School of Arts
Department of History of Art
Museum Cultures
Student Handbook
2014-2015

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Published August 2014
This document is for reference only. Every effort has been made to ensure that information is correct at time of publication, but discrepancies may still occur due to the nature of this document. Any changes will be communicated to you via your registered e-mail address as soon as the School of Arts is made aware of any issues.
Introduction

College

When Birkbeck College was established in 1823, its principal mission was to provide education and training to working adults who earlier in life had lacked educational opportunity. A College of the University of London since 1920, Birkbeck is committed to the concept of lifelong education, and especially within the world of work. Birkbeck and the other member colleges of the University of London have many research interests in common and share the same standards and degrees structures, but in one important respect Birkbeck is unique. Our mission is ‘to provide courses of study to meet the changing educational, cultural and training needs of adults who are engaged in earning their livelihood, and others who are able to benefit’ (Birkbeck College Charter).

Birkbeck College has built up special expertise in providing a stimulating, positive learning environment for adult, mature students. We have also expanded our provision for full-time postgraduate students. We award undergraduate degrees in a full range of disciplines and have an unusually high proportion of students following taught Masters and MPhil/PhD courses.

Department

History of Art was first taught at Birkbeck by the renowned architectural historian Sir Nikolaus Pevsner who retired from the college as its first professor of art history. He was succeeded in 1967 by the historian of Renaissance art, Peter Murray, who established Birkbeck’s first BA degree in History of Art. Since the 1970s the Department of History of Art has occupied houses in Gordon Square which are associated with the members of the Bloomsbury Group. 46 Gordon Square was the family home of Virginia Woolf, her brothers and her sister, Vanessa, until the latter’s marriage to the art critic Clive Bell in 1907. It was later occupied by the economist John Maynard Keynes.

Since the 1970s the department has grown in size and scope and has established an international reputation for its innovations in interdisciplinary approaches to art history and for its study of new and old screen media. The Department has an excellent national and international reputation for teaching and research in medieval, Renaissance and modern art history, film and photography history and theory and the study of museum cultures. Our range of interests extends into areas of study such as nineteenth and twentieth-century design and urban history and issues relating to gender and representation, and interdisciplinary topics, such as relationships between art and film, art and medicine and art and the law.

Our location in Bloomsbury offers excellent access to specialist libraries in the University of London, such as the Institute of Historical Research, the Warburg Institute, the School of Oriental and African Studies and the University of London Library. Our postgraduate students have easy access to specialist art libraries not far from Birkbeck, such as the Courtauld Institute Library, the British Architectural Library, and the National Art Library at the Victoria and Albert Museum.

The great visual resources of the British Museum, the National Gallery, the National Portrait Gallery, Tate Britain, Tate Modern and the Victoria and Albert Museum, of commercial galleries and salesrooms, and of temporary exhibition galleries like the Barbican Gallery, the Institute of Contemporary Arts, the Hayward Gallery and the Royal Academy also make Birkbeck a particularly good place in which to undertake study and research in the History of Art.
## Term Dates and Deadlines

<table>
<thead>
<tr>
<th>Autumn Term</th>
<th>Spring Term</th>
<th>Summer Term</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday 29 September to Friday 12 December 2014</td>
<td>Monday 5 January to Friday 20 March 2015</td>
<td>Monday 20 April to Friday 3 July 2015</td>
</tr>
<tr>
<td>Week 1</td>
<td>29-Sept-14</td>
<td>Week 1</td>
</tr>
<tr>
<td>Week 2</td>
<td>6-Oct-14</td>
<td>Week 2</td>
</tr>
<tr>
<td>Week 3</td>
<td>13-Oct-14</td>
<td>Week 3</td>
</tr>
<tr>
<td>Week 4</td>
<td>20-Oct-14</td>
<td>Week 4</td>
</tr>
<tr>
<td>Week 5</td>
<td>27-Oct-14</td>
<td>Week 5</td>
</tr>
<tr>
<td>Week 6</td>
<td>3-Nov-14</td>
<td>Week 6</td>
</tr>
<tr>
<td>Week 7</td>
<td>10-Nov-14</td>
<td>Week 7</td>
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<tr>
<td>Week 8</td>
<td>17-Nov-14</td>
<td>Week 8</td>
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<tr>
<td>Week 9</td>
<td>24-Nov-14</td>
<td>Week 9</td>
</tr>
<tr>
<td>Week 10</td>
<td>1-Dec-14</td>
<td>Week 10</td>
</tr>
<tr>
<td>Week 11</td>
<td>8-Dec-14</td>
<td>Week 11</td>
</tr>
</tbody>
</table>

| Most services will be unavailable from Monday 22 December 2014 to Wednesday 1st January 2014. | Most services will be unavailable from Thursday 2 April 2015 to Tuesday 7 April 2015. | 4 and 25 May are Bank Holidays; if classes fall on these dates they will be rescheduled. |

College will close at 6pm on Wednesday 23 December 2014, and normal services will resume from 9am on Monday 5 January 2015. **Check for Library opening hours.**

College will close at 6pm on Wednesday 2 April 2015, and normal services will resume from 9am on Wednesday 8 April 2015. **Check for Library opening hours.**
Coursework deadlines

<table>
<thead>
<tr>
<th>Term</th>
<th>Subject</th>
<th>Deadline</th>
</tr>
</thead>
<tbody>
<tr>
<td>Autumn Term</td>
<td>Core</td>
<td>5&lt;sup&gt;th&lt;/sup&gt; January 2015</td>
</tr>
<tr>
<td></td>
<td>Option</td>
<td>5&lt;sup&gt;th&lt;/sup&gt; January 2015</td>
</tr>
<tr>
<td>Spring Term</td>
<td>Option</td>
<td>20&lt;sup&gt;th&lt;/sup&gt; April 2015</td>
</tr>
<tr>
<td></td>
<td>Research Project</td>
<td>16&lt;sup&gt;th&lt;/sup&gt; September 2016</td>
</tr>
<tr>
<td></td>
<td>Work Placement</td>
<td>16&lt;sup&gt;th&lt;/sup&gt; September 2016</td>
</tr>
<tr>
<td>Summer Term</td>
<td>Dissertation</td>
<td>16&lt;sup&gt;th&lt;/sup&gt; September 2016</td>
</tr>
</tbody>
</table>

Staff Contact Details:

Course Directors:
Dr Fiona Candlin f.candlin@bbk.ac.uk
Dr Gabriel Koureas (Spring and Summer Term) ang.koureas@bbk.ac.uk

Tutors:
Dr Fiona Candlin - f.candlin@bbk.ac.uk
Prof. Annie Coombes - a.coombes@bbk.ac.uk
Dr Suzannah Biernoff – s.biernoff@bbk.ac.uk
Dr Luciana Martins – l.martins@bbk.ac.uk
Dr Caspar Meyer – r.c.meyer@bbk.ac.uk
Dr Sophie Hope – r.s.hope@bbk.ac.uk
Dr Ben Cranfield r b.cranfield@bbk.ac.uk
Dr Sarah Thomas – s.thomas@bbk.ac.uk

Administrator
Yvonne Ng
0203 073 8369
yvonne.ng@bbk.ac.uk
Room G19, 43 Gordon Square

Postal Address:
Department of History of Art
Birkbeck, University of London
43 Gordon Square
London WC1H 0PD
Department Teaching Staff

**Dr Suzannah Biernoff:** Interdisciplinary approaches to the history of the body, vision and emotion, both in the medieval and modern periods; relationships between war, modernity and visual culture. [http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/biernoff](http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/biernoff)

**Dr Dorigen Caldwell:** Sixteenth-century Italian art and culture, particularly iconography and meaning. Symbolism, art and patronage. [http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/caldwell](http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/caldwell)

**Dr Fiona Candlin:** Sensory histories of museums; museums and their audiences; museum education and access provision; approaches to object-based study; small independent thematic museums. [http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/candlin](http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/candlin)

**Professor Annie Coombes:** Ethnography, anthropology and cultural history in the late nineteenth and early twentieth centuries. Museum culture, and nationalism and visual culture in the modern period. [http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/coombes](http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/coombes)

**Dr Patrizia di Bello:** History of photography; nineteenth-century art and visual culture; aspects of nineteenth and twentieth-century women’s art; feminist and psychoanalytic art criticism. [http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/dibello](http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/dibello)

**Dr Tag Gronberg:** Nineteenth and twentieth-century art, architecture and design in Europe; aspects of gender and visual culture in the modern period. [http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/gronberg](http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/gronberg)

**Dr Laura Jacobus:** Aspects of Italian art and architecture c.1250-1450; spectator experience and authorial intention. [http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/JacobusLaura](http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/JacobusLaura)

**Dr Dominic Janes:** Britain since the eighteenth century; gender and sexuality; visual and material culture of religion, and the reception of the classical and medieval past. [http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/janes](http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/janes)

**Liz Johnston Drew:** Photography; modern and contemporary; architecture and landscape. Teaches research skills for History of Art also seminars and lectures across several programmes. Currently researching for PhD on post-war English photography. [http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/liz-drew](http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/liz-drew)

**Dr Gabriel Koureas:** Modern and contemporary visual culture; issues of modernity, memory, gender, sexuality and national identity in visual and material culture; representations of war. [http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/koureas](http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/koureas)

**Dr Nick Lambert:** Art and technology, contemporary digital art, the use of digital technologies in the history of art, and museums in the digital age. [http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/nick-lambert/lambert](http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/nick-lambert/lambert)

**Dr Robert Maniura:** Late Medieval and Renaissance art in Northern, Central and Southern Europe; the role of the visual in devotion; art and pilgrimage. [http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/maniura](http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/maniura)

**Professor Lynda Nead:** Nineteenth-century British art; aspects of gender and visual representation in the modern period; art and the city; art and film. [http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/maniura](http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/maniura)

**Dr Zoe Opacic:** Medieval art and architecture, especially in Central Europe; the relationship between architecture, public ritual and urban planning.
Dr Kate Retford: Eighteenth-century British art and culture; the use of visual evidence in history; portraiture, gender and the country house
http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/retford

Dr Leslie Topp: Architecture and design around 1900; modernisms in architecture; Central Europe/Vienna/Habsburg studies; mental illness, psychiatry and the visual arts; architecture and social control.
http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/topp

Dr Sarah Thomas Australian art, colonial/post-colonial art, European artists working in the Caribbean in the 18th and 19th centuries, travelling artists. You can access more information here: http://www.bbk.ac.uk/art-history/staff/teaching-staff/sarah-thomas

Professor Francis Ames-Lewis (Emeritus) Italian late medieval and Renaissance sculpture, painting and drawing; Renaissance art patronage; Italian Renaissance responses to Netherlandish art.

Peter Draper: Medieval architecture; English ecclesiastical architecture; the inter-relationship between architecture and liturgical practice; Islamic architecture and the interactions and parallels between the western and Islamic traditions.

Professor William Vaughan (Emeritus) English and German art c.1750-1880; computer applications for the History of Art.

Teaching Staff from Other Departments

Dr Luciana Martins Lul.martins@bbk.ac.uk Postcolonial histories of photography and film; cross-cultural histories of collecting; alternative urban modernities; cultural geography; tropicality; history of travel and visual technologies; digital humanities.
http://www.bbk.ac.uk/spanish/our-staff/luciana-martins

Dr Caspar Meyer r c.meyer@bbk.ac.uk Greek archaeology and the reception of classical art in modern Europe. Cultural and religious interaction in the Black Sea region, Museum and visual culture studies, Theories of representation and identity
http://www.bbk.ac.uk/history/our-staff/full-time-academic-staff/casparmeyer

Dr Sophie Hope Sos.hope@bbk.ac.uk Focus on the relationships between art and society, an independent curator for six years (as one half of the curatorial partnership B+B), a writer and evaluator of public and socially engaged art.
http://www.bbk.ac.uk/culture/staff/teaching-staff/sophie-hope/research-interests

Dr Ben Cranfield r b.cranfield@bbk.ac.uk Post-war and contemporary visual culture, curatorial studies and art institutions, relationship between ideals and pragmatics in curatorial practice, the histories and politics of art institutions, the theory of archives and institutional memory, and shifting ideas of art and culture in post-war Britain
Programme Description: Museum Cultures

Museums are far more than storehouses of treasures or curiosities since they both represent and construct culture. Museums have been of enormous importance in shaping empires, nations, and cities, and their collections remain inextricable from histories of conflict, colonialism and trauma. Museums establish powerful narratives of progress and primitivism, knowledge and ignorance, inclusion and exclusion. To study museums is to study the development and fierce contestation of our collective cultural imagination and memory.

This Masters degree offers students a unique opportunity to study the history, and operations of museums in Europe, the Americas, Africa and Asia. We will investigate the cultural significance of museums, their histories and contemporary issues. Students will acquire and refine skills in archival and historical research, verbal and written communication, and can opt to take a work placement in one of our prestigious partnership museums.

The MA Museum Cultures aims to equip you with the following:

Subject Specific

- Substantial knowledge and understanding of the historical and theoretical contexts for museums within a diversity of fields: art, anthropology, archaeology, design or history.
- Knowledge of methodologies and issues concerned with museums.
- Specialist knowledge of a chosen aspect of museological history and theory, acquired during the option modules.
- In depth knowledge of a specific institutional culture acquired during the placement or research projects.

Intellectual

- Ability to select and acquire relevant material and evidence and to analyse, present and interpret this as appropriate within the context of the course.
- Develop appropriate historical and theoretical methodological frameworks and approaches.
- Ability to understand advanced abstract material.
- Develop critical awareness/distance.

Practical

- Ability to work with and interpret historical documents.
- Ability to debate in an atmosphere of open discussion.
- Report writing.
- Short and extended-length academic writing.
- The skillful operation of a range of audio-visual and multimedia equipment, for class presentation.

Personal and Social

- Experience of working in groups.
- Experience of co-ordinating preparation and execution of presentations.
- Self-motivation and time management.
- Schemes of personal research and study.
## Programme Structure

### MA:

#### Part-time Study

<table>
<thead>
<tr>
<th></th>
<th>Autumn</th>
<th>Spring</th>
<th>Summer</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Year 1</strong></td>
<td>Core: MA Museum Cultures - Approaches, Issues, Skills</td>
<td>Option Module 1</td>
<td>Research Project/Work Placement Report</td>
</tr>
<tr>
<td><strong>Year 2</strong></td>
<td>Option Module 2</td>
<td>Dissertation Research and Submission of Dissertation</td>
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#### Full Time Study

<table>
<thead>
<tr>
<th></th>
<th>Autumn</th>
<th>Spring</th>
<th>Summer</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Year 1</strong></td>
<td>Core: MA Museum Cultures - Approaches, Issues, Skills</td>
<td>Option Module 2</td>
<td>Dissertation Research and Submission of Dissertation</td>
</tr>
<tr>
<td></td>
<td>Option Module 1</td>
<td>Research Project/ Work Placement Report</td>
<td>Dissertation due end of Summer</td>
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</tbody>
</table>

### MRes (Full-time Only):

<table>
<thead>
<tr>
<th></th>
<th>Autumn</th>
<th>Spring</th>
<th>Summer</th>
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</thead>
<tbody>
<tr>
<td><strong>Year 1</strong></td>
<td>Core: MA Museum Cultures - Approaches, Issues, Skills</td>
<td>Dissertation Research and Submission of Dissertation</td>
<td></td>
</tr>
</tbody>
</table>

### Post Graduate Diploma:

#### Part-time Study

<table>
<thead>
<tr>
<th></th>
<th>Autumn</th>
<th>Spring</th>
<th>Summer</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Year 1</strong></td>
<td>Core: MA Museum Cultures - Approaches, Issues, Skills</td>
<td>Option Module 1</td>
<td>Research Project/Work Placement Report</td>
</tr>
<tr>
<td><strong>Year 2</strong></td>
<td>Option Module 2</td>
<td>Completion in Autumn Term of 2nd year.</td>
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#### Full-time Study

<table>
<thead>
<tr>
<th></th>
<th>Autumn</th>
<th>Spring</th>
<th>Summer</th>
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</thead>
<tbody>
<tr>
<td><strong>Year 1</strong></td>
<td>Core: MA Museum Cultures - Approaches, Issues, Skills</td>
<td>Option Module 2</td>
<td>Research Project/ Work Placement</td>
</tr>
<tr>
<td></td>
<td>Option Module 1</td>
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### Postgraduate Certificate:

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<tr>
<th></th>
<th>Autumn</th>
<th>Spring</th>
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<tbody>
<tr>
<td><strong>Year 1</strong></td>
<td>Core: MA Museum Cultures - Approaches, Issues, Skills</td>
<td>Option Module 1</td>
</tr>
</tbody>
</table>
Compulsory Modules

<table>
<thead>
<tr>
<th>Module Title</th>
<th>MA Museum Cultures - Approaches, Issues, Skills</th>
</tr>
</thead>
<tbody>
<tr>
<td>Module Code</td>
<td>ARVC059S7 AAA</td>
</tr>
<tr>
<td>Module weighting</td>
<td>30 credits Level 7</td>
</tr>
<tr>
<td>Day, Time, Location</td>
<td>Tuesday evenings 18:00-19:30 (for specific evenings see course outline)</td>
</tr>
</tbody>
</table>

Course description
The core course provides a broad introduction to the current debates and theoretical approaches within contemporary museum studies. Research-led and jointly taught by academics from the School of Arts, the School of Social Science, History and Philosophy, this multidisciplinary module demonstrates how cultural history, art history, anthropology, queer and gender studies, archival research, discourse analysis and policy studies can all inform our understanding of museums. Classes examine numerous aspects of museums including their architecture, collections, display techniques, exhibitions, labelling, events, digital resources, legal resources and audiences. These diverse methods and topics are brought into focus by the question ‘What do museums do?’ and throughout the module we will ask: what narratives do museums construct, what practices do they engender and what are their political, social, economic, national and subjective effects?

Delivery
Classes will include lectures and seminar discussions.

Course Schedule

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Tutor</th>
<th>Class</th>
<th>Research Skills: Taught by Dr Fiona Candlin</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 1</td>
<td>30/09/2014</td>
<td>Annie Coombes, Fiona Candlin</td>
<td>Welcome</td>
<td>Welcome to the course</td>
</tr>
<tr>
<td>Week 2</td>
<td>07/10/2014</td>
<td>Annie Coombes</td>
<td>Introduction to Museums</td>
<td>References and software</td>
</tr>
<tr>
<td>Week 3</td>
<td>14/10/2014</td>
<td>Fiona Candlin</td>
<td>What is a Museum?</td>
<td>Discussion of theme.</td>
</tr>
<tr>
<td>Week 4</td>
<td>21/10/2014</td>
<td>Annie Coombes</td>
<td>Views from the Postcolony: Re-Membering Difficult Histories</td>
<td>Bibliographic searches (Jackie Madden) NB this class will be held in Birkbeck Library Seminar Room 107</td>
</tr>
<tr>
<td>Week 5</td>
<td>28/10/2014</td>
<td>Suzannah Biernoff</td>
<td>Looking (and not looking) at suffering</td>
<td>Feedback session.</td>
</tr>
</tbody>
</table>

Reading Week 3/11/14 - 7/11/14

<table>
<thead>
<tr>
<th>Week 6</th>
<th>Date</th>
<th>Luciana Martins</th>
<th>The Nature of Museums: natural history, anthropology and empire</th>
<th>Archival visit British Library 3.00pm -5.00pm TBC</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>11/11/2014</td>
<td></td>
<td></td>
<td>Museum visit SATURDAY 10am-12 noon TBC</td>
</tr>
<tr>
<td></td>
<td>15/11/2014</td>
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<td></td>
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<tr>
<td>Week 7</td>
<td>18/11/2014</td>
<td>Caspar Meyer</td>
<td>The vitrine: museum display as dematerialization</td>
<td>Feedback</td>
</tr>
</tbody>
</table>

<p>|</p>
<table>
<thead>
<tr>
<th>Week &amp; Issue</th>
<th>Date</th>
<th>Presenter</th>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 8</td>
<td>25/11/2014</td>
<td>Sophie Hope</td>
<td>Reclaiming the Museum?</td>
<td>Essay and Dissertation writing</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Interpretations of the museum by artists, curators and activists.</td>
<td></td>
</tr>
<tr>
<td>Week 9</td>
<td>02/12/2014</td>
<td>Ben Cranfield</td>
<td>The Archive in the Gallery</td>
<td>Week to write your essay</td>
</tr>
<tr>
<td>Week 10</td>
<td>09/12/2014</td>
<td>Sarah Thomas</td>
<td>Museums and Globalisation</td>
<td>Peer marking.</td>
</tr>
</tbody>
</table>

**September 30th: Welcome (Annie Coombes, Fiona Candlin)**
Introducing the MA in Museum Cultures and the core module: Approaches, Issues and Skills.

**October 7th: Introduction to Museums (Annie Coombes)**
This session will provide an overview of current debates in museum studies and will serve as an introduction to the core course.

**Required reading:**

**Recommended reading:**
Ivan Karp et.al., 'Introduction', in I. Karp et.al. (eds), Museum Frictions, (Duke University Press, 2006)

**October 14th: What is a Museum? (Fiona Candlin)**
Definitions of museums have changed historically but in this class we will consider the recent shift towards museums being characterised in terms of public service. Along with examining why this process of reformulation has taken place we will consider what kinds of institutions or organisations it excludes.

**Required reading:**

**Recommended reading:**

**October 21st: Views from the Postcolony: Re-Membering Difficult Histories (Annie Coombes)**
This week explores the difficulties of representing painful and often highly contested histories in the museum space. What kinds of exhibitionary strategies are available which might encompass a definition of history and
memory allowing simultaneously for both individual subjective experience and an acknowledgment of shared social processes? How can a museum represent extreme violence without reproducing its effects?

**Required reading**

**Recommended reading**

**October 28th: Looking (and not looking) at suffering** *(Suzannah Biernoff)*
When is it ‘exploitative to look at harrowing photographs of other people’s pain’? (Sontag, 107) How do museums contain, frame and regulate the display of suffering – and to what ends? This lecture situates medical museums within a longer history of debates about the display and consumption of ‘other people’s pain,’ from medieval devotional images to modern freak shows. By approaching the ethics of spectatorship historically, it becomes clear that there are no easy answers to Susan Sontag’s question because empathy and distaste, pity and fascination are not simply ‘gut reactions’ but culturally mediated responses formed within specific institutional and ideological contexts. We can, however, seek to understand the multiple – and sometimes competing – ways of framing, seeing and making sense of the pain of others.

**Required reading:**

**Recommended reading:**

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**November 3rd - November 7th READING WEEK**

**November 11th: The Nature of Museums: natural history, anthropology and empire**
(Luciana Martins)

This session provides an introduction to the ways in which the collecting and exhibiting of 'nature' and 'man' in the late nineteenth and early twentieth centuries provided different narratives for the modern museum. By focusing on the place of Latin American collections in museums in the US, Europe and Latin America, we will examine how processes of 'othering' and 'belonging' through scientific discourses have been defined in relation to specific expressions of nationalism and informal imperialism.

Required reading

Recommended reading
Barbara Kirshenblatt-Gimblett, ‘Objects of Ethnography,’ in Destination Culture: Tourism, Museums, and Heritage (University of California, 1998), 17-78.

Website
Relics & Selves portal: http://www.bbk.ac.uk/ibamuseum/home.html

November 18th: The vitrine: museum display as dematerialization (Caspar Meyer)

Modern museums tend to encourage a very particular way of engaging with objects, privileging vision above other modes of sensory experience. In this session we will explore some of the practices, presumptions, and interpretative habits that underpin this marginalization of embodied experience through a case study, the reception of Greek painted pottery in vitrines. Greek vases had enjoyed a long history of aristocratic collecting and antiquarianism before they entered public museums, and the figural representations on the pots informed (and continue to do so) a number of academic fields, including archaeology, art history, and studies of gender and sexuality. To appreciate the reductive impact of the vitrine, we will contrast the approaches to Greek vases conditioned by museum displays with those available to the social actor in antiquity who unlocked the vessels’ complex visual narratives and agency by manipulating them in an ideologically charged context, the symposium.

Required Reading
W.C. Welchman, "Introduction", in J.C. Welchman (ed.), Sculpture and the vitrine (Farnham, 2013) 1-22.
G. Markus, "Walter Benjamin or: the commodity as phantasmagoria", New German Critique 83 (2001) 3-42.

Recommended Reading
F. Candlin, Art, museums and touch (Manchester, 2010).
Norskov, V., Greek vases in new contexts, the collecting and trading of Greek vases – an aspect of the modern reception of antiquity (Aarhus, 2002).

November 25th: Reclaiming the Museum? Interpretations of the museum by artists, curators and activists. (Sophie Hope)
This presentation and discussion will explore the ways in which artists, curators and activists interpret the museum. We will look at examples of invited and uninvited interventions and interpretations, such as commissioned institutional critique, teach-ins, performative interventions and the ways in which artists have appropriated museum aesthetics. What do these examples tell us about the power, governance, funding and ethical positions of cultural institutions? How do museums embrace, ignore and/or censor these critiques?

Required Reading:

Recommended Reading:

December 2nd: The Archive in the Gallery (Ben Cranfield)
The last two decades have seen the steady rise in the use of archives within artists’ practice, curatorial projects and cultural institutions. What are the reasons for this ‘archival turn’ and what are the consequences for the museum and the gallery? Exploring a number of recent projects and institutions that have invoked the archive variably as mode, medium, material, space and point of departure, we will consider the different ways in which the art institution is affirmed and de-stabilized by the making-visible of the archive.

Required reading:

Recommended Reading:
Breakell, Sue (2012). ‘Perspectives: Negotiating the Archive.’ Tate Papers, Spring.
December 09th: Museums and Globalisation  
(Sarah Thomas)
In recent years a number of major public museums in the West have started to expand the geographical parameters of their collections, moving their sights well beyond the traditional Euro-American axis. This session examines some of the factors that have led to this critical museological shift, and engages with a range of contentious issues that have emerged as a result. It also focuses on the dramatic international expansion currently underway of some of the world’s largest museum ‘brands’ (such as Guggenheim and the Louvre); the so-called ‘McGuggenheim’ phenomenon is considered both as a product of, and agent for, globalisation.

Required Reading:

Recommended Reading:
Weibel, Peter and Buddensieg, Andrea. (eds.). Contemporary Art and the Museum. A Global Perspective (Ostfildern: Hatje Cantz Verlag, 2007)

Assessment:

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<tr>
<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
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<tr>
<td>Essay</td>
<td>5000 Words</td>
<td>100%</td>
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<tr>
<td>Module Title</td>
<td>Research Skills project seminars</td>
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<tr>
<td>Module Code</td>
<td>ARVC059S7 AAA</td>
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<tr>
<td>Module weighting</td>
<td>30 credits Level 7</td>
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<tr>
<td>Day, Time, Location</td>
<td>Tuesday evenings 19:30-21:00 (for specific evenings see course outline)</td>
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**Aims**
This course is run in conjunction with the core module. It takes a collaborative, student-led and open-ended approach to developing your research skills. Students will work as a group to identify a theme for research, to pursue and collate the research, and to mark the ensuing research papers. As such, the module will introduce and refine skills in bibliographic and archival research, presentational skills, and writing. It also seeks to clarify the standards of assessment and, importantly, to develop a spirit of intellectual exchange among students.

**Class Exercise**
1,500 word essay on a subject to be determined by the group and using sources that have been collected by the group. The essay will be peer marked.
It can be very helpful to read, encourage, and critique your fellow students' work, partly because it can improve your sense of what standards are expected, partly because it is often easier to see the strengths and weaknesses of other people’s work and therefore learn from them, and partly because all scholars develop through mutual exchange.
Assessment deadline: 5th December

**Timetable**

**September 30th : Welcome to the course**
Meeting your personal tutors and drinks reception

**October 7th References and software**
In order to follow bibliographic sources and in order to ensure that your own sources are properly attributed it is essential that you understand and correctly use referencing systems. Here we will look at how referencing works and explore helpful software systems.

**October 14th Discussion of theme.**
Following an introduction to the module and its aims and objectives we will discuss possible themes for your research and decide on a topic.

**October 21st Bibliographic searches (Jackie Madden)**
**NB this class will be held in Birkbeck Library Seminar Room 107**
This class will provide an introduction to specialist online and open source resources used for accessing online journals and databases. You will also begin researching your chosen theme using the sources outlined this evening.
Follow-up work: Find and read two articles pertaining to the chosen theme. Enter these and any other potentially useful references on the shared referencing system. Prepare three minute presentation summarising your findings for next week.

**October 28th. Feedback session.**
In this class each student will give a three minute presentation on the articles. This will give you a chance to practice presentations and it will be a means of pooling research on our chosen theme. We will then discuss what issues arise from the material that you have found and how we can further our investigation. In this session we will decide which archive and museum to visit after reading week which archive(s) or museums you need to visit in order to further your research.
Follow-up work: post your presentations on Moodle.
11th November Archival visit
British Library 3.00pm - 5.00pm
British Library: Using Parliamentary Papers for researching the history and current debates about museums.
NB The venue of this class will be finalised in week 6. Please note that the time and date may also be subject to alteration.
Follow-up work: Find and read two pieces of archival material pertaining to the chosen theme. Enter these and any other potentially useful references on the shared referencing system. Prepare three minute presentation summarising your findings for next week.

15th November Museum visit SATURDAY 10am-12 noon
NB The venue of this class will be finalised in week 6. Please note that the time and date may also be subject to alteration.
Follow-up work: write a brief summary of your observations of the museum and how they inform the chosen theme of the course. Post your summary on the shared webpage.

18th November Feedback
In this class each student will give a three minute presentation on the archival material they have found on the chosen subject. Reviewing the material you have collected we will then discuss some of the key themes and questions that have emerged.
Follow-up work: post your presentations on Moodle.

25th November Essay and Dissertation writing
Drawing on the material you have collated and the questions that you have identified, we will discuss how MA level essays should be structured and how they differ from BA level essays. We will also consider the use of academic English and dissertation writing
Follow-up work: write your essay.

NB: classes will skip one week to give you time to write your short essay.
SUBMIT ESSAYS 5th December
Follow-up work: Mark the short essays written by the two students in your mini-group. Then mark your own essay.

9th December. Peer marking.
This class is intended to provide an opportunity for you to discuss what makes a good essay and to discuss the areas in which you need to improve in a supportive way.
You will be grouped into threes and before class you will need to read essays by the two other students. You should consult the marking criteria laid out in the handbook, allocate a mark and explain why you have given it. You should also mark your own essay. Try to think about the strengths as well as the weaknesses of the piece. You will then discuss the marks you have given each other in your group of three.

Follow-up work: end of module feedback session in nearby pub over a drink.
Module Title | Independent Research Project  
Module Code | ARVC055S7 AAA  
Module weighting | 30 credits Level 7  
Day, Time, Location | Wednesday evenings 18:00-19:30 (for specific evenings see timetable)

| Compulsory Work In Progress Seminar | Wednesday 22 April 2015 | 6pm-7.30 |
| Compulsory Work In Progress Seminar | Wednesday 29 April 2015 | 6pm-7.30 |

Learning Objectives and Aims
- Give students the opportunity to assess and analyse museum provision (for instance, websites, exhibition techniques educational events etc)
- enable students to focus on a specific institutional culture
- allow students to expand and apply their theoretical and historical knowledge of the sector
- combine museological theory and history with practice
- provide them with new perspectives on academic debates
- open up questions of the disparity and convergence of museological theory and practice.

Module Description:
The Research Project is your first piece of extended, independent research. It draws on the methods, issues and skills that have been raised in the ‘Approaches, Issues, Skills’ core modules and the ‘Research Skills Seminars’. It provides the opportunity to pursue research based on first-hand investigation of a topic of your choice, subject to discussion with and approval from a member of academic staff.

The Research Project is principally concerned with the PROCESS of research rather than solely with the RESULTS of that process. It could be based on a museum or a gallery as institutions, a specific department of a museum, an exhibition or arts policy. In all cases, the Project should highlight methodology and should evaluate the various research methods involved. A good project might therefore be produced on the back of problems encountered in the process of research, as part of the narrative and analysis of the preparation and writing of the piece. Appendices containing correspondence, questionnaires, primary documents etc. may also be submitted as part of the Research Project.

Examples of previously submitted Research Projects are available for consultation in the Vasari Research Centre.

Questions that should be addressed in your Research Project include:
- Why have you chosen your subject and how does it relate to the general field of museum studies?
- What are the specific aims of your Project?
- What questions is it seeking to address?
- How does the subject of your Research Project relate to a general field of enquiry and relevant publications?
- What methods have you used in the course of your research? Did you need to acquire specific techniques or skills?
• How would you evaluate the different research methods that you have used? If an approach failed, did that impact on the overall Project?
• Has your Project changed during the course of your work on it? Was your initial question appropriate and well formulated?

N.B. The Research Project may involve eliciting information and views directly from people such as academics or curators. You must consider the ethical implications before embarking on any research involving human participants. See Appendix C.

The deadline for your research question proposal is Friday, Week 9 of the Spring Term. Please return the form to the programme administrator.

**Essential Texts**
Reading should relate to the student’s own project and can be determined in consultation with their tutor. Your supervisor for this project will be your personal tutor.

**Other Information**
This module cannot be taken in conjunction with the work placement.

You will be responsible for exploring the implications of research ethics if you chose to involve human subjects. The ethics form is available on Moodle and from your programme administrator. Please contact your personal tutor or the course director with questions
Module Title | Museum Cultures Work Placement  
Module Code | ARVC054S7 AAA  
Module weighting | 30 credits Level 7  
Day, Time, Location | Monday & Tuesday evenings 18:00-19:30 (for specific evenings see timetable)

**Museum Cultures Work Placement:**  
Work in Progress Meetings: Summer Term 2015. Module Convenor: Dr Fiona Candlin

| Compulsory Work In Progress Seminar | Monday 18 January 2015 | 6pm-7.30 |
| Compulsory Work In Progress Seminar | Monday 26 January 2015 | 6pm-7.30 |
| Compulsory Work In Progress Seminar | Monday 2 February 2015 | 6pm-7.30 |
| Compulsory Work In Progress Seminar | Tuesday 2 June 2015 | 6pm-7.30 |
| Compulsory Work In Progress Seminar | Tuesday 9 June 2015 | 6pm-7.30 |
| Compulsory Work In Progress Seminar | Tuesday 16 June 2015 | 6pm-7.30 |
| Compulsory Work In Progress Seminar | Tuesday 23 June 2015 | 6pm-7.30 |
| Compulsory Work In Progress Seminar | Tuesday 30 June 2015 | 6pm-7.30 |

The placement is located in a museum or gallery. It is important that your work is of equal benefit to you and to your host department. The placement acts as a turning point in the course, as you move out of a highly structured academic programme into work in which you will be expected to use more individual initiative and exercise responsibility.

Placements are usually organised for 2-3 days over a period of three months. In some cases it may be possible to offer or negotiate shorter placements or placements in intensive blocks.

**Learning Aims and Objectives**  
This module adds a practical dimension to the Museum Cultures MA. It is intended to:  
- provide students with work experience and support them in that process  
- give students the opportunity to develop or to refine existing vocational skills (for instance, writing press-releases, organising or assisting in the organisation of events, working on web-pages),
• enable students to gain an insight into a specific institutional culture
• allow students to expand and apply their theoretical and historical knowledge of the sector
• combine museological theory and history with practice
• provide them with new perspectives on academic debates
• open up questions of the disparity and convergence of museological theory and practice

**Module Processes and Expectations:** The procedure for selecting students for placement runs according to the following pattern:

The work-placement tutor works with a series of institutions to organise placements. CV’s and applications must be sent **NO LATER** than Friday, Week 7 of the Spring Term to the programme administrator. This process is run as a formal application process, similar to the process you will encounter in the professional world, if you turn in your CV and application later than the deadline you will **automatically** be placed on the Research Project module.

- The outlines of the placements are posted on Moodle. These will include a brief job description and the qualities required in the candidate.
- Students should consider which placement they are most interested in and suited for. Students with no work experience should usually apply for entry-level placements whereas students with some experience of museums and/or galleries may want to apply for the more complex or sophisticated placements. Students should bear in mind that working with a small museum may give them more opportunities to gain an overview of the organisation.
- Students may wish to discuss their choices with the course tutor.
- Students may apply for up to three placements. Students are required to submit a CV and a formal covering letter outlining their ability to complete the tasks at hand and explaining why they want to work for that institution. Applications should be ranked in order of preference.
- A committee of 2-3 Birkbeck academics will consider the applications and choose the strongest candidate(s). The museums and galleries vary in their involvement in the selection process. In some cases Birkbeck staff makes the final selection, in some cases that selection needs to be approved. In other cases Birkbeck forwards the best three applications and the museum selects their preferred candidate. This may involve an interview.
- Students are informed of Birkbeck’s/host organisations decision and put in contact with their supervisor in the host institution.
- Students may be required to undergo security clearance.

The following notes are designed to clarify different areas of responsibility during your placement:

**The programme tutor’s responsibility:**
- To arrange placement opportunities.
- To be available for assistance should any unforeseen difficulties occur.
- Final responsibility for assessing a student’s suitability for this option and the final placement allocation.

**The student’s responsibility:**
- To keep the Work Placements Convenor informed of both progress and problems.
- To be punctual, respectful, and to behave in a manner appropriate to a work environment.
- To comply with the host organisation or department’s Health and Safety regulations.
- To submit promptly any information required by the institution for security checks or similar
- Not make unusual demands on your work colleagues’ time or expertise.

**The Timetable**
- The placement officially runs during the summer term
- You are expected to submit an essay title or question and a paragraph outlining your area of focus within the first two weeks of the placement. Copies should be sent to the programme administrator and to your tutor
- Work-in-progress sessions will be scheduled for May/June.
The seminars offer you the opportunity to discuss your work placement and the aspects you want to concentrate on for your essay.

**Work Placement Seminars:** Points to include in your work placement seminar presentations. (These are included for guidance but are not prescriptive.)
- Your experiences from your work placement
- Identifying the aspect of your work placement that you want to concentrate on for your essay – what led you to choose it – potential interest.
- The questions raised by the topic – the issues you intend to examine/explore – how you see these relating to the course more generally.
- Questions for the group.

**Taking part in a work-in-progress seminar:** This is not a passive exercise; seminar discussion forms an intrinsic component of the learning process at postgraduate level. Engaging with other students’ projects is an exercise in thinking through problems and formulating arguments. Take note of how the topic has been presented – are the aims and objectives of the project clear? Has the topic been adequately focused? What suggestions can you make, for example, concerning sources, reading and the structure of the essay?

**Assessment:** Students are required to contextualise and analyse a particular issue or aspect of their work in relation to museum studies, government and museum policy, and professional literature as appropriate. They are expected to apply historical and theoretical study to practical tasks, and to test the limits of academic learning through practice. The assessment takes the form of a 5000-word essay and a brief summary of their attendance and workload.

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<td>Assessed Essay</td>
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<tr>
<td>Report on Workload</td>
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**Essential Reading:** Reading should relate to the student’s own project and can be determined in consultation with their tutor. Your supervisor for this project will be your personal tutor.

**Other Information:** The allocation of placements is at the discretion of Birkbeck academic staff and the host institutions. While we will make every effort to secure placements for all interested students, we cannot guarantee that all students will gain a placement. We reserve the right to revoke placements. This module cannot be taken in conjunction with the Research Project.

You will be responsible for exploring the implications of research ethics if you chose to involve human subjects. The ethics form is available on Moodle and from your programme administrator. Please contact your personal tutor or the course director with questions.
Dissertation:
The dissertation, at 15,000 words, forms the largest and most important piece of coursework that students complete on the MA. It is designed to allow students to tackle a more substantial subject that the shorter essays of the core and options allow. This will provide invaluable experience in being able to structure and write a lengthy argument in a coherent and persuasive way.

The MRes option to take a long dissertation of 30,000 words provides students who aim for an academic research career with a stepping stone towards a PhD thesis. The dissertation is designed to test fully the research methodologies and skills attained in structuring and writing intellectually rigorous academic work that the student has been developing throughout the earlier stages of the MA and MRes programme. The student is expected, in collaboration with his/her supervisor, to develop a timetable for individual research and writing.

Seminars

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<th>Compulsory Work In Progress Seminar</th>
<th>Tuesday 21 April 2015</th>
<th>6pm-7.30</th>
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<td>Compulsory Work In Progress Seminar</td>
<td>Tuesday 19 May 2015</td>
<td>6pm-7.30</td>
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The Dissertation module aims to equip you with the following skills and knowledge:

Subject Specific

- An understanding of the intellectual and historical context of your chosen topic.
- Substantial knowledge of that subject area.

Intellectual

- To be able to critically analyse a range of written texts, exhibitions, museums and other media.
- To continue to develop your ability to read critically and analyse primary and secondary literature.
- To effectively blend original ideas with an existing critical body of work.
- To continue to develop your ability to construct and present your arguments orally, in writing and electronically.
Practical
- The ability to analyse and interpret key texts.
- The ability to work with a range of different media.

Personal and Social
- The ability to undertake an individual course of study.
- An increase in your confidence in presenting material in public.
- The ability to work to definite deadlines and manage work schemes efficiently.

**Timetable for MA Dissertation:** The following is a suggested timetable for thinking about and working on your MA dissertation. There are certain deadlines in connection with the preparation of the dissertation and these are indicated below. Because students’ topics vary considerably in type and scope we do not specify a minimum or maximum number of dissertation tutorials. This flexibility is one of the strengths of the course, but it is vital that you keep in regular contact with your MA dissertation supervisor. The schedule specified here will give you some idea of how often you should see your supervisor.

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<tr>
<th>Task</th>
<th>Description</th>
<th>Student Deadline</th>
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<tr>
<td><strong>Autumn and Spring Terms (second year for part-time students)</strong></td>
<td>You should speak to a tutor or tutors (of your choice) for advice on framing possible dissertation topic. If in doubt as to which tutor would be most suitable, contact the MA Programme Director or your personal tutor. Based on tutorial discussions, you should begin preliminary research on the MA dissertation.</td>
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<tr>
<td><strong>End of Spring Term</strong></td>
<td>Submit the provisional title form to your programme administrator. You will be assigned a supervisor for your MA dissertation.</td>
<td>Deadline: 20 March 2015</td>
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| **Throughout the Summer term (second year for part-time students)** | You should continue working on your Dissertation. Make appointments to see your supervisor. The supervisor will keep records of these meetings. You can see your supervisor for up to three tutorials. You are responsible for arranging these tutorials with your supervisor.  
You will be notified of the date of your work-in-progress seminar at the beginning of the spring term. You should attend **ALL** of your scheduled sessions. |                                      |
| **Summer Term**                          | Student work-in-progress seminars on dissertation topics. This term is mainly dedicated to the pursuit of individual research.                                                                                     |                                      |
| **Summer Vacation**                      | Having received tutorial guidance and feedback to your work-in-progress seminar, you will work independently on the MA Dissertation over the summer. PLEASE NOTE THAT THERE WILL BE NO TUTORIALS DURING THE SUMMER BREAK AND ALL ACADEMIC STAFF IS AWAY DURING THIS PERIOD |                                      |
September (second year for part-time students): Submission deadline.

This is an absolute deadline, the official end of the course. In most cases, any extension to the September deadline will mean deferring the MA degree to the following academic year.

Make sure to schedule your last dissertation tutorial by the end of the summer term.

16 September. (FT and 2nd year PT)

*You must consider the ethical implications before embarking on any research involving human participants. Please contact the course director if you feel your research may involve human participants.

Guidelines on submitting Dissertation: Please remember that the presentation of the Dissertation is important, and that a Dissertation that is considered by the Board of Examiners to lack the appropriate scholarly apparatus, or to be unacceptably untidy in its presentation, may be failed or may be referred for the necessary revisions and additions to be made before it can be passed.

Presentation: TWO COPIES of the Dissertation must be submitted. One copy will be retained by the Department and will be available for public consultation. There is no coversheet for the Dissertation. On the front page put the title of the Dissertation and your candidate number, which you will be notified of before the submission date. Your name should not be anywhere on the Dissertation.

Both copies should be comb-bound. An example is available in the Department office.

Dissertations should be typed, double-spaced throughout. The pages should be numbered consecutively, including the endnotes and the bibliography. Paper of A4 size should be used, printed on one side only, with margins of at least 3cm.

The title page of the Dissertation should list the contents. The title should be in capital letters and headings of sub-divisions should be underlined. Apart from the first paragraph following a heading, the first line of each paragraph should be indented.

Word limit: The stipulated limit of 15,000 words must be strictly adhered to (not exceeded) and the actual word count should be noted at the end. Footnotes or endnotes, paraphrases, and quotations from primary and secondary literature in the main text are included in the word count but appendices of primary sources, tables etc. and the bibliography are excluded.

Abstract: You need to provide a c.250 word abstract at the front of your dissertation. This should briefly explain both your central argument and how it differs from existing scholarship.

Primary sources may be defined for this purpose as written evidence from the period under study e.g. documents, such as contracts and charters, and literary sources such as letters, chronicles, manifestos and treatises. In twentieth-century studies, primary sources may include various types of unpublished material including statements made directly by the subject(s) of study.

Secondary sources are books, articles, etc., which have been written about the period or about the primary sources.

Illustrations: You are encouraged to illustrate your dissertation when your ideas and arguments can be clarified or advanced more forcefully by reference to illustrations. The number of illustrations should therefore normally be limited, and you should not feel the need to put yourself to great expense. Good quality photocopies should be adequate for most purposes and are acceptable, certainly for the second copy where original photographs are used to illustrate the first copy.

Other illustrative material, such as fold-out plans, colour slides etc. are acceptable in special circumstances. Please ask for advice on this point if you are uncertain about what should be illustrated and what form this
should take. In some cases it may be appropriate to refer to the illustrations in a relevant monograph or catalogue. Illustrations should be printed out or mounted neatly on A4 paper, numbered consecutively and clearly identified and credited. References in the text should be in the form (Pl.1) or (Fig.1). A full list of illustrations should be included on a separate sheet providing all appropriate details (e.g. artist, title, date, medium, size, location, etc. see below)

**Work in Progress Seminars:** In the summer term (of the second year for part-time students) there will be a series of work-in-progress seminars on the dissertation. These form an important component of your study for the degree. They afford opportunities to practise speaking to a group, to develop skills in presenting the aims and objectives of a project (i.e. your dissertation) as well as constituting the means of asking advice and receiving feedback on your project.

NB. **All students are expected to participate actively in work-in-progress seminar discussions i.e. you are expected to attend ALL your group’s seminars, not just the seminar in which you are presenting your work. This allows you to contribute and receive advice from the tutor and your fellow students.**

**Guidelines for work-in-progress seminars:** Seminars are not intended to be mini-lectures or accounts of what you intend to say in your dissertation; rather they set the scene for group discussion, the object of which is to offer feedback on the process of researching and writing. Work-in-progress seminars can take place at various stages of a project: at the very beginning (when the topic is being formulated), at some point during the research, when the dissertation is at draft stage, etc. In each case, the seminar can offer useful support and suggestions for the work. Presentations should be not more than 10 minutes each. This will allow time to discuss your project with your peers and academic staff.

**Points to include in a work-in-progress seminar (These are included for guidance but are not prescriptive.)**

- Identifying the topic – what led you to choose it – potential interest.
- The questions raised by the topic – the issues you intend to examine/explore – how you see these relating to the course more generally.
- Projected research/reading - give specific sources/titles where possible.
- Examples of visual material you intend to examine in detail (and why).
- Problems (whether practical or intellectual) – these can take the form of specific questions for the group.

**Taking part in a work-in-progress seminar:** This is not a passive exercise; seminar discussion forms an intrinsic component of the learning process at postgraduate level. Engaging with other students’ projects is an exercise in thinking through problems and formulating arguments. Take note of how the topic has been presented – are the aims and objectives of the project clear? Has the topic been adequately focused for an essay on this scale? What suggestions can you make, for example, concerning sources, reading, visual examples, and the structure of the dissertation?

**Feedback:** Oral presentations are not assessed. In addition to the discussion following your presentation, however, the tutor attending your seminar will send you a brief report summing up the main points raised during the session. If you have any questions concerning your dissertation topic, please contact the tutor chairing your seminar and/or your dissertation supervisor.

**Previous Topics for Dissertations**

- Elite and Populist Audiences in Political Museums
- Museum Fictions: Is fantasy now as important as fact in museum exhibitions?
- How did the establishment of the Tokyo National Museum in 1870 reflect the Meiji government’s aspirations for modernization along a western model?
- Collecting the future art history: The case of the Tate
- Holocaust Museums in Britain
- Are black and minority ethnic communities under-represented in London’s museums? If so, can this be rectified by community exhibitions, or do minority groups require their own space to explore their heritage?
- The opening of the Tate Modern: Development of a new narrative for the permanent display
- Looking at the ‘other’ in times of conflict. Museums and the representation of Afghanistan.
• Philanthropy as an alternative to the state funding of museums
• Strange Bedfellows? Evaluating the collaboration between Whitechapel Art Gallery and the Government Art Collection
• The development of the UCL Archaeological collections
### Option Modules More *(Detailed Description Found in Appendix A)*

Nb. All classes take place from 6pm - 7.20pm unless specified

#### Options For Autumn Term

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
<th>Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARVC058S7</td>
<td>Creating a Public. Museums and their audiences</td>
<td>Fiona Candlin</td>
<td>Monday</td>
</tr>
<tr>
<td>AHVM064S7</td>
<td>Histories in Transition: Visual Culture, History and Memory in South Africa and Beyond</td>
<td>Professor Annie E. Coombes</td>
<td>Wednesday</td>
</tr>
<tr>
<td>AHVM083S7</td>
<td>Fashioning the Body</td>
<td>Dr. Suzannah Biernoff</td>
<td>Monday</td>
</tr>
<tr>
<td>AHVM037S7</td>
<td>Photography &amp; The Index</td>
<td>Dr. Patrizia di Bello</td>
<td>Friday</td>
</tr>
<tr>
<td>ARVC002S7</td>
<td>Gothic in England: Architecture, Liturgy and Identity 1170-1360</td>
<td>Dr. Zoë Opačić</td>
<td>Tuesday</td>
</tr>
</tbody>
</table>

#### Options For Spring Term

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
<th>Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARVC004S7</td>
<td>Museums Memory and National Identity</td>
<td>Gabriel Koureas</td>
<td>Wednesday</td>
</tr>
<tr>
<td></td>
<td>Curating as Critical Practice (This module is only offered to MA Museums Students)</td>
<td>Sophie Hope</td>
<td>Tuesday 6-9pm</td>
</tr>
<tr>
<td>ARMC054S7</td>
<td>Space and Politics in Modernity</td>
<td>Dr Leslie Topp</td>
<td>Wednesday</td>
</tr>
<tr>
<td>ARVC114S7</td>
<td>Exhibiting the Body</td>
<td>Dr. Suzannah Biernoff</td>
<td>Tuesday</td>
</tr>
<tr>
<td>ARVC076S7</td>
<td>Contemporary Visual Technologies: Art and Science in the Digital Era</td>
<td>Dr. Nick Lambert</td>
<td>Tuesday</td>
</tr>
<tr>
<td>AHVM068S7</td>
<td>The Art of Persuasion</td>
<td>Dr. Dorigen Caldwell</td>
<td>Friday</td>
</tr>
</tbody>
</table>
Presentation of Essays, Marking and Plagiarism

Presentation

The following paragraphs provide guidance on some of the main aspects of organising and presenting a scholarly paper, but for the widely-accepted conventions on all aspects of presentation you are advised to consult one of the standard style booklets such as the Chicago Manual of Style or those published by the Modern Languages Association or the Modern Humanities Research Association.

Please provide accurate word counts at the end of all submitted work.

Quotations

Quotations should be confined mainly to relevant extracts from primary sources. Information and ideas from secondary sources should normally be paraphrased; direct quotation should be made only where the expression is particularly telling. Prose quotations longer than three lines should be indented and should not be enclosed within quotation marks. A quotation occurring within an indented quotation should be in single quotation marks; if a further quotation occurs within that, double quotation marks should be used.

Shorter quotations of less than three lines should be enclosed in single quotation marks and run on with the main text. A quotation within such a quotation should be enclosed within double quotation marks. The source of all quotations must be identified clearly.

Where commentary on, or analysis of, a specific text or texts is a major element of the dissertation it may be appropriate to reproduce such texts in extenso in an appendix. (See below)

References

References must be accurate and complete so that the reader is able to follow up the sources on which your arguments have been constructed and to verify your interpretation of those sources.

References to Primary Sources

Primary sources which have been published should be referred to in the same way as secondary literature (see below) but where the material remains unpublished it will fall outside the conventions for citing publications. The important principle is to make clear where your information/quotation was obtained e.g. verbal communication from the artist/author, unpublished letter in family or public collection etc.

References to Works of Art

On the occasion of the first reference to a work of art, the location (Collection) should be given: eg. Rembrandt’s Adoration of the Magi, (London, National Gallery) or the Winchester Psalter (London, B.L., Cotton MS. Nero C.IV), or, in the case of architecture, its topographical location. The titles of works of art (eg. Correggio’s Jupiter and Io, Klee’s Ad Parnassum) should be underlined or italicised.

When to Footnote/Endnote

1) When you include a direct quote in your essay. This should be clearly indicated by quotation marks at the beginning and end of the quotation or, if you are using a long passage it should appear as a separate, fully indented paragraph.

2) When you use someone else’s idea or argument in your essay, even if you are not directly quoting from it. For example:

As John Barrell has argued, by the time that Benjamin Robert Haydon was writing in the nineteenth century, it had become difficult to assert that ‘high’ art could fulfil any public function.
References to Secondary Literature

There are two main conventions currently in use:

(1) The author-date system (also known as the Harvard system) which is widely used in scientific journals. In this convention the surname of the author, the date of publication and, if appropriate, the page number, are placed in brackets in the text. The full reference can be found in the bibliography, which must then be arranged with the date of publication immediately following the author’s name, preceding the title of the book. Where an author has more than one publication in a year these will be differentiated by a suffix a, b etc. in the reference and in the bibliography.

(2) The system more commonly followed in the humanities is to have superscript numbers at the appropriate place in the text. These numbers should be consecutive throughout the Dissertation, ignoring subdivisions, and they should follow any punctuation in the text except a dash, which they should precede. The numbers may refer to footnotes, placed at the bottom of each page, or to endnotes, which are listed separately, starting on a fresh sheet of paper, at the end of the main text.

The form of reference to books, articles, catalogues etc. varies in detail and it does not matter which set of conventions you use provided that you are consistent and that you include all the necessary details viz. name and initials of author, full title of book or article, the name of the journal, volume number, page reference and the date and, preferably, place of publication.

For example

Books
A. Author, Book Title (Place of Publication: Publisher, Date)
e.g. W. Chadwick, Women, Art and Society (London: Thames and Hudson, 1990)

Articles from Journals
A. Contributor, ‘Title of article in journal’, Journal Title, Volume Number (Year), pages x-y
e.g. H-U. Obrist, ‘Installations are the Answer, What is the Question?’, Oxford Art Journal, 24 (2001), pp.93-101

Articles from Books
A. Contributor, ‘Title of article in anthology’ in A. Editor and A. Co-Editor (eds.) Anthology Title (Place of Publication: Publisher, Date) pp.x-y
e.g. D.V. Kent, ‘The Dymanic Power in Cosimo de’Medici’s Florence’ in F.W. Kent and P. Simons (eds.) Patronage, Art and Society in Renaissance Italy (Oxford: Clarendon, 1987), pp.63-77

N.B. If you are quoting or paraphrasing a particular chapter, page or pages, then you should specify which.
e.g. H-U. Obrist, ‘Installations are the Answer, What is the Question?’, Oxford Art Journal, 24 (2001), pp.93-101, p.95

N.B. Once you have provided the information for a book or article, subsequent references may consist of the author’s surname and the abbreviated title or date.
e.g. first reference: T. Barringer, The Pre-Raphaelites: Reading the Image (London: Weidenfield and Nicolson, 1998), pp.4-10 further references: Barringer, Pre-Raphaelites, p.2 OR Barringer (1998), p.2

Avoid the use of conventions such as ibid, and op.cit.
Websites
A. Author, 'Title of Document', Title of Complete Work [if applicable], Document date or date of last revision [if available], Protocol and address, access path of directories (date of access).

In notes, the full details should be given the first time the reference is made but a suitably abbreviated form may be used for subsequent references. Avoid using ibidem, idem, op.cit. and loc.cit wherever possible as it can be very irritating trying to trace the original reference in the previous notes. If many references are made to specific books, archives etc. it may be easier to provide a suitable abbreviation which should be clearly shown at the beginning of the notes (e.g. PRO for Public Records Office).

Notes
In addition to references, notes may also be used to advantage in order to elaborate, clarify or qualify a statement in the main text or to permit a brief excursus that would otherwise disrupt the text. You should be sparing in this use of notes and not allow them to be encumbered with material that is not strictly relevant and which should have been excluded.

Bibliography
The bibliography should be placed after the endnotes, beginning on a fresh sheet of paper. The bibliography should consist of two sections, the first listing any primary sources used, the second listing the secondary literature consulted. All works referred to in the Dissertation must be included in the bibliography.

The items in the bibliography should be ordered alphabetically according to the surname of the author or editor. As the surname of the author or editor determines the sequence of the bibliography it should precede the forename or initials whereas in the notes the name or initials will precede the surname. Titles of books, journals and newspapers are always underlined or italicised; titles of articles are placed in single quotation marks. References to specific pages cited are not required in the bibliography, but in the case of articles, the first and last pages should be given.

Artworks
Styles for references to artworks, whether in the body of an essay or notes:

A. Artist,  Title of Work, date, medium, dimensions, location
  e.g. J.M.W. Waterhouse,  The Lady of Shalott, 1888, oil on canvas, 153x200cm, Tate.

The Internet
The potential value of the Internet for the study of History of Art is enormous and you will be given an introduction to the Web as a resource. There are many very useful websites already available which can provide much valuable information and the number is increasing dramatically.

You should, however, be very careful when using websites as the information they offer is sometimes inaccurate or misleading. Do remember that anyone can put anything on the Web and that most of what is there is not subject to peer review as most books and many journals are.

You should use the Web to complement your reading and not to replace it. Like books and articles, websites should be acknowledged with the appropriate reference (giving date of access).

Essay Marking Scheme
Students often ask about the difference between an undergraduate and an MA essay. MA essays are expected to demonstrate coherence of exposition and argument as well as a degree of self-reflexivity and awareness of theoretical and methodological approaches.

The following criteria are applied in assessing essays and the dissertation. They are not used as a checklist, but as guidelines for the examiners to ensure consistency in the assessment process. Some criteria will be
more relevant to the coursework essays and others to the dissertation, and there will be variations in the extent to which some or all criteria are fulfilled within an MA grade. These criteria are subject to annual review; any changes to them will be posted on notice boards and incorporated into subsequent Department Handbooks.

**Criteria for Assessment** (not in order of importance)
- Relevance of answer to topic set
- Coverage of answer with appropriate range of facts and ideas
- Accuracy of information
- Structure and organisation of answer
- Quality of argument, analysis and critical evaluation
- Quality of expression and presentation
- Familiarity with visual materials and ability to comment on them in an informed manner
- Application in research

**Weighting of Assessment**
- The three coursework essays and the Research Project are each weighted equally at 30 CAS points
- Dissertations are weighted at 60 CAS points in the final weighting of the MA.
- Classification of the degree is based on the weighted average of the marks of the five components with the following qualifications. To be eligible for the award of an MA degree the Dissertation and at least three of the four other components must achieve a pass mark, of which all core modules have to be passed. For a merit class to be awarded the Dissertation must gain a merit mark. For a distinction class to be awarded the Dissertation must gain a distinction mark.

All essays are double-marked and all marks are subject to the adjudication of the MA Museum Cultures External Examiner. The marked essay will include comments on Turn It In from the first marker under comments as well as further comments on the text itself. It is the responsibility of each student to contact relevant lecturers if they have questions concerning the marked essay. If the return of a marked essay seems to be delayed, please contact the programme administrator.

The meeting of the MA Museum Cultures Board of Examiners usually takes place in late November following the submission of the MA Dissertations. The College officially notifies all candidates of their results as soon as possible. The Department is not permitted to release marks in advance of official notification. The marks for individual course-units are revealed only to you and it is up to you whether you discuss them with anyone else. The final classified pass list is made public. Once the marks have been confirmed by the Board of Examiners and the External Examiner, there is no right of appeal against the results of the examinations on academic grounds. Appeals in respect of individual marks or the final classification can only be made on the grounds of procedural errors in the administration or conduct of the examinations.

**Assessment Criteria**

<table>
<thead>
<tr>
<th>Distinction</th>
<th>80+</th>
</tr>
</thead>
<tbody>
<tr>
<td>An outstanding paper in all or virtually all areas, of a calibre beyond what is expected at MA level. Will contain substantial evidence of independent and original thought.</td>
<td></td>
</tr>
<tr>
<td>Distinction</td>
<td>75-79</td>
</tr>
<tr>
<td>An excellent paper in all areas. Will contain substantial evidence of independent thought.</td>
<td></td>
</tr>
<tr>
<td>Distinction</td>
<td>70-74</td>
</tr>
</tbody>
</table>
An excellent paper in most areas; in areas where excellence is not achieved a high degree of competence must be shown. Will contain evidence of independent thought.

<table>
<thead>
<tr>
<th>Merit</th>
<th>60-69</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student should demonstrate competence in all areas of study and the student's performance should be of high quality in some areas.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Pass</th>
<th>50-59</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student's performance should demonstrate competence at postgraduate level. Either a competent answer in all or most areas or an uneven essay showing strength in some areas but weakness in others.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Fail</th>
<th>40-49</th>
</tr>
</thead>
<tbody>
<tr>
<td>An essay showing minimal achievement in all or most areas but containing some basic relevant information.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>35-39</th>
<th>An essay showing minimal achievement in some areas, but where elements of incompetence outweigh the positive aspects of the student's performance.</th>
</tr>
</thead>
<tbody>
<tr>
<td>20-34</td>
<td>An inadequate essay in all or most areas, displaying very little knowledge or understanding.</td>
</tr>
<tr>
<td>0-19</td>
<td>An essay in which there is no significant evidence of understanding or knowledge or in which there is evidence of profound and widespread incompetence.</td>
</tr>
</tbody>
</table>

**Plagiarism**

Plagiarism, the act of taking somebody else's work and presenting it as your own, is an act of academic dishonesty, and Birkbeck takes it very seriously. Examples of plagiarism include (but are not restricted to):

- copying the whole or substantial parts of a paper from a source text (e.g. a web site, journal article, book or encyclopaedia), without proper acknowledgement
- paraphrasing another's piece of work closely, with minor changes but with the essential meaning, form and/or progression of ideas maintained
- piecing together sections of the work of others into a new whole
- procuring a paper from a company or essay bank (including Internet sites)
- submitting another student's work, with or without that student's knowledge
- submitting a paper written by someone else (e.g. a peer or relative) and passing it off as one's own
- representing a piece of joint or group work as one's own.

If you knowingly assist another student to plagiarise (for example, by willingly giving them your own work to copy from), you are committing an examination offence.
What happens if plagiarism is suspected?
In October 2008, the College introduced a new three stage policy for dealing with assessment offences. The first stage allows for a very rapid and local determination for first or minor and uncontested offences. Stage Two allows for a formal Department investigation, where a student wishes to contest the allegation or penalty, where there is an allegation of a repeat offence or for more serious cases. Stage Three involves a centrally convened panel for third and serious offences, dealt with under the code of Student Discipline.

What if I am worried that I’m not referencing correctly?
Please see your module lecturer or contact a member of the learning support team as soon as possible. Ignorance to Birkbeck’s commitment to student standards will not be accepted as an excuse in a plagiarism hearing. The following links from Birkbeck’s Registry provide some helpful information, but are not intended to replace any guidelines or tuition provided by the academic staff.

The College treats all assessment offences seriously. If you are in any doubt as to what constitutes acceptable conduct, you should consult your Personal Tutor or another member of academic staff.

General Guidelines
http://www.bbk.ac.uk/mybirkbeck/services/facilities/support/plagiarism

Plagiarism
http://pps05.cryst.bbk.ac.uk/notice/bkplag.htm—Written for Birkbeck’s Registry.

Plagiarism FAQ
http://turnitin.com/research_site/e_faqs.html—Frequently Asked Questions from Turn It In.
Essay Submission

During the course of the MA you will be required to submit three coursework essays (of not more than 5,000 words each) relating to the three main taught elements of the degree (Core Module and Option Modules), a Research Project report of 6,000 words, and a 15,000-word Dissertation.

The coursework element will be assessed on all four pieces of work (the three coursework essays and the Research Project). Three of these four pieces of work must attain a pass mark (50% or above), and you must attain an average mark of at least 50% to be deemed to have passed. Failure to submit the four pieces of work will be taken to be failure to complete the course. You must attain a pass mark on the Dissertation in order to pass the course, a merit mark (60-69%) to gain an MA with Merit, and a distinction mark (70% or above), in order to gain a MA with Distinction.

You will also be expected to prepare and present material in seminars (further details concerning seminar presentations may be given in the module outlines and bibliographies). In the case of the Dissertation, you are required to present one Work-In-Progress seminar paper in the Summer Term before submission.

Procedure for submitting your essays
Please note that this is the procedure for the Department of History Art. If you are taking options from other Departments/Schools different procedures may apply. Please check with the relevant Department/School before submitting your essay.

All work must be submitted via ‘Turn It In’ via Moodle unless specified by the Module Coordinator.

- Where a lecturer is marking online only, you must submit one electronic copy via Moodle. This must be submitted by 18:00 on the day of the deadline.

Essays should always be neatly presented, preferably typed one-and-a-half or double-spaced, with at least one broad margin.

Essays will normally be marked and returned within 6-8 term-time weeks from the stated submission date or the date of handing in, whichever is later.

Once an essay has been marked, you will be notified by e-mail that you can access your marks and comments via Moodle.

Late submission of coursework
Coursework is not just part of the assessment: it is a vital part of the learning process. Strict deadlines are set to help you to keep up momentum, to spread the demands of the courses you are taking and to ensure that you have time to make constructive use of the feedback on essays. The deadlines also help to even out the marking load in order to make it possible for us to return the essays to you as quickly as possible, so that you can have the comments from one essay before submitting the next.

All Schools and Departments across the College have just moved to a system whereby students are not permitted to ask for extensions to coursework deadlines. If for some reason you are unable to submit a piece of work by the stipulated deadline, you should complete a Mitigating Circumstances form: http://www.bbk.ac.uk/reg/regs This form gives you space to describe the circumstances that have prevented you from meeting the deadline, and requires you to provide supporting evidence (such as a medical certificate). It is advisable to discuss the situation with your Personal Tutor before submitting the form, who may add comments to your claim. Mitigating Circumstances forms should be handed in to the Department office at least 7 days before the deadline that is going to be missed. If this is impossible, i.e. if adverse circumstances arise closer to the deadline, preventing completion of the work, then the form should be submitted at the earliest possibility.

When you receive a late submitted piece of assessed work back from the markers, you will find that you have been awarded two grades. This will be the grade the two markers consider the work to be worth and the pass mark of 50%. This 50% will be followed by an L, to signify that this mark is present due to late submission.
When the Mitigating Circumstances Sub-Board has met and considered your form, you will be told which of these marks will stand. If your claim has been accepted, the essay will receive the grade it has been deemed worth. If your claim is rejected, you will receive the pass mark of 50%.

Non-submission of a mitigating circumstances claim form or submission of a weak claim that is rejected by the Sub-Board will have a serious, deleterious impact upon your overall grade.

**Mitigating Circumstances that may be taken into account**

These might include major disruptive events or life-changes affecting yourself or those close to you, i.e. new parenthood, divorce, crime, serious illness or operation, bereavement. If a disability or a condition such as dyslexia has been incurred or diagnosed or disclosed part-way through your studies, this should also be notified. If in doubt as to whether the circumstances you have experienced are likely to be agreed as reasonable justification for a late submitted piece of coursework or under-performance, discuss with your Personal Tutor. Your Personal Tutor should, in any case, always be made aware of any difficulties affecting your studies.

**Common Awards Scheme**

The majority of Birkbeck’s programmes are offered as part of the College’s Common Award Scheme (CAS). Programmes will therefore have common regulations, and a common structure. This will help to ensure greater consistency of practice amongst programmes and will also make it possible for you to take modules from Departments across the College which are outside of your normal programme (subject to programme regulations and timetable constraints).

Some areas covered by CAS Regulations include:

- Degree Structure
- Degree Classification
- Module Weighting
- Marking Scheme
- Failure and Re-Assessment
- Plagiarism and Academic Offences
- Mitigating Circumstances.

You can access CAS regulations here:

http://www.bbk.ac.uk/mybirkbeck/services/rules/rules#policiesandprocedures

**Research Ethics**

All research involving human participants and confidential materials, carried out by students in the School of Arts is subject to an ethics approval process. This is to ensure that the rights of participants and researchers alike are protected at all times, and to underline our commitment to excellence in research across a wide range of subjects.

If you are undertaking any such research work for a dissertation, project, thesis etc. please complete the form ‘Proposal for Ethical Review template’ and pass this to your academic supervisor. The proposal will be reviewed and assessed as ‘routine’ or ‘non-routine’. In most cases it is envisaged that such work will be routine, and your supervisor will inform you of the outcome. In a small number of cases, the proposal may be referred to the School’s Ethics Committee for further consideration. Again, you will be informed of any outcome.

The proposal form is available through our departmental web pages (current students). If you have any queries, please speak to your supervisor in the first instance

Further guidelines are available on the MyBirkbeck website at

http://www.bbk.ac.uk/mybirkbeck/services/facilities/support/research-ethics.
Disability Statement

At Birkbeck there are students with a wide range of disabilities, specific learning difficulties, medical conditions and mental health conditions. Many of them have benefited from the advice and support provided by the College's Disability Office.

The Disability Office: The Disability Office is located in room G12, on the ground floor of the Malet Street building.

All enquiries should come to the Disability Office, who will determine the appropriate referral to specialist staff. They can provide advice and support on travel and parking, physical access, the Disabled Students Allowance, special equipment, personal support, examination arrangements, etc. If you have a disability or dyslexia, we recommend you call us on 0207 631 6316 to book an appointment.

The Disability Office can also complete a Support Plan with you, confirming your support requirements with your School and relevant Departments at the College so they are informed of your needs.

Access at Birkbeck: Birkbeck's main buildings have wheelchair access, accessible lifts and toilets, our reception desks and teaching venues have induction loops for people with hearing impairments, and we have large print and tactile signage. Disabled parking, lockers, specialist seating in lectures and seminars and portable induction loops can all be arranged by the Disability Office.

The Disabled Students Allowance: UK and most EU students with disabilities on undergraduate and postgraduate courses are eligible to apply for the Disabled Students’ Allowance (DSA). The DSA usually provides thousands of pounds worth of support and all the evidence shows that students who receive it are more likely to complete their courses successfully. The Disability Office can provide further information on the DSA and can assist you in applying to Student Finance England for this support.

The Personal Assistance Scheme: Some students need a personal assistant to provide support on their course, for example a note-taker, sign language interpreter, reader, personal assistant, disability mentor or dyslexia support tutor. Birkbeck uses specialist agencies to recruit Personal Assistants and they may be able to assist you with recruiting, training and paying your personal assistant. Please contact the Disability Office for information on this scheme.

Support in your Department: Your Department will receive a copy of your Support Plan from the Disability Office. This will make specific recommendations about the support you should receive from the Department.

Whilst we anticipate that this support will be provided by the Programme Director, tutors and Programme Administrator in the Department, they will also have a Disability Lead. If you experience any difficulties or require additional support from the Department then they may also be able to assist you. They may be contacted through the Programme Administrator.

Support in IT Services and Library Services: There is a comprehensive range of specialist equipment for students with disabilities in IT Services. This includes an Assistive Technology Room, which may be booked by disabled students. We have software packages for dyslexic students (e.g. Claroread and Inspiration), screen reading and character enhancing software for students with visual impairments available in our computer laboratories, specialist scanning software, large monitors, ergonomic mice and keyboards, specialist orthopaedic chairs, etc. We have an Assistive Technology Officer, who can be contacted via IT Services.

The Library has an Assistive Technology Centre, where there is also a range of specialist equipment, including a CCTV reading machine for visually impaired students, as well as specialist orthopaedic chairs and writing slopes. The Disability Office refers all students with disabilities to the Library Access Support service, who provide a comprehensive range of services for students with disabilities.

Examinations and Assessments: Many disabled students can receive support in examination, including additional time, use of a computer, etc. They are often also eligible for extensions of up to two weeks on coursework.
Specific Learning Difficulties (Dyslexia): Mature students who experienced problems at school are often unaware that these problems may result from their being dyslexic. Whilst dyslexia cannot be cured, you can learn strategies to make studying significantly easier. If you think you may be dyslexic you can take an online screening test in the computer laboratories, the instructions for the screening test are available on the Disability Office website. If appropriate, you will be referred to an Educational Psychologist for a dyslexia assessment. Some students can receive assistance in meeting this cost, either from their employer or from Birkbeck.

Further information:

For further information or to make an appointment to see the Disability Office, pleas call the Student Centre on 020 7631 6316 or email disability@bbk.ac.uk.
Student Support and Available Resources

Student Support

Study Skills Programmes: As well as more generic courses at College level every Department within the School of Arts has a provision for study and research skills support. These programmes vary as they are targeted at specific degree requirements. Please contact your administrator if you are having any difficulties in completing your coursework. There is help available to you at every point in your degree, and we are more than happy to point you in the right direction. Each student is also assigned a personal tutor.

Birkbeck College Resources

Birkbeck Library: The College Library (http://www.bbk.ac/lib/) has a solid and growing core of books, journals and reference. It is primarily an undergraduate library, but through a careful acquisitions policy we try to provide general resources for MA students (although we cannot guarantee that the library covers all areas of interest and work). Most of our material is for three week loan, but we also have material that is one week loan, one day loan and some material (marked Reference) cannot be borrowed at all.

The long opening hours allow you to borrow books after classes. There is an e-mail and telephone enquiry, online reservation and online renewal service, an online catalogue and the eLibrary gives access to electronic resources such as electronic journals (eJournals), databases and past exam papers.

Should you have any questions about library provision, please contact the Department’s Library Liaison Representative or the Department’s Subject Librarian.

The Library has a separate periodicals, A/V and “Reading Room Collection”. The latter consists of photocopies of articles and essential books which have been placed there at a lecturer’s request and are for reference use only within the Library.

Information about the layout, collections and services, the Library catalogue and access to the Library’s extensive range of electronic resources is via the Library web site http://www.bbk.ac/lib/ It is very important to familiarise yourself with this site. Detailed information about the Library’s resources can be found in the online Subject Guide.

An introduction to the Library and bibliographical skills is timetabled at the start of your course at which you will meet the Subject Librarian who looks after the collection. They will introduce you to the Library and its electronic resources. In addition, the Library has an online tutorial called LIFE (Library Induction for Everyone) which is always available: http://www.bbk.ac/lib/life/ which has a module in it on ’Researching a topic’.

eLibrary: As well as its physical holdings, the Library has a comprehensive range of e-resources including bibliographic databases (which tell you what has been written on a topic), and electronic journals. Most of the electronic resources can be accessed from outside the College using your IT Services username and password. If you did not receive this upon enrolment, please ask for them at IT Services reception (Malet Street).

LAMP: The LAMP Service (LibrArY Materials by Post) is a subscription based service which enables you to have books and photocopies of articles posted to your home address. You may find it particularly useful if you are not able to visit the library frequently. Birkbeck students with disabilities may be able to join the service for free on the recommendation of the College Disability Officer, Mark Pimm. If you think you may be eligible for free membership, please first contact Mark Pimm in the Disability Office.

Interlibrary loans: The College Library also runs an interlibrary loan service to enable you to obtain copies of books and articles not held in its own collections. As it can take a couple of weeks to obtain copies of requested materials, you are advised to plan ahead in your general reading and essay preparation so as to make use of this facility. Please note: a charge of £1 will be made for each interlibrary loan request received and there is a limit of 10 requests in progress at any one time.
Other Resources and Organisations

**Birkbeck Student Union:** You are automatically a member of the Birkbeck Students’ Union, the University of London Union and NUS upon taking up the offer of a place to study at Birkbeck. NUS cards are available online (NUS Extra) or from the Union Office, Malet Street. Application can be made to become a member of the International Students’ Association by completing a form that can also be obtained from their shop.

**Location and Telephone:** Offices on the 4th Floor of the extension building in Malet Street. General Union Office is in Room 456, Tel: 020 7631 6335. Enquiries: info@bcsu.bbk.ac.uk
Visit the website at http://www.birkbeckunion.org/

**Counselling:** The Students’ Union offers counselling free of charge.

**Birkbeck Evening Nursery:** Birkbeck College has an Evening Nursery, which is available for students and current members of staff and accepts children aged 2-10 years. In exceptional circumstances, children up to 12 will be accepted. However, Nursery Staff reserve the right not to accept older children if they are disruptive.

Full details, including opening times, may be found at:
http://www.bbk.ac.uk/mybirkbeck/services/facilities/nursery

**Career Development:** Most students are interested in developing their careers, either within their current field of work or in a completely new direction. The Specialist Institutions’ Careers Service [SICS], part of The Careers Group, University of London, offers great expertise and experience in working with students and graduates of all ages and at all stages of career development. And it’s Birkbeck’s next-door neighbour!

During term-time they offer an Early Evening Advisory Service specifically and exclusively for evening students and a Drop-In Advice Service, which is always very popular with the Birkbeck students.

Longer Advisory Interviews can be arranged if necessary - for complete career beginners, for people wanting a practice job interview, and for every stage and situation in between.

They also offer Psychometric Testing and Personality Assessment Workshops, Employer Presentations, Computer-based Career Guidance Programs, Insight Career Courses as well as invaluable information on Course Funding.

For more information and opening times visit the SICS website at: http://www.careers.lon.ac.uk/sics.
Administrative Information

Enrolment: Important Information
After receiving an offer of a place on the degree course, you need to enrol as soon as possible (see Administrative information, below). For early applicants this option is usually available starting in June, late applicants (those interviewed in September) may experience some delay in receiving their enrolment letters at what is the busiest time of the year for Registry. The College will expect you to have formally enrolled and to have begun paying your fees by mid-October. You must enrol by the end of October or you may not be eligible to continue your degree.

A student who withdraws after enrolling is liable for payment of fees for the first term of their intended study, and all subsequent terms up to and including the term in which they withdraw or for the full fees due for all modular enrolments (whichever is greater). Fees are not returnable, but requests for ex-gratia refunds of part of the fees paid in cases where a student is obliged to withdraw because of circumstances beyond the student's own control (but normally excluding changes in employment) may be made. All such refunds are subject to an administrative charge, and will be pro-rated to reflect the proportion of a study already elapsed.

Fees/ Finance
College fees may be paid by many methods, The College Finance Office deals with fees and you should communicate and negotiate with them directly on 020 7631 6362. Students who fail to pay their fees may become ineligible to continue the course or unable to submit assessments. Any student who has a debt to the College at the end of the year will not have their marks relayed to them. Neither the Course Director nor any of your supervisors have the power to waive fees or sanction delays in payment.

Contact Details/Email
Birkbeck students are required to maintain their personal details via the “My Birkbeck” Portal (http://www.bbk.ac.uk/mybirkbeck/) throughout their period of study. Failure to maintain this information up to date will mean that you may miss important information concerning the course: all documentation, reading lists, class notices, etc, is sent to students via the Moodle e-mail system, as is information about associated events that may be of interest. You may nominate an email via your “My Birkbeck” Student Portal. If you encounter any difficulty with this process please visit the MyBirkbeck Helpdesk in the main Malet Street building. Email is the normal means of communication in the School of Arts.

Location
The School of Arts is housed at 43 Gordon Square, where you will find the Administrative Office and individual staff offices. Teaching often takes place in our building, but your lectures may be held in any of the University of London or University College London buildings. During term time the Gordon Square entrance is staffed from 8.00am to 9.00pm, Monday to Friday. Urgent messages outside these times can be left at the Malet Street reception desk, which is open until 10.00pm.

Moodle (Birkbeck’s Virtual Learning Environment Platform)
You will be expected, throughout your studies, to submit relevant coursework through Moodle, and to use it to access course materials. You will need your Birkbeck College username and password in order to gain access to Moodle. Your username and password are created by ITS and all enrolled students will receive them. You cannot access this system if you are not enrolled. If you do not have your username and password, please contact ITS Reception in the main Malet Street building or by e-mail at its@bbk.ac.uk If you have difficulty using Moodle, please contact/visit the ITS Help Desk where they can walk you through the process. For further information on Moodle, please refer to appendix C.

Module Choices
You will be contacted by your Department in regards to the modules you would like to take for the coming year. These module choices will be selected electronically. Please do not delay in returning your choices as modules are allocated first by year of study and then by date of submission. Students are grouped by year with the earliest submission gaining highest priority within that year. There is a strict deadline in place from the College that is enforced within the School of Arts. This date will be made clear to you on your module choice forms. Students submitting after this date will have modules allocated to them based on degree requirements.
Appendix A: Option List

Autumn
Creating a Public
Dr Fiona Candlin

Instead of taking the ‘public’ character of museums for granted, this module explores intersecting conceptions of that term within English museums from 1753 (the foundation of the British Museum) to the present day. We will investigate museums as public institutions insofar as that they are supported by the state, as public venues in the sense of being accessible to the people at large, and as public spheres which provide a forum for discussion. In turn, the module examines how those different forms of public status impact on who visits museums and why. Above all, the course considers the ways in which museums have sought to serve the purposes of the state, how they have endeavoured to shape ‘the public’, and why they have done so.

The module is split between historic and recent case studies. Classes will vary in form but will include general discussions, slide lectures, close reading of selected texts, student presentations, and visits to museums. Since the module will investigate museum opening hours, access arrangements, architecture, labelling, government policy and museum funding within the context of critical writing on museums, it will potentially be of interest to students with a vocational or an intellectual interest in museums, as well as to students who are interested in discussions of audiences and public more generally.

Preparatory reading:

Histories in Transition: Visual Culture, History and Memory in South Africa and Beyond
Professor Annie E. Coombes

This course is an analysis of the role of visual culture during periods of political and social transition in recent history. The core of the course focuses on case studies from South Africa during apartheid and after the first democratic elections.

The democratic election of Nelson Mandela as president of South Africa in 1994 marked the demise of apartheid and the beginning of a new struggle to define the nation’s past. This course explores how various forms of visual and material culture dramatised the tensions involved in such a momentous shift while at the same time contributing to the process of transformation itself. Considering attempts to invent and recover historical icons and narratives, we will examine how strategies for embodying different models of historical knowledge, experience and memory were negotiated in public culture.

Focusing on case studies drawn from different areas of visual culture in the public sphere (exhibitions, monuments, museums, fine art, documentary photography, print making and film) the course investigates the extent to which the specificity of each medium limits or expands its possibilities as an effective site for communicating and disseminating new ideals of ‘community’ and ‘nation’. Some of the questions we will be considering are, can one reinvent personal and collective histories in meaningful ways via public cultural institutions (such as museums)? Is it possible to engage new and previously marginalized constituencies using forms of public spectacle (such as monuments) associated with the commemoration of colonial, apartheid or totalitarian regimes? How does one arrive at a legitimate subject for critical practice as a visual artist once the prerogatives of revolution or liberation struggles (such as exposing the racial violence of apartheid in South Africa) is no longer a priority? What is the future of the past in newly democratic countries which have a totalitarian or violent colonial past and how should these histories be represented?
Preliminary Bibliography:

Photography & The Index
Dr. Patrizia di Bello

The photographic image has a direct, causal relationship to the subject matter that was necessarily present in front of the camera when the picture was taken. Unlike a painting, a photograph cannot be made from memory or from the imagination. This characteristic has been described by Charles Sanders Peirce (writing at the turn of the 19th and 20th centuries) as ‘indexicality’ – the way a photograph points (like an index finger) to its referent – and the term has become how most contemporary writers on photography formulate its unique quality or special property as an image. The course considers this term not only in the context of semiotic theory, but also of its history.

Recently, digital technologies, which do permit to create a ‘photograph’ using a computer’s memory and the imagination of the software user, have caused a renewed interest in photography and the index. Images, however, have always been manipulated, whether through darkroom techniques such as the nineteenth-century ‘Combination Print’ or through the use of collage and watercolour in family-albums. Do these techniques destroy the indexicality of a photograph? Is the ‘indexicality’ ever really the key to its meaning, or a guarantee of its truth as a document? Much discussed and criticised as explaining nothing about the way in which photographs acquire meaning, the index remains a key concept in photographic theory, which seems to be struggling to move on from it.

The course considers how different writers have theorised this special relationship, in different historical contexts. Students are asked to test theories against photographic practices – how photographs looked like, were taken, circulated and used in everyday, personal or domestic life; or in spheres seen as more public and institutionalised, such as fine art. We consider case-studies from the histories of photography in the nineteenth and the twentieth century, and students are encouraged to propose examples for discussion.

Like all MA Options, this course is seminar based, and it includes gallery visits (individually or in the group). In all cases, students are expected to have read the essential reading before the session, so as to be prepared to engage in a critical discussion of its key points, and in relation to relevant images. Students who are new to the history of photography should familiarise themselves with the topic by consulting one of the histories of photography available in Birkbeck Library. All should take the time to tackle as much of the preliminary reading as possible, even if just for a first ‘impressionistic’ reading.

Preparatory reading and key texts (you’ll have to read them sooner or later):
Roland Barthes, *Camera Lucida: Reflections on Photography* (1980; London: Flamingo, 1984 or subsequent editions). Key text; also a good read especially once you get to part two – don’t worry about understanding every term in it.


Mary Warner Marien, *Photography: A Cultural History* (London: Laurence King, 2002). This is the most recent general history of photography, a useful all round text for its social history perspective, and is available in paperback.


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**Fashioning the Body**

**Dr Suzannah Biernoff**

This module traces some of the surprising intersections between fashion, art and photography since the 1920s. Through in-depth case studies of four very different artists and designers (Elsa Schiaparelli’s collaboration with Salvador Dalí, Louise Bourgeois’ clothing installations and textile works, and Cindy Sherman’s fashion photographs) we will consider the legacy of Surrealism; issues of gender and representation; the history of cosmetics; feminist aesthetics; the mutual fascination – and mutual investment – of art and haute couture; and the significance of the body in post-modernism. What these case studies have in common is an understanding of the body (and face) as something that is ‘fashioned’ – by social conventions and technologies, by desire and language; through violence but also in the pursuit of pleasure. Far from being simply represented, the bodies we will look at could better be described as tactical, analytical, symptomatic or subversive.

The module is not intended as a comprehensive survey; rather, it is structured to encourage a critical and imaginative linking of intellectual debates and visual sources. In light of recent approaches to the history of the body, the case studies will be considered in their cultural and historical contexts, as well as in relation to theoretical and critical writings. Indeed, ‘writing’ (and reading) the body is one of the underlying themes of the course: something we will pursue through discussions of key texts (by, amongst others, Simone de Beauvoir, Julia Kristeva, Michel Foucault, Umberto Eco, Griselda Pollock and Laura Mulvey).

**Preliminary bibliography**


Frances Morris (ed.), *Louise Bourgeois* (London: Tate, 2007).


**Online resources**


Marilyn Minter on Cindy Sherman’s Untitled #351, 2000: [http://www.youtube.com/watch?v=hR4iP20INtc](http://www.youtube.com/watch?v=hR4iP20INtc)
Gothic in England: Architecture, Liturgy and Identity 1170-1360
Dr. Zoë Opalčić

Gothic was the dominant style of architecture in England from its formation in the late twelfth century until the end of the Middle Ages. Its first fully-fledged example, the choir of Canterbury cathedral, demonstrates the speed with which the English patrons and their architects adopted the new style emanating from France and made it their own. It also left us with an eye-witness record - unique in the history of Gothic architecture – of that campaign. From that point and until the middle of the fourteenth century, Gothic in England refused to follow a single uniform path but diversified in a series of highly original styles, culminating in the incredible burst of imaginative creativity known as the Decorated style. This course will not simply plot the development of Gothic through a series of outstanding projects but also examine the creative, political and religious forces that shaped them. We will see how architecture was used to express institutional aspirations or defend old traditions at Wells and Salisbury; to set a stage for important or aspiring new cults of saints at Ely and Lincoln; to frame the royal image in a number of projects mainly focused on London; and finally how it became the common language of parish churches, especially with the creation of the Perpendicular style. The course will also consider all aspects of building design from layout to furnishings, as well as the importance of artistic exchange between England and its continental neighbours in the shaping of its architectural identity. What is so particularly English about Gothic which, as late as the nineteenth century, was still considered to be the national style par excellence?

This option is seminar-based and the students will be expected to have read key texts for each class and to give presentations.

Preliminary Bibliography
C. Wilson, The Gothic Cathedral (London 1992)
R. Marks, Image and Devotion in Late Medieval England (Stroud, 2004)

Spring

Museums Memory and National Identity
Dr Gabriel Koureas

How do people understand the past? How is public memory controlled and shaped by institutions charged with presenting the past to the public?
These are some of the questions that will preoccupy the course in order to examine from a critical perspective the relationships between museums, their history and museological debates placed within the broader context of material and visual culture theory. This will enable us to look at the museum as a place in which the past is remembered not only by the inclusion or by exclusion of what is exhibited but also by how the past is interpreted within particular ideological frameworks.
In order to achieve this a number of museums will be addressed from a variety of disciplinary approaches that explore the museum in relation to power, colonialism, nationalism, class, gender, ethnicity and community. Our aim will be to investigate common themes and problems that define museum representations of the past in order to discuss the connections and distinctions between the theory and practice of exhibiting cultures and to understand how memory
and historical events converge in the social production of collections and institutions. Our focus will be on museums not merely as containers of history, but as social arenas that influence and determine the politics, value and experience of the past. We will explore museums as sites of cultural authority and individual imagination, of contestation and reconciliation, of fragmentation and community. The course will use case studies from national museums, national expositions, galleries and archives to ground our approach to museums.

Preliminary Bibliography

Space and Politics in Modernity
Dr. Leslie Topp

This option will explore the theoretical, historical and embodied interconnections between space and politics from 1900 to the present. The confidence in the power of spatial transformation to transform society was one of the hallmarks of modernist thinking the early twentieth century. That confidence had deep roots in the pre-First World War period, and resonated through the rest of the century, inspiring both resistance and attempts to rethink and renew how political ends could be achieved by spatial means. Politicised design was a feature of socialist and fascist states, and was bound up with the colonial and post-colonial histories of the modern world. It manifested itself in actual spaces ranging from new towns to small-scale housing experiments, from medical and educational complexes to monumental public spaces. The 1960s saw a radical critique of master planning and theorisation of space by Henri Lefebvre and others that has been influential ever since. The scholarship on twentieth-century space and politics has expanded rapidly in the last two decades; this course will base itself on this rich body of literature (and some particularly important older texts), while also giving students the tools to make an original contribution by examining specific instances of the interaction of politics and space.

We will begin with a consideration of methods and critical theory as they relate to the analysis of politics and culture generally, as well as to politics and space more specifically. We will then move through time from 1900 to the present, exploring a range of current approaches to four periods (1900-1918, 1919-1945, 1946-1970, and 1970-2015). These general discussions, based on assigned readings, will alternate with the examination of particular examples and primary sources relating to four case studies: nation and design in Central Europe at the beginning of the 20th century; the politicisation of space in Weimar and Nazi Germany; post-war British welfare state and space; and public space in an era of globalisation and spatial flows.

Students on this option are not required to have studied the history of architecture before. It will appeal to all those interested in the connections between politics, the arts and the modern urban environment.

Preliminary Bibliography:
Medical images capture the human body at its most intricate, but also its most vulnerable, flawed and ultimately mortal. From the beginning, the anatomist’s art has served far more than medical ends: held up as a mirror of the divine (and later, as a mirror of society), medical representations of the body have answered to the ancient exhortation to ‘know thyself.’ During the 19th century, the realistic representation of pathology gradually displaced the idealised – and often exquisitely crafted – anatomical models, drawings and engravings that had been made since the Renaissance. Modern artists as diverse as Edgar Degas, Egon Schiele, Otto Dix and Francis Bacon explored the poetic potential of these pathological or otherwise ‘deviant’ bodies. More recently, medical themes and images have reappeared in the performance and ‘abject art’ of the 1980s and ‘90s (Orlan being the iconic example) and – closer to home – in the work of many of the YBAs including Christine Borland, John Isaacs, Marc Quinn and Damien Hirst.

Exhibiting the Body will provide a historical and cultural framework for these artistic developments. We will consider the changing role of images in western medicine since the 18th century, and the place of medical representations within the visual arts and popular culture. Students will be encouraged to reflect on the ethical and political implications of these cultural exchanges through an investigation of specific artworks, exhibitions and visual media (including television and digital culture). Some of this work will be collaborative, taking the form of seminar discussions and fieldtrips to museums and archives. Students will be able to pursue individual research interests in the option essay and might address (for example): artists’ uses – or misuses – of medical subject matter; the politics of exhibiting bodies and the ethics of spectatorship; the display of human remains; the contemporary permutations of the freak show; biomedical futures and the idea of the post-human; the aesthetics of public health; or the dynamics of art-science collaborations.

The module is structured thematically and makes use of London-based exhibitions and collections. Although we will be looking at these museums, exhibitions and archives in their 21st-century incarnations – through websites, exhibitions, catalogues and artist commissions, for example – their origins and histories will be considered as well. Case study weeks will focus on specific exhibitions: the Hayward Gallery’s blockbuster Spectacular Bodies show (2000), The Hunterian Museum at the Royal College of Surgeons; and the exhibitions at the Wellcome Collection. The final case study is Channel 4’s long-running Bodyshock strand, which we will discuss in relation to the history of the freak show. These sessions will be interspersed with seminars exploring the changing relationship between art, photography and medicine: from Henry Tonks’ delicate portraits of injured WWI soldiers to the visual culture of AIDS and the use and interpretation of historical medical photographs.
Preliminary bibliography


Online resources

Medical Museion: [http://www.museion.ku.dk/](http://www.museion.ku.dk/)


*Narrative Remains*, a site-specific installation by Karen Ingham at the Hunterian Museum (Oct. to Dec. 2009) [http://www.rcseng.ac.uk/museums/exhibitions/archive/narrative-remains](http://www.rcseng.ac.uk/museums/exhibitions/archive/narrative-remains)

Henry Tonks WWI portraits online: [http://www.gilliesarchives.org.uk/Tonks%20pastels/index.html](http://www.gilliesarchives.org.uk/Tonks%20pastels/index.html)


Wellcome Library AIDS posters: [http://library.wellcome.ac.uk/doc_WTX057521.html](http://library.wellcome.ac.uk/doc_WTX057521.html)

Contemporary Visual Technologies: Art and Science in the Digital Era

**Dr. Nick Lambert**

In the second decade of the 21st century, we are fully acclimatised to a range of imaging technologies and devices that facilitate the production, storage and dissemination of images. This module looks at the history and application of digital imagery in the arts, the techniques and technology that underpin them, and issues of ethics, aesthetics and critical theory arising from art’s engagement with the digital.

The module includes the following areas: the rise of digital photography; digital techniques in video art; the computer as an art medium; the internet as a distributive medium; imagery for art conservation; digitised objects in museums; the status of

**Preliminary Bibliography:**

Graham, Beryl & Cook, Sarah, *Rethinking Curating* (MIT 2010)

Grau, Oliver, *Media Art Histories* (MIT, 2006)


Hemsley, James and Cappellini, Vito, *Digital applications for cultural and heritage institutions* (Ashgate, 2005)


In this course we will examine the debates surrounding the use of religious imagery in the later sixteenth and seventeenth centuries, within political, historical and artistic contexts, so as to evaluate how sacred art was enlisted by the Catholic Church from the Renaissance through to the Baroque. Against the background of the Counter Reformation and the Council of Trent, we will look at a range of imagery in a variety of media, including painting, sculpture and architecture, as well as projects which employ all three, to consider how religious and political meaning were conveyed and viewer responses elicited. We will look at works by artists as diverse as Titian, Michelangelo, Rubens and Bernini, and consider altarpieces, church facades, tomb monuments and vault decorations. With an emphasis on Italy, and specifically on Rome, we will focus on a series of specific themes in order to understand the function of imagery in relation both to devotional practice and to broader issues of patronage and propaganda. Topics for discussion will include the cults of saints and relics, the centrality of the Virgin Mary in Catholic devotion and the altar as locus of salvation.

The course will be taught as a series of seminars and students will be expected to give a presentation and to participate in class discussion.

Preliminary Bibliography:


*Forms of Faith in Sixteenth-Century Italy*, eds A. Brundin and M. Treherne, Aldershot, 2009


*Saints & Sinners: Caravaggio & the Baroque Image*, edited by Franco Mormando, Chestnut Hill, MA, 1999


Curating as Critical Practice

Dr Sophie Hope

This module will help students develop a critical understanding and approach to contemporary curating. The course will introduce histories, theories and critiques of curating, enabling students to establish a critical approach to curating and contemporary visual art. Focus will be placed on learning about different models and experiments from different parts of the world in an attempt to grasp a better understanding of what constitutes curating as critical practice in an expanding field of exhibition organising, event management and audience development.

Teaching and Learning Methods

This course is structured around group discussions, readings and presentations by the tutor on the theoretical, historical and contextual issues of curating rather than on the practical elements of curating. The course will offer students an opportunity to gain confidence in discussing contemporary art and to develop skills in presenting arguments for their selection and method of curating. This course is ideal for those wanting to develop a more critical approach to their practice, investigate alternative approaches to working with contemporary visual art and reinvigorate their knowledge and understanding of histories and theories of curating in relation to visual art. The course is based on set readings and case studies which we will use for our discussions each week.

Module Content

Students are encouraged to bring relevant material, catalogues and articles to the sessions, as well as feedback on exhibitions and events recently visited. Students will have opportunities throughout the sessions to present their re-
search and propose subjects for debate as part of their research for their essay. While there are no programmed site visits during the sessions, extra-curricula visits may be arranged by the students or tutor, and there will also be occasional guest artists and curators invited to contribute to the discussions.

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<tr>
<th>Session 1 - What is curating to you?</th>
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<tr>
<td>This introductory session will invite discussion on students’ existing relationships, expectations and understandings of curating. Students are asked to discuss what curating means to them and what exhibitions/projects they have experienced recently. The course outline, reading list and mode of assessment will be introduced.</td>
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<tr>
<th>Session 2 and 3 - Histories and Legacies of Curatorial projects</th>
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<tr>
<td>We will start to think about the histories of curating: from the fetish of collecting to performative curating. Sophie will present some examples of key exhibitions and works that have informed the development of a curatorial ‘profession’. There will also be catalogues for students to look though. Based on this ‘curated lecture’, discussion will focus on who looks at art, where is art displayed, who destroys art?</td>
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<th>Sessions 4 and 5 - Curator as...</th>
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<tr>
<td>An overview of different models and approaches to contemporary curating by looking at specific examples of the roles and responsibilities curators adopt. This will also include independent and institutional curating, obstacles and boundaries to curating, and curating curators. We will explore different themes such as curiosity, taxonomy, violence, propaganda, career and narrative.</td>
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<th>Sessions 6 and 7 - Institutional Frameworks</th>
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<td>These sessions will look at the process of curating and the relationship between the curator, artist, audience and institution. Students will investigate different examples of institutional critique and what might constitute a critical practice. We will also discuss the relationship between artists and curators and art and curating, taking specific readings and examples as staring points.</td>
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<th>Sessions 8 and 9 - The Politics of Curating</th>
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<td>Students will discuss the issues arising from the role and responsibility of the curator and their relationship to artists, communities and organisations. These sessions will focus on the site and situation of curating and the ways that the context in which you are curating affects the experience of the work itself. There will be examples given of curating in different contexts, such as corporate contexts, public spaces and commercial galleries. We will look at the issues of researching, communicating and educating through curating, the art of negotiation and the practice of building relationships and collaborations.</td>
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<th>Session 10 - Overview</th>
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<tr>
<td>Overview and reflection on issues discussed during the course and tutorials for the essay.</td>
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## Appendix B: Contact Lists

### Administrative Contacts

<table>
<thead>
<tr>
<th>Departmental Office</th>
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| Mailing Address     | Department of History of Art  
                    | Birkbeck, University of London  
                    | 43 Gordon Square  
                    | London WC1H 0PD |
| Email               | hasm@bbk.ac.uk |
| Office Hours        | Monday to Friday: 10-6pm (these hours will vary out of term times) |

### Department Administrative Staff

<table>
<thead>
<tr>
<th>Name</th>
<th>Contact Details</th>
</tr>
</thead>
</table>
| Louise Lambe          | Assistant School Manager  
                        | 020 3073 8234  
                        | l.lambe@bbk.ac.uk |
| Clare Thomas          | Administrative Team Leader  
                        | 0207 631 6134  
                        | c.thomas@bbk.ac.uk |
| Susan El-Ghoraiby     | Administrator  
                        | 0207 631 6110  
                        | s.el-ghoraiby@bbk.ac.uk |
| Yvonne Ng             | Administrator  
                        | 0203 073 8369  
                        | yvonne.ng@bbk.ac.uk |

BA History of Art, MA History of Art & MA History of Art with Photography,

### Academic Staff Contact Details

Contact details and details of research interests of all permanent member of academic staff can be accessed here: [http://www.bbk.ac.uk/art-history/our-staff/](http://www.bbk.ac.uk/art-history/our-staff/)
**Academic Staff Contact Details**

Those listed here are permanent teaching staff, but we also draw on the expertise of a large number of associate lecturers who may vary from year to year. These mainly teach option module courses, and you will find their details on the staff pages of the website [http://www.bbk.ac.uk/art-history/our-staff/](http://www.bbk.ac.uk/art-history/our-staff/) The same pages give much fuller details about all the staff listed here, including their specialist research interests (which will be very relevant when you are doing your Dissertation).

<table>
<thead>
<tr>
<th>Name</th>
<th>Phone Number</th>
<th>Room Number</th>
<th>Email Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Annie Coombes</td>
<td>6151</td>
<td>411</td>
<td><a href="mailto:a.coombes@bbk.ac.uk">a.coombes@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Dominic Janes</td>
<td>8215</td>
<td>223</td>
<td><a href="mailto:d.janes@bbk.ac.uk">d.janes@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Dorigen Caldwell</td>
<td>6108</td>
<td>225</td>
<td><a href="mailto:d.caldwell@bbk.ac.uk">d.caldwell@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Dorota Ostrowska</td>
<td>6104</td>
<td>B16</td>
<td><a href="mailto:d.ostrowska@bbk.ac.uk">d.ostrowska@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Fiona Candlin</td>
<td>8424</td>
<td>412</td>
<td><a href="mailto:f.candlin@bbk.ac.uk">f.candlin@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Gabriel Koureas</td>
<td>6129</td>
<td>228</td>
<td><a href="mailto:g.koureas@bbk.ac.uk">g.koureas@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Kate Retford</td>
<td>6114</td>
<td>424</td>
<td><a href="mailto:k.retford@bbk.ac.uk">k.retford@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Laura Jacobus</td>
<td>6121</td>
<td>223</td>
<td><a href="mailto:l.jacobus@bbk.ac.uk">l.jacobus@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Leslie Topp</td>
<td>8391</td>
<td>126M</td>
<td><a href="mailto:l.topp@bbk.ac.uk">l.topp@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Liz Drew</td>
<td>6101</td>
<td>227M</td>
<td><a href="mailto:e.drew@bbk.ac.uk">e.drew@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Lynda Nead</td>
<td>6152</td>
<td>222</td>
<td><a href="mailto:l.nead@bbk.ac.uk">l.nead@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Nick Lambert</td>
<td>6197</td>
<td>123A</td>
<td><a href="mailto:n.lambert@bbk.ac.uk">n.lambert@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Patrizia di Bello</td>
<td>6125</td>
<td>222A</td>
<td><a href="mailto:p.dibello@bbk.ac.uk">p.dibello@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Robert Maniura</td>
<td>6142</td>
<td>226</td>
<td><a href="mailto:r.maniura@bbk.ac.uk">r.maniura@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Sarah Thomas</td>
<td></td>
<td></td>
<td><a href="mailto:s.thomas@bbk.ac.uk">s.thomas@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Suzannah Biernoff</td>
<td>6137</td>
<td>423</td>
<td><a href="mailto:s.biernoff@bbk.ac.uk">s.biernoff@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Tag Gronberg</td>
<td>6118</td>
<td>123</td>
<td><a href="mailto:t.gronberg@bbk.ac.uk">t.gronberg@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Zoe Opacic</td>
<td>6126</td>
<td>425</td>
<td><a href="mailto:z.opacic@bbk.ac.uk">z.opacic@bbk.ac.uk</a></td>
</tr>
</tbody>
</table>

Members of Staff From other departments

<table>
<thead>
<tr>
<th>Name</th>
<th>Email Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Luciana Martins</td>
<td><a href="mailto:l.martins@bbk.ac.uk">l.martins@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Caspar Meyer</td>
<td><a href="mailto:c.meyer@bbk.ac.uk">c.meyer@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Sophie Hope</td>
<td><a href="mailto:s.hope@bbk.ac.uk">s.hope@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Ben Cranfield</td>
<td><a href="mailto:b.cranfield@bbk.ac.uk">b.cranfield@bbk.ac.uk</a></td>
</tr>
</tbody>
</table>

Please check office hours with individual staff members. We ask you visit offices only when you have made an appointment. Please ring or e-mail in advance. Staff members are available for tutorials at other times by appointment.

- Staffing is subject to change and listing in this booklet is not a guarantee that a specific staff member will be with the Department in the 2014-2015 academic year.
- There is a research leave policy in the College, which means that all members of academic staff are entitled to one term’s research leave every three years. In addition, members of staff are regularly awarded externally funded research leave, by organisations such as the Leverhulme Trust and the Arts and Humanities Research Council. Therefore, not all academic staff will be present at all times. On such occasions the Department will arrange replacement cover and advise the affected students.
- Please see our website for queries regarding academic staff’s research interests and Departmental responsibilities.
Appendix C: Getting Started with Moodle

Birkbeck uses ‘Moodle’ as its Virtual Learning Environment (VLE) platform. Moodle is used to house course documentation (handbooks, module outlines, coursework, coversheets etc…) materials (readings, PowerPoint presentations, slide lists etc…) and for electronic submission and marking of coursework.

You can access Moodle here: [http://moodle.bbk.ac.uk](http://moodle.bbk.ac.uk) To log in you need your ITS username and password, a computer with a connection to the internet and a web browser such as Internet Explorer or Firefox.

If you are having login problems, but your password is working for other services, please change your password via the online form at [http://www.bbk.ac.uk/its/password](http://www.bbk.ac.uk/its/password) (allow one hour after completing this form, and then log in to the VLE again). If this hasn’t resolved the problem please contact the ITS Helpdesk via email (its@bbk.ac.uk), telephone (020 7631 6543), or in person (Malet St building, next to the entrance to the Library).

Please see below some general information on getting started with Moodle:

**Browsing your modules**

Once logged in, your screen will be similar to that shown below. There are three columns.

- The right column contains the navigation and settings menu. You can expand or collapse items within this panel.
- The middle column contains announcements and updates about Moodle.
- The right column contains Blocks such as a calendar, online users, etc…

Once you click on “My home” in the navigation panel, you should see the courses to which you are enrolled in “Course Overview” in the middle column.
After clicking on a course title you will see your course in the middle column. As you browse the contents of a module, a **breadcrumb trail** will appear above the contents of each page, as shown:

![Breadcrumbs example](image)

Use the links therein or the Back button on your web browser to go back to previously-visited pages.

**Submitting Assignments**

**Turnitin** is a web-based service that checks for ‘originality’. It is used to check your assignment against other assignments, internet sources and journal articles.

All coursework must be submitted via Moodle.

- Click on the Assignments link within the course module
- You will then see the Summary page with the “Start date, Due date and Post date”.
- Then click on the **My Submissions** tab and enter a title and browse for the file you want to submit on your computer. Also, please confirm that this submission is your own work by ticking the box.
- Click on **Add Submission**.

![Add Submission](image)

A window will open with a synchronizing data message. This will close after a few seconds. In the **My Submissions** tab you will be able to see the new status, showing that your submission successfully uploaded to Turnitin.
Viewing your mark and feedback
If your tutor has marked the assignments online using GradeMark, students will be able to access their grades and feedback through the GradeMark icon. This is found on the **My Summary** page.

Click on the apple icon and a new page will open which contains your tutor’s feedback and General Comments. You can download your original file by clicking on the arrow on the right.

If you have any difficulties using Moodle please contact either ITS Helpdesk via email ([its@bbk.ac.uk](mailto:its@bbk.ac.uk)) or your course administrator.
Appendix D: Post Graduate Seminars

Post Graduate Seminars

The Postgraduate Research Seminars are organised by the MPhil/PhD tutor, currently Dr. Tag Gronberg.

These Research Seminars offer important opportunities to engage with the most up-to-date research in the discipline. As an encounter with recent research and debates, each seminar will prove valuable even when not on a subject or period directly related to your current interests. Our MPhil and PhD students also attend these seminars, so this is also an occasion to meet other postgraduate students. Presentations are usually informal and chaired by a member of the School’s staff. Students are encouraged to ask questions and participate in the discussion following research presentations.

Dates and subjects of Postgraduate Research Seminars will be available on a separate schedule, which will be distributed at the beginning of the autumn term. If you have any questions concerning these seminars, please contact either the MA Programme Director, Postgraduate Tutor or School Administrator.
Appendix E: Research Ethics

Research Ethics

All research involving human participants and confidential materials, carried out by students in the School of Arts is subject to an ethics approval process. This is to ensure that the rights of participants and researchers alike are protected at all times, and to underline our commitment to excellence in research across a wide range of subjects.

If you are undertaking any such research work for a dissertation, project, thesis etc. please complete the form ‘Proposal for Ethical Review template’ and pass this to your academic supervisor. This form will be available to download from Moodle; you will be sent a reminder email from your course administrator.

The proposal will be reviewed and assessed as ‘routine’ or ‘non-routine’. In most cases it is envisaged that such work will be routine, and your supervisor will inform you of the outcome. In a small number of cases, the proposal may be referred to the School’s Ethics Committee for further consideration. Again, you will be informed of any outcome.

Further guidelines are available on the MyBirkbeck website at:
http://www.bbk.ac.uk/mybirkbeck/services/facilities/support/research-ethics

Please contact your administrator or your Ethics Officer:

<table>
<thead>
<tr>
<th>Department of History of Art</th>
<th>Dr Suzannah Biernoff</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><a href="mailto:s.biernoff@bbk.ac.uk">s.biernoff@bbk.ac.uk</a></td>
</tr>
</tbody>
</table>
Ethics Form

FORM FOR SUBMISSION OF RESEARCH PROPOSALS TO ETHICS COMMITTEE (Applies to staff and to students at all levels, including MPhil/PhD, Masters, Undergraduate, and Certificate/Diploma)

Additional guidelines for students

School ethics policy

Any proposal involving research with human participants needs to consider the ethical aspects. In developing your proposal, you should familiarise yourself with the 'Responsibilities and Procedures for Ethical Review and the Role of the Ethics Committees' ([http://www.bbk.ac.uk/rgco/policy/ethics.shtml](http://www.bbk.ac.uk/rgco/policy/ethics.shtml)). You should consider aspects such as the justification for involving humans; whether any potential harm is avoided; participants’ rights to informed consent, anonymity and confidentiality. Further information about Ethical guidelines can be viewed at [http://www.bbk.ac.uk/mybirkbeck/services/facilities/support/research-ethics](http://www.bbk.ac.uk/mybirkbeck/services/facilities/support/research-ethics) which has advice on information to give to potential participants. A specimen consent form, which can be adapted to individual projects, is also available on the School's website at [insert link].

Involvement of supervisor

The ethics form should not be submitted until your research proposal has been approved by the relevant lecturer/supervisor. The Ethics form must be approved by your supervisor before you submit it to the Departmental Ethics Officer. If the proposal closely follows previous research which has been assessed as ‘routine’ the Departmental Ethics Officer may approve the proposal and there is no need for further consideration by the School’s Ethics committee. A copy of the proposal will be forwarded to the Secretary to the Research Committee in order that a record of referral, and the decision made, are maintained. Where the proposal is assessed as non-routine, it will be referred to the School’s Ethics Committee for consideration.

Timetable

Ethics applications are normally only considered during term time. Urgent cases outside term times may be considered, subject to the acceptance of the Ethics Committee. Applicants will receive feed-back within three weeks.
Proposal for Ethical Review Form – research involving human participants

This form is to be completed by the student or member of staff completing the project. It should be completed for any piece of research involving human participants. For students it is the type of work that will be the basis for a dissertation or thesis (i.e. a Certificate / Diploma / Degree or postgraduate dissertation, or PhD thesis).

<table>
<thead>
<tr>
<th>Name(s) of applicant:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Status (e.g. student, member of staff)</td>
</tr>
<tr>
<td>Course of study (if student) – subject and title:</td>
</tr>
<tr>
<td>Department: School of Arts: History of Art</td>
</tr>
<tr>
<td>Supervisor (if applicable):</td>
</tr>
<tr>
<td>Thesis, dissertation, academic staff research:</td>
</tr>
<tr>
<td>Project Title:</td>
</tr>
<tr>
<td>Funding source for study (if applicable):</td>
</tr>
</tbody>
</table>

**Attachments** - please indicate the attachments enclosed with this form (delete as appropriate)

Please answer **ALL of the questions listed below. If they do not apply write n/a:**

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer (write n/a as appropriate)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. For students: my supervisor / course director has approved my proposal, its aims and methods as relevant and worthwhile, and is satisfied that ethical issues have been addressed adequately:</td>
<td></td>
</tr>
<tr>
<td>2. Rationale and description of proposed project: This should be a summary of key aims and research questions, derived from your research proposal. What question/s do you aim to answer and why?</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>3.</td>
<td><strong>What method(s) of data collection are planned?</strong> <em>(e.g. self-completed questionnaires; interviews; observation, experiment etc): (If designing an experiment, observation, action research etc What exactly will you do)?</em></td>
</tr>
<tr>
<td>4.</td>
<td><strong>Who will be the participants and how many participants will be included in the study?</strong></td>
</tr>
<tr>
<td>5.</td>
<td><strong>How will you recruit participants? Is there any possibility that participants might feel coerced to take part and if so how can you manage this issue?</strong></td>
</tr>
<tr>
<td>6.</td>
<td><strong>How will participants be made aware of what is involved in the research [prior to, during and after data collection]? [Attach information sheet]</strong></td>
</tr>
<tr>
<td>7.</td>
<td><strong>How will you ensure that participants really do understand their rights? [Attach consent form]</strong></td>
</tr>
<tr>
<td>8.</td>
<td><strong>Is there a risk of harm to participants, to the participants’ community, to the researcher/s, to the research community or to the College? If so how will these risks be managed?</strong></td>
</tr>
<tr>
<td>9.</td>
<td><strong>If conducting a survey or interviews, what questions will you ask? [Attach draft questionnaire/interview schedule/aide memoir]</strong></td>
</tr>
<tr>
<td>10.</td>
<td><strong>How will you record and store the data [e.g. notes/audiotape/video/other]?</strong></td>
</tr>
<tr>
<td>11.</td>
<td><strong>What plans do you have for managing the confidentiality and anonymity of participants in this study?</strong></td>
</tr>
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<td></td>
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<tr>
<td>---</td>
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</tr>
<tr>
<td>12.</td>
<td>Are there any potential conflicts of interest for you in undertaking this study?</td>
</tr>
<tr>
<td>13.</td>
<td>How will the findings be used on completion of the study?</td>
</tr>
<tr>
<td>14.</td>
<td>Does this work raise any other ethical issues and if so, how will you manage these?</td>
</tr>
<tr>
<td>15.</td>
<td>What training or experience do you bring to the project or will you undertake to enable you to recognize and manage the potential ethical issues?</td>
</tr>
</tbody>
</table>

**Signatures (if emailed hard copy signatures are not needed):**

<table>
<thead>
<tr>
<th>Applicant:</th>
<th>Date:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Supervisor (if applicable):</td>
<td>Date:</td>
</tr>
</tbody>
</table>

**For use of Departmental Research Ethics Officer or School Research Ethics Committee:**


**Decision:**

Acceptance  Refer to School’s Ethics Committee  Refer Back  Rejection

**Classification of project:**

ROUTINE  NON-ROUTINE

**Signature:**

Departmental Research Ethics Officer:

Date
Appendix F: Mitigating Circumstances

BIRKBECK – UNIVERSITY OF LONDON

Mitigating Circumstances Claim Form (for academic session 2014/15)

You must submit this form at the earliest possible opportunity, and at the latest 7 days after the final examination for your programme for the year. Submission after that date must be in line with the College procedure for ‘Appeals Against Decisions of Boards of Examiners’. Claims that do not include relevant information or documentary evidence will not be considered. Acceptance of mitigating circumstances claims is at the discretion of the College only. All information submitted as a claim of mitigating circumstances will be treated as confidential.

Please check our website for further information at: http://www.bbk.ac.uk/mybirkbeck/services/rules/

Surname: ..........................................................  First Name(s): ..........................................................

Student Number .................  Programme of Study: ..........................................................

Current Email Address: ...................................................(you will normally be contacted with a decision by email)

Please list all modules for which you are submitting a claim of Mitigating Circumstances:

<table>
<thead>
<tr>
<th>Module Code</th>
<th>Module Title</th>
<th>Assessment affected (e.g. examination, first coursework, in-class test)</th>
<th>Coursework</th>
<th>Examination</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Deadline</td>
<td>Date submit-</td>
<td>Date of ex-</td>
</tr>
</tbody>
</table>

Please complete the following information by ticking the appropriate box and completing the related columns.

<table>
<thead>
<tr>
<th>Type of Original Evidence you are Submitting</th>
<th>Tick</th>
<th>Date Covered by Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Doctor’s note or other medical evidence</td>
<td></td>
<td>Date From</td>
</tr>
<tr>
<td>Police letter or form</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Employer’s letter (part-time students only)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Death Certificate</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other <em>(Please specify)</em></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Please see my approved Individual Student Support Agreement

All claims should include wherever possible original independent documentary evidence, e.g. medical certificate. If you fail to provide this information your claim may not be considered. Please note that you may resubmit a previously rejected claim only if it is supported by significant additional evidence. All claims made after the set deadline should give valid reasons for the late submission of the claim.

Please explain how the circumstances have affected your work and/or studies:

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GROUP WORK - If you are submitting a claim for group work you must list the names and ID numbers (if known) of all the other members of the group. Use the boxes below:

<table>
<thead>
<tr>
<th>Surname</th>
<th>First Name</th>
<th>ID Number</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>

If you are submitting your claim after the assessment has taken place please indicate the reasons for not having submitted previously. Documentary evidence should be provided:

..................................................................................................................................................
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..................................................................................................................................................
..................................................................................................................................................

I confirm that the above information is correct

Signature: ......................................................... Date: ..............................................................

Return this form to your Course Administrator as soon as possible.

Departmental use only:

Received:  SITS: