an overview of module assessment schedules to avoid 'bunching' of deadlines and resultant assessment bottlenecks. Details of the module assessment strategy are included within each module specification.

## FEEDBACK

Students receive feedback on a regular basis, and feedback is fully integrated into assessment processes and practices within the programme. The aim is to provide students with specific, measurable and actionable points for improvement rather than simply telling them what they did wrong. Feedback thus aims to be prognostic not diagnostic of learning. Feedback is provided to support and drive student learning rather than simply to offer comment on learning. Summative assessment is envisaged as a means of providing students with an indication of how they might improve their work for future and thus serves a formative function for work on other modules and in the future.

All members of teaching staff are made aware of the feedback policies of the School at induction. These include: (1) to reply to all student emails within 72 hours; (2) to offer at least two 'feedback hours' per week during term in which students can come and ask questions about work-in-progress or recent assessments or any other aspect of their learning; (3) to return summatively assessed work within 15 working days (20 working days for the final year independent study) using the online Grademark system and include clear indications to students about how to improve their work for future assignments (i.e. 'feed-forward' rather than just analysis of the errors within the assignment).

Other methods of providing feedback vary across modules, but may be summarised as follows. Most modules have scheduled weekly lectures and seminars which allow close interaction between students and a member of staff in the form of participatory discussion as well as the opportunity for providing assessment information and feedback at the level of the entire class. These are key venues for providing students with feedback on their learning. Some modules include dedicated essay seminars/workshops in which students develop their essays or other work in consultation with staff and/or other students. Lectures are sometimes dedicated to similar tasks, especially to giving students instructions about upcoming assessments or feedback on overall group performance. Assessment points in each module enable students to hand in individual or group work assignments and receive written feedback. In many cases, the first piece of assessment in a module builds towards subsequent assessments, so students are able to incorporate the feedback on the first assessment in their work for the next assessment. In some cases, such as the level 6 Independent Study, students are able to hand in drafts of work for feedback to tutors before handing in the final version. Informal opportunities for students to offer feedback to each other are built into some modules' seminar work, and care is taken to ensure that such peer feedback is supportive and constructive.

On a programme-wide basis, personal tutors arrange meetings with students at least three times per semester at level 1 and maintain regular contact in subsequent years. Students are invited to meetings with their personal tutors after a 'Progress Board' in February to discuss their performance across all modules and to devise plans for improvement. A similar procedure is in place to monitor and encourage student attendance. They also have access to year tutors, who take an overview of academic performance across the year group, supported by a Senior Tutor, who has oversight of the personal tutoring system as a whole.





## 6. Programme Structure

The total number of credit points required for the achievement of Certificate of Higher Education (CertHE) is 120.

The total number of credit points required for the achievement of Diploma of Higher Education (DipHE) is 240.

The total number of credit points required for the achievement of Bachelor of Arts with Honours (BA (Hons)) is 360.

### Level 1

| Title  | Credit Rating | Core / Optional |
|--|---------------|-----------------|
| Critical Thinking and Writing 2020-21  | 15            | Core            |
| The Historian's Craft 2020-21  | 15            | Core            |
| The Medieval World 2020-21   | 15            | Core            |
| Introduction to Visual and Material Culture 2020-21                                | 15            | Core            |
| Forging the Modern State 2020-21   | 15            | Core            |
| Materials, Techniques, Technologies in the History of Art 2020-21                  | 15            | Core            |
| A World History of Art and Architecture 1: from Antiquity to the Revivals. 2020-21 | 15            | Core            |
| A World History of Art and Architecture 2: Tradition, Change and Modernity 2020-21 | 15            | Core            |

### Level 2

| Title   | Credit Rating | Core / Optional |
|---|---------------|-----------------|
| Madness and the Asylum in Modern Britain 2021-22  | 15            | Optional        |
| Renaissances 2021-22  | 15            | Optional        |
| Disease, Health, and the Body in Early Modern Europe 2021-22  | 15            | Optional        |
| Education and the State in Post-War England 2021-22   | 15            | Optional        |
| Dissertations and Beyond 2021-22  | 15            | Core            |
| From Caesar to Arthur: The Rise and Fall of Roman Britain 2021-22                                     | 15            | Optional        |
| Early Modern Family: Households in England c.1500-1750 2021-22  | 15            | Optional        |
| Destroying Art: Iconoclasm through History 2021-22  | 15            | Optional        |
| Accessing Ordinary Lives: Interpreting and Understanding Voices from the Past, 1880 – present 2021-22 | 15            | Optional        |
| Experiencing and Remembering Civil War in Britain 2021-22   | 15            | Optional        |
| Gender in Nineteenth-Century Britain 2021-22  | 15            | Optional        |
| Grand Expectations? America during the Cold War 2021-22   | 15            | Optional        |
| Italy, a Contested Nation 2021-22   | 15            | Optional        |
| Media, Controversy and Moral Panic 2021-22  | 15            | Optional        |
| Medieval Man and the Supernatural c. 1200-1500 2021-22  | 15            | Optional        |
| Powerful Bodies: Saints and Relics during the Middle Ages 2021-22                                     | 15            | Optional        |
| Scrambling for Africa? Cultures of Empire and Resistance in East Africa, 1850-1965 2021-22            | 15            | Optional        |
| Struggles for Equality in Twentieth Century Europe 2021-22  | 15            | Optional        |
| Study Period Abroad: History 2021-22  | 60            | Optional        |
| The Age of Improvement: the Atlantic World in the long eighteenth century 2021-22                     | 15            | Optional        |
| The Birth of the Modern Age? British Politics, 1885-1914 2021-22                                      | 15            | Optional        |
| The Emperor in the Roman World 2021-22  | 15            | Optional        |

|  |    |          |
|--|----|----------|
| The Forgotten Revolution? The Emergence of Feudal Europe 2021-22                   | 15 | Optional |
| The Rise of Islam: Religion, culture and war in the Middle East 2021-22            | 15 | Optional |
| The World of Late Antiquity, 150-750 2021-22                                       | 15 | Optional |
| Themes in American Cultural History 2021-22  | 15 | Optional |
| Urban Life and Society in the Middle Ages 2021-22                                  | 15 | Optional |
| Village detectives: Unearthing new histories 2021-22                               | 15 | Optional |
| Aesthetics 2021-22   | 15 | Optional |
| Digital Heritage 2021-22   | 15 | Optional |
| Themes in Modern and Contemporary Art 2021-22                                      | 15 | Optional |
| New Directions in Art History and History 2021-22                                  | 15 | Core     |
| Salvation and Damnation in medieval and early modern England 2021-22               | 30 | Optional |
| Introduction to Exhibitions, Curatorship and Curatorial Practices 2021-22          | 15 | Optional |
| Art and Power: Projecting Authority in the Renaissance World 2021-22               | 15 | Optional |
| 100 Years of Photography: Images, History and Impact 1839-1939 2021-22             | 15 | Optional |
| Gender and Sexuality in Britain 1700-1950 2021-22                                  | 30 | Optional |
| Neoclassicism to Cubism: Art in Transition 1750-1914 2021-22                       | 30 | Core     |
| Power and the Presidency in the United States 2021-22                              | 30 | Optional |
| Understanding Exhibitions: History on Display 2021-22                              | 30 | Optional |
| Material Histories: Objects, Interpretation, Display 2021-22                       | 30 | Optional |
| Britons and Romans, 100 BC-AD 450 2021-22  | 15 | Optional |
| Queenship in Britain: Gender, Politics and Power 2021-22                           | 15 | Optional |
| Russia: Reforms and Revolutions. 2021-22   | 15 | Optional |
| 1968: The Year of Revolt 2021-22   | 15 | Optional |
| Teaching History: designing and delivering learning in theory and practice 2021-22 | 15 | Optional |
| Understanding Practical Making 2021-22   | 15 | Optional |
| World Heritage Management 2021-22  | 15 | Optional |
| History and Literature in the C18th and C19th 2021-22                              | 30 | Optional |
| People on the move: migration, identity and mobility in the modern world 2021-22   | 30 | Optional |
| From 'Bright Young Things' to Brexit: British media and society since 1919 2021-22 | 30 | Optional |
| Fighting for Peace? Politics, Society and War in the Modern Era 2021-22            | 30 | Optional |
| Medicine, Sexuality and Modernity 2020-21  | 15 | Optional |
| Living and dying in the middle ages, 800-1400 2021-22                              | 30 | Optional |
| History of Medicine from Antiquity to the Present 2021-22                          | 30 | Optional |
| The Hellenistic World: from Alexander to Actium 2021-22                            | 15 | Optional |
| The Classical Tradition: from Medieval to Modern 2021-22                           | 30 | Optional |
| Preventive Conservation 2021-22  | 15 | Optional |
| Latin Literature in the Late Republic and Augustan Age 2021-22                     | 15 | Optional |
| Women in Ancient Rome 2021-22  | 15 | Optional |
| Archaeology 2021-22  | 30 | Optional |

### Level 3

| <b>Title</b>   | <b>Credit Rating</b> | <b>Core / Optional</b> |
|--|----------------------|------------------------|
| Art Cinemas 2022-23  | 15                   | Optional               |
| Imperial Cities of the Early Modern World. 2022-23   | 15                   | Optional               |
| Air War and Society from Zeppelins to Drones 2022-23   | 15                   | Optional               |
| A Tale of Two Cities in Medieval Spain: From Toledo to Córdoba 2022-23   | 15                   | Optional               |
| 'O Bella Ciao' Fascism and Anti-fascism in Italy 2022-23   | 15                   | Optional               |
| American Dreams, American Nightmares: The Fiction of American History, 1850-1906 2022-23                                     | 15                   | Optional               |
| 'Anarchy is order'. Anarchism and social movements in Modern Europe 2022-23  | 15                   | Optional               |
| Chivalry in Medieval Europe 2022-23  | 15                   | Optional               |
| Consuming Societies: Western Europe 1600-1800 2022-23  | 15                   | Optional               |
| Early Modern Cultural and Artistic Encounters: Hybridity and Globalisation 2022-23   | 15                   | Optional               |
| Exhibiting the World in the Nineteenth Century 2022-23   | 15                   | Optional               |
| Faithful community to freedom fighters? Armenian intellectuals between Ottoman and Russian Empires to the Soviet Era 2022-23 | 15                   | Optional               |
| From Revolution to New Republic: The United States 1760-1841 2022-23   | 15                   | Optional               |
| History at the End of the World 2022-23  | 15                   | Optional               |
| History Work Placement 2022-23   | 15                   | Optional               |
| Ireland: the Politics of Home Rule 2022-23   | 15                   | Optional               |
| Mad or Bad? Criminal Lunacy in Britain, 1800 – 1900 2022-23  | 15                   | Optional               |
| Objects of Empire: the material worlds of British colonialism 2022-23  | 15                   | Optional               |
| Republicanism in Early Modern England, 1500-1700 2022-23   | 15                   | Optional               |
| Rome and Constantinople: Monuments and Memory, 200-1200 2022-23  | 15                   | Optional               |
| Rulers and Kings: Visualising Authority in Medieval Europe 2022-23   | 15                   | Optional               |
| The British Monarchy and the Nation, 1870 to the Present. 2022-23  | 15                   | Optional               |
| The City and the Citizen: urban space and the shaping of modern life, 1850 to present. 2022-23                               | 15                   | Optional               |
| The European Union since 1945 2022-23  | 15                   | Optional               |
| The Goths: Barbarians through history? 2022-23   | 15                   | Optional               |
| The Roman City 2022-23   | 15                   | Optional               |
| The Roman Countryside 2022-23  | 15                   | Optional               |
| The Social Construction of Sexuality, 1780-1930 2022-23  | 15                   | Optional               |
| The Vikings in the North Atlantic: Living at the Fringes of Medieval Europe 2022-23  | 15                   | Optional               |
| What is the Renaissance? 2022-23   | 15                   | Optional               |
| The Philosophy and History of Colour 2022-23   | 15                   | Optional               |
| Art History and History Independent Study 2022-23  | 30                   | Core                   |
| Themes in Early Modern Art 2022-23   | 15                   | Optional               |
| Gothic Visions: Stained Glass in Britain c. 1220-1960 2022-23  | 15                   | Optional               |
| Making Militants: Teaching violence in late antiquity 2022-23  | 15                   | Optional               |
| Into the Workhouse: Poverty and Society in England and Wales 1780-1929 2022-23   | 15                   | Optional               |
| Queer Film and Television 2022-23  | 15                   | Optional               |
| The Making of a Tragedy: The United States and the Vietnam War (1945-1975) 2022-23   | 15                   | Optional               |
| Race, Media, and Screen Culture in 20th Century Britain 2022-23  | 15                   | Optional               |

|   |    |          |
|---|----|----------|
| Newton's Revolution 2022-23   | 15 | Optional |
| The Sultan and his Flock: The Functioning of a Plural Society in the Late Ottoman Empire. 2022-23 | 15 | Optional |
| The Byzantine World, c.750-c.1500 2022-23   | 15 | Optional |
| Eugenics, Race and Reproduction across the Atlantic, 1800-1945 2022-23                            | 15 | Optional |
| English Landscape Painting: A Social and Cultural History 2022-23                                 | 15 | Optional |
| Pre-Raphaelites and Aesthetes: Progressive British Painting (1840-1898) 2022-23                   | 15 | Optional |
| Curatorial Practice 2022-23   | 15 | Optional |
| Roman Lincoln 2022-23   | 15 | Optional |
| Ancient Graffiti 2022-23  | 15 | Optional |
| Latin Letter-Writing from the Republic to Late Antiquity 2022-23                                  | 15 | Optional |
| Men, Sex and Work: Sexuality and Gender in 20th Century Britain 2022-23                           | 15 | Optional |
| History of Chinese Medicine: "Tradition" and "Modernity" 2022-23                                  | 15 | Optional |
| Gender, Sexuality and the Early Modern Body 2022-23   | 15 | Optional |

## Appendix I - Curriculum Map

This table indicates which modules assume responsibility for delivering and ordering particular programme learning outcomes.

**Key:**  Delivered and Assessed     Delivered     Assessed

### Level 1

|  | PO1 | PO2 | PO3 | PO4 | PO5 | PO6 | PO7 | PO8 | PO9 | PO10 | PO11 | PO12 |
|--|-----|-----|-----|-----|-----|-----|-----|-----|-----|------|------|------|
| A World History of Art and Architecture 1: from Antiquity to the Revivals. 2020-21 |     |     | ✓   | ✓   | ✓   |     | ✓   | ✓   | ✓   | ✓    |      | ✓    |
| A World History of Art and Architecture 2: Tradition, Change and Modernity 2020-21 |     |     | ✓   | ✓   | ✓   |     | ✓   | ✓   | ✓   | ✓    |      | ✓    |
| Critical Thinking and Writing 2020-21  |     |     |     |     |     |     | ✓   |     |     |      |      | ✓    |
| Forging the Modern State 2020-21   | ✓   | ✓   |     |     |     |     | ✓   |     |     |      |      | ✓    |
| Introduction to Visual and Material Culture 2020-21                                | ✓   | ✓   | ✓   | ✓   | ✓   | ✓   | ✓   | ✓   | ✓   | ✓    | ✓    | ✓    |
| Materials, Techniques, Technologies in the History of Art 2020-21                  |     | ✓   | ✓   |     |     | ✓   | ✓   | ✓   | ✓   | ✓    |      | ✓    |
| The Historian's Craft 2020-21  |     | ✓   |     |     | ✓   |     | ✓   |     |     |      |      | ✓    |
| The Medieval World 2020-21   | ✓   | ✓   |     | ✓   | ✓   |     | ✓   |     |     | ✓    | ✓    | ✓    |

|  | PO13 | PO14 | PO15 | PO16 | PO17 | PO18 | PO19 | PO20 | PO21 | PO22 | PO23 | PO24 |
|--|------|------|------|------|------|------|------|------|------|------|------|------|
| A World History of Art and Architecture 1: from Antiquity to the Revivals. 2020-21 | ✓    | ✓    | ✓    | ✓    |      |      | ✓    |      |      | ✓    | ✓    |      |
| A World History of Art and Architecture 2: Tradition, Change and Modernity 2020-21 | ✓    | ✓    | ✓    | ✓    |      |      | ✓    |      |      | ✓    | ✓    |      |
| Critical Thinking and Writing 2020-21  | ✓    | ✓    | ✓    |      | ✓    |      | ✓    | ✓    | ✓    | ✓    |      |      |
| Forging the Modern State 2020-21   | ✓    | ✓    | ✓    |      | ✓    | ✓    | ✓    |      |      | ✓    |      | ✓    |
| Introduction to Visual and Material Culture 2020-21                                | ✓    | ✓    | ✓    | ✓    | ✓    | ✓    | ✓    |      |      | ✓    |      | ✓    |
| Materials, Techniques, Technologies in the   | ✓    |      | ✓    | ✓    | ✓    |      |      |      |      | ✓    |      | ✓    |

|  |   |   |   |  |   |   |   |   |   |   |      |      |
|--|---|---|---|--|---|---|---|---|---|---|------|------|
| History of Art 2020-21   |   |   |   |  |   |   |   |   |   |   |      |      |
| The Historian's Craft 2020-21  | ✓ | ✓ | ✓ |  | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |      | ✓    |
| The Medieval World 2020-21   | ✓ | ✓ | ✓ |  | ✓ | ✓ | ✓ |   |   | ✓ |      | ✓    |
|  |   |   |   |  |   |   |   |   |   |   | PO25 | PO26 |
| A World History of Art and Architecture 1: from Antiquity to the Revivals. 2020-21 |   |   |   |  |   |   |   |   |   |   |      |      |
| A World History of Art and Architecture 2: Tradition, Change and Modernity 2020-21 |   |   |   |  |   |   |   |   |   |   |      |      |
| Critical Thinking and Writing 2020-21  |   |   |   |  |   |   |   |   |   | ✓ | ✓    |      |
| Forging the Modern State 2020-21   |   |   |   |  |   |   |   |   |   |   |      |      |
| Introduction to Visual and Material Culture 2020-21                                |   |   |   |  |   |   |   |   |   | ✓ |      |      |
| Materials, Techniques, Technologies in the History of Art 2020-21                  |   |   |   |  |   |   |   |   |   |   |      |      |
| The Historian's Craft 2020-21  |   |   |   |  |   |   |   |   |   | ✓ |      |      |
| The Medieval World 2020-21   |   |   |   |  |   |   |   |   |   |   |      |      |

## Level 2

|   | PO1 | PO2 | PO3 | PO4 | PO5 | PO6 | PO7 | PO8 | PO9 | PO10 | PO11 | PO12 |
|---|-----|-----|-----|-----|-----|-----|-----|-----|-----|------|------|------|
| 100 Years of Photography: Images, History and Impact 1839-1939 2021-22                                |     |     | ✓   | ✓   |     | ✓   | ✓   | ✓   | ✓   | ✓    |      | ✓    |
| 1968: The Year of Revolt 2021-22  | ✓   | ✓   |     | ✓   |     |     |     |     |     | ✓    |      | ✓    |
| Accessing Ordinary Lives: Interpreting and Understanding Voices from the Past, 1880 – present 2021-22 | ✓   | ✓   |     |     |     |     | ✓   |     |     | ✓    |      | ✓    |
| Aesthetics 2021-22  |     |     |     | ✓   |     | ✓   | ✓   |     | ✓   | ✓    | ✓    |      |
| Archaeology 2021-22   |     |     |     |     |     |     |     |     |     |      |      |      |
| Art and Power: Projecting Authority in the Renaissance World 2021-22                                  | ✓   | ✓   | ✓   | ✓   | ✓   | ✓   | ✓   | ✓   | ✓   | ✓    | ✓    | ✓    |
| Britons and Romans, 100 BC-AD 450 2021-22   | ✓   |     | ✓   | ✓   | ✓   |     |     |     | ✓   | ✓    | ✓    | ✓    |
| Destroying Art: Iconoclasm through History 2021-22  | ✓   | ✓   | ✓   | ✓   | ✓   |     | ✓   | ✓   | ✓   | ✓    | ✓    | ✓    |

|  |   |   |   |   |   |   |   |   |   |   |   |   |
|--|---|---|---|---|---|---|---|---|---|---|---|---|
| Digital Heritage 2021-22   |   |   |   |   |   | ✓ |   | ✓ |   | ✓ |   |   |
| Disease, Health, and the Body in Early Modern Europe 2021-22                       | ✓ |   |   | ✓ |   |   | ✓ |   |   | ✓ |   | ✓ |
| Dissertations and Beyond 2021-22   |   | ✓ |   |   |   |   | ✓ |   |   | ✓ |   | ✓ |
| Early Modern Family: Households in England c.1500-1750 2021-22                     | ✓ | ✓ |   | ✓ |   |   | ✓ |   | ✓ | ✓ |   | ✓ |
| Education and the State in Post-War England 2021-22                                |   | ✓ |   | ✓ |   |   | ✓ |   |   | ✓ | ✓ |   |
| Experiencing and Remembering Civil War in Britain 2021-22                          | ✓ | ✓ |   | ✓ |   |   | ✓ |   | ✓ | ✓ |   | ✓ |
| Fighting for Peace? Politics, Society and War in the Modern Era 2021-22            | ✓ | ✓ |   | ✓ |   |   |   |   |   | ✓ |   | ✓ |
| From 'Bright Young Things' to Brexit: British media and society since 1919 2021-22 | ✓ | ✓ |   | ✓ |   |   | ✓ |   | ✓ | ✓ |   | ✓ |
| From Caesar to Arthur: The Rise and Fall of Roman Britain 2021-22                  | ✓ |   | ✓ |   |   | ✓ | ✓ | ✓ | ✓ | ✓ |   | ✓ |
| Gender and Sexuality in Britain 1700-1950 2021-22                                  | ✓ | ✓ |   | ✓ |   |   |   |   | ✓ |   | ✓ | ✓ |
| Gender in Nineteenth-Century Britain 2021-22                                       | ✓ | ✓ |   | ✓ |   |   | ✓ | ✓ | ✓ | ✓ | ✓ |   |
| Grand Expectations? America during the Cold War 2021-22                            | ✓ |   |   | ✓ | ✓ |   | ✓ |   |   | ✓ | ✓ | ✓ |
| History and Literature in the C18th and C19th 2021-22                              | ✓ |   |   | ✓ |   |   |   |   |   | ✓ |   | ✓ |
| History of Medicine from Antiquity to the Present 2021-22                          |   |   |   |   |   |   |   |   |   |   |   |   |
| Introduction to Exhibitions, Curatorship and Curatorial Practices 2021-22          | ✓ |   |   | ✓ | ✓ | ✓ | ✓ |   | ✓ | ✓ |   |   |
| Italy, a Contested Nation 2021-22  | ✓ | ✓ |   | ✓ | ✓ |   | ✓ |   |   | ✓ |   |   |
| Latin Literature in the Late Republic and Augustan Age 2021-22                     |   |   |   |   |   |   |   |   |   |   |   |   |
| Living and dying in the middle ages, 800-1400 2021-22                              |   |   |   |   |   |   |   |   |   |   |   |   |



|  |   |   |   |   |   |   |   |   |   |   |   |   |
|--|---|---|---|---|---|---|---|---|---|---|---|---|
| Madness and the Asylum in Modern Britain 2021-22   | ✓ | ✓ |   | ✓ |   |   |   |   |   | ✓ |   |   |
| Material Histories: Objects, Interpretation, Display 2021-22                               | ✓ |   | ✓ | ✓ |   | ✓ | ✓ | ✓ | ✓ | ✓ |   | ✓ |
| Media, Controversy and Moral Panic 2021-22   | ✓ | ✓ | ✓ |   |   |   | ✓ |   |   | ✓ |   | ✓ |
| Medicine, Sexuality and Modernity 2020-21  | ✓ |   |   |   |   |   |   |   |   | ✓ |   | ✓ |
| Medieval Man and the Supernatural c. 1200-1500 2021-22                                     | ✓ | ✓ |   |   |   |   | ✓ |   |   | ✓ |   | ✓ |
| Neoclassicism to Cubism: Art in Transition 1750-1914 2021-22                               | ✓ |   | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| New Directions in Art History and History 2021-22  | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| People on the move: migration, identity and mobility in the modern world 2021-22           | ✓ | ✓ |   |   | ✓ |   |   |   | ✓ | ✓ | ✓ | ✓ |
| Power and the Presidency in the United States 2021-22                                      | ✓ | ✓ |   |   |   |   |   |   |   | ✓ | ✓ | ✓ |
| Powerful Bodies: Saints and Relics during the Middle Ages 2021-22                          | ✓ |   | ✓ | ✓ | ✓ | ✓ |   | ✓ | ✓ | ✓ |   | ✓ |
| Preventive Conservation 2021-22  |   |   |   |   |   |   |   |   |   |   |   |   |
| Queenship in Britain: Gender, Politics and Power 2021-22                                   | ✓ | ✓ |   | ✓ |   |   |   |   |   | ✓ |   | ✓ |
| Renaissances 2021-22   |   | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Russia: Reforms and Revolutions. 2021-22   | ✓ | ✓ |   | ✓ |   |   |   |   | ✓ | ✓ |   | ✓ |
| Salvation and Damnation in medieval and early modern England 2021-22                       | ✓ | ✓ |   | ✓ |   |   |   |   |   | ✓ | ✓ | ✓ |
| Scrambling for Africa? Cultures of Empire and Resistance in East Africa, 1850-1965 2021-22 | ✓ | ✓ | ✓ |   | ✓ |   | ✓ | ✓ |   | ✓ | ✓ | ✓ |
| Struggles for Equality in Twentieth Century Europe 2021-22                                 | ✓ | ✓ |   |   | ✓ |   | ✓ |   |   |   | ✓ |   |
| Study Period Abroad: History 2021-22   | ✓ |   |   | ✓ | ✓ |   |   |   |   | ✓ |   | ✓ |
| Teaching History: designing and delivering learning in theory and practice 2021-22         |   |   |   |   |   |   | ✓ |   |   |   |   |   |

|   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| The Age of Improvement: the Atlantic World in the long eighteenth century 2021-22 | ✓ | ✓ |   | ✓ | ✓ | ✓ |   |   | ✓ | ✓ |   | ✓ |
| The Birth of the Modern Age? British Politics, 1885-1914 2021-22                  | ✓ |   |   | ✓ |   |   | ✓ |   |   | ✓ |   | ✓ |
| The Classical Tradition: from Medieval to Modern 2021-22                          |   |   |   |   |   |   |   |   |   |   |   |   |
| The Emperor in the Roman World 2021-22  | ✓ | ✓ | ✓ |   |   |   | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| The Forgotten Revolution? The Emergence of Feudal Europe 2021-22                  | ✓ | ✓ |   | ✓ |   |   | ✓ |   |   | ✓ |   |   |
| The Hellenistic World: from Alexander to Actium 2021-22                           |   |   |   |   |   |   |   |   |   |   |   |   |
| The Rise of Islam: Religion, culture and war in the Middle East 2021-22           | ✓ |   | ✓ |   | ✓ |   | ✓ |   |   | ✓ |   | ✓ |
| The World of Late Antiquity, 150-750 2021-22                                      | ✓ | ✓ | ✓ |   |   |   | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Themes in American Cultural History 2021-22                                       | ✓ | ✓ |   |   |   |   |   |   |   | ✓ |   | ✓ |
| Themes in Modern and Contemporary Art 2021-22                                     | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Understanding Exhibitions: History on Display 2021-22                             | ✓ |   |   | ✓ | ✓ | ✓ | ✓ |   | ✓ | ✓ |   |   |
| Understanding Practical Making 2021-22  |   |   | ✓ |   |   |   |   |   |   |   |   |   |
| Urban Life and Society in the Middle Ages 2021-22                                 | ✓ |   |   | ✓ | ✓ |   |   |   |   | ✓ |   | ✓ |
| Village detectives: Unearthing new histories 2021-22                              | ✓ | ✓ |   | ✓ |   |   | ✓ |   |   | ✓ | ✓ | ✓ |
| Women in Ancient Rome 2021-22   |   |   |   |   |   |   |   |   |   |   |   |   |
| World Heritage Management 2021-22   | ✓ |   | ✓ |   |   |   |   |   |   |   |   |   |

|   | PO13 | PO14 | PO15 | PO16 | PO17 | PO18 | PO19 | PO20 | PO21 | PO22 | PO23 | PO24 |
|---|------|------|------|------|------|------|------|------|------|------|------|------|
| 100 Years of Photography: Images, History and Impact 1839-1939 2021-22                | ✓    | ✓    | ✓    | ✓    |      |      | ✓    | ✓    |      | ✓    | ✓    |      |
| 1968: The Year of Revolt 2021-22  |      |      | ✓    |      | ✓    | ✓    |      |      | ✓    | ✓    |      |      |
| Accessing Ordinary Lives: Interpreting and Understanding Voices from the Past, 1880 – | ✓    | ✓    | ✓    |      | ✓    |      | ✓    | ✓    | ✓    | ✓    |      |      |

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| present 2021-22  |   |   |   |   |   |   |   |   |   |   |   |   |
| Aesthetics 2021-22   | ✓ | ✓ |   |   |   | ✓ |   |   |   | ✓ | ✓ |   |
| Archaeology 2021-22  |   |   |   |   |   |   |   |   |   |   |   |   |
| Art and Power: Projecting Authority in the Renaissance World 2021-22               | ✓ | ✓ |   | ✓ |   | ✓ |   | ✓ |   |   |   |   |
| Britons and Romans, 100 BC-AD 450 2021-22  |   |   | ✓ | ✓ | ✓ | ✓ |   |   |   |   |   |   |
| Destroying Art: Iconoclasm through History 2021-22                                 | ✓ | ✓ | ✓ | ✓ |   | ✓ | ✓ |   |   | ✓ | ✓ | ✓ |
| Digital Heritage 2021-22   | ✓ |   | ✓ | ✓ |   | ✓ |   |   |   | ✓ |   |   |
| Disease, Health, and the Body in Early Modern Europe 2021-22                       | ✓ |   | ✓ |   |   | ✓ | ✓ | ✓ |   | ✓ |   |   |
| Dissertations and Beyond 2021-22   |   |   | ✓ |   | ✓ |   | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Early Modern Family: Households in England c.1500-1750 2021-22                     | ✓ | ✓ | ✓ |   | ✓ |   | ✓ | ✓ |   | ✓ |   |   |
| Education and the State in Post-War England 2021-22                                | ✓ |   | ✓ |   | ✓ | ✓ | ✓ |   |   |   |   |   |
| Experiencing and Remembering Civil War in Britain 2021-22                          | ✓ |   | ✓ |   |   | ✓ | ✓ | ✓ |   | ✓ |   |   |
| Fighting for Peace? Politics, Society and War in the Modern Era 2021-22            |   |   | ✓ |   |   | ✓ | ✓ | ✓ |   |   |   |   |
| From 'Bright Young Things' to Brexit: British media and society since 1919 2021-22 |   | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |   |   | ✓ |   | ✓ |
| From Caesar to Arthur: The Rise and Fall of Roman Britain 2021-22                  | ✓ | ✓ | ✓ | ✓ |   | ✓ | ✓ | ✓ |   | ✓ |   | ✓ |
| Gender and Sexuality in Britain 1700-1950 2021-22                                  |   |   | ✓ | ✓ |   | ✓ | ✓ |   |   |   | ✓ |   |
| Gender in Nineteenth-Century Britain 2021-22                                       | ✓ | ✓ | ✓ | ✓ |   | ✓ | ✓ |   |   | ✓ |   | ✓ |
| Grand Expectations? America during the Cold War 2021-22                            | ✓ | ✓ | ✓ |   | ✓ | ✓ | ✓ |   | ✓ | ✓ |   |   |
| History and Literature in the C18th and C19th 2021-22                              |   |   | ✓ |   | ✓ |   | ✓ |   |   |   |   |   |

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| History of Medicine from Antiquity to the Present 2021-22                        |   |   |   |   |   |   |   |   |   |   |   |   |
| Introduction to Exhibitions, Curatorship and Curatorial Practices 2021-22        | ✓ | ✓ | ✓ | ✓ |   |   | ✓ | ✓ |   | ✓ |   | ✓ |
| Italy, a Contested Nation 2021-22  | ✓ | ✓ | ✓ |   |   |   | ✓ |   |   | ✓ |   | ✓ |
| Latin Literature in the Late Republic and Augustan Age 2021-22                   |   |   |   |   |   |   |   |   |   |   |   |   |
| Living and dying in the middle ages, 800-1400 2021-22                            |   |   |   |   |   |   |   |   |   |   |   |   |
| Madness and the Asylum in Modern Britain 2021-22                                 |   | ✓ | ✓ |   | ✓ | ✓ | ✓ | ✓ |   |   |   | ✓ |
| Material Histories: Objects, Interpretation, Display 2021-22                     | ✓ | ✓ |   | ✓ |   | ✓ | ✓ |   |   | ✓ |   | ✓ |
| Media, Controversy and Moral Panic 2021-22                                       | ✓ | ✓ | ✓ |   | ✓ |   | ✓ |   | ✓ | ✓ |   |   |
| Medicine, Sexuality and Modernity 2020-21  | ✓ | ✓ | ✓ |   | ✓ |   | ✓ |   |   |   |   |   |
| Medieval Man and the Supernatural c. 1200-1500 2021-22                           |   | ✓ | ✓ |   |   | ✓ | ✓ | ✓ |   | ✓ |   | ✓ |
| Neoclassicism to Cubism: Art in Transition 1750-1914 2021-22                     | ✓ | ✓ | ✓ | ✓ |   |   | ✓ | ✓ |   | ✓ |   |   |
| New Directions in Art History and History 2021-22                                | ✓ | ✓ | ✓ | ✓ |   |   |   |   |   |   | ✓ |   |
| People on the move: migration, identity and mobility in the modern world 2021-22 |   | ✓ | ✓ | ✓ | ✓ |   | ✓ | ✓ |   |   | ✓ |   |
| Power and the Presidency in the United States 2021-22                            |   |   | ✓ |   | ✓ |   | ✓ |   |   | ✓ | ✓ |   |
| Powerful Bodies: Saints and Relics during the Middle Ages 2021-22                | ✓ | ✓ | ✓ | ✓ |   | ✓ |   | ✓ |   | ✓ |   |   |
| Preventive Conservation 2021-22  |   |   |   |   |   |   |   |   |   |   |   |   |
| Queenship in Britain: Gender, Politics and Power 2021-22                         |   |   | ✓ |   | ✓ | ✓ |   |   |   | ✓ | ✓ |   |
| Renaissances 2021-22   | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |   |   | ✓ |   |   |
| Russia: Reforms and Revolutions. 2021-22   |   |   | ✓ | ✓ | ✓ | ✓ |   | ✓ |   |   | ✓ |   |
| Salvation and Damnation in medieval and  |   | ✓ | ✓ |   | ✓ | ✓ | ✓ | ✓ |   |   |   |   |

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| early modern England 2021-22   |   |   |   |   |   |   |   |   |   |   |   |   |
| Scrambling for Africa? Cultures of Empire and Resistance in East Africa, 1850-1965 2021-22 |   | ✓ | ✓ | ✓ |   |   | ✓ | ✓ | ✓ | ✓ |   |   |
| Struggles for Equality in Twentieth Century Europe 2021-22                                 |   | ✓ | ✓ |   |   |   | ✓ | ✓ | ✓ | ✓ |   | ✓ |
| Study Period Abroad: History 2021-22   | ✓ |   | ✓ |   |   |   | ✓ | ✓ | ✓ |   |   | ✓ |
| Teaching History: designing and delivering learning in theory and practice 2021-22         |   | ✓ |   |   | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| The Age of Improvement: the Atlantic World in the long eighteenth century 2021-22          |   |   |   | ✓ |   | ✓ |   |   |   |   |   |   |
| The Birth of the Modern Age? British Politics, 1885-1914 2021-22                           |   |   | ✓ |   | ✓ |   |   | ✓ | ✓ |   |   | ✓ |
| The Classical Tradition: from Medieval to Modern 2021-22                                   |   |   |   |   |   |   |   |   |   |   |   |   |
| The Emperor in the Roman World 2021-22   | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |   |   | ✓ |   | ✓ |
| The Forgotten Revolution? The Emergence of Feudal Europe 2021-22                           |   | ✓ | ✓ |   | ✓ | ✓ | ✓ | ✓ |   | ✓ |   |   |
| The Hellenistic World: from Alexander to Actium 2021-22                                    |   |   |   |   |   |   |   |   |   |   |   |   |
| The Rise of Islam: Religion, culture and war in the Middle East 2021-22                    | ✓ | ✓ | ✓ |   | ✓ | ✓ | ✓ |   | ✓ | ✓ |   | ✓ |
| The World of Late Antiquity, 150-750 2021-22   | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |   |   |   |   |   |
| Themes in American Cultural History 2021-22  | ✓ | ✓ | ✓ |   | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |   | ✓ |
| Themes in Modern and Contemporary Art 2021-22  | ✓ | ✓ |   | ✓ |   |   |   |   |   |   |   |   |
| Understanding Exhibitions: History on Display 2021-22                                      | ✓ | ✓ | ✓ | ✓ |   |   | ✓ | ✓ |   | ✓ |   |   |
| Understanding Practical Making 2021-22   | ✓ |   | ✓ | ✓ |   |   | ✓ | ✓ |   | ✓ |   | ✓ |
| Urban Life and Society in the Middle Ages 2021-22  |   |   | ✓ |   | ✓ |   | ✓ | ✓ | ✓ | ✓ |   |   |
| Village detectives: Unearthing new histories 2021-22                                       |   |   | ✓ | ✓ | ✓ | ✓ | ✓ |   | ✓ | ✓ |   | ✓ |

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| Women in Ancient Rome 2021-22   |   |  |   |  |   |  |   |   |  |  |  |   |      |      |
| World Heritage Management 2021-22   | ✓ |  | ✓ |  | ✓ |  | ✓ | ✓ |  |  |  |   |      |      |
|   |   |  |   |  |   |  |   |   |  |  |  |   | PO25 | PO26 |
| 100 Years of Photography: Images, History and Impact 1839-1939 2021-22                                |   |  |   |  |   |  |   |   |  |  |  |   |      |      |
| 1968: The Year of Revolt 2021-22  |   |  |   |  |   |  |   |   |  |  |  |   |      |      |
| Accessing Ordinary Lives: Interpreting and Understanding Voices from the Past, 1880 – present 2021-22 |   |  |   |  |   |  |   |   |  |  |  | ✓ |      |      |
| Aesthetics 2021-22  |   |  |   |  |   |  |   |   |  |  |  |   |      |      |
| Archaeology 2021-22   |   |  |   |  |   |  |   |   |  |  |  |   |      |      |
| Art and Power: Projecting Authority in the Renaissance World 2021-22                                  |   |  |   |  |   |  |   |   |  |  |  |   |      |      |
| Britons and Romans, 100 BC-AD 450 2021-22   |   |  |   |  |   |  |   |   |  |  |  |   |      |      |
| Destroying Art: Iconoclasm through History 2021-22  |   |  |   |  |   |  |   |   |  |  |  |   |      |      |
| Digital Heritage 2021-22  |   |  |   |  |   |  |   |   |  |  |  | ✓ |      |      |
| Disease, Health, and the Body in Early Modern Europe 2021-22  |   |  |   |  |   |  |   |   |  |  |  |   |      |      |
| Dissertations and Beyond 2021-22  |   |  |   |  |   |  |   |   |  |  |  | ✓ | ✓    |      |
| Early Modern Family: Households in England c.1500-1750 2021-22  |   |  |   |  |   |  |   |   |  |  |  |   |      |      |
| Education and the State in Post-War England 2021-22   |   |  |   |  |   |  |   |   |  |  |  |   |      |      |
| Experiencing and Remembering Civil War in Britain 2021-22   |   |  |   |  |   |  |   |   |  |  |  |   |      |      |
| Fighting for Peace? Politics, Society and War in the Modern Era 2021-22                               |   |  |   |  |   |  |   |   |  |  |  |   |      |      |
| From 'Bright Young Things' to Brexit: British media and society since 1919 2021-22                    |   |  |   |  |   |  |   |   |  |  |  |   |      |      |
| From Caesar to Arthur: The Rise and Fall of Roman Britain 2021-22                                     |   |  |   |  |   |  |   |   |  |  |  | ✓ | ✓    |      |
| Gender and Sexuality in Britain 1700-1950 2021-22   |   |  |   |  |   |  |   |   |  |  |  |   |      |      |
| Gender in Nineteenth-Century Britain 2021-22  |   |  |   |  |   |  |   |   |  |  |  |   |      |      |
| Grand Expectations? America during the Cold War 2021-22   |   |  |   |  |   |  |   |   |  |  |  |   |      |      |
| History and Literature in the C18th and C19th 2021-22   |   |  |   |  |   |  |   |   |  |  |  |   |      |      |
| History of Medicine from Antiquity to the Present 2021-22   |   |  |   |  |   |  |   |   |  |  |  |   |      |      |
| Introduction to Exhibitions, Curatorship and Curatorial Practices 2021-22                             |   |  |   |  |   |  |   |   |  |  |  |   |      |      |
| Italy, a Contested Nation 2021-22   |   |  |   |  |   |  |   |   |  |  |  |   |      |      |
| Latin Literature in the Late Republic and Augustan Age 2021-22  |   |  |   |  |   |  |   |   |  |  |  |   |      |      |
| Living and dying in the middle ages, 800-1400 2021-22   |   |  |   |  |   |  |   |   |  |  |  |   |      |      |
| Madness and the Asylum in Modern Britain 2021-22  |   |  |   |  |   |  |   |   |  |  |  |   |      |      |
| Material Histories: Objects, Interpretation, Display 2021-22  |   |  |   |  |   |  |   |   |  |  |  | ✓ |      |      |
| Media, Controversy and Moral Panic 2021-22  |   |  |   |  |   |  |   |   |  |  |  |   |      |      |

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| Medicine, Sexuality and Modernity 2020-21  |   |  |
| Medieval Man and the Supernatural c. 1200-1500 2021-22                                     |   |  |
| Neoclassicism to Cubism: Art in Transition 1750-1914 2021-22                               |   |  |
| New Directions in Art History and History 2021-22  |   |  |
| People on the move: migration, identity and mobility in the modern world 2021-22           |   |  |
| Power and the Presidency in the United States 2021-22                                      |   |  |
| Powerful Bodies: Saints and Relics during the Middle Ages 2021-22                          | ✓ |  |
| Preventive Conservation 2021-22  |   |  |
| Queenship in Britain: Gender, Politics and Power 2021-22                                   |   |  |
| Renaissances 2021-22   |   |  |
| Russia: Reforms and Revolutions. 2021-22   |   |  |
| Salvation and Damnation in medieval and early modern England 2021-22                       |   |  |
| Scrambling for Africa? Cultures of Empire and Resistance in East Africa, 1850-1965 2021-22 |   |  |
| Struggles for Equality in Twentieth Century Europe 2021-22                                 |   |  |
| Study Period Abroad: History 2021-22   |   |  |
| Teaching History: designing and delivering learning in theory and practice 2021-22         | ✓ |  |
| The Age of Improvement: the Atlantic World in the long eighteenth century 2021-22          |   |  |
| The Birth of the Modern Age? British Politics, 1885-1914 2021-22                           |   |  |
| The Classical Tradition: from Medieval to Modern 2021-22                                   |   |  |
| The Emperor in the Roman World 2021-22   |   |  |
| The Forgotten Revolution? The Emergence of Feudal Europe 2021-22                           |   |  |
| The Hellenistic World: from Alexander to Actium 2021-22                                    |   |  |
| The Rise of Islam: Religion, culture and war in the Middle East 2021-22                    | ✓ |  |
| The World of Late Antiquity, 150-750 2021-22   |   |  |
| Themes in American Cultural History 2021-22  | ✓ |  |
| Themes in Modern and Contemporary Art 2021-22  |   |  |
| Understanding Exhibitions: History on Display 2021-22                                      |   |  |
| Understanding Practical Making 2021-22   |   |  |
| Urban Life and Society in the Middle Ages 2021-22  | ✓ |  |
| Village detectives: Unearthing new histories 2021-22                                       |   |  |
| Women in Ancient Rome 2021-22  |   |  |
| World Heritage Management 2021-22  |   |  |

**Level 3**

|  | PO1 | PO2 | PO3 | PO4 | PO5 | PO6 | PO7 | PO8 | PO9 | PO10 | PO11 | PO12 |
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| 'O Bella Ciao' Fascism and Anti-fascism in Italy 2022-23                                 | ✓   | ✓   |     |     |     |     | ✓   |     |     | ✓    |      |      |
| A Tale of Two Cities in Medieval Spain: From Toledo to Córdoba 2022-23                   | ✓   | ✓   |     | ✓   |     |     | ✓   |     |     | ✓    | ✓    | ✓    |
| Air War and Society from Zeppelins to Drones 2022-23                                     | ✓   | ✓   |     |     |     |     | ✓   |     | ✓   | ✓    | ✓    | ✓    |
| American Dreams, American Nightmares: The Fiction of American History, 1850-1906 2022-23 | ✓   | ✓   |     | ✓   |     |     |     |     |     | ✓    |      | ✓    |
| Ancient Graffiti 2022-23   |     |     |     |     |     |     |     |     |     |      |      |      |
| Art Cinemas 2022-23  | ✓   |     |     | ✓   |     |     |     | ✓   |     | ✓    | ✓    | ✓    |
| Art History and History Independent Study 2022-23  | ✓   | ✓   |     |     |     |     | ✓   | ✓   | ✓   | ✓    | ✓    |      |
| 'Anarchy is order'. Anarchism and social movements in Modern Europe 2022-23              | ✓   | ✓   |     |     |     |     | ✓   |     |     | ✓    |      | ✓    |
| Chivalry in Medieval Europe 2022-23  | ✓   | ✓   |     | ✓   |     |     | ✓   |     |     |      | ✓    |      |
| Consuming Societies: Western Europe 1600-1800 2022-23                                    |     |     |     | ✓   |     |     | ✓   |     | ✓   | ✓    |      |      |
| Curatorial Practice 2022-23  |     |     |     |     |     | ✓   |     | ✓   | ✓   | ✓    | ✓    |      |
| Early Modern Cultural and Artistic Encounters: Hybridity and Globalisation 2022-23       | ✓   | ✓   | ✓   | ✓   | ✓   | ✓   | ✓   | ✓   | ✓   | ✓    |      |      |
| English Landscape Painting: A Social and Cultural History 2022-23                        | ✓   | ✓   | ✓   | ✓   | ✓   | ✓   | ✓   | ✓   | ✓   | ✓    |      |      |
| Eugenics, Race and Reproduction across the Atlantic, 1800-1945 2022-23                   | ✓   | ✓   |     | ✓   | ✓   |     |     |     |     | ✓    | ✓    | ✓    |
| Exhibiting the World in the Nineteenth Century 2022-23                                   | ✓   | ✓   | ✓   | ✓   | ✓   | ✓   | ✓   | ✓   | ✓   | ✓    |      | ✓    |
| Faithful community to freedom fighters?  | ✓   | ✓   | ✓   | ✓   | ✓   |     | ✓   | ✓   | ✓   | ✓    | ✓    | ✓    |



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| Armenian intellectuals between Ottoman and Russian Empires to the Soviet Era 2022-23 |   |   |   |   |   |   |   |   |   |   |   |   |
| From Revolution to New Republic: The United States 1760-1841 2022-23                 | ✓ | ✓ |   | ✓ |   |   |   |   |   | ✓ | ✓ |   |
| Gender, Sexuality and the Early Modern Body 2022-23                                  |   |   |   |   |   |   |   |   |   |   |   |   |
| Gothic Visions: Stained Glass in Britain c. 1220-1960 2022-23                        | ✓ |   | ✓ | ✓ |   | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| History at the End of the World 2022-23  | ✓ |   |   | ✓ |   |   | ✓ |   |   | ✓ |   | ✓ |
| History of Chinese Medicine: "Tradition" and "Modernity" 2022-23                     |   |   |   |   |   |   |   |   |   |   |   |   |
| History Work Placement 2022-23   |   |   |   |   |   |   |   |   |   | ✓ | ✓ |   |
| Imperial Cities of the Early Modern World. 2022-23                                   | ✓ |   | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Into the Workhouse: Poverty and Society in England and Wales 1780-1929 2022-23       | ✓ | ✓ |   | ✓ |   |   |   |   |   | ✓ |   | ✓ |
| Ireland: the Politics of Home Rule 2022-23   | ✓ |   |   | ✓ | ✓ |   | ✓ |   |   |   | ✓ | ✓ |
| Latin Letter-Writing from the Republic to Late Antiquity 2022-23                     |   |   |   |   |   |   |   |   |   |   |   |   |
| Mad or Bad? Criminal Lunacy in Britain, 1800 – 1900 2022-23                          | ✓ |   |   | ✓ |   |   | ✓ |   |   |   | ✓ | ✓ |
| Making Militants: Teaching violence in late antiquity 2022-23                        | ✓ | ✓ |   |   | ✓ |   |   |   |   | ✓ | ✓ | ✓ |
| Men, Sex and Work: Sexuality and Gender in 20th Century Britain 2022-23              |   |   |   |   |   |   |   |   |   |   |   |   |
| Newton's Revolution 2022-23  | ✓ | ✓ |   |   | ✓ |   |   |   |   | ✓ | ✓ | ✓ |
| Objects of Empire: the material worlds of British colonialism 2022-23                | ✓ | ✓ | ✓ | ✓ | ✓ |   | ✓ |   | ✓ | ✓ |   |   |
| Pre-Raphaelites and Aesthetes: Progressive British Painting (1840-1898) 2022-23      | ✓ | ✓ | ✓ | ✓ | ✓ |   | ✓ | ✓ | ✓ | ✓ |   | ✓ |
| Queer Film and Television 2022-23  | ✓ |   |   | ✓ |   |   |   |   |   | ✓ |   | ✓ |
| Race, Media, and Screen Culture in 20th Century Britain 2022-23                      | ✓ |   |   | ✓ | ✓ |   |   |   |   | ✓ |   | ✓ |

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| Republicanism in Early Modern England, 1500-1700 2022-23  | ✓ | ✓ |   | ✓ | ✓ |   | ✓ |   |   | ✓ |   | ✓ |
| Roman Lincoln 2022-23   |   |   |   |   |   |   |   |   |   |   |   |   |
| Rome and Constantinople: Monuments and Memory, 200-1200 2022-23                                   | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Rulers and Kings: Visualising Authority in Medieval Europe 2022-23                                | ✓ |   | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| The British Monarchy and the Nation, 1870 to the Present. 2022-23                                 | ✓ | ✓ |   | ✓ |   |   |   |   | ✓ |   |   | ✓ |
| The Byzantine World, c.750-c.1500 2022-23   | ✓ | ✓ |   | ✓ | ✓ | ✓ |   | ✓ | ✓ | ✓ |   | ✓ |
| The City and the Citizen: urban space and the shaping of modern life, 1850 to present. 2022-23    | ✓ | ✓ | ✓ | ✓ |   |   |   |   | ✓ |   |   | ✓ |
| The European Union since 1945 2022-23   | ✓ |   |   | ✓ |   |   | ✓ |   |   | ✓ |   | ✓ |
| The Goths: Barbarians through history? 2022-23  | ✓ | ✓ |   |   | ✓ |   | ✓ |   |   | ✓ |   | ✓ |
| The Making of a Tragedy: The United States and the Vietnam War (1945-1975) 2022-23                | ✓ | ✓ |   |   |   |   |   |   |   | ✓ | ✓ | ✓ |
| The Philosophy and History of Colour 2022-23  | ✓ | ✓ | ✓ | ✓ |   | ✓ | ✓ | ✓ | ✓ | ✓ |   | ✓ |
| The Roman City 2022-23  | ✓ | ✓ | ✓ | ✓ |   |   | ✓ | ✓ | ✓ |   |   | ✓ |
| The Roman Countryside 2022-23   | ✓ | ✓ | ✓ | ✓ |   |   | ✓ | ✓ | ✓ |   |   | ✓ |
| The Social Construction of Sexuality, 1780-1930 2022-23   | ✓ | ✓ |   | ✓ |   |   | ✓ |   |   | ✓ |   | ✓ |
| The Sultan and his Flock: The Functioning of a Plural Society in the Late Ottoman Empire. 2022-23 | ✓ | ✓ |   | ✓ |   |   |   | ✓ | ✓ | ✓ |   | ✓ |
| The Vikings in the North Atlantic: Living at the Fringes of Medieval Europe 2022-23               | ✓ | ✓ | ✓ | ✓ |   |   | ✓ | ✓ | ✓ |   |   | ✓ |
| Themes in Early Modern Art 2022-23  |   |   | ✓ | ✓ | ✓ | ✓ |   | ✓ | ✓ | ✓ | ✓ | ✓ |
| What is the Renaissance? 2022-23  | ✓ | ✓ | ✓ | ✓ |   | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |   |

PO13 PO14 PO15 PO16 PO17 PO18 PO19 PO20 PO21 PO22 PO23 PO24

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| 'O Bella Ciao' Fascism and Anti-fascism in Italy 2022-23   | ✓ | ✓ | ✓ |   | ✓ | ✓ | ✓ |   |   | ✓ |   | ✓ |
| A Tale of Two Cities in Medieval Spain: From Toledo to Córdoba 2022-23   | ✓ | ✓ |   |   |   |   | ✓ | ✓ | ✓ | ✓ |   | ✓ |
| Air War and Society from Zeppelins to Drones 2022-23   | ✓ |   | ✓ |   | ✓ | ✓ | ✓ |   |   |   |   |   |
| American Dreams, American Nightmares: The Fiction of American History, 1850-1906 2022-23                                     | ✓ |   | ✓ |   |   | ✓ | ✓ | ✓ |   | ✓ |   |   |
| Ancient Graffiti 2022-23   |   |   |   |   |   |   |   |   |   |   |   |   |
| Art Cinemas 2022-23  | ✓ |   | ✓ | ✓ | ✓ |   |   |   |   | ✓ | ✓ |   |
| Art History and History Independent Study 2022-23  | ✓ | ✓ | ✓ |   | ✓ | ✓ | ✓ | ✓ |   |   | ✓ | ✓ |
| 'Anarchy is order'. Anarchism and social movements in Modern Europe 2022-23  | ✓ | ✓ | ✓ |   | ✓ |   | ✓ |   |   | ✓ |   | ✓ |
| Chivalry in Medieval Europe 2022-23  | ✓ | ✓ | ✓ |   |   | ✓ | ✓ | ✓ |   | ✓ |   | ✓ |
| Consuming Societies: Western Europe 1600-1800 2022-23  | ✓ | ✓ | ✓ |   |   |   | ✓ |   |   | ✓ |   | ✓ |
| Curatorial Practice 2022-23  | ✓ |   | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |   | ✓ | ✓ | ✓ |
| Early Modern Cultural and Artistic Encounters: Hybridity and Globalisation 2022-23   |   | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |   |   | ✓ |   | ✓ |
| English Landscape Painting: A Social and Cultural History 2022-23  |   | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |   |   | ✓ |   | ✓ |
| Eugenics, Race and Reproduction across the Atlantic, 1800-1945 2022-23   |   | ✓ | ✓ |   | ✓ | ✓ |   |   |   |   | ✓ |   |
| Exhibiting the World in the Nineteenth Century 2022-23   | ✓ |   | ✓ |   |   |   | ✓ |   | ✓ | ✓ |   | ✓ |
| Faithful community to freedom fighters? Armenian intellectuals between Ottoman and Russian Empires to the Soviet Era 2022-23 | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |   | ✓ | ✓ |   | ✓ |
| From Revolution to New Republic: The United States 1760-1841 2022-23   |   | ✓ | ✓ |   |   |   | ✓ | ✓ |   | ✓ |   |   |

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|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Gender, Sexuality and the Early Modern Body 2022-23                             |   |   |   |   |   |   |   |   |   |   |   |   |
| Gothic Visions: Stained Glass in Britain c. 1220-1960 2022-23                   | ✓ | ✓ | ✓ | ✓ |   |   | ✓ | ✓ |   | ✓ | ✓ |   |
| History at the End of the World 2022-23   | ✓ | ✓ | ✓ |   |   |   | ✓ | ✓ | ✓ | ✓ |   | ✓ |
| History of Chinese Medicine: "Tradition" and "Modernity" 2022-23                |   |   |   |   |   |   |   |   |   |   |   |   |
| History Work Placement 2022-23  |   |   |   |   |   | ✓ | ✓ | ✓ | ✓ | ✓ |   | ✓ |
| Imperial Cities of the Early Modern World. 2022-23                              | ✓ | ✓ |   | ✓ |   |   |   |   |   |   |   |   |
| Into the Workhouse: Poverty and Society in England and Wales 1780-1929 2022-23  |   | ✓ | ✓ | ✓ | ✓ | ✓ |   |   |   | ✓ | ✓ |   |
| Ireland: the Politics of Home Rule 2022-23                                      | ✓ | ✓ | ✓ |   | ✓ |   | ✓ |   |   | ✓ |   | ✓ |
| Latin Letter-Writing from the Republic to Late Antiquity 2022-23                |   |   |   |   |   |   |   |   |   |   |   |   |
| Mad or Bad? Criminal Lunacy in Britain, 1800 – 1900 2022-23                     | ✓ | ✓ | ✓ |   |   |   | ✓ |   | ✓ | ✓ |   |   |
| Making Militants: Teaching violence in late antiquity 2022-23                   |   |   | ✓ |   | ✓ | ✓ | ✓ |   |   | ✓ |   | ✓ |
| Men, Sex and Work: Sexuality and Gender in 20th Century Britain 2022-23         |   |   |   |   |   |   |   |   |   |   |   |   |
| Newton's Revolution 2022-23   |   |   | ✓ |   | ✓ | ✓ | ✓ |   |   | ✓ |   | ✓ |
| Objects of Empire: the material worlds of British colonialism 2022-23           |   |   |   | ✓ | ✓ |   |   |   |   |   |   |   |
| Pre-Raphaelites and Aesthetes: Progressive British Painting (1840-1898) 2022-23 | ✓ | ✓ | ✓ | ✓ |   | ✓ |   | ✓ |   | ✓ | ✓ |   |
| Queer Film and Television 2022-23   | ✓ | ✓ | ✓ | ✓ | ✓ |   | ✓ | ✓ |   | ✓ | ✓ |   |
| Race, Media, and Screen Culture in 20th Century Britain 2022-23                 | ✓ | ✓ | ✓ | ✓ | ✓ |   | ✓ | ✓ |   | ✓ | ✓ |   |
| Republicanism in Early Modern England, 1500-1700 2022-23                        | ✓ | ✓ | ✓ |   |   | ✓ | ✓ |   |   |   |   |   |
| Roman Lincoln 2022-23   |   |   |   |   |   |   |   |   |   |   |   |   |
| Rome and Constantinople: Monuments and  | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |   |   | ✓ |   | ✓ |

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|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Memory, 200-1200 2022-23  |   |   |   |   |   |   |   |   |   |   |   |   |
| Rulers and Kings: Visualising Authority in Medieval Europe 2022-23                                | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |   |   | ✓ |   | ✓ |
| The British Monarchy and the Nation, 1870 to the Present. 2022-23                                 | ✓ | ✓ | ✓ |   | ✓ |   | ✓ |   |   |   |   |   |
| The Byzantine World, c.750-c.1500 2022-23   | ✓ | ✓ | ✓ | ✓ |   | ✓ |   | ✓ |   |   |   |   |
| The City and the Citizen: urban space and the shaping of modern life, 1850 to present. 2022-23    | ✓ | ✓ | ✓ |   | ✓ |   | ✓ |   | ✓ | ✓ |   | ✓ |
| The European Union since 1945 2022-23   |   | ✓ | ✓ |   |   | ✓ | ✓ | ✓ | ✓ | ✓ |   | ✓ |
| The Goths: Barbarians through history? 2022-23  | ✓ | ✓ | ✓ |   | ✓ | ✓ | ✓ | ✓ |   | ✓ |   | ✓ |
| The Making of a Tragedy: The United States and the Vietnam War (1945-1975) 2022-23                |   |   | ✓ |   | ✓ |   |   | ✓ |   | ✓ | ✓ |   |
| The Philosophy and History of Colour 2022-23  | ✓ | ✓ |   | ✓ |   |   | ✓ |   |   | ✓ | ✓ | ✓ |
| The Roman City 2022-23  |   | ✓ |   | ✓ |   |   | ✓ |   |   | ✓ |   |   |
| The Roman Countryside 2022-23   |   | ✓ |   | ✓ |   |   | ✓ |   |   | ✓ |   |   |
| The Social Construction of Sexuality, 1780-1930 2022-23   | ✓ | ✓ | ✓ |   |   | ✓ | ✓ | ✓ |   | ✓ |   |   |
| The Sultan and his Flock: The Functioning of a Plural Society in the Late Ottoman Empire. 2022-23 | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |   |   |   |   |   |   |
| The Vikings in the North Atlantic: Living at the Fringes of Medieval Europe 2022-23               |   | ✓ |   | ✓ |   |   | ✓ |   |   | ✓ |   |   |
| Themes in Early Modern Art 2022-23  | ✓ | ✓ |   | ✓ |   | ✓ |   |   | ✓ |   | ✓ |   |
| What is the Renaissance? 2022-23  | ✓ | ✓ | ✓ | ✓ | ✓ |   | ✓ | ✓ | ✓ | ✓ |   |   |

|  | PO25 | PO26 |
|--|------|------|
| 'O Bella Ciao' Fascism and Anti-fascism in Italy 2022-23                                 |      |      |
| A Tale of Two Cities in Medieval Spain: From Toledo to Córdoba 2022-23                   | ✓    |      |
| Air War and Society from Zeppelins to Drones 2022-23                                     |      |      |
| American Dreams, American Nightmares: The Fiction of American History, 1850-1906 2022-23 |      |      |

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|--|---|---|
| Ancient Graffiti 2022-23   |   |   |
| Art Cinemas 2022-23  |   |   |
| Art History and History Independent Study 2022-23  |   |   |
| 'Anarchy is order'. Anarchism and social movements in Modern Europe 2022-23  |   |   |
| Chivalry in Medieval Europe 2022-23  |   |   |
| Consuming Societies: Western Europe 1600-1800 2022-23  |   |   |
| Curatorial Practice 2022-23  | ✓ |   |
| Early Modern Cultural and Artistic Encounters: Hybridity and Globalisation 2022-23   | ✓ |   |
| English Landscape Painting: A Social and Cultural History 2022-23  |   |   |
| Eugenics, Race and Reproduction across the Atlantic, 1800-1945 2022-23   |   |   |
| Exhibiting the World in the Nineteenth Century 2022-23   |   |   |
| Faithful community to freedom fighters? Armenian intellectuals between Ottoman and Russian Empires to the Soviet Era 2022-23 | ✓ |   |
| From Revolution to New Republic: The United States 1760-1841 2022-23   |   |   |
| Gender, Sexuality and the Early Modern Body 2022-23  |   |   |
| Gothic Visions: Stained Glass in Britain c. 1220-1960 2022-23  |   |   |
| History at the End of the World 2022-23  |   |   |
| History of Chinese Medicine: "Tradition" and "Modernity" 2022-23   |   |   |
| History Work Placement 2022-23   |   | ✓ |
| Imperial Cities of the Early Modern World. 2022-23   |   |   |
| Into the Workhouse: Poverty and Society in England and Wales 1780-1929 2022-23   |   |   |
| Ireland: the Politics of Home Rule 2022-23   |   |   |
| Latin Letter-Writing from the Republic to Late Antiquity 2022-23   |   |   |
| Mad or Bad? Criminal Lunacy in Britain, 1800 – 1900 2022-23  |   |   |
| Making Militants: Teaching violence in late antiquity 2022-23  |   |   |
| Men, Sex and Work: Sexuality and Gender in 20th Century Britain 2022-23  |   |   |
| Newton's Revolution 2022-23  |   |   |
| Objects of Empire: the material worlds of British colonialism 2022-23  |   |   |
| Pre-Raphaelites and Aesthetes: Progressive British Painting (1840-1898) 2022-23  |   |   |
| Queer Film and Television 2022-23  |   |   |
| Race, Media, and Screen Culture in 20th Century Britain 2022-23  |   |   |
| Republicanism in Early Modern England, 1500-1700 2022-23   |   |   |
| Roman Lincoln 2022-23  |   |   |

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|---|---|--|
| Rome and Constantinople: Monuments and Memory, 200-1200 2022-23                                   |   |  |
| Rulers and Kings: Visualising Authority in Medieval Europe 2022-23                                | ✓ |  |
| The British Monarchy and the Nation, 1870 to the Present. 2022-23                                 |   |  |
| The Byzantine World, c.750-c.1500 2022-23   |   |  |
| The City and the Citizen: urban space and the shaping of modern life, 1850 to present. 2022-23    |   |  |
| The European Union since 1945 2022-23   | ✓ |  |
| The Goths: Barbarians through history? 2022-23  |   |  |
| The Making of a Tragedy: The United States and the Vietnam War (1945-1975) 2022-23                |   |  |
| The Philosophy and History of Colour 2022-23  |   |  |
| The Roman City 2022-23  |   |  |
| The Roman Countryside 2022-23   |   |  |
| The Social Construction of Sexuality, 1780-1930 2022-23   |   |  |
| The Sultan and his Flock: The Functioning of a Plural Society in the Late Ottoman Empire. 2022-23 |   |  |
| The Vikings in the North Atlantic: Living at the Fringes of Medieval Europe 2022-23               |   |  |
| Themes in Early Modern Art 2022-23  |   |  |
| What is the Renaissance? 2022-23  |   |  |

## Appendix II - Assessment Map

This table indicates the spread of assessment activity across the programme. Percentages indicate assessment weighting.

### Level 1

|  | 01 | 02 | 03 | 04 | 05 | 06 | 07 | 08 | 09 | 10 | 11 | 12 |
|--|----|----|----|----|----|----|----|----|----|----|----|----|
| A World History of Art and Architecture 1: from Antiquity to the Revivals. 2020-21 |    |    |    |    |    |    | 30 |    |    |    |    | 70 |
| A World History of Art and Architecture 2: Tradition, Change and Modernity 2020-21 |    |    |    |    |    |    |    |    |    |    |    |    |
| Critical Thinking and Writing 2020-21  |    |    |    |    | 15 | 15 |    |    | 15 |    |    | 55 |
| Forging the Modern State 2020-21   |    |    |    |    |    |    |    |    |    |    |    |    |
| Introduction to Visual and Material Culture 2020-21                                |    |    |    |    | 40 |    |    |    |    |    |    |    |
| Materials, Techniques, Technologies in the History of Art 2020-21                  |    |    |    |    |    |    |    |    |    |    |    |    |
| The Historian's Craft 2020-21  |    |    |    |    |    |    |    |    |    |    |    |    |
| The Medieval World 2020-21   |    |    |    |    |    |    | 30 |    |    |    |    | 10 |
|  | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 |
| A World History of Art and Architecture 1: from Antiquity to the Revivals. 2020-21 |    |    |    |    |    |    |    |    |    |    |    |    |
| A World History of Art and Architecture 2: Tradition, Change and Modernity 2020-21 |    |    |    |    |    |    |    |    |    |    |    |    |
| Critical Thinking and Writing 2020-21  |    |    |    |    |    |    |    |    |    |    |    |    |
| Forging the Modern State 2020-21   |    |    |    |    |    |    |    |    |    |    |    |    |
| Introduction to Visual and Material Culture 2020-21                                | 60 |    |    |    |    |    |    |    |    |    |    |    |
| Materials, Techniques, Technologies in the History of Art 2020-21                  |    |    |    |    |    |    |    |    |    | 40 |    |    |
| The Historian's Craft 2020-21  |    |    |    |    |    |    |    |    |    |    | 30 |    |



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|--|----|----|----|----|----|----|----|----|----|----|----|--------------|---------------|
| The Medieval World 2020-21   | 60 |    |    |    |    |    |    |    |    |    |    |              |               |
|  | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36           |               |
| A World History of Art and Architecture 1: from Antiquity to the Revivals. 2020-21 |    |    |    |    |    |    |    |    |    |    |    |              |               |
| A World History of Art and Architecture 2: Tradition, Change and Modernity 2020-21 |    |    |    |    |    |    |    | 30 | 70 |    |    |              |               |
| Critical Thinking and Writing 2020-21  |    |    |    |    |    |    |    |    |    |    |    |              |               |
| Forging the Modern State 2020-21   |    |    | 30 |    |    |    |    |    |    | 70 |    |              |               |
| Introduction to Visual and Material Culture 2020-21                                |    |    |    |    |    |    |    |    |    |    |    |              |               |
| Materials, Techniques, Technologies in the History of Art 2020-21                  |    |    |    |    | 60 |    |    |    |    |    |    |              |               |
| The Historian's Craft 2020-21  |    |    |    |    |    |    |    | 10 |    | 60 |    |              |               |
| The Medieval World 2020-21   |    |    |    |    |    |    |    |    |    |    |    |              |               |
|  | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48           |               |
| A World History of Art and Architecture 1: from Antiquity to the Revivals. 2020-21 |    |    |    |    |    |    |    |    |    |    |    |              |               |
| A World History of Art and Architecture 2: Tradition, Change and Modernity 2020-21 |    |    |    |    |    |    |    |    |    |    |    |              |               |
| Critical Thinking and Writing 2020-21  |    |    |    |    |    |    |    |    |    |    |    |              |               |
| Forging the Modern State 2020-21   |    |    |    |    |    |    |    |    |    |    |    |              |               |
| Introduction to Visual and Material Culture 2020-21                                |    |    |    |    |    |    |    |    |    |    |    |              |               |
| Materials, Techniques, Technologies in the History of Art 2020-21                  |    |    |    |    |    |    |    |    |    |    |    |              |               |
| The Historian's Craft 2020-21  |    |    |    |    |    |    |    |    |    |    |    |              |               |
| The Medieval World 2020-21   |    |    |    |    |    |    |    |    |    |    |    |              |               |
|  |    |    |    |    |    |    |    |    |    |    |    |              |               |
|  |    |    |    |    |    |    |    | 49 | 50 | 51 | 52 | EP 1 (Wk 16) | EP 2 (Wks 33, |

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| A World History of Art and Architecture 1: from Antiquity to the Revivals. 2020-21 |  |  |  |  |  |  |  |  |  |  |  |         |
| A World History of Art and Architecture 2: Tradition, Change and Modernity 2020-21 |  |  |  |  |  |  |  |  |  |  |  |         |
| Critical Thinking and Writing 2020-21  |  |  |  |  |  |  |  |  |  |  |  |         |
| Forging the Modern State 2020-21   |  |  |  |  |  |  |  |  |  |  |  |         |
| Introduction to Visual and Material Culture 2020-21                                |  |  |  |  |  |  |  |  |  |  |  |         |
| Materials, Techniques, Technologies in the History of Art 2020-21                  |  |  |  |  |  |  |  |  |  |  |  |         |
| The Historian's Craft 2020-21  |  |  |  |  |  |  |  |  |  |  |  |         |
| The Medieval World 2020-21   |  |  |  |  |  |  |  |  |  |  |  |         |

**Level 2**

|   | 01 | 02 | 03 | 04 | 05 | 06 | 07 | 08 | 09 | 10 | 11 | 12 |
|---|----|----|----|----|----|----|----|----|----|----|----|----|
| 100 Years of Photography: Images, History and Impact 1839-1939 2021-22                                |    |    |    |    |    |    |    |    | 30 |    |    |    |
| 1968: The Year of Revolt 2021-22  |    |    |    |    |    |    |    |    |    |    |    |    |
| Accessing Ordinary Lives: Interpreting and Understanding Voices from the Past, 1880 – present 2021-22 |    |    |    |    |    | 30 |    |    |    |    |    | 70 |
| Aesthetics 2021-22  |    |    |    |    |    | 40 |    | 10 |    |    |    | 60 |
| Archaeology 2021-22   |    |    |    |    |    |    |    |    |    |    |    |    |
| Art and Power: Projecting Authority in the Renaissance World 2021-22                                  |    |    |    |    |    |    |    |    |    |    |    |    |
| Britons and Romans, 100 BC-AD 450 2021-22   |    |    |    |    |    |    |    |    |    |    |    |    |
| Destroying Art: Iconoclasm through History 2021-22  |    |    |    |    |    |    |    | 40 |    |    |    |    |
| Digital Heritage 2021-22  |    |    |    |    |    |    |    |    |    |    |    |    |
| Disease, Health, and the Body in Early Modern Europe 2021-22  |    |    |    | 5  |    |    |    | 40 |    |    |    | 55 |

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|--|--|--|----|----|----|----|----|----|----|
| Dissertations and Beyond 2021-22   |  |  | 15 |    |    |    |    |    |    |
| Early Modern Family: Households in England c.1500-1750 2021-22                     |  |  |    |    |    |    |    |    |    |
| Education and the State in Post-War England 2021-22                                |  |  |    |    |    | 30 |    |    | 70 |
| Experiencing and Remembering Civil War in Britain 2021-22                          |  |  |    |    |    |    | 60 |    |    |
| Fighting for Peace? Politics, Society and War in the Modern Era 2021-22            |  |  |    |    | 40 |    |    |    |    |
| From 'Bright Young Things' to Brexit: British media and society since 1919 2021-22 |  |  |    |    |    |    |    |    |    |
| From Caesar to Arthur: The Rise and Fall of Roman Britain 2021-22                  |  |  |    | 50 |    |    |    |    | 50 |
| Gender and Sexuality in Britain 1700-1950 2021-22                                  |  |  |    |    |    | 40 |    |    |    |
| Gender in Nineteenth-Century Britain 2021-22                                       |  |  |    |    | 40 |    |    | 60 |    |
| Grand Expectations? America during the Cold War 2021-22                            |  |  |    |    |    | 50 |    |    | 50 |
| History and Literature in the C18th and C19th 2021-22                              |  |  | 15 |    |    | 15 |    |    |    |
| History of Medicine from Antiquity to the Present 2021-22                          |  |  |    |    |    |    |    |    |    |
| Introduction to Exhibitions, Curatorship and Curatorial Practices 2021-22          |  |  |    |    |    |    |    |    |    |
| Italy, a Contested Nation 2021-22  |  |  |    |    |    |    |    |    |    |
| Latin Literature in the Late Republic and Augustan Age 2021-22                     |  |  |    |    |    | 30 |    |    | 60 |
| Living and dying in the middle ages, 800-1400 2021-22                              |  |  |    | 25 |    |    |    | 25 |    |
| Madness and the Asylum in Modern Britain 2021-22                                   |  |  |    |    |    | 30 |    | 10 |    |
| Material Histories: Objects, Interpretation,                                       |  |  |    |    |    |    |    |    |    |

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|--|----|--|--|----|----|----|----|----|----|-----|
| Display 2021-22  |    |  |  |    |    |    |    |    |    |     |
| Media, Controversy and Moral Panic 2021-22   |    |  |  |    | 25 |    |    |    |    | 75  |
| Medicine, Sexuality and Modernity 2020-21  |    |  |  |    |    |    |    |    |    |     |
| Medieval Man and the Supernatural c. 1200-1500 2021-22                                     |    |  |  |    |    |    |    |    |    |     |
| Neoclassicism to Cubism: Art in Transition 1750-1914 2021-22                               |    |  |  | 20 |    |    | 20 |    |    |     |
| New Directions in Art History and History 2021-22  |    |  |  |    |    | 30 |    |    |    |     |
| People on the move: migration, identity and mobility in the modern world 2021-22           | 15 |  |  |    |    | 25 |    |    |    |     |
| Power and the Presidency in the United States 2021-22                                      |    |  |  |    | 25 |    |    |    |    |     |
| Powerful Bodies: Saints and Relics during the Middle Ages 2021-22                          |    |  |  |    |    |    |    |    |    |     |
| Preventive Conservation 2021-22  |    |  |  |    |    |    |    |    |    |     |
| Queenship in Britain: Gender, Politics and Power 2021-22                                   |    |  |  |    | 30 |    |    |    |    |     |
| Renaissances 2021-22   |    |  |  |    |    | 30 |    |    |    |     |
| Russia: Reforms and Revolutions. 2021-22   |    |  |  |    |    |    | 40 |    |    |     |
| Salvation and Damnation in medieval and early modern England 2021-22                       |    |  |  | 20 |    |    |    | 20 |    |     |
| Scrambling for Africa? Cultures of Empire and Resistance in East Africa, 1850-1965 2021-22 |    |  |  |    | 40 |    |    |    |    | 60  |
| Struggles for Equality in Twentieth Century Europe 2021-22                                 |    |  |  |    |    |    | 30 |    | 70 |     |
| Study Period Abroad: History 2021-22   |    |  |  |    |    |    |    |    |    | 100 |
| Teaching History: designing and delivering learning in theory and practice 2021-22         |    |  |  |    |    |    |    |    |    |     |
| The Age of Improvement: the Atlantic World in the long eighteenth century 2021-22          |    |  |  |    | 30 |    |    |    |    | 70  |
| The Birth of the Modern Age? British Politics,   |    |  |  |    |    |    |    |    |    | 100 |

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|---|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 1885-1914 2021-22   |    |    |    |    |    |    |    |    |    |    |    |    |    |
| The Classical Tradition: from Medieval to Modern 2021-22  |    |    |    |    |    |    |    |    |    |    |    |    |    |
| The Emperor in the Roman World 2021-22  |    |    |    |    |    |    |    | 30 |    |    |    |    | 60 |
| The Forgotten Revolution? The Emergence of Feudal Europe 2021-22                                      |    |    |    |    | 50 |    |    |    |    |    |    |    | 50 |
| The Hellenistic World: from Alexander to Actium 2021-22   |    |    |    |    |    |    |    | 40 |    |    |    |    | 50 |
| The Rise of Islam: Religion, culture and war in the Middle East 2021-22                               |    |    |    |    |    |    | 50 |    |    |    |    | 50 |    |
| The World of Late Antiquity, 150-750 2021-22  |    |    |    |    |    |    |    | 30 |    |    |    |    |    |
| Themes in American Cultural History 2021-22   |    |    |    |    |    |    |    |    |    |    |    |    |    |
| Themes in Modern and Contemporary Art 2021-22   |    |    |    |    |    |    |    | 30 |    |    |    |    |    |
| Understanding Exhibitions: History on Display 2021-22   |    |    |    |    |    |    |    |    |    |    |    |    |    |
| Understanding Practical Making 2021-22  |    |    |    |    |    |    |    |    |    |    |    |    |    |
| Urban Life and Society in the Middle Ages 2021-22   |    |    |    |    |    |    |    | 50 |    |    |    | 50 |    |
| Village detectives: Unearthing new histories 2021-22  |    |    |    |    |    |    |    |    |    |    |    |    |    |
| Women in Ancient Rome 2021-22   |    |    |    |    |    |    |    | 30 |    |    |    |    | 60 |
| World Heritage Management 2021-22   |    |    |    |    |    |    |    |    |    |    |    |    |    |
|   | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 |    |
| 100 Years of Photography: Images, History and Impact 1839-1939 2021-22                                | 70 |    |    |    |    |    |    |    |    |    |    |    |    |
| 1968: The Year of Revolt 2021-22  |    |    |    |    |    |    |    |    |    |    |    |    |    |
| Accessing Ordinary Lives: Interpreting and Understanding Voices from the Past, 1880 – present 2021-22 |    |    |    |    |    |    |    |    |    |    |    |    |    |
| Aesthetics 2021-22  |    |    |    |    |    |    |    |    |    |    |    |    |    |
| Archaeology 2021-22   |    |    |    |    |    |    |    |    |    |    |    |    |    |

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| Art and Power: Projecting Authority in the Renaissance World 2021-22               |    |    |  |  |  |  |    |  |    |  |    |
| Britons and Romans, 100 BC-AD 450 2021-22  |    |    |  |  |  |  |    |  | 25 |  |    |
| Destroying Art: Iconoclasm through History 2021-22                                 | 60 |    |  |  |  |  |    |  |    |  |    |
| Digital Heritage 2021-22   |    |    |  |  |  |  |    |  |    |  |    |
| Disease, Health, and the Body in Early Modern Europe 2021-22                       |    |    |  |  |  |  |    |  |    |  |    |
| Dissertations and Beyond 2021-22   |    |    |  |  |  |  |    |  |    |  | 25 |
| Early Modern Family: Households in England c.1500-1750 2021-22                     |    |    |  |  |  |  |    |  |    |  | 40 |
| Education and the State in Post-War England 2021-22                                |    |    |  |  |  |  |    |  |    |  |    |
| Experiencing and Remembering Civil War in Britain 2021-22                          | 40 |    |  |  |  |  |    |  |    |  |    |
| Fighting for Peace? Politics, Society and War in the Modern Era 2021-22            | 60 |    |  |  |  |  |    |  |    |  |    |
| From 'Bright Young Things' to Brexit: British media and society since 1919 2021-22 |    |    |  |  |  |  |    |  |    |  |    |
| From Caesar to Arthur: The Rise and Fall of Roman Britain 2021-22                  |    |    |  |  |  |  |    |  |    |  |    |
| Gender and Sexuality in Britain 1700-1950 2021-22                                  |    | 60 |  |  |  |  |    |  |    |  |    |
| Gender in Nineteenth-Century Britain 2021-22                                       |    |    |  |  |  |  |    |  |    |  |    |
| Grand Expectations? America during the Cold War 2021-22                            |    |    |  |  |  |  |    |  |    |  |    |
| History and Literature in the C18th and C19th 2021-22                              | 70 |    |  |  |  |  |    |  |    |  |    |
| History of Medicine from Antiquity to the Present 2021-22                          |    |    |  |  |  |  | 20 |  |    |  | 20 |
| Introduction to Exhibitions, Curatorship and                                       |    |    |  |  |  |  |    |  |    |  |    |

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| Curatorial Practices 2021-22   |    |     |    |    |  |  |  |    |  |    |  |  |
| Italy, a Contested Nation 2021-22  |    |     |    |    |  |  |  | 30 |  |    |  |  |
| Latin Literature in the Late Republic and Augustan Age 2021-22                     | 10 |     |    |    |  |  |  |    |  |    |  |  |
| Living and dying in the middle ages, 800-1400 2021-22                              |    |     | 50 |    |  |  |  |    |  |    |  |  |
| Madness and the Asylum in Modern Britain 2021-22                                   | 60 |     |    |    |  |  |  |    |  |    |  |  |
| Material Histories: Objects, Interpretation, Display 2021-22                       |    |     |    |    |  |  |  |    |  | 20 |  |  |
| Media, Controversy and Moral Panic 2021-22   |    |     |    |    |  |  |  |    |  |    |  |  |
| Medicine, Sexuality and Modernity 2020-21  |    |     |    |    |  |  |  |    |  | 30 |  |  |
| Medieval Man and the Supernatural c. 1200-1500 2021-22                             |    |     |    |    |  |  |  | 25 |  |    |  |  |
| Neoclassicism to Cubism: Art in Transition 1750-1914 2021-22                       | 60 |     |    |    |  |  |  |    |  |    |  |  |
| New Directions in Art History and History 2021-22                                  | 70 |     |    |    |  |  |  |    |  |    |  |  |
| People on the move: migration, identity and mobility in the modern world 2021-22   | 60 |     |    |    |  |  |  |    |  |    |  |  |
| Power and the Presidency in the United States 2021-22                              | 75 |     |    |    |  |  |  |    |  |    |  |  |
| Powerful Bodies: Saints and Relics during the Middle Ages 2021-22                  |    |     |    |    |  |  |  |    |  |    |  |  |
| Preventive Conservation 2021-22  |    | 100 |    |    |  |  |  |    |  |    |  |  |
| Queenship in Britain: Gender, Politics and Power 2021-22                           | 70 |     |    |    |  |  |  |    |  |    |  |  |
| Renaissances 2021-22   | 70 |     |    |    |  |  |  |    |  |    |  |  |
| Russia: Reforms and Revolutions. 2021-22   |    |     |    | 60 |  |  |  |    |  |    |  |  |
| Salvation and Damnation in medieval and early modern England 2021-22               |    |     | 60 |    |  |  |  |    |  |    |  |  |
| Scrambling for Africa? Cultures of Empire and Resistance in East Africa, 1850-1965 |    |     |    |    |  |  |  |    |  |    |  |  |

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| 2021-22  |    |  |  |  |  |  |  |  |  |    |    |    |
| Struggles for Equality in Twentieth Century Europe 2021-22                         |    |  |  |  |  |  |  |  |  |    |    |    |
| Study Period Abroad: History 2021-22   |    |  |  |  |  |  |  |  |  |    |    |    |
| Teaching History: designing and delivering learning in theory and practice 2021-22 |    |  |  |  |  |  |  |  |  |    | 35 |    |
| The Age of Improvement: the Atlantic World in the long eighteenth century 2021-22  |    |  |  |  |  |  |  |  |  |    |    |    |
| The Birth of the Modern Age? British Politics, 1885-1914 2021-22                   |    |  |  |  |  |  |  |  |  |    |    |    |
| The Classical Tradition: from Medieval to Modern 2021-22                           |    |  |  |  |  |  |  |  |  |    |    |    |
| The Emperor in the Roman World 2021-22   | 10 |  |  |  |  |  |  |  |  |    |    |    |
| The Forgotten Revolution? The Emergence of Feudal Europe 2021-22                   |    |  |  |  |  |  |  |  |  |    |    |    |
| The Hellenistic World: from Alexander to Actium 2021-22                            | 10 |  |  |  |  |  |  |  |  |    |    |    |
| The Rise of Islam: Religion, culture and war in the Middle East 2021-22            |    |  |  |  |  |  |  |  |  |    |    |    |
| The World of Late Antiquity, 150-750 2021-22                                       | 70 |  |  |  |  |  |  |  |  |    |    |    |
| Themes in American Cultural History 2021-22  |    |  |  |  |  |  |  |  |  |    |    | 20 |
| Themes in Modern and Contemporary Art 2021-22                                      | 70 |  |  |  |  |  |  |  |  |    |    |    |
| Understanding Exhibitions: History on Display 2021-22                              |    |  |  |  |  |  |  |  |  | 30 |    |    |
| Understanding Practical Making 2021-22   |    |  |  |  |  |  |  |  |  |    |    |    |
| Urban Life and Society in the Middle Ages 2021-22                                  |    |  |  |  |  |  |  |  |  |    |    |    |
| Village detectives: Unearthing new histories 2021-22                               |    |  |  |  |  |  |  |  |  | 20 |    |    |
| Women in Ancient Rome 2021-22  | 10 |  |  |  |  |  |  |  |  |    |    |    |
| World Heritage Management 2021-22  |    |  |  |  |  |  |  |  |  |    |    |    |



|   | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33  | 34 | 35 | 36 |
|---|----|----|----|----|----|----|----|----|-----|----|----|----|
| 100 Years of Photography: Images, History and Impact 1839-1939 2021-22                                |    |    |    |    |    |    |    |    |     |    |    |    |
| 1968: The Year of Revolt 2021-22  |    |    |    |    |    |    |    |    |     |    |    |    |
| Accessing Ordinary Lives: Interpreting and Understanding Voices from the Past, 1880 – present 2021-22 |    |    |    |    |    |    |    |    |     |    |    |    |
| Aesthetics 2021-22  |    |    |    |    |    |    |    |    |     |    |    |    |
| Archaeology 2021-22   |    |    |    |    |    | 60 |    | 40 |     |    |    |    |
| Art and Power: Projecting Authority in the Renaissance World 2021-22                                  |    |    |    | 30 |    |    |    | 70 |     |    |    |    |
| Britons and Romans, 100 BC-AD 450 2021-22   |    |    |    |    |    |    |    | 75 |     |    |    |    |
| Destroying Art: Iconoclasm through History 2021-22  |    |    |    |    |    |    |    |    |     |    |    |    |
| Digital Heritage 2021-22  |    |    |    |    |    |    |    |    | 100 |    |    |    |
| Disease, Health, and the Body in Early Modern Europe 2021-22  |    |    |    |    |    |    |    |    |     |    |    |    |
| Dissertations and Beyond 2021-22  |    |    |    |    |    |    |    | 60 |     |    |    |    |
| Early Modern Family: Households in England c.1500-1750 2021-22  | 60 |    |    |    |    |    |    |    |     |    |    |    |
| Education and the State in Post-War England 2021-22   |    |    |    |    |    |    |    |    |     |    |    |    |
| Experiencing and Remembering Civil War in Britain 2021-22   |    |    |    |    |    |    |    |    |     |    |    |    |
| Fighting for Peace? Politics, Society and War in the Modern Era 2021-22                               |    |    |    |    |    |    |    |    |     |    |    |    |
| From 'Bright Young Things' to Brexit: British media and society since 1919 2021-22                    | 30 |    |    |    |    |    |    | 60 | 10  |    |    |    |
| From Caesar to Arthur: The Rise and Fall of Roman Britain 2021-22                                     |    |    |    |    |    |    |    |    |     |    |    |    |
| Gender and Sexuality in Britain 1700-1950 2021-22   |    |    |    |    |    |    |    |    |     |    |    |    |

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| Gender in Nineteenth-Century Britain<br>2021-22                                     |    |    |    |    |  |  |    |  |    |  |    |  |
| Grand Expectations? America during the Cold<br>War 2021-22                          |    |    |    |    |  |  |    |  |    |  |    |  |
| History and Literature in the C18th and C19th<br>2021-22                            |    |    |    |    |  |  |    |  |    |  |    |  |
| History of Medicine from Antiquity to the<br>Present 2021-22                        |    |    |    |    |  |  |    |  | 60 |  |    |  |
| Introduction to Exhibitions, Curatorship and<br>Curatorial Practices 2021-22        |    | 30 |    |    |  |  |    |  | 70 |  |    |  |
| Italy, a Contested Nation 2021-22   | 70 |    |    |    |  |  |    |  |    |  |    |  |
| Latin Literature in the Late Republic and<br>Augustan Age 2021-22                   |    |    |    |    |  |  |    |  |    |  |    |  |
| Living and dying in the middle ages,<br>800-1400 2021-22                            |    |    |    |    |  |  |    |  |    |  |    |  |
| Madness and the Asylum in Modern Britain<br>2021-22                                 |    |    |    |    |  |  |    |  |    |  |    |  |
| Material Histories: Objects, Interpretation,<br>Display 2021-22                     |    |    |    | 30 |  |  |    |  |    |  | 50 |  |
| Media, Controversy and Moral Panic 2021-22  |    |    |    |    |  |  |    |  |    |  |    |  |
| Medicine, Sexuality and Modernity 2020-21   |    |    |    |    |  |  |    |  | 70 |  |    |  |
| Medieval Man and the Supernatural c.<br>1200-1500 2021-22                           |    | 75 |    |    |  |  |    |  |    |  |    |  |
| Neoclassicism to Cubism: Art in Transition<br>1750-1914 2021-22                     |    |    |    |    |  |  |    |  |    |  |    |  |
| New Directions in Art History and History<br>2021-22                                |    |    |    |    |  |  |    |  |    |  |    |  |
| People on the move: migration, identity and<br>mobility in the modern world 2021-22 |    |    |    |    |  |  |    |  |    |  |    |  |
| Power and the Presidency in the United<br>States 2021-22                            |    |    |    |    |  |  |    |  |    |  |    |  |
| Powerful Bodies: Saints and Relics during the<br>Middle Ages 2021-22                |    |    | 30 |    |  |  | 70 |  |    |  |    |  |

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| Preventive Conservation 2021-22  |    |  |  |  |  |  |  |  |  |    |  |  |
| Queenship in Britain: Gender, Politics and Power 2021-22                                   |    |  |  |  |  |  |  |  |  |    |  |  |
| Renaissances 2021-22   |    |  |  |  |  |  |  |  |  |    |  |  |
| Russia: Reforms and Revolutions. 2021-22   |    |  |  |  |  |  |  |  |  |    |  |  |
| Salvation and Damnation in medieval and early modern England 2021-22                       |    |  |  |  |  |  |  |  |  |    |  |  |
| Scrambling for Africa? Cultures of Empire and Resistance in East Africa, 1850-1965 2021-22 |    |  |  |  |  |  |  |  |  |    |  |  |
| Struggles for Equality in Twentieth Century Europe 2021-22                                 |    |  |  |  |  |  |  |  |  |    |  |  |
| Study Period Abroad: History 2021-22   |    |  |  |  |  |  |  |  |  |    |  |  |
| Teaching History: designing and delivering learning in theory and practice 2021-22         |    |  |  |  |  |  |  |  |  | 65 |  |  |
| The Age of Improvement: the Atlantic World in the long eighteenth century 2021-22          |    |  |  |  |  |  |  |  |  |    |  |  |
| The Birth of the Modern Age? British Politics, 1885-1914 2021-22                           |    |  |  |  |  |  |  |  |  |    |  |  |
| The Classical Tradition: from Medieval to Modern 2021-22                                   |    |  |  |  |  |  |  |  |  |    |  |  |
| The Emperor in the Roman World 2021-22   |    |  |  |  |  |  |  |  |  |    |  |  |
| The Forgotten Revolution? The Emergence of Feudal Europe 2021-22                           |    |  |  |  |  |  |  |  |  |    |  |  |
| The Hellenistic World: from Alexander to Actium 2021-22                                    |    |  |  |  |  |  |  |  |  |    |  |  |
| The Rise of Islam: Religion, culture and war in the Middle East 2021-22                    |    |  |  |  |  |  |  |  |  |    |  |  |
| The World of Late Antiquity, 150-750 2021-22   |    |  |  |  |  |  |  |  |  |    |  |  |
| Themes in American Cultural History 2021-22  | 80 |  |  |  |  |  |  |  |  |    |  |  |
| Themes in Modern and Contemporary Art 2021-22  |    |  |  |  |  |  |  |  |  |    |  |  |
| Understanding Exhibitions: History on Display  |    |  |  |  |  |  |  |  |  | 70 |  |  |

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| 2021-22   |    |    |    |    |    |    |    |     |    |    |    |    |  |
| Understanding Practical Making 2021-22  |    |    |    |    |    |    |    | 100 |    |    |    |    |  |
| Urban Life and Society in the Middle Ages 2021-22   |    |    |    |    |    |    |    |     |    |    |    |    |  |
| Village detectives: Unearthing new histories 2021-22  |    |    |    |    |    |    |    | 80  |    |    |    |    |  |
| Women in Ancient Rome 2021-22   |    |    |    |    |    |    |    |     |    |    |    |    |  |
| World Heritage Management 2021-22   |    |    |    |    |    |    |    | 100 |    |    |    |    |  |
|   | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44  | 45 | 46 | 47 | 48 |  |
| 100 Years of Photography: Images, History and Impact 1839-1939 2021-22                                |    |    |    |    |    |    |    |     |    |    |    |    |  |
| 1968: The Year of Revolt 2021-22  |    |    |    |    |    |    |    |     |    |    |    |    |  |
| Accessing Ordinary Lives: Interpreting and Understanding Voices from the Past, 1880 – present 2021-22 |    |    |    |    |    |    |    |     |    |    |    |    |  |
| Aesthetics 2021-22  |    |    |    |    |    |    |    |     |    |    |    |    |  |
| Archaeology 2021-22   |    |    |    |    |    |    |    |     |    |    |    |    |  |
| Art and Power: Projecting Authority in the Renaissance World 2021-22                                  |    |    |    |    |    |    |    |     |    |    |    |    |  |
| Britons and Romans, 100 BC-AD 450 2021-22   |    |    |    |    |    |    |    |     |    |    |    |    |  |
| Destroying Art: Iconoclasm through History 2021-22  |    |    |    |    |    |    |    |     |    |    |    |    |  |
| Digital Heritage 2021-22  |    |    |    |    |    |    |    |     |    |    |    |    |  |
| Disease, Health, and the Body in Early Modern Europe 2021-22  |    |    |    |    |    |    |    |     |    |    |    |    |  |
| Dissertations and Beyond 2021-22  |    |    |    |    |    |    |    |     |    |    |    |    |  |
| Early Modern Family: Households in England c.1500-1750 2021-22  |    |    |    |    |    |    |    |     |    |    |    |    |  |
| Education and the State in Post-War England 2021-22   |    |    |    |    |    |    |    |     |    |    |    |    |  |
| Experiencing and Remembering Civil War in   |    |    |    |    |    |    |    |     |    |    |    |    |  |

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| Britain 2021-22  |  |  |  |  |  |  |  |  |  |  |  |  |
| Fighting for Peace? Politics, Society and War in the Modern Era 2021-22            |  |  |  |  |  |  |  |  |  |  |  |  |
| From 'Bright Young Things' to Brexit: British media and society since 1919 2021-22 |  |  |  |  |  |  |  |  |  |  |  |  |
| From Caesar to Arthur: The Rise and Fall of Roman Britain 2021-22                  |  |  |  |  |  |  |  |  |  |  |  |  |
| Gender and Sexuality in Britain 1700-1950 2021-22                                  |  |  |  |  |  |  |  |  |  |  |  |  |
| Gender in Nineteenth-Century Britain 2021-22                                       |  |  |  |  |  |  |  |  |  |  |  |  |
| Grand Expectations? America during the Cold War 2021-22                            |  |  |  |  |  |  |  |  |  |  |  |  |
| History and Literature in the C18th and C19th 2021-22                              |  |  |  |  |  |  |  |  |  |  |  |  |
| History of Medicine from Antiquity to the Present 2021-22                          |  |  |  |  |  |  |  |  |  |  |  |  |
| Introduction to Exhibitions, Curatorship and Curatorial Practices 2021-22          |  |  |  |  |  |  |  |  |  |  |  |  |
| Italy, a Contested Nation 2021-22  |  |  |  |  |  |  |  |  |  |  |  |  |
| Latin Literature in the Late Republic and Augustan Age 2021-22                     |  |  |  |  |  |  |  |  |  |  |  |  |
| Living and dying in the middle ages, 800-1400 2021-22                              |  |  |  |  |  |  |  |  |  |  |  |  |
| Madness and the Asylum in Modern Britain 2021-22                                   |  |  |  |  |  |  |  |  |  |  |  |  |
| Material Histories: Objects, Interpretation, Display 2021-22                       |  |  |  |  |  |  |  |  |  |  |  |  |
| Media, Controversy and Moral Panic 2021-22   |  |  |  |  |  |  |  |  |  |  |  |  |
| Medicine, Sexuality and Modernity 2020-21  |  |  |  |  |  |  |  |  |  |  |  |  |
| Medieval Man and the Supernatural c. 1200-1500 2021-22                             |  |  |  |  |  |  |  |  |  |  |  |  |
| Neoclassicism to Cubism: Art in Transition   |  |  |  |  |  |  |  |  |  |  |  |  |

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| 1750-1914 2021-22  |  |  |  |  |  |  |  |  |  |  |  |  |
| New Directions in Art History and History 2021-22  |  |  |  |  |  |  |  |  |  |  |  |  |
| People on the move: migration, identity and mobility in the modern world 2021-22           |  |  |  |  |  |  |  |  |  |  |  |  |
| Power and the Presidency in the United States 2021-22                                      |  |  |  |  |  |  |  |  |  |  |  |  |
| Powerful Bodies: Saints and Relics during the Middle Ages 2021-22                          |  |  |  |  |  |  |  |  |  |  |  |  |
| Preventive Conservation 2021-22  |  |  |  |  |  |  |  |  |  |  |  |  |
| Queenship in Britain: Gender, Politics and Power 2021-22                                   |  |  |  |  |  |  |  |  |  |  |  |  |
| Renaissances 2021-22   |  |  |  |  |  |  |  |  |  |  |  |  |
| Russia: Reforms and Revolutions. 2021-22   |  |  |  |  |  |  |  |  |  |  |  |  |
| Salvation and Damnation in medieval and early modern England 2021-22                       |  |  |  |  |  |  |  |  |  |  |  |  |
| Scrambling for Africa? Cultures of Empire and Resistance in East Africa, 1850-1965 2021-22 |  |  |  |  |  |  |  |  |  |  |  |  |
| Struggles for Equality in Twentieth Century Europe 2021-22                                 |  |  |  |  |  |  |  |  |  |  |  |  |
| Study Period Abroad: History 2021-22   |  |  |  |  |  |  |  |  |  |  |  |  |
| Teaching History: designing and delivering learning in theory and practice 2021-22         |  |  |  |  |  |  |  |  |  |  |  |  |
| The Age of Improvement: the Atlantic World in the long eighteenth century 2021-22          |  |  |  |  |  |  |  |  |  |  |  |  |
| The Birth of the Modern Age? British Politics, 1885-1914 2021-22                           |  |  |  |  |  |  |  |  |  |  |  |  |
| The Classical Tradition: from Medieval to Modern 2021-22                                   |  |  |  |  |  |  |  |  |  |  |  |  |
| The Emperor in the Roman World 2021-22   |  |  |  |  |  |  |  |  |  |  |  |  |
| The Forgotten Revolution? The Emergence of Feudal Europe 2021-22                           |  |  |  |  |  |  |  |  |  |  |  |  |

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| The Hellenistic World: from Alexander to Actium 2021-22   |  |  |  |  |  |  |  |  |    |    |    |    |                 |                          |
| The Rise of Islam: Religion, culture and war in the Middle East 2021-22                               |  |  |  |  |  |  |  |  |    |    |    |    |                 |                          |
| The World of Late Antiquity, 150-750 2021-22  |  |  |  |  |  |  |  |  |    |    |    |    |                 |                          |
| Themes in American Cultural History 2021-22   |  |  |  |  |  |  |  |  |    |    |    |    |                 |                          |
| Themes in Modern and Contemporary Art 2021-22   |  |  |  |  |  |  |  |  |    |    |    |    |                 |                          |
| Understanding Exhibitions: History on Display 2021-22   |  |  |  |  |  |  |  |  |    |    |    |    |                 |                          |
| Understanding Practical Making 2021-22  |  |  |  |  |  |  |  |  |    |    |    |    |                 |                          |
| Urban Life and Society in the Middle Ages 2021-22   |  |  |  |  |  |  |  |  |    |    |    |    |                 |                          |
| Village detectives: Unearthing new histories 2021-22  |  |  |  |  |  |  |  |  |    |    |    |    |                 |                          |
| Women in Ancient Rome 2021-22   |  |  |  |  |  |  |  |  |    |    |    |    |                 |                          |
| World Heritage Management 2021-22   |  |  |  |  |  |  |  |  |    |    |    |    |                 |                          |
|   |  |  |  |  |  |  |  |  | 49 | 50 | 51 | 52 | EP 1<br>(Wk 16) | EP 2<br>(Wks 33, 34, 35) |
| 100 Years of Photography: Images, History and Impact 1839-1939 2021-22                                |  |  |  |  |  |  |  |  |    |    |    |    |                 |                          |
| 1968: The Year of Revolt 2021-22  |  |  |  |  |  |  |  |  |    |    |    |    |                 |                          |
| Accessing Ordinary Lives: Interpreting and Understanding Voices from the Past, 1880 – present 2021-22 |  |  |  |  |  |  |  |  |    |    |    |    |                 |                          |
| Aesthetics 2021-22  |  |  |  |  |  |  |  |  |    |    |    |    |                 |                          |
| Archaeology 2021-22   |  |  |  |  |  |  |  |  |    |    |    |    |                 |                          |
| Art and Power: Projecting Authority in the Renaissance World 2021-22                                  |  |  |  |  |  |  |  |  |    |    |    |    |                 |                          |
| Britons and Romans, 100 BC-AD 450 2021-22   |  |  |  |  |  |  |  |  |    |    |    |    |                 |                          |
| Destroying Art: Iconoclasm through History 2021-22  |  |  |  |  |  |  |  |  |    |    |    |    |                 |                          |
| Digital Heritage 2021-22  |  |  |  |  |  |  |  |  |    |    |    |    |                 |                          |

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| Disease, Health, and the Body in Early Modern Europe 2021-22                       |  |  |  |  |  |
| Dissertations and Beyond 2021-22   |  |  |  |  |  |
| Early Modern Family: Households in England c.1500-1750 2021-22                     |  |  |  |  |  |
| Education and the State in Post-War England 2021-22                                |  |  |  |  |  |
| Experiencing and Remembering Civil War in Britain 2021-22                          |  |  |  |  |  |
| Fighting for Peace? Politics, Society and War in the Modern Era 2021-22            |  |  |  |  |  |
| From 'Bright Young Things' to Brexit: British media and society since 1919 2021-22 |  |  |  |  |  |
| From Caesar to Arthur: The Rise and Fall of Roman Britain 2021-22                  |  |  |  |  |  |
| Gender and Sexuality in Britain 1700-1950 2021-22                                  |  |  |  |  |  |
| Gender in Nineteenth-Century Britain 2021-22                                       |  |  |  |  |  |
| Grand Expectations? America during the Cold War 2021-22                            |  |  |  |  |  |
| History and Literature in the C18th and C19th 2021-22                              |  |  |  |  |  |
| History of Medicine from Antiquity to the Present 2021-22                          |  |  |  |  |  |
| Introduction to Exhibitions, Curatorship and Curatorial Practices 2021-22          |  |  |  |  |  |
| Italy, a Contested Nation 2021-22  |  |  |  |  |  |
| Latin Literature in the Late Republic and Augustan Age 2021-22                     |  |  |  |  |  |
| Living and dying in the middle ages, 800-1400 2021-22                              |  |  |  |  |  |
| Madness and the Asylum in Modern Britain 2021-22                                   |  |  |  |  |  |
| Material Histories: Objects, Interpretation, Display 2021-22                       |  |  |  |  |  |
| Media, Controversy and Moral Panic 2021-22   |  |  |  |  |  |
| Medicine, Sexuality and Modernity 2020-21  |  |  |  |  |  |
| Medieval Man and the Supernatural c. 1200-1500 2021-22                             |  |  |  |  |  |
| Neoclassicism to Cubism: Art in Transition 1750-1914 2021-22                       |  |  |  |  |  |
| New Directions in Art History and History 2021-22                                  |  |  |  |  |  |
| People on the move: migration, identity and mobility in the modern world 2021-22   |  |  |  |  |  |
| Power and the Presidency in the United States 2021-22                              |  |  |  |  |  |
| Powerful Bodies: Saints and Relics during the Middle Ages 2021-22                  |  |  |  |  |  |
| Preventive Conservation 2021-22  |  |  |  |  |  |
| Queenship in Britain: Gender, Politics and Power 2021-22                           |  |  |  |  |  |
| Renaissances 2021-22   |  |  |  |  |  |
| Russia: Reforms and Revolutions. 2021-22   |  |  |  |  |  |
| Salvation and Damnation in medieval and early modern England 2021-22               |  |  |  |  |  |
| Scrambling for Africa? Cultures of Empire and Resistance in East Africa, 1850-1965 |  |  |  |  |  |



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| 2021-22  |  |  |  |  |  |  |  |  |  |  |  |  |
| Struggles for Equality in Twentieth Century Europe 2021-22                         |  |  |  |  |  |  |  |  |  |  |  |  |
| Study Period Abroad: History 2021-22   |  |  |  |  |  |  |  |  |  |  |  |  |
| Teaching History: designing and delivering learning in theory and practice 2021-22 |  |  |  |  |  |  |  |  |  |  |  |  |
| The Age of Improvement: the Atlantic World in the long eighteenth century 2021-22  |  |  |  |  |  |  |  |  |  |  |  |  |
| The Birth of the Modern Age? British Politics, 1885-1914 2021-22                   |  |  |  |  |  |  |  |  |  |  |  |  |
| The Classical Tradition: from Medieval to Modern 2021-22                           |  |  |  |  |  |  |  |  |  |  |  |  |
| The Emperor in the Roman World 2021-22   |  |  |  |  |  |  |  |  |  |  |  |  |
| The Forgotten Revolution? The Emergence of Feudal Europe 2021-22                   |  |  |  |  |  |  |  |  |  |  |  |  |
| The Hellenistic World: from Alexander to Actium 2021-22                            |  |  |  |  |  |  |  |  |  |  |  |  |
| The Rise of Islam: Religion, culture and war in the Middle East 2021-22            |  |  |  |  |  |  |  |  |  |  |  |  |
| The World of Late Antiquity, 150-750 2021-22                                       |  |  |  |  |  |  |  |  |  |  |  |  |
| Themes in American Cultural History 2021-22  |  |  |  |  |  |  |  |  |  |  |  |  |
| Themes in Modern and Contemporary Art 2021-22                                      |  |  |  |  |  |  |  |  |  |  |  |  |
| Understanding Exhibitions: History on Display 2021-22                              |  |  |  |  |  |  |  |  |  |  |  |  |
| Understanding Practical Making 2021-22   |  |  |  |  |  |  |  |  |  |  |  |  |
| Urban Life and Society in the Middle Ages 2021-22                                  |  |  |  |  |  |  |  |  |  |  |  |  |
| Village detectives: Unearthing new histories 2021-22                               |  |  |  |  |  |  |  |  |  |  |  |  |
| Women in Ancient Rome 2021-22  |  |  |  |  |  |  |  |  |  |  |  |  |
| World Heritage Management 2021-22  |  |  |  |  |  |  |  |  |  |  |  |  |

### Level 3

|  | 01 | 02 | 03 | 04 | 05 | 06 | 07 | 08 | 09 | 10 | 11 | 12 |
|--|----|----|----|----|----|----|----|----|----|----|----|----|
| 'O Bella Ciao' Fascism and Anti-fascism in Italy 2022-23               |    |    |    |    | 30 |    |    |    |    |    | 70 |    |
| A Tale of Two Cities in Medieval Spain: From Toledo to Córdoba 2022-23 |    |    |    |    | 50 |    |    |    |    |    |    | 50 |
| Air War and Society from Zeppelins to Drones 2022-23                   |    |    |    |    |    | 25 |    |    |    |    |    | 15 |
| American Dreams, American Nightmares:                                  |    |    |    |    |    |    |    |    |    |    | 50 | 50 |

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| The Fiction of American History, 1850-1906<br>2022-23  |  |  |  |    |    |    |    |    |    |    |
| Ancient Graffiti 2022-23   |  |  |  | 25 |    |    |    |    |    | 65 |
| Art Cinemas 2022-23  |  |  |  |    |    | 30 |    |    |    |    |
| Art History and History Independent Study<br>2022-23   |  |  |  |    | 15 |    |    |    |    |    |
| 'Anarchy is order'. Anarchism and social<br>movements in Modern Europe 2022-23   |  |  |  |    |    |    |    |    |    |    |
| Chivalry in Medieval Europe 2022-23  |  |  |  |    |    | 30 |    | 10 | 60 |    |
| Consuming Societies: Western Europe<br>1600-1800 2022-23   |  |  |  |    |    | 40 |    |    |    | 60 |
| Curatorial Practice 2022-23  |  |  |  |    |    |    |    |    |    |    |
| Early Modern Cultural and Artistic<br>Encounters: Hybridity and Globalisation<br>2022-23   |  |  |  |    |    |    |    |    |    |    |
| English Landscape Painting: A Social and<br>Cultural History 2022-23   |  |  |  |    |    |    |    |    |    |    |
| Eugenics, Race and Reproduction across the<br>Atlantic, 1800-1945 2022-23  |  |  |  |    |    |    |    |    |    |    |
| Exhibiting the World in the Nineteenth<br>Century 2022-23  |  |  |  | 40 |    |    |    |    |    | 60 |
| Faithful community to freedom fighters?<br>Armenian intellectuals between Ottoman and<br>Russian Empires to the Soviet Era 2022-23 |  |  |  |    |    |    | 40 |    |    |    |
| From Revolution to New Republic: The United<br>States 1760-1841 2022-23  |  |  |  | 50 |    |    |    |    | 50 |    |
| Gender, Sexuality and the Early Modern Body<br>2022-23   |  |  |  |    |    | 30 |    |    |    |    |
| Gothic Visions: Stained Glass in Britain c.<br>1220-1960 2022-23   |  |  |  |    |    |    |    |    |    |    |
| History at the End of the World 2022-23  |  |  |  |    |    |    |    |    |    |    |
| History of Chinese Medicine: "Tradition" and<br>"Modernity" 2022-23  |  |  |  |    | 25 |    |    |    |    |    |

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| History Work Placement 2022-23  |  |  |  |  |  |  |  |    |    | 40 |    |    |  |  |    |
| Imperial Cities of the Early Modern World. 2022-23                              |  |  |  |  |  |  |  |    | 30 |    |    | 70 |  |  |    |
| Into the Workhouse: Poverty and Society in England and Wales 1780-1929 2022-23  |  |  |  |  |  |  |  |    |    |    |    |    |  |  |    |
| Ireland: the Politics of Home Rule 2022-23                                      |  |  |  |  |  |  |  |    |    |    |    |    |  |  |    |
| Latin Letter-Writing from the Republic to Late Antiquity 2022-23                |  |  |  |  |  |  |  |    | 30 |    |    | 60 |  |  |    |
| Mad or Bad? Criminal Lunacy in Britain, 1800 – 1900 2022-23                     |  |  |  |  |  |  |  |    | 30 |    | 10 |    |  |  |    |
| Making Militants: Teaching violence in late antiquity 2022-23                   |  |  |  |  |  |  |  |    | 15 |    |    | 15 |  |  |    |
| Men, Sex and Work: Sexuality and Gender in 20th Century Britain 2022-23         |  |  |  |  |  |  |  |    | 25 |    |    | 60 |  |  |    |
| Newton's Revolution 2022-23   |  |  |  |  |  |  |  |    | 30 |    | 20 |    |  |  |    |
| Objects of Empire: the material worlds of British colonialism 2022-23           |  |  |  |  |  |  |  | 30 |    |    |    |    |  |  |    |
| Pre-Raphaelites and Aesthetes: Progressive British Painting (1840-1898) 2022-23 |  |  |  |  |  |  |  |    |    | 30 |    |    |  |  |    |
| Queer Film and Television 2022-23   |  |  |  |  |  |  |  |    |    |    |    |    |  |  |    |
| Race, Media, and Screen Culture in 20th Century Britain 2022-23                 |  |  |  |  |  |  |  |    |    |    |    |    |  |  |    |
| Republicanism in Early Modern England, 1500-1700 2022-23                        |  |  |  |  |  |  |  |    |    |    |    |    |  |  |    |
| Roman Lincoln 2022-23   |  |  |  |  |  |  |  |    |    |    | 35 |    |  |  |    |
| Rome and Constantinople: Monuments and Memory, 200-1200 2022-23                 |  |  |  |  |  |  |  |    |    |    |    |    |  |  |    |
| Rulers and Kings: Visualising Authority in Medieval Europe 2022-23              |  |  |  |  |  |  |  |    |    |    | 30 |    |  |  |    |
| The British Monarchy and the Nation, 1870 to the Present. 2022-23               |  |  |  |  |  |  |  |    |    |    |    |    |  |  |    |
| The Byzantine World, c.750-c.1500 2022-23                                       |  |  |  |  |  |  |  |    |    |    |    |    |  |  |    |
| The City and the Citizen: urban space and the                                   |  |  |  |  |  |  |  |    | 30 |    |    | 50 |  |  | 20 |

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| shaping of modern life, 1850 to present.<br>2022-23   |    |    |    |    |    |    |    |    |    |    |    |    |
| The European Union since 1945 2022-23   |    |    |    |    |    | 30 |    |    |    |    | 70 |    |
| The Goths: Barbarians through history?<br>2022-23   |    |    |    |    |    | 50 |    |    |    | 50 |    |    |
| The Making of a Tragedy: The United States<br>and the Vietnam War (1945-1975) 2022-23                   |    |    |    |    |    |    |    |    |    |    |    |    |
| The Philosophy and History of Colour<br>2022-23   |    |    |    |    |    |    |    |    |    |    |    |    |
| The Roman City 2022-23  |    |    |    |    |    |    |    |    |    |    |    |    |
| The Roman Countryside 2022-23   |    |    |    |    |    |    |    |    |    |    |    |    |
| The Social Construction of Sexuality,<br>1780-1930 2022-23  |    |    |    |    |    |    |    |    |    |    |    |    |
| The Sultan and his Flock: The Functioning of<br>a Plural Society in the Late Ottoman Empire.<br>2022-23 |    |    |    |    |    |    |    |    |    |    |    |    |
| The Vikings in the North Atlantic: Living at the<br>Fringes of Medieval Europe 2022-23                  |    |    |    |    |    | 40 |    |    |    |    |    |    |
| Themes in Early Modern Art 2022-23  |    |    |    |    |    |    | 25 |    |    |    |    |    |
| What is the Renaissance? 2022-23  |    |    |    |    |    |    |    |    | 40 |    |    | 60 |
|   | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 |
| 'O Bella Ciao' Fascism and Anti-fascism in<br>Italy 2022-23   |    |    |    |    |    |    |    |    |    |    |    |    |
| A Tale of Two Cities in Medieval Spain: From<br>Toledo to Córdoba 2022-23                               |    |    |    |    |    |    |    |    |    |    |    |    |
| Air War and Society from Zeppelins to Drones<br>2022-23   | 60 |    |    |    |    |    |    |    |    |    |    |    |
| American Dreams, American Nightmares:<br>The Fiction of American History, 1850-1906<br>2022-23          |    |    |    |    |    |    |    |    |    |    |    |    |
| Ancient Graffiti 2022-23  | 10 |    |    |    |    |    |    |    |    |    |    |    |
| Art Cinemas 2022-23   | 70 |    |    |    |    |    |    |    |    |    |    |    |

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| Art History and History Independent Study<br>2022-23   |    |  |    |    |  |  |  |    |  | 85 |
| 'Anarchy is order'. Anarchism and social<br>movements in Modern Europe 2022-23   |    |  |    |    |  |  |  | 30 |  |    |
| Chivalry in Medieval Europe 2022-23  |    |  |    |    |  |  |  |    |  |    |
| Consuming Societies: Western Europe<br>1600-1800 2022-23   |    |  |    |    |  |  |  |    |  |    |
| Curatorial Practice 2022-23  |    |  |    |    |  |  |  |    |  | 30 |
| Early Modern Cultural and Artistic<br>Encounters: Hybridity and Globalisation<br>2022-23   |    |  |    |    |  |  |  |    |  |    |
| English Landscape Painting: A Social and<br>Cultural History 2022-23   |    |  |    |    |  |  |  |    |  |    |
| Eugenics, Race and Reproduction across the<br>Atlantic, 1800-1945 2022-23  |    |  |    |    |  |  |  |    |  | 30 |
| Exhibiting the World in the Nineteenth<br>Century 2022-23  |    |  |    |    |  |  |  |    |  |    |
| Faithful community to freedom fighters?<br>Armenian intellectuals between Ottoman and<br>Russian Empires to the Soviet Era 2022-23 |    |  |    | 60 |  |  |  |    |  |    |
| From Revolution to New Republic: The United<br>States 1760-1841 2022-23  |    |  |    |    |  |  |  |    |  |    |
| Gender, Sexuality and the Early Modern Body<br>2022-23   | 70 |  |    |    |  |  |  |    |  |    |
| Gothic Visions: Stained Glass in Britain c.<br>1220-1960 2022-23   |    |  |    |    |  |  |  |    |  | 30 |
| History at the End of the World 2022-23  |    |  |    |    |  |  |  | 25 |  |    |
| History of Chinese Medicine: "Tradition" and<br>"Modernity" 2022-23  | 15 |  | 60 |    |  |  |  |    |  |    |
| History Work Placement 2022-23   |    |  | 60 |    |  |  |  |    |  |    |
| Imperial Cities of the Early Modern World.<br>2022-23  |    |  |    |    |  |  |  |    |  |    |
| Into the Workhouse: Poverty and Society in   |    |  |    |    |  |  |  |    |  | 30 |

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| England and Wales 1780-1929 2022-23  |    |  |    |  |  |  |    |  |  |    |  |    |
| Ireland: the Politics of Home Rule 2022-23   |    |  |    |  |  |  |    |  |  |    |  |    |
| Latin Letter-Writing from the Republic to Late Antiquity 2022-23                               | 10 |  |    |  |  |  |    |  |  |    |  |    |
| Mad or Bad? Criminal Lunacy in Britain, 1800 – 1900 2022-23                                    | 60 |  |    |  |  |  |    |  |  |    |  |    |
| Making Militants: Teaching violence in late antiquity 2022-23                                  | 70 |  |    |  |  |  |    |  |  |    |  |    |
| Men, Sex and Work: Sexuality and Gender in 20th Century Britain 2022-23                        | 15 |  |    |  |  |  |    |  |  |    |  |    |
| Newton's Revolution 2022-23  |    |  | 50 |  |  |  |    |  |  |    |  |    |
| Objects of Empire: the material worlds of British colonialism 2022-23                          | 70 |  |    |  |  |  |    |  |  |    |  |    |
| Pre-Raphaelites and Aesthetes: Progressive British Painting (1840-1898) 2022-23                | 70 |  |    |  |  |  |    |  |  |    |  |    |
| Queer Film and Television 2022-23  |    |  |    |  |  |  |    |  |  | 30 |  |    |
| Race, Media, and Screen Culture in 20th Century Britain 2022-23                                |    |  |    |  |  |  |    |  |  |    |  |    |
| Republicanism in Early Modern England, 1500-1700 2022-23                                       |    |  |    |  |  |  |    |  |  |    |  |    |
| Roman Lincoln 2022-23  | 65 |  |    |  |  |  |    |  |  |    |  |    |
| Rome and Constantinople: Monuments and Memory, 200-1200 2022-23                                |    |  |    |  |  |  |    |  |  |    |  | 35 |
| Rulers and Kings: Visualising Authority in Medieval Europe 2022-23                             | 70 |  |    |  |  |  |    |  |  |    |  |    |
| The British Monarchy and the Nation, 1870 to the Present. 2022-23                              |    |  |    |  |  |  |    |  |  |    |  |    |
| The Byzantine World, c.750-c.1500 2022-23  |    |  |    |  |  |  | 30 |  |  |    |  |    |
| The City and the Citizen: urban space and the shaping of modern life, 1850 to present. 2022-23 |    |  |    |  |  |  |    |  |  |    |  |    |
| The European Union since 1945 2022-23  |    |  |    |  |  |  |    |  |  |    |  |    |
| The Goths: Barbarians through history?   |    |  |    |  |  |  |    |  |  |    |  |    |

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| 2022-23   |    |    |    |    |    |    |    |    |    |    |    |    |    |
| The Making of a Tragedy: The United States and the Vietnam War (1945-1975) 2022-23                |    |    |    |    |    |    |    |    |    |    |    | 10 | 30 |
| The Philosophy and History of Colour 2022-23  |    |    |    |    |    |    |    |    |    |    |    | 20 |    |
| The Roman City 2022-23  |    |    |    |    |    |    |    |    |    |    |    |    |    |
| The Roman Countryside 2022-23   |    |    |    |    |    |    |    |    |    |    |    |    |    |
| The Social Construction of Sexuality, 1780-1930 2022-23   |    |    |    |    |    |    |    | 10 |    |    |    |    | 90 |
| The Sultan and his Flock: The Functioning of a Plural Society in the Late Ottoman Empire. 2022-23 |    |    |    |    |    |    |    |    |    |    |    |    | 30 |
| The Vikings in the North Atlantic: Living at the Fringes of Medieval Europe 2022-23               | 60 |    |    |    |    |    |    |    |    |    |    |    |    |
| Themes in Early Modern Art 2022-23  | 75 |    |    |    |    |    |    |    |    |    |    |    |    |
| What is the Renaissance? 2022-23  |    |    |    |    |    |    |    |    |    |    |    |    |    |
|   | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 |    |
| 'O Bella Ciao' Fascism and Anti-fascism in Italy 2022-23  |    |    |    |    |    |    |    |    |    |    |    |    |    |
| A Tale of Two Cities in Medieval Spain: From Toledo to Córdoba 2022-23                            |    |    |    |    |    |    |    |    |    |    |    |    |    |
| Air War and Society from Zeppelins to Drones 2022-23  |    |    |    |    |    |    |    |    |    |    |    |    |    |
| American Dreams, American Nightmares: The Fiction of American History, 1850-1906 2022-23          |    |    |    |    |    |    |    |    |    |    |    |    |    |
| Ancient Graffiti 2022-23  |    |    |    |    |    |    |    |    |    |    |    |    |    |
| Art Cinemas 2022-23   |    |    |    |    |    |    |    |    |    |    |    |    |    |
| Art History and History Independent Study 2022-23   |    |    |    |    |    |    |    |    |    |    |    |    |    |
| 'Anarchy is order'. Anarchism and social movements in Modern Europe 2022-23                       |    | 70 |    |    |    |    |    |    |    |    |    |    |    |

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| Chivalry in Medieval Europe 2022-23  |     |  |  |    |  |  |    |    |    |  |
| Consuming Societies: Western Europe 1600-1800 2022-23  |     |  |  |    |  |  |    |    |    |  |
| Curatorial Practice 2022-23  |     |  |  |    |  |  |    |    | 70 |  |
| Early Modern Cultural and Artistic Encounters: Hybridity and Globalisation 2022-23   |     |  |  |    |  |  | 70 |    |    |  |
| English Landscape Painting: A Social and Cultural History 2022-23  |     |  |  | 30 |  |  |    | 70 |    |  |
| Eugenics, Race and Reproduction across the Atlantic, 1800-1945 2022-23   |     |  |  |    |  |  | 70 |    |    |  |
| Exhibiting the World in the Nineteenth Century 2022-23   |     |  |  |    |  |  |    |    |    |  |
| Faithful community to freedom fighters? Armenian intellectuals between Ottoman and Russian Empires to the Soviet Era 2022-23 |     |  |  |    |  |  |    |    |    |  |
| From Revolution to New Republic: The United States 1760-1841 2022-23   |     |  |  |    |  |  |    |    |    |  |
| Gender, Sexuality and the Early Modern Body 2022-23  |     |  |  |    |  |  |    |    |    |  |
| Gothic Visions: Stained Glass in Britain c. 1220-1960 2022-23  |     |  |  |    |  |  |    | 70 |    |  |
| History at the End of the World 2022-23  | 75  |  |  |    |  |  |    |    |    |  |
| History of Chinese Medicine: "Tradition" and "Modernity" 2022-23   |     |  |  |    |  |  |    |    |    |  |
| History Work Placement 2022-23   |     |  |  |    |  |  |    |    |    |  |
| Imperial Cities of the Early Modern World. 2022-23   |     |  |  |    |  |  |    |    |    |  |
| Into the Workhouse: Poverty and Society in England and Wales 1780-1929 2022-23   |     |  |  |    |  |  |    | 70 |    |  |
| Ireland: the Politics of Home Rule 2022-23   | 100 |  |  |    |  |  |    |    |    |  |
| Latin Letter-Writing from the Republic to Late Antiquity 2022-23   |     |  |  |    |  |  |    |    |    |  |



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| Mad or Bad? Criminal Lunacy in Britain, 1800 – 1900 2022-23                                    |    |    |  |  |  |    |    |    |    |  |
| Making Militants: Teaching violence in late antiquity 2022-23                                  |    |    |  |  |  |    |    |    |    |  |
| Men, Sex and Work: Sexuality and Gender in 20th Century Britain 2022-23                        |    |    |  |  |  |    |    |    |    |  |
| Newton's Revolution 2022-23  |    |    |  |  |  |    |    |    |    |  |
| Objects of Empire: the material worlds of British colonialism 2022-23                          |    |    |  |  |  |    |    |    |    |  |
| Pre-Raphaelites and Aesthetes: Progressive British Painting (1840-1898) 2022-23                |    |    |  |  |  |    |    |    |    |  |
| Queer Film and Television 2022-23  |    |    |  |  |  |    |    | 70 |    |  |
| Race, Media, and Screen Culture in 20th Century Britain 2022-23                                |    | 25 |  |  |  |    |    | 75 |    |  |
| Republicanism in Early Modern England, 1500-1700 2022-23                                       | 30 |    |  |  |  |    |    | 70 |    |  |
| Roman Lincoln 2022-23  |    |    |  |  |  |    |    |    |    |  |
| Rome and Constantinople: Monuments and Memory, 200-1200 2022-23                                |    |    |  |  |  |    |    | 65 |    |  |
| Rulers and Kings: Visualising Authority in Medieval Europe 2022-23                             |    |    |  |  |  |    |    |    |    |  |
| The British Monarchy and the Nation, 1870 to the Present. 2022-23                              |    |    |  |  |  |    |    |    |    |  |
| The Byzantine World, c.750-c.1500 2022-23  |    |    |  |  |  | 70 |    |    |    |  |
| The City and the Citizen: urban space and the shaping of modern life, 1850 to present. 2022-23 |    |    |  |  |  |    |    |    |    |  |
| The European Union since 1945 2022-23  |    |    |  |  |  |    |    |    |    |  |
| The Goths: Barbarians through history? 2022-23   |    |    |  |  |  |    |    |    |    |  |
| The Making of a Tragedy: The United States and the Vietnam War (1945-1975) 2022-23             |    |    |  |  |  |    | 60 |    |    |  |
| The Philosophy and History of Colour   | 30 |    |  |  |  |    |    |    | 50 |  |

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| 2022-23   |    |    |    |    |    |    |    |    |    |    |    |    |  |
| The Roman City 2022-23  |    |    |    |    |    |    |    |    |    |    |    |    |  |
| The Roman Countryside 2022-23   |    |    |    |    |    |    |    |    |    |    |    |    |  |
| The Social Construction of Sexuality, 1780-1930 2022-23   |    |    |    |    |    |    |    |    |    |    |    |    |  |
| The Sultan and his Flock: The Functioning of a Plural Society in the Late Ottoman Empire. 2022-23 |    |    |    |    |    |    |    |    | 70 |    |    |    |  |
| The Vikings in the North Atlantic: Living at the Fringes of Medieval Europe 2022-23               |    |    |    |    |    |    |    |    |    |    |    |    |  |
| Themes in Early Modern Art 2022-23  |    |    |    |    |    |    |    |    |    |    |    |    |  |
| What is the Renaissance? 2022-23  |    |    |    |    |    |    |    |    |    |    |    |    |  |
|   | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 |  |
| 'O Bella Ciao' Fascism and Anti-fascism in Italy 2022-23  |    |    |    |    |    |    |    |    |    |    |    |    |  |
| A Tale of Two Cities in Medieval Spain: From Toledo to Córdoba 2022-23                            |    |    |    |    |    |    |    |    |    |    |    |    |  |
| Air War and Society from Zeppelins to Drones 2022-23  |    |    |    |    |    |    |    |    |    |    |    |    |  |
| American Dreams, American Nightmares: The Fiction of American History, 1850-1906 2022-23          |    |    |    |    |    |    |    |    |    |    |    |    |  |
| Ancient Graffiti 2022-23  |    |    |    |    |    |    |    |    |    |    |    |    |  |
| Art Cinemas 2022-23   |    |    |    |    |    |    |    |    |    |    |    |    |  |
| Art History and History Independent Study 2022-23   |    |    |    |    |    |    |    |    |    |    |    |    |  |
| 'Anarchy is order'. Anarchism and social movements in Modern Europe 2022-23                       |    |    |    |    |    |    |    |    |    |    |    |    |  |
| Chivalry in Medieval Europe 2022-23   |    |    |    |    |    |    |    |    |    |    |    |    |  |
| Consuming Societies: Western Europe 1600-1800 2022-23   |    |    |    |    |    |    |    |    |    |    |    |    |  |
| Curatorial Practice 2022-23   |    |    |    |    |    |    |    |    |    |    |    |    |  |

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| Early Modern Cultural and Artistic Encounters: Hybridity and Globalisation 2022-23   |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| English Landscape Painting: A Social and Cultural History 2022-23  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Eugenics, Race and Reproduction across the Atlantic, 1800-1945 2022-23   |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Exhibiting the World in the Nineteenth Century 2022-23   |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Faithful community to freedom fighters? Armenian intellectuals between Ottoman and Russian Empires to the Soviet Era 2022-23 |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| From Revolution to New Republic: The United States 1760-1841 2022-23   |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Gender, Sexuality and the Early Modern Body 2022-23  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Gothic Visions: Stained Glass in Britain c. 1220-1960 2022-23  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| History at the End of the World 2022-23  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| History of Chinese Medicine: "Tradition" and "Modernity" 2022-23   |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| History Work Placement 2022-23   |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Imperial Cities of the Early Modern World. 2022-23   |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Into the Workhouse: Poverty and Society in England and Wales 1780-1929 2022-23   |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Ireland: the Politics of Home Rule 2022-23   |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Latin Letter-Writing from the Republic to Late Antiquity 2022-23   |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Mad or Bad? Criminal Lunacy in Britain, 1800 – 1900 2022-23  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Making Militants: Teaching violence in late antiquity 2022-23  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |

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| Men, Sex and Work: Sexuality and Gender in 20th Century Britain 2022-23                        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Newton's Revolution 2022-23  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Objects of Empire: the material worlds of British colonialism 2022-23                          |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Pre-Raphaelites and Aesthetes: Progressive British Painting (1840-1898) 2022-23                |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Queer Film and Television 2022-23  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Race, Media, and Screen Culture in 20th Century Britain 2022-23                                |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Republicanism in Early Modern England, 1500-1700 2022-23                                       |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Roman Lincoln 2022-23  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Rome and Constantinople: Monuments and Memory, 200-1200 2022-23                                |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Rulers and Kings: Visualising Authority in Medieval Europe 2022-23                             |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| The British Monarchy and the Nation, 1870 to the Present. 2022-23                              |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| The Byzantine World, c.750-c.1500 2022-23  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| The City and the Citizen: urban space and the shaping of modern life, 1850 to present. 2022-23 |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| The European Union since 1945 2022-23  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| The Goths: Barbarians through history? 2022-23   |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| The Making of a Tragedy: The United States and the Vietnam War (1945-1975) 2022-23             |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| The Philosophy and History of Colour 2022-23   |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| The Roman City 2022-23   |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| The Roman Countryside 2022-23  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| The Social Construction of Sexuality,  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |

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| 1780-1930 2022-23  |  |  |  |  |  |    |    |    |    |                    |                                   |  |
| The Sultan and his Flock: The Functioning of a Plural Society in the Late Ottoman Empire. 2022-23                            |  |  |  |  |  |    |    |    |    |                    |                                   |  |
| The Vikings in the North Atlantic: Living at the Fringes of Medieval Europe 2022-23  |  |  |  |  |  |    |    |    |    |                    |                                   |  |
| Themes in Early Modern Art 2022-23   |  |  |  |  |  |    |    |    |    |                    |                                   |  |
| What is the Renaissance? 2022-23   |  |  |  |  |  |    |    |    |    |                    |                                   |  |
|  |  |  |  |  |  | 49 | 50 | 51 | 52 | EP 1<br>(Wk<br>16) | EP 2<br>(Wks<br>33,<br>34,<br>35) |  |
| 'O Bella Ciao' Fascism and Anti-fascism in Italy 2022-23   |  |  |  |  |  |    |    |    |    |                    |                                   |  |
| A Tale of Two Cities in Medieval Spain: From Toledo to Córdoba 2022-23   |  |  |  |  |  |    |    |    |    |                    |                                   |  |
| Air War and Society from Zeppelins to Drones 2022-23   |  |  |  |  |  |    |    |    |    |                    |                                   |  |
| American Dreams, American Nightmares: The Fiction of American History, 1850-1906 2022-23                                     |  |  |  |  |  |    |    |    |    |                    |                                   |  |
| Ancient Graffiti 2022-23   |  |  |  |  |  |    |    |    |    |                    |                                   |  |
| Art Cinemas 2022-23  |  |  |  |  |  |    |    |    |    |                    |                                   |  |
| Art History and History Independent Study 2022-23  |  |  |  |  |  |    |    |    |    |                    |                                   |  |
| 'Anarchy is order'. Anarchism and social movements in Modern Europe 2022-23  |  |  |  |  |  |    |    |    |    |                    |                                   |  |
| Chivalry in Medieval Europe 2022-23  |  |  |  |  |  |    |    |    |    |                    |                                   |  |
| Consuming Societies: Western Europe 1600-1800 2022-23  |  |  |  |  |  |    |    |    |    |                    |                                   |  |
| Curatorial Practice 2022-23  |  |  |  |  |  |    |    |    |    |                    |                                   |  |
| Early Modern Cultural and Artistic Encounters: Hybridity and Globalisation 2022-23   |  |  |  |  |  |    |    |    |    |                    |                                   |  |
| English Landscape Painting: A Social and Cultural History 2022-23  |  |  |  |  |  |    |    |    |    |                    |                                   |  |
| Eugenics, Race and Reproduction across the Atlantic, 1800-1945 2022-23   |  |  |  |  |  |    |    |    |    |                    |                                   |  |
| Exhibiting the World in the Nineteenth Century 2022-23   |  |  |  |  |  |    |    |    |    |                    |                                   |  |
| Faithful community to freedom fighters? Armenian intellectuals between Ottoman and Russian Empires to the Soviet Era 2022-23 |  |  |  |  |  |    |    |    |    |                    |                                   |  |
| From Revolution to New Republic: The United States 1760-1841 2022-23   |  |  |  |  |  |    |    |    |    |                    |                                   |  |

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| Gender, Sexuality and the Early Modern Body 2022-23  |  |  |  |  |  |
| Gothic Visions: Stained Glass in Britain c. 1220-1960 2022-23                                  |  |  |  |  |  |
| History at the End of the World 2022-23  |  |  |  |  |  |
| History of Chinese Medicine: "Tradition" and "Modernity" 2022-23                               |  |  |  |  |  |
| History Work Placement 2022-23   |  |  |  |  |  |
| Imperial Cities of the Early Modern World. 2022-23   |  |  |  |  |  |
| Into the Workhouse: Poverty and Society in England and Wales 1780-1929 2022-23                 |  |  |  |  |  |
| Ireland: the Politics of Home Rule 2022-23   |  |  |  |  |  |
| Latin Letter-Writing from the Republic to Late Antiquity 2022-23                               |  |  |  |  |  |
| Mad or Bad? Criminal Lunacy in Britain, 1800 – 1900 2022-23                                    |  |  |  |  |  |
| Making Militants: Teaching violence in late antiquity 2022-23                                  |  |  |  |  |  |
| Men, Sex and Work: Sexuality and Gender in 20th Century Britain 2022-23                        |  |  |  |  |  |
| Newton's Revolution 2022-23  |  |  |  |  |  |
| Objects of Empire: the material worlds of British colonialism 2022-23                          |  |  |  |  |  |
| Pre-Raphaelites and Aesthetes: Progressive British Painting (1840-1898) 2022-23                |  |  |  |  |  |
| Queer Film and Television 2022-23  |  |  |  |  |  |
| Race, Media, and Screen Culture in 20th Century Britain 2022-23                                |  |  |  |  |  |
| Republicanism in Early Modern England, 1500-1700 2022-23                                       |  |  |  |  |  |
| Roman Lincoln 2022-23  |  |  |  |  |  |
| Rome and Constantinople: Monuments and Memory, 200-1200 2022-23                                |  |  |  |  |  |
| Rulers and Kings: Visualising Authority in Medieval Europe 2022-23                             |  |  |  |  |  |
| The British Monarchy and the Nation, 1870 to the Present. 2022-23                              |  |  |  |  |  |
| The Byzantine World, c.750-c.1500 2022-23  |  |  |  |  |  |
| The City and the Citizen: urban space and the shaping of modern life, 1850 to present. 2022-23 |  |  |  |  |  |
| The European Union since 1945 2022-23  |  |  |  |  |  |
| The Goths: Barbarians through history? 2022-23   |  |  |  |  |  |
| The Making of a Tragedy: The United States and the Vietnam War (1945-1975) 2022-23             |  |  |  |  |  |
| The Philosophy and History of Colour 2022-23   |  |  |  |  |  |
| The Roman City 2022-23   |  |  |  |  |  |
| The Roman Countryside 2022-23  |  |  |  |  |  |
| The Social Construction of Sexuality, 1780-1930 2022-23  |  |  |  |  |  |
| The Sultan and his Flock: The Functioning of a Plural Society in the Late Ottoman Empire.      |  |  |  |  |  |

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| 2022-23   |  |  |  |  |  |  |
| The Vikings in the North Atlantic: Living at the Fringes of Medieval Europe 2022-23 |  |  |  |  |  |  |
| Themes in Early Modern Art 2022-23  |  |  |  |  |  |  |
| What is the Renaissance? 2022-23  |  |  |  |  |  |  |

## Appendix III - Benchmark Analysis

This table maps programme learning outcomes to relevant QAA subject benchmark statements or PSRB guidelines.

### Knowledge and Understanding

|     | HAAD01 | HAAD02 | HAAD03 | HAAD04 | HAAD05 | HAAD06 | HAAD07 | HAAD08 | HAAD09 |
|-----|--------|--------|--------|--------|--------|--------|--------|--------|--------|
| PO1 |        |        |        |        |        |        | ✓      |        |        |
| PO2 |        |        |        |        |        |        |        | ✓      |        |
| PO3 |        | ✓      |        |        |        |        |        |        |        |
| PO4 | ✓      |        |        |        |        |        |        |        | ✓      |
| PO5 | ✓      |        |        |        |        |        |        |        | ✓      |
| PO6 |        |        | ✓      |        |        |        |        |        | ✓      |
| PO7 |        |        |        |        | ✓      |        |        |        |        |
| PO8 | ✓      | ✓      |        |        |        |        | ✓      |        |        |
| PO9 | ✓      | ✓      |        |        |        |        | ✓      |        |        |

|     | HAAD10 | HAAD11 | HAAD12 | HAAD13 | HAAD14 | HAAD15 | HAAD16 | HAAD17 | HAAD18 |
|-----|--------|--------|--------|--------|--------|--------|--------|--------|--------|
| PO1 |        |        |        |        |        |        |        |        |        |
| PO2 |        |        |        |        |        |        |        |        |        |
| PO3 |        |        |        |        |        |        |        |        |        |
| PO4 |        |        |        |        |        |        |        |        |        |
| PO5 |        |        |        |        |        |        |        |        |        |
| PO6 |        | ✓      |        |        |        |        |        |        |        |
| PO7 |        |        |        |        |        |        |        |        |        |
| PO8 |        |        |        |        |        |        |        |        |        |
| PO9 |        |        |        |        |        |        |        |        |        |

|     | HAAD19 | HAAD20 | HAAD21 | HAAD22 | HAAD23 | HAAD24 | HAAD25 | HAAD26 | HAAD27 |
|-----|--------|--------|--------|--------|--------|--------|--------|--------|--------|
| PO1 |        |        |        |        | ✓      |        |        |        |        |
| PO2 |        |        |        |        | ✓      |        |        |        | ✓      |
| PO3 |        |        |        |        |        |        | ✓      |        |        |



|     |  |  |  |  |   |   |  |   |  |
|-----|--|--|--|--|---|---|--|---|--|
| PO4 |  |  |  |  |   |   |  |   |  |
| PO5 |  |  |  |  | ✓ | ✓ |  |   |  |
| PO6 |  |  |  |  |   |   |  | ✓ |  |
| PO7 |  |  |  |  |   |   |  |   |  |
| PO8 |  |  |  |  |   |   |  |   |  |
| PO9 |  |  |  |  |   |   |  |   |  |

|     | HAAD28 | HAAD29 | HAAD30 | HAAD31 | HAAD32 | HAAD33 | HAAD34 | HAAD35 | HAAD36 |
|-----|--------|--------|--------|--------|--------|--------|--------|--------|--------|
| PO1 |        |        | ✓      |        |        |        |        |        |        |
| PO2 |        |        |        |        |        |        |        |        |        |
| PO3 |        |        |        |        |        |        |        |        |        |
| PO4 |        |        |        |        |        |        |        |        |        |
| PO5 |        |        |        |        |        |        |        |        |        |
| PO6 |        |        |        |        |        |        |        |        |        |
| PO7 | ✓      |        |        |        |        |        |        |        |        |
| PO8 |        |        |        |        |        |        |        |        |        |
| PO9 |        |        |        |        |        |        |        |        |        |

|     | HAAD37 | HAAD38 | HAAD39 | HAAD40 | HAAD41 | HAAD42 | HAAD43 | HAAD44 | HAAD45 |
|-----|--------|--------|--------|--------|--------|--------|--------|--------|--------|
| PO1 |        |        |        |        |        |        |        |        |        |
| PO2 |        |        |        |        |        |        |        |        |        |
| PO3 |        |        |        |        |        |        |        |        |        |
| PO4 |        |        |        |        |        |        |        |        |        |
| PO5 |        |        |        |        |        |        |        |        |        |
| PO6 |        |        |        |        |        |        |        |        |        |
| PO7 |        |        |        |        |        |        |        |        |        |
| PO8 |        |        |        |        |        |        |        |        |        |
| PO9 |        |        |        |        |        |        |        |        |        |

|     | Hist01 | Hist02 | Hist03 | Hist04 | Hist05 | Hist06 | Hist07 | Hist08 | Hist09 |
|-----|--------|--------|--------|--------|--------|--------|--------|--------|--------|
| PO1 | ✓      |        |        |        |        |        |        |        |        |
| PO2 | ✓      |        |        |        |        |        |        |        |        |
| PO3 |        |        |        |        |        |        |        |        |        |

|     |  |  |  |  |   |  |  |   |   |
|-----|--|--|--|--|---|--|--|---|---|
| PO4 |  |  |  |  |   |  |  |   | ✓ |
| PO5 |  |  |  |  |   |  |  | ✓ |   |
| PO6 |  |  |  |  | ✓ |  |  |   |   |
| PO7 |  |  |  |  |   |  |  |   |   |
| PO8 |  |  |  |  |   |  |  |   |   |
| PO9 |  |  |  |  |   |  |  |   |   |

|     | Hist10 | Hist11 | Hist12 | Hist13 | Hist14 | Hist15 | Hist16 |
|-----|--------|--------|--------|--------|--------|--------|--------|
| PO1 |        |        |        |        |        |        |        |
| PO2 |        |        |        |        |        |        |        |
| PO3 |        |        |        |        |        |        |        |
| PO4 |        |        |        |        |        |        |        |
| PO5 |        |        |        |        |        |        |        |
| PO6 |        |        |        |        |        |        |        |
| PO7 | ✓      |        |        |        |        |        |        |
| PO8 |        |        |        |        |        |        |        |
| PO9 |        |        |        |        |        |        |        |

### Subject Specific Intellectual Skills

|      | HAAD01 | HAAD02 | HAAD03 | HAAD04 | HAAD05 | HAAD06 | HAAD07 | HAAD08 | HAAD09 |
|------|--------|--------|--------|--------|--------|--------|--------|--------|--------|
| PO10 |        |        |        |        |        | ✓      |        |        |        |
| PO11 |        |        |        |        |        |        |        | ✓      |        |
| PO12 |        |        |        |        |        |        |        | ✓      |        |
| PO13 |        |        |        | ✓      |        |        |        |        | ✓      |
| PO14 |        |        |        |        |        |        |        |        |        |

|      | HAAD10 | HAAD11 | HAAD12 | HAAD13 | HAAD14 | HAAD15 | HAAD16 | HAAD17 | HAAD18 |
|------|--------|--------|--------|--------|--------|--------|--------|--------|--------|
| PO10 |        |        | ✓      |        |        |        | ✓      |        |        |
| PO11 |        |        | ✓      |        |        |        |        |        |        |
| PO12 |        |        |        |        |        |        |        |        |        |

|      |   |  |  |   |  |  |  |  |  |
|------|---|--|--|---|--|--|--|--|--|
| PO13 |   |  |  | ✓ |  |  |  |  |  |
| PO14 | ✓ |  |  | ✓ |  |  |  |  |  |

|      | HAAD19 | HAAD20 | HAAD21 | HAAD22 | HAAD23 | HAAD24 | HAAD25 | HAAD26 | HAAD27 |
|------|--------|--------|--------|--------|--------|--------|--------|--------|--------|
| PO10 |        |        |        |        |        |        |        |        |        |
| PO11 |        |        |        |        |        |        |        |        |        |
| PO12 |        |        |        |        |        |        |        |        |        |
| PO13 |        |        |        |        |        |        |        |        | ✓      |
| PO14 |        |        |        |        |        |        |        |        |        |

|      | HAAD28 | HAAD29 | HAAD30 | HAAD31 | HAAD32 | HAAD33 | HAAD34 | HAAD35 | HAAD36 |
|------|--------|--------|--------|--------|--------|--------|--------|--------|--------|
| PO10 |        | ✓      |        |        |        |        |        | ✓      |        |
| PO11 |        |        |        |        |        |        |        | ✓      |        |
| PO12 |        |        |        | ✓      |        |        |        |        |        |
| PO13 |        |        |        |        | ✓      |        | ✓      |        | ✓      |
| PO14 |        |        | ✓      |        | ✓      | ✓      | ✓      |        |        |

|      | HAAD37 | HAAD38 | HAAD39 | HAAD40 | HAAD41 | HAAD42 | HAAD43 | HAAD44 | HAAD45 |
|------|--------|--------|--------|--------|--------|--------|--------|--------|--------|
| PO10 |        |        | ✓      |        |        |        |        |        |        |
| PO11 |        |        |        |        |        |        |        |        |        |
| PO12 |        |        |        |        |        |        |        |        |        |
| PO13 |        |        |        |        |        |        |        |        |        |
| PO14 |        |        |        |        |        |        |        |        |        |

|      | Hist01 | Hist02 | Hist03 | Hist04 | Hist05 | Hist06 | Hist07 | Hist08 | Hist09 |
|------|--------|--------|--------|--------|--------|--------|--------|--------|--------|
| PO10 |        |        | ✓      |        |        |        | ✓      |        |        |
| PO11 |        |        |        |        |        |        |        |        |        |
| PO12 |        |        |        | ✓      |        |        | ✓      |        |        |
| PO13 |        |        |        |        |        | ✓      |        |        |        |
| PO14 |        | ✓      |        |        |        | ✓      |        |        |        |

|      |  | Hist10 | Hist11 | Hist12 | Hist13 | Hist14 | Hist15 | Hist16 |
|------|--|--------|--------|--------|--------|--------|--------|--------|
| PO10 |  |        |        |        |        |        |        | ✓      |

|      |  |  |   |  |   |  |  |   |
|------|--|--|---|--|---|--|--|---|
| PO11 |  |  | ✓ |  |   |  |  | ✓ |
| PO12 |  |  |   |  | ✓ |  |  | ✓ |
| PO13 |  |  |   |  | ✓ |  |  | ✓ |
| PO14 |  |  | ✓ |  |   |  |  |   |

## Subject Specific Practical Skills

|      | HAAD01 | HAAD02 | HAAD03 | HAAD04 | HAAD05 | HAAD06 | HAAD07 | HAAD08 | HAAD09 |
|------|--------|--------|--------|--------|--------|--------|--------|--------|--------|
| PO15 |        |        |        |        |        |        |        |        |        |
| PO16 |        |        |        |        |        | ✓      |        |        |        |
| PO17 |        |        |        |        |        |        |        |        |        |
| PO18 |        |        |        |        |        |        |        |        | ✓      |

|      | HAAD10 | HAAD11 | HAAD12 | HAAD13 | HAAD14 | HAAD15 | HAAD16 | HAAD17 | HAAD18 |
|------|--------|--------|--------|--------|--------|--------|--------|--------|--------|
| PO15 |        |        |        |        |        |        |        | ✓      |        |
| PO16 |        |        |        |        |        |        |        |        |        |
| PO17 |        |        |        | ✓      |        | ✓      |        |        |        |
| PO18 |        | ✓      |        |        |        |        |        |        |        |

|      | HAAD19 | HAAD20 | HAAD21 | HAAD22 | HAAD23 | HAAD24 | HAAD25 | HAAD26 | HAAD27 |
|------|--------|--------|--------|--------|--------|--------|--------|--------|--------|
| PO15 |        |        | ✓      |        |        |        |        |        |        |
| PO16 |        |        |        |        |        |        |        |        |        |
| PO17 |        |        |        |        |        |        |        |        | ✓      |
| PO18 |        |        |        |        |        |        |        |        | ✓      |

|      | HAAD28 | HAAD29 | HAAD30 | HAAD31 | HAAD32 | HAAD33 | HAAD34 | HAAD35 | HAAD36 |
|------|--------|--------|--------|--------|--------|--------|--------|--------|--------|
| PO15 |        |        |        |        |        |        |        |        |        |
| PO16 |        | ✓      |        |        |        |        |        |        |        |
| PO17 |        |        |        | ✓      |        |        |        |        |        |
| PO18 |        |        |        | ✓      |        |        |        |        |        |

|      | HAAD37 | HAAD38 | HAAD39 | HAAD40 | HAAD41 | HAAD42 | HAAD43 | HAAD44 | HAAD45 |
|------|--------|--------|--------|--------|--------|--------|--------|--------|--------|
| PO15 |        |        |        | ✓      |        |        |        |        |        |
| PO16 |        |        | ✓      |        |        |        |        |        |        |
| PO17 |        | ✓      | ✓      |        |        |        |        |        |        |
| PO18 |        | ✓      |        |        |        |        |        |        |        |

|      | Hist01 | Hist02 | Hist03 | Hist04 | Hist05 | Hist06 | Hist07 | Hist08 | Hist09 |
|------|--------|--------|--------|--------|--------|--------|--------|--------|--------|
| PO15 |        |        |        |        |        |        |        |        |        |
| PO16 |        |        |        |        |        |        |        |        |        |
| PO17 |        |        |        | ✓      |        |        |        |        |        |
| PO18 |        |        |        |        |        |        |        |        |        |

|      |  | Hist10 | Hist11 | Hist12 | Hist13 | Hist14 | Hist15 | Hist16 |
|------|--|--------|--------|--------|--------|--------|--------|--------|
| PO15 |  |        |        |        | ✓      |        |        |        |
| PO16 |  |        |        |        |        |        |        |        |
| PO17 |  |        | ✓      |        |        |        |        | ✓      |
| PO18 |  |        |        |        |        |        |        | ✓      |

## Transferable Skills and Attributes

|      | HAAD01 | HAAD02 | HAAD03 | HAAD04 | HAAD05 | HAAD06 | HAAD07 | HAAD08 | HAAD09 |
|------|--------|--------|--------|--------|--------|--------|--------|--------|--------|
| PO19 |        |        |        |        |        |        |        |        |        |
| PO20 |        |        |        |        |        |        |        |        |        |
| PO21 |        |        |        |        |        |        |        |        |        |
| PO22 |        |        |        |        |        |        |        |        |        |
| PO23 |        |        |        |        |        |        |        |        |        |
| PO24 |        |        |        |        |        |        |        |        |        |
| PO25 |        |        |        |        |        |        |        |        |        |
| PO26 |        |        |        |        |        |        |        |        |        |

|  | HAAD10 | HAAD11 | HAAD12 | HAAD13 | HAAD14 | HAAD15 | HAAD16 | HAAD17 | HAAD18 |
|--|--------|--------|--------|--------|--------|--------|--------|--------|--------|
|  |        |        |        |        |        |        |        |        |        |

|      |  |   |  |  |   |  |   |   |   |
|------|--|---|--|--|---|--|---|---|---|
| PO19 |  |   |  |  |   |  |   |   |   |
| PO20 |  |   |  |  |   |  |   |   | ✓ |
| PO21 |  |   |  |  |   |  |   |   |   |
| PO22 |  |   |  |  |   |  |   | ✓ |   |
| PO23 |  | ✓ |  |  |   |  |   |   |   |
| PO24 |  |   |  |  | ✓ |  |   |   |   |
| PO25 |  |   |  |  |   |  |   |   |   |
| PO26 |  |   |  |  |   |  | ✓ |   |   |

|      | HAAD19 | HAAD20 | HAAD21 | HAAD22 | HAAD23 | HAAD24 | HAAD25 | HAAD26 | HAAD27 |
|------|--------|--------|--------|--------|--------|--------|--------|--------|--------|
| PO19 |        | ✓      |        |        |        |        |        |        |        |
| PO20 | ✓      |        |        | ✓      |        |        |        |        |        |
| PO21 |        | ✓      |        |        |        |        |        |        |        |
| PO22 |        |        |        |        |        |        |        |        |        |
| PO23 |        |        |        |        |        |        |        |        |        |
| PO24 |        |        |        |        |        |        |        |        |        |
| PO25 |        |        | ✓      |        |        |        |        |        |        |
| PO26 | ✓      |        |        |        |        |        |        |        |        |

|      | HAAD28 | HAAD29 | HAAD30 | HAAD31 | HAAD32 | HAAD33 | HAAD34 | HAAD35 | HAAD36 |
|------|--------|--------|--------|--------|--------|--------|--------|--------|--------|
| PO19 |        |        |        |        |        |        |        |        |        |
| PO20 |        |        |        |        |        |        |        |        |        |
| PO21 |        |        |        |        |        |        |        |        |        |
| PO22 |        |        |        |        |        |        |        |        |        |
| PO23 |        |        |        |        |        |        | ✓      |        |        |
| PO24 |        |        |        |        |        |        |        |        |        |
| PO25 |        |        |        |        |        |        |        |        |        |
| PO26 |        |        |        |        |        |        |        |        |        |

|      | HAAD37 | HAAD38 | HAAD39 | HAAD40 | HAAD41 | HAAD42 | HAAD43 | HAAD44 | HAAD45 |
|------|--------|--------|--------|--------|--------|--------|--------|--------|--------|
| PO19 |        |        |        |        |        |        | ✓      |        |        |
| PO20 |        |        |        |        | ✓      | ✓      |        | ✓      |        |
| PO21 |        |        |        |        | ✓      |        | ✓      | ✓      |        |

|      |   |   |  |   |  |   |  |   |  |
|------|---|---|--|---|--|---|--|---|--|
| PO22 |   |   |  | ✓ |  |   |  |   |  |
| PO23 |   |   |  |   |  | ✓ |  |   |  |
| PO24 | ✓ |   |  |   |  |   |  |   |  |
| PO25 |   | ✓ |  |   |  |   |  | ✓ |  |
| PO26 |   |   |  |   |  | ✓ |  |   |  |

|      | Hist01 | Hist02 | Hist03 | Hist04 | Hist05 | Hist06 | Hist07 | Hist08 | Hist09 |
|------|--------|--------|--------|--------|--------|--------|--------|--------|--------|
| PO19 |        |        |        |        |        |        |        |        |        |
| PO20 |        |        |        |        |        |        |        |        |        |
| PO21 |        |        |        |        |        |        |        |        |        |
| PO22 |        |        |        |        |        |        |        |        |        |
| PO23 |        |        |        |        |        |        |        |        |        |
| PO24 |        |        |        |        |        |        |        |        |        |
| PO25 |        |        |        |        |        |        |        |        |        |
| PO26 |        |        |        |        |        |        |        |        |        |

|      | Hist10 | Hist11 | Hist12 | Hist13 | Hist14 | Hist15 | Hist16 |
|------|--------|--------|--------|--------|--------|--------|--------|
| PO19 |        |        |        |        |        |        |        |
| PO20 |        |        |        |        |        |        |        |
| PO21 |        |        |        |        |        |        |        |
| PO22 |        |        |        | ✓      | ✓      |        |        |
| PO23 |        |        | ✓      |        |        |        |        |
| PO24 |        |        |        |        |        |        |        |
| PO25 |        |        |        |        |        |        |        |
| PO26 |        |        |        |        |        |        |        |

## **Appendix IV: Benchmark Benchmark Statement(s)**



**Hist01** - *Commands of a substantial body of historical knowledge.*

**Hist02** - *The ability to develop and sustain historical arguments in a variety of literary forms, formulating appropriate questions and utilising evidence.*

**Hist03** - *An ability to read, analyse and reflect critically and contextually upon contemporary texts and other primary sources, including visual and material sources like paintings, coins, medals, cartoons, photographs and films.*

**Hist04** - *An ability to read, analyse and reflect critically and contextually upon secondary evidence, including historical writings and the interpretations of historians.*

**Hist05** - *An appreciation of the complexity of reconstructing the past, the problematic and varied nature of historical evidence.*

**Hist06** - *An understanding of the varieties of approaches to understanding, constructing, and interpreting the past; and, where relevant, a knowledge of concepts and theories derived from the humanities and social sciences.*

**Hist07** - *The ability to gather and deploy evidence and data to find, retrieve, sort and exchange new information.*

**Hist08** - *A command of comparative perspectives, which may include the ability to compare the histories of different countries, societies, or cultures.*

**Hist09** - *Awareness of continuity and change over extended time spans.*

**Hist10** - *An understanding of the development of history as a discipline and the awareness of different historical methodologies.*

**Hist11** - *An ability to design, research, and present a sustained and independently-conceived piece of historical writing.*

**Hist12** - *The ability to address historical problems in depth, involving the use of contemporary sources and advanced secondary literature.*

**Hist13** - *Clarity, fluency, and coherence in written expression.*

**Hist14** - *Clarity, fluency, and coherence in oral expression.*

**Hist15** - *The ability to work collaboratively and to participate in group discussion.*

**Hist16** - *Competence in specialist skills which are necessary for some areas of historical analysis and understanding, as appropriate.*

**HAAD01** - *Demonstrate a knowledge of the visual and material culture of more than one geographical region and/or chronological period.*

**HAAD02** - *A knowledge of the processes through which artefacts are constructed.*

- HAAD03** - *Some knowledge of current research in the field addressed by the degree programme.*
- HAAD04** - *Some ability to engage with a range of the concepts, values and debates that inform study and practice in the subject area.*
- HAAD05** - *Some knowledge of the development of the subject.*
- HAAD06** - *The ability to use basic skills of visual observation, description and analysis.*
- HAAD07** - *Some ability to locate artefacts within appropriate historical or cultural contexts.*
- HAAD08** - *The ability to locate evidence from primary and secondary sources (visual, oral or textual) and use it in relation to relevant issues and enquiries.*
- HAAD09** - *An awareness of a range of different methodologies and approaches within the subject.*
- HAAD10** - *The ability to produce relevant arguments supported by evidence.*
- HAAD11** - *The ability to present alternative points of view held within the subject.*
- HAAD12** - *Skills of analysis, synthesis and summary.*
- HAAD13** - *Critical judgement: awareness of the difference between alternative arguments and approaches.*
- HAAD14** - *Problem-solving: the ability to apply knowledge and experience to address problems.*
- HAAD15** - *Research: ability to locate and record information relevant to a given task.*
- HAAD16** - *Open-mindedness: some ability to be receptive to unfamiliar artefacts, issues and ideas.*
- HAAD17** - *The ability to communicate adequately in written and spoken form, using visual aids where necessary.*
- HAAD18** - *The ability to listen effectively and so to learn from discussions.*
- HAAD19** - *The ability to work in groups.*
- HAAD20** - *The ability to work to briefs and deadlines.*
- HAAD21** - *The ability to use IT.*
- HAAD22** - *Some ability to use feedback to improve performance.*
- HAAD23** - *Demonstrate a broad and comparative knowledge and understanding of the visual and material culture of more than one geographical region and/or chronological period.*
- HAAD24** - *Demonstrate a more concentrated and systematic knowledge of one or more of the above.*

**HAAD25** - *Demonstrate a knowledge and understanding of the processes through which artefacts are constructed in the cultures studied.*

**HAAD26** - *Demonstrate a familiarity with some substantive areas of current research in the field addressed by the degree programme.*

**HAAD27** - *Demonstrate an ability to engage with the concepts, values and debates that inform study and research in the subject area, including an awareness of the limited and partial nature of all historical knowledge.*

**HAAD28** - *Demonstrate an understanding of the development of the subject, and of its key intellectual tools.*

**HAAD29** - *The ability to use critical skills of visual observation, description and interpretation.*

**HAAD30** - *The ability to locate artefacts within appropriate historical, intellectual, cultural or institutional contexts.*

**HAAD31** - *The ability to locate and evaluate evidence from a wide range of primary and secondary sources (visual, oral or textual) and interpret it in relation to relevant issues and enquiries.*

**HAAD32** - *The ability to evaluate a range of different methodologies and approaches within the subject.*

**HAAD33** - *The ability to produce well structured and relevant arguments supported by visual, textual or other evidence as appropriate.*

**HAAD34** - *The ability to balance and present alternative points of view held within the subject, to use unfamiliar arguments and artefacts constructively, and to engage critically with familiar or established ideas.*

**HAAD35** - *Demonstrating developed skills of analysis, synthesis and effective summary.*

**HAAD36** - *Demonstrating critical judgement: the ability to discriminate between alternative arguments and approaches.*

**HAAD37** - *Demonstrating problem-solving: the ability to apply knowledge and experience resourcefully in complex and open-ended contexts.*

**HAAD38** - *Demonstrating research: the capacity for critical, effective and verifiable information retrieval and organisation relevant to a given task.*

**HAAD39** - *Demonstrating open-mindedness: the ability to be open and receptive to unfamiliar artefacts, issues and ideas and to deploy these constructively; the ability to deploy productive criticism of familiar artefacts and arguments.*

**HAAD40** - *The ability to communicate ideas and arguments cogently and effectively in written, spoken or other form, with appropriate use of visual aids.*

**HAAD41** - *The ability to listen effectively and so to learn from and participate constructively in discussion.*

**HAAD42** - *The ability to work constructively and productively in groups.*

**HAAD43** - *The ability to work diligently, to fulfil briefs and deadlines, and to take responsibility for one's own work.*

**HAAD44** - *The ability to make effective use of IT for research and communication.*

**HAAD45** - *The ability to update knowledge and skills, seek and use feedback, reflect on, and improve performance.*