School of Arts  
Department of History of Art  
Postgraduate Museum Cultures  
Student Handbook  
2016-2017

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*Published September 2016*

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 from the Head of Department: Dr. Kate Retford

I would like to extend a very warm welcome to you, on behalf of all of us in the Department of History of Art at Birkbeck. It is always a pleasure and a privilege to get to know our new students, and then to work with them through their years of study with us.

History of Art was first taught at Birkbeck by the famous architectural historian Sir Nikolaus Pevsner, who retired from the College as its first Professor of Art History. He was succeeded in 1967 by Peter Murray, the historian of Renaissance art, 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. In 2009, we became part of the School of Arts, along with the Departments of Cultures and Languages, English and Humanities, and Film, Media and Cultural Studies. We also recently considerably expanded our portfolio of programmes, introducing pathways in Film and Curating into the BA History of Art, and offering specialist study in Museum Cultures and the History of Photography at Masters level. We continue to uphold the College’s principal, founding commitment to the concept of lifelong education, especially within the world of work - ‘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). However, that commitment now extends to the needs of many full-time students, as well as the part-time students for which the College traditionally caters.

The Department of History of Art has established an international reputation for innovative, interdisciplinary approaches to the discipline. We have excellent national and international standing in the teaching of and research into Medieval, Renaissance and Modern art history, the history and theory of architecture, the history and theory of photography, and the study of museum cultures. Our range of interests extends into a wide variety of areas of study, such as design and urban history and issues relating to gender and representation, and interdisciplinary topics, such as the relationships between art and medicine, and art and the law.

We are very privileged in our location in Bloomsbury, which offers excellent access to many 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 students also have access to specialist art libraries not far from Birkbeck, such as the Courtauld Institute Library and the National Art Library at the Victoria and Albert Museum. The great visual resources of major national institutions such as the British Museum, the National Gallery, the National Portrait Gallery, Tate Britain, Tate Modern and the Victoria and Albert Museum, commercial galleries and salesrooms, and temporary exhibition galleries like the Barbican Gallery, the Institute of Contemporary Arts, the Hayward Gallery and the Royal Academy, are also within very easy reach, making Birkbeck a particularly good place in which to undertake study and research in the History of Art.

I do hope you enjoy your time in this lively, stimulating and supportive environment. There are many opportunities to take advantage of as a student here, and I strongly encourage you to sign up for regular updates from my History of Art blog: Life in History of Art. I write a post about once a fortnight, keeping everyone in the department up to date with news, events, and features about the latest activities of students and staff.
### 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 3 October 2016-Friday 16 December 2016</td>
<td>Monday 9 January 2017-Friday 24 March 2017</td>
<td>Monday 24 April 2017-Friday 7 July 2017</td>
</tr>
<tr>
<td>Week 1</td>
<td>Week 1</td>
<td>Week 1</td>
</tr>
<tr>
<td>3-Oct-16</td>
<td>9-Jan-17</td>
<td>24-Apr-17</td>
</tr>
<tr>
<td>Week 2</td>
<td>Week 2</td>
<td>Week 2</td>
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<tr>
<td>10-Oct-16</td>
<td>16-Jan-17</td>
<td>1-May-17</td>
</tr>
<tr>
<td>Week 3</td>
<td>Week 3</td>
<td>Week 3</td>
</tr>
<tr>
<td>17-Oct-16</td>
<td>23-Jan-17</td>
<td>8-May-17</td>
</tr>
<tr>
<td>Week 4</td>
<td>Week 4</td>
<td>Week 4</td>
</tr>
<tr>
<td>24-Oct-16</td>
<td>30-Jan-17</td>
<td>15-May-17</td>
</tr>
<tr>
<td>Week 5</td>
<td>Week 5</td>
<td>Week 5</td>
</tr>
<tr>
<td>31-Oct-16</td>
<td>6-Feb-17</td>
<td>22-May-17</td>
</tr>
<tr>
<td>Week 6</td>
<td>Week 6</td>
<td>Week 6</td>
</tr>
<tr>
<td>7-Nov-16</td>
<td>13-Feb-17</td>
<td>29-May-17</td>
</tr>
<tr>
<td>Week 7</td>
<td>Week 7</td>
<td>Week 7</td>
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<tr>
<td>14-Nov-16</td>
<td>20-Feb-17</td>
<td>5-Jun-17</td>
</tr>
<tr>
<td>Week 8</td>
<td>Week 8</td>
<td>Week 8</td>
</tr>
<tr>
<td>21-Nov-16</td>
<td>27-Feb-17</td>
<td>12-Jun-17</td>
</tr>
<tr>
<td>Week 9</td>
<td>Week 9</td>
<td>Week 9</td>
</tr>
<tr>
<td>28-Nov-16</td>
<td>6-Mar-17</td>
<td>19-Jun-17</td>
</tr>
<tr>
<td>Week 10</td>
<td>Week 10</td>
<td>Week 10</td>
</tr>
<tr>
<td>5-Dec-16</td>
<td>13-Mar-17</td>
<td>26-Jun-17</td>
</tr>
<tr>
<td>Week 11</td>
<td>Week 11</td>
<td>Week 11</td>
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<tr>
<td>12-Dec-16</td>
<td>20-Mar-17</td>
<td>3-Jul-17</td>
</tr>
</tbody>
</table>

College will close at 6pm on 22 December, and normal services will resume from 9am on 3 January. The Library may have different opening hours to the college during holidays. Check Library opening hours.

College will close at 6pm on 12 April, and normal services will resume from 9am on 19 April. The Library may have different opening hours to the college during holidays. Check Library opening hours.

1st and 29th May are Bank Holidays; if classes fall on these dates they will be rescheduled.

### Coursework Deadlines

<table>
<thead>
<tr>
<th>Autumn Term</th>
<th>Spring Term</th>
<th>Summer Term</th>
</tr>
</thead>
<tbody>
<tr>
<td>MA Museum Cultures - Approaches, Issues, Skills (Full time and part time YR 1)</td>
<td>Monday, week 1, Spring Term 9-Jan-17</td>
<td></td>
</tr>
<tr>
<td>Autumn Option Module (Full time and part time YR 2)</td>
<td>Monday, week 1, Spring Term 9-Jan-17</td>
<td></td>
</tr>
<tr>
<td>Spring Term</td>
<td>Spring Option Module (Full time and part time YR 1)</td>
<td>Monday, week 1 Summer Term 24-Apr-17</td>
</tr>
<tr>
<td>Research Project/ Work Placement Report (Full time and part time YR 1)</td>
<td>13th September 2017</td>
<td></td>
</tr>
<tr>
<td>Summer Term</td>
<td>Dissertation Full time and part time YR 2</td>
<td>13th September 2017</td>
</tr>
</tbody>
</table>
Department Teaching Staff

Dr Suzannah Biernoff (On leave 2016-17): 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: Italian Renaissance and Baroque Art and Architecture, and studies of the city of Rome from antiquity to the present. [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: Small independent museums; Museum history; Display, architecture, collections, and curators, particularly in relation to micromuseums; Sensory experience in museums; approaches to object-based study [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)

Professor Mark Crinson: (New Appointment)

Dr Patrizia di Bello (MA History of Art with Photography Programme Director): 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 Steve Edwards: History and theory of photography; Capitalist culture in 19th-century Britain; Contemporary art and contemporary capitalism; Marxist theory; Documentary; Historiography; Radical aesthetics.

Dr Isobel Elstob; (New Appointment)

Dr Tag Gronberg (MA History of Art Program Director): 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 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 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 Zoë Opačić (on leave in autumn term) Medieval art and architecture, especially in Central Europe; the relationship between architecture, public ritual and urban planning. http://www.bbk.ac.uk/art-history/our-staff/teaching-staff/opacic

Dr Kate Retford (Head of Department): 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 Sarah Thomas: Nineteenth century art and visual culture, the art of empire, colonial/post-colonial art, art and globalisation, art and travel, art museums and curating. http://www.bbk.ac.uk/art-history/staff/teaching-staff/sarah-thomas

Dr Leslie Topp (On leave Autumn and Spring term): 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

Teaching Staff from Other Departments

Dr Silke Arnold-de Simine s.arnold-desimine@bbk.ac.uk A Senior Lecturer in Memory, Museum and Cultural Studies, co-organiser of the Cultural Memory Research Series at the Institute of Modern Languages Research, teaching and research interests lie in memory studies, museums and identity politics, media transfer, media archaeology and the uncanny

Dr Ben Cranfield – 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>Year</th>
<th>Autumn</th>
<th>Spring</th>
<th>Summer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year 1</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>Year 2</td>
<td>Option Module 2</td>
<td></td>
<td>Dissertation Research and Submission of Dissertation</td>
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### Full Time Study

<table>
<thead>
<tr>
<th>Year 1</th>
<th>Autumn</th>
<th>Spring</th>
<th>Summer</th>
</tr>
</thead>
<tbody>
<tr>
<td></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></td>
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### Post Graduate Diploma:

#### Part-time Study

<table>
<thead>
<tr>
<th>Year 1</th>
<th>Autumn</th>
<th>Spring</th>
<th>Summer</th>
</tr>
</thead>
<tbody>
<tr>
<td></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>Year 2</td>
<td>Option Module 2</td>
<td></td>
<td>Completion in Autumn Term of 2(^{nd}) year.</td>
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</table>

#### Full-time Study

<table>
<thead>
<tr>
<th>Year 1</th>
<th>Autumn</th>
<th>Spring</th>
<th>Summer</th>
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</thead>
<tbody>
<tr>
<td></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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<thead>
<tr>
<th>Year 1</th>
<th>Autumn</th>
<th>Spring</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Core: MA Museum Cultures - Approaches, Issues, Skills</td>
<td>Option Module 1</td>
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</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:</th>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Taught by Dr Fiona Candlin</td>
</tr>
<tr>
<td>Week 1</td>
<td>04/10/2016</td>
<td>Annie Coombes, Fiona Candlin, Gabriel Koureas</td>
<td>Introducing the MA Museum Cultures Core course</td>
<td>Introduction to Research Skills</td>
</tr>
<tr>
<td>Week 2</td>
<td>11/10/2016</td>
<td>Annie Coombes</td>
<td>Museums Today: Museum Transformations</td>
<td>Discussion of theme</td>
</tr>
<tr>
<td>Week 3</td>
<td>18/10/2016</td>
<td>Fiona Candlin</td>
<td>Studying Micromuseums</td>
<td>References and software</td>
</tr>
<tr>
<td>Week 4</td>
<td>25/10/2016</td>
<td>Annie Coombes</td>
<td>Views from the Postcolony: Re-Membering Difficult Histories</td>
<td>Bibliographic searches (Aubrey Greenwood) NB this class will be held in Birkbeck Library Seminar Room 107</td>
</tr>
<tr>
<td>Week 5</td>
<td>01/11/2016</td>
<td>Gabriel Koureas</td>
<td>Museums and Gender</td>
<td>Feedback session.</td>
</tr>
</tbody>
</table>
October 4th: Welcome
(Annie Coombes, Fiona Candlin, Gabriel Koureas)
Introducing the MA in Museum Cultures and the core module: Approaches, Issues and Skills.

October 11th: Museums Today: Museums Transformations
(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:
October 18th: Studying Micromuseums
(Fiona Candlin)

Between 1970 and 1990 there was a dramatic increase in the number of museums in the UK, as elsewhere in Europe and in the USA. The majority of these new venues were small, independent, were founded by community or special interest groups, and they concentrated on single subjects that fell outside of the conventional academic compass. This session further examines the character of these museums, their impact on the sector, how they were understood at the time, and new ways of telling that history.

**Required reading**


**Recommended reading**


October 25th: 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**


November 1st: Museums and Gender
(Gabriel Koureas)
The session will discuss the establishment of the Imperial War Museum and by concentrating on the opening ceremony it will address the construction of the memory of the First World War in terms of national identity, gender and sexuality and the commemoration of traumatic events.

Required reading
Sue Malvern, 'War, Memory and Museums: Art and Artefact in the Imperial War Museum', History Workshop Journal, Issue 49, 2000, p.177-203
Gabriel Koureas, Memory, Masculinity and National Identity in British Visual Culture, 1914-1930, (Aldershot: Ashgate, 2007), Ch.4

Further reading:

November 8th - READING WEEK

November 15th: Museum Critique
Isobel Elstob

Interventions and Critique: The museum as subject matter

This session will explore how the museum has been critiqued by a number of recent artists. Initially we will think about how the museum’s authority as an institutional site has been established before examining how this authority has been interrogated by artistic interventions and acts within (and beyond) the museum space.

Required readings:

Recommended readings:
Miwon Kwon, One Place After Another: Site Specific Art and Locational Identity (Cambridge, MA: MIT Press, 2004)
November 22nd: Museums and Photography
(Steve Edwards)

Until very recently, the role of photography in museum cultures has been overlooked. This is now beginning to change with a spate of publications. Photography has, though, long held a prominent position in museums.

This class investigates the uses and roles of a wide range of ‘photographies’ in the museum. Topics include: the history of art photography; photography as a source of information in museums of ethnography, colonial and other histories; photography in the archive; and the culture of museum tourism (the selfie). The aim is not to present an integrative account of these photographies, but to point to issues and indicate topics for research.

**Required reading:**

*Phillips, Christopher, ‘The Judgement Seat of Photography’, *October*, No.22 (Fall 1982), pp.27-63

**Further reading:**


November 29th: Nostalgia in the Museum

(Silke Arnold-de Simine)

In recent decades museums have become institutions which engender and consolidate practices of remembrance and establish memory communities. In order to be able to display something as elusive and personal as memories, museums have developed new forms of representation: but what happens when museums deploy strategies of theatrics or modes of narration which are associated with other media and art forms such as literature, theatre and film? In regard to the visitors, we are going to investigate the implications of being asked to remember a past they have not experienced themselves.
December 6th: The Archive in the Gallery
(Ben Cranfield)

TBC

December 13th: 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.

Required Reading:


Recommended Reading:


Assessment:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Essay</td>
<td>5000 Words</td>
<td>100%</td>
</tr>
</tbody>
</table>
Module Title | Research Skills
---|---
Module Code | ARVC059S7 AAA
Day, Time, Location | Tuesday evenings 19:30 – 21:00  *(Visits are on different times and days)*

**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.

<table>
<thead>
<tr>
<th>Compulsory class Exercise</th>
<th>1,000 word essay</th>
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</thead>
<tbody>
<tr>
<td>Deadline</td>
<td>9th December</td>
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**Class Exercise**
1,000 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.

**Timetable**

**Week 1:**
4th October Introductions
This session will introduce the module and the structure of the module. We will also discuss ways of selecting a theme for essays and for the course.

**Week 2:**
11th October Choosing a theme.
Working in small groups, you will discuss possible themes for your research and then collectively decide on a topic.
Week 3:
18th October 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.

Week 4:
25th October Bibliographic searches (Aubrey Greenwood)
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 one article or chapter pertaining to the chosen theme. Enter this and any other useful references on the shared referencing system. Prepare a three minute presentation summarising your findings for next week.

Week 5:
1st November Feedback session.
Each student will give a three minute presentation on their chosen chapter or article. 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.

November 8th READING WEEK

Week 6:
19th November. NB SATURDAY or self-directed visit
Museum Visit
NB The venue of this class will be finalised in the class of Week 4.

Week 7:
22nd November Feedback
In this class we will discuss the museum visit and consider how the venue and the materials relate to the chosen theme.

Week 8:
29th November Formulating a question
What research questions can be formulated from the research so far? How should MA essays be structured and presented?
Follow-up work: start writing your essay.

Week 9:
6th December: NO class – to give you time to write your essays.

Essay deadline: 9th December 12 midnight: post your essay on the class Moodle page

Follow-up work: Mark the short essays written by the two students in your mini-group. Then mark your own essay. Make sure that you have done this before the last class.

Week 10:
13th 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: go to nearby pub for an end of term drink
**Module Title**  |  Independent Research Project  
---|---  
**Module Code**  |  ARVC055S7 AAA  
**Module weighting**  |  30 credits Level 7  
**Day, Time, Location**  |  Tuesday 18:00-19:30 (for specific evenings see timetable)  

| Independent Research Project Prep | Tuesday 17 January 2017 | 7:40 pm – 9pm  
| Compulsory Work In Progress Seminar | Tuesday 25 April 2017 | 6:00 pm – 7:30  
| Compulsory Work In Progress Seminar | Tuesday 2 May 2017 | 6:00 pm – 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 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 artists, academics or curators. You must consider the ethical implications before embarking on any research involving human participants. See Appendix C.

Research Projects are supervised by each student’s Personal Tutor, who will approve the topic and offer academic guidance. Students will normally have one or two supervisions during the course of their Research Project research and are responsible for contacting their Tutor to organise supervision meetings. Advice and casual discussion on resources and methods is also available by appointment with the Research Skills tutor.

Research Project Work in Progress Seminars You are required to attend a seminar and present the progress on your research project to other students and a member of staff. This is a good opportunity to get useful feedback and advice on your project from both staff and peers. It is also a chance to practice your presentation skills. Full-time students attend a seminar in the Spring term, Part-time Year 1 students in the Summer term. You will be sent your assigned date in advance.

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 Research Project is at draft stage, etc. In each case, the seminar can offer useful support and suggestions for the work. Presentations must be not more than 10 minutes in length. It is essential that you attend the work in progress seminar. Please get in touch with the both the programme administrator and the staff member chairing the session if you are not able to attend on the date assigned.

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<tr>
<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
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<tbody>
<tr>
<td>Assessed Report</td>
<td>5000 Words</td>
<td>100%</td>
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</table>
Module Title | Museum Cultures Work Placement  
Module Code | ARVC05457 AAA  
Module weighting | 30 credits Level 7  
Day, Time, Location | Tuesday evenings (for specific evenings see timetable)

Work in Progress Meetings: Summer Term 2017. Module Convenor: Dr Sarah Thomas

<table>
<thead>
<tr>
<th>Work Placement prep class</th>
<th>Monday 24 October 2016</th>
<th>7:40 pm – 9pm</th>
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<tbody>
<tr>
<td>Introducing the placement process</td>
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<tr>
<th>Work Placement prep class</th>
<th>Tuesday 17 January 2017</th>
<th>7:40 pm – 9pm</th>
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<tr>
<td>Writing a CV</td>
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<tr>
<th>Work Placement prep class</th>
<th>Tuesday 24 January 2017</th>
<th>7:40 pm – 9pm</th>
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<tr>
<td>CV workshop</td>
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<tr>
<th>Work Placement prep class</th>
<th>Tuesday 31 January 2017</th>
<th>7:40 pm – 9pm</th>
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<tr>
<td>Placement choices</td>
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<tr>
<th>Work Placement prep class</th>
<th>Tuesday 7 February 2017</th>
<th>7:40 pm – 9pm</th>
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<td>Cover letter workshop</td>
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| Compulsory Work In Progress Seminar (cohort) | Tuesday 2 May 2017 | 6:00 pm – 7.30 |

| Compulsory Work In Progress Seminar | Tuesday 16 May 2017 | 6:00 pm – 7.30 |

| Compulsory Work In Progress Seminar | Tuesday 23 May 2017 | 6:00 pm – 7.30 |

| Compulsory Work In Progress Seminar | Tuesday 6 June 2017 | 6:00 pm – 7.30 |

| Compulsory Work In Progress Seminar | Tuesday 13 June 2017 | 6:00 pm – 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 17th FEBRUARY**

Please submit the applications to Moodle. You will be notified of the results by Wednesday 13th March.

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 over-view 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 arrange the days that the placement will take place (e.g. On Mondays, Tuesdays and Thursdays).
- 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**

- Work placement preparation sessions run in the early spring term
- The application and selection process happens in the middle of the spring term
- 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 focus on a particular aspect of the work that they undertook, or an issue with which they became familiar during their placement, and to analyse and contextualise it in relation to museum studies, government and museum policy, or professional literature as appropriate. The essay should specify and if necessary explain the link between the placement and the subject of their essay.

The aim of the essay is to apply historical and theoretical study to current museum practice, and to test the limits of academic learning through practice.

NB You are not required to submit a separate report on your placement.

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<th>Assignment</th>
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<tr>
<td>Assessed Essay</td>
<td>5000 Words</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.
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.

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<th>Seminars</th>
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<tr>
<td><strong>Dissertation Skills</strong></td>
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<td>Compulsory Work In Progress Seminar AC</td>
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<td>Compulsory Work In Progress Seminar AC</td>
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<td>Compulsory Work In Progress Seminar GK</td>
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<td>Compulsory Work In Progress Seminar GK</td>
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Presentation
Dissertations should be typed and double-spaced throughout. The pages should be numbered consecutively, including the notes and the bibliography. Paper of A4 size should be used, printed on one side only, with margins of at least 3cm. Two hard copies should be submitted, comb-bound.
You need to provide a c.500 word **abstract** at the front of your Dissertation. This should briefly explain both your central argument and how it differs from existing scholarship.

You are encouraged to illustrate your Dissertation when your ideas and arguments can be clarified or advanced more forcefully by reference to illustrations of the works under discussion.

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.

Examples of good dissertations are available for consultation in the Vasari Centre.

**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.

<table>
<thead>
<tr>
<th>Autumn/Spring Term</th>
<th><strong>Beginning of Autumn Term</strong> (Second year part-time) : You will be asked to speak to a lecturer or lecturers (of your choice) for advice on framing a possible dissertation topic. If in doubt as to which tutor would be most suitable, contact the MA Programme Director. Based on tutorial discussions, you should begin preliminary research on the MA Dissertation. Provisional title forms will be sent out in November and must be submitted to the course administrator by the end of term. The course administrator will email the necessary form with a reminder of the deadline.</th>
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<td><strong>Beginning of Autumn Term</strong> (Full time): You will be asked to speak to a lecturer or lecturer as above, after reading week in the Autumn term. Dissertation title forms will be sent out at the beginning of the Spring Term.</td>
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<td>N.B. You must consider the ethical implications before embarking on any research involving human participants <em>See Appendix C.</em></td>
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<tr>
<td>Spring Term</td>
<td>You should continue working on your Dissertation. Make appointments to see your supervisor. You will be notified of the date of your Work-In-Progress seminar by the end of the Spring Term</td>
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<tr>
<td>Summer Term</td>
<td>Student Work-In-Progress seminars on Dissertation topics. This term is mainly dedicated to the pursuit of individual research. NB: Make sure to schedule your last Dissertation tutorial by the end of the summer term.</td>
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<tr>
<td>Summer Vacation</td>
<td>Having received tutorial guidance and feedback from your Work-In-Progress seminar, you will work independently on the MA</td>
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<tr>
<td><strong>September</strong></td>
<td>Dissertation over the summer.</td>
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<td>The deadline indicated at the beginning of this handbook is the absolute deadline for the submission of your Dissertation, 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.</td>
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**Dissertation 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), and to ask advice and receive feedback on your project. **All students are expected to participate actively in Work-In-Progress seminar discussions i.e. you are required to attend all your group’s seminars, not just the seminar in which you are presenting your work.**

**Guidelines for Work-In-progress Seminars**

Seminar presentations 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 to 15 minutes in length.

**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.
Dissertation Supervision
Each student will be allocated a Dissertation supervisor from among the Department’s academic staff, who will offer guidance on the development of the work. This may be the person who has signed your Dissertation title form, but may be another member of staff with relevant expertise. Students will normally have two or three supervisions during the course of their Dissertation research and are responsible for contacting their Supervisor to arrange supervision tutorials. Supervisions usually start with the framing and agreeing of a Dissertation title and topic and will finish with discussion of a developed plan. Please be aware that, in line with other University of London Departments, your supervisor is not able to read drafts or part drafts of your Dissertation. Please also be aware that the last date for supervisions is the end of the last week of the Summer Term, after which you begin your period of independent study while you write up your work.

Essay Submission
During the course of your Postgraduate study 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 5,000 words (or Work Placement report), and a 15,000-word Dissertation.

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 the ‘Turn It In’ essay submission link on the Moodle page of the module in question. In some cases, Tutors will request that you also submit a hard copy.

- All electronic copies or must be submitted by 18:00 on the day of the deadline. Hard copies can be submitted up to 3 days after the deadline.

Essays should always be neatly presented, typed one-and-a-half or double-spaced, with at least one broad margin. Font size should be 12 pt.

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 and, if relevant, that you can collect your hard copy.

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 adhere 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](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% (assuming the other mark is higher than 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% (assuming 50% is lower than the mark you would have otherwise received).

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.

**Presentation of Written Work, Marking and Plagiarism**

**Presentation**

The following paragraphs provide guidance on some of the main aspects of organising and presenting a scholarly essay or dissertation, but for the widely-accepted conventions on all aspects of presentation you are advised to consult the style guide published by the [Modern Humanities Research Association](http://www.modernhumanitiesresearchassociation.org).

**Length**

Word-limits are always specified in the course materials. They are maximums and should be strictly adhered to. Word limits refer to the main text and include footnotes, but not the bibliography or other kinds of additional material which may be required in longer pieces of work (such as abstracts and
appendices). If you find that your first draft is longer than the maximum word-limit allowed you will need to edit down your work, which can be a useful discipline. Ask yourself whether a point is essential to answering the question (some interesting but inessential material may have to go); whether a quotation is essential (quotes from secondary sources seldom are); whether you are over-footnoting (look again at the guidance on footnotes). 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 full in an appendix.

**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. You must use the standard form of humanities references, that is, giving references in footnotes and bibliography as explained below and in the MHRA style guide. The author-date, or Harvard, system should not be used.

References should be indicated by the insertion of superscript numbers at the appropriate place in the text. These numbers should be consecutive throughout the essay, ignoring sub-divisions, and they should follow any punctuation in the text except a dash, which they should precede. In most circumstances, this means placing a single reference number in superscript after a full-stop at the end of a sentence; multiple references in a single sentence are to be avoided. 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. Please use footnotes in your essays and dissertation – this allows the reader to refer back and forth to your notes much more easily, especially when reading on a screen.

**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 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 (see quotations above).

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.¹


3) When you draw heavily on factual material provided by someone else in your essay. For example:
Antoine-Jean Gros’s The Battle of Nazareth of 1801 depicts a battle that was hailed as a great victory for the French. Napoleon first announced a government sponsored competition for a painting of the event in 1797, offering 500 Louis as a prize. Gros won with the unanimous approval of the judges.¹


Forms of Reference in Footnotes

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), 93-101

Chapters in edited books
A. Contributor, ‘Title of article in anthology’, in Anthology Title, ed. by A. Editor and A. Co-Editor (Place of Publication: Publisher, Date), pp.x-y

N.B. If you are quoting or paraphrasing a particular chapter, page or pages, then you should specify which. You should expect usually to include page number references in this way; they are not required only when the book, article or chapter as a whole is being referred to.

Online sources
References to online sources must be made with the same care and detail used in references to print sources. It is not adequate to include a URL (website address) only. See the MHRA Style Guide, 3rd ed. (2013), section 11.2.11-15, for detailed guidelines on citing online sources.
**URLs/website addresses:**

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).  

**Articles accessed online:**

Journal articles accessed online via JSTOR or another database will normally have a stable URL or DOI (Digital Object Identifier), which provide a stable identifier (unlike the usual type of URL, which often changes). The stable URL or DOI should be given where available; no date of access is necessary. The same format used for journal article citations given above should be used. 


**e-books:**

E-books should be cited in the same way as print books, followed by an indication of the type of digital file, or a DOI if available.

e.g. Maiken Umbach, *German Cities and Bourgeois Modernism, 1890-1924* (Oxford: Oxford University Press, 2009), p. 25, DOI:10.1093/acprof:oso/9780199557394.001.0001

**Subsequent references to the same publication**

Once you have provided the information for a book or article, subsequent references may consist of the author’s surname and the abbreviated title, followed by the page number(s).

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

Avoid the use of conventions such as ibid, and op.cit. 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 used to elaborate**

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 very 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 at the end of your main text. Essays should have a single bibliography with primary and secondary sources listed together. In the Dissertation (and, where appropriate, Research Project) 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 must be included in the bibliography.

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 studies of recent art, 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.

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 footnote references the name or initials will precede the surname). In all other respects the items should be in the relevant format for book, chapter or article given above. 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.

A Note on Websites and Other Online Sources

There are many excellent resources online, and we encourage you to explore them. It is important to remember that, just as you should with print material, you need to approach online sources critically, evaluating their validity and usefulness for academic purposes. All books and articles published by academic publishers will have been peer-reviewed before acceptance for publication, and this guarantees that they meet academic standards of veracity and argument (even if arguments against them can be constructed, as they usually can). However online material has not necessarily been filtered by the peer-review process, and you should be particularly aware of this. Like books and articles, online sources should be acknowledged with the appropriate reference; see above for guidelines.

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 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

<table>
<thead>
<tr>
<th>Grade</th>
<th>Mark Range</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Distinction</td>
<td>85+</td>
<td>An outstanding paper in all or almost all areas, of a calibre beyond what is expected at MA level. Will contain a high degree of independent and original thought.</td>
</tr>
<tr>
<td>Distinction</td>
<td>80-85</td>
<td>An outstanding paper in most areas, of a calibre beyond what is expected at MA level. Will contain substantial evidence of independent and original thought.</td>
</tr>
<tr>
<td>Distinction</td>
<td>75-79</td>
<td>An excellent paper in all areas. Will contain substantial evidence of independent thought.</td>
</tr>
<tr>
<td>Distinction</td>
<td>70-74</td>
<td>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.</td>
</tr>
<tr>
<td>Merit</td>
<td>60-69</td>
<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>
</tr>
<tr>
<td>Pass</td>
<td>50-59</td>
<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>
</tr>
<tr>
<td>Fail</td>
<td>40-49</td>
<td>An essay showing minimal achievement in all or most areas but containing some basic relevant information.</td>
</tr>
<tr>
<td>35-39</td>
<td>An essay showing minimal achievement in some areas, but where elements of incompetence outweigh the positive aspects of the student’s performance.</td>
<td></td>
</tr>
<tr>
<td>20-34</td>
<td>An inadequate essay in all or most areas, displaying very little knowledge or understanding.</td>
<td></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>
<td></td>
</tr>
</tbody>
</table>
Weighting of Assessment

- The three coursework essays and the Research Project or work placement report 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. 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 (see Appendix A) from the first marker in the general comments section as well as further comments on the text itself (These comments will either be made on the hardcopy of the paper, or on Turn It In.) 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. 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.

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?*

The College has a 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 of 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. This issue will also be discussed at Research Skills seminars and workshops.

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](http://www.bbk.ac.uk/mybirkbeck/services/facilities/support/plagiarism)

**Plagiarism:** [http://pps05.cryst.bbk.ac.uk/notice/bkplag.htm](http://pps05.cryst.bbk.ac.uk/notice/bkplag.htm) – Written for Birkbeck’s Registry.

**Plagiarism FAQ** [http://turnitin.com/research_site/e_faqs.html](http://turnitin.com/research_site/e_faqs.html) – Frequently Asked Questions from Turn It In.

**Resubmission of Coursework**

If you receive a fail mark on any assessment element (essays, research project/work placement report or dissertation), you are given the opportunity to rewrite and resubmit the piece of work once. Marks for resubmitted coursework will be capped at the pass mark of 50, unless there are mitigating circumstances. (See above under ‘Late Submission of Coursework’ for the procedure for claiming mitigating circumstances.) Please note that this is a new policy, effective from the beginning of the academic year 2015-16. You will be given a deadline for the resubmission and are encouraged to consult with your personal tutor and/or course tutor or supervisor on what is needed for the resubmission.

**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](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/rgco/policy/ethics.shtml
Disability Statement

Support for students with Disabilities, Dyslexia and Mental Health Needs: At Birkbeck there are students with a wide range of disabilities, specific learning difficulties, medical conditions and mental health conditions (hereinafter referred to as disabled students). Many of them have benefited from the advice and support provided by the College’s Wellbeing Centre. The Wellbeing Centre is located in G26 on the Ground floor of the Malet Street building.

All enquiries should come to the Wellbeing Centre (tel. 0207 631 6316), who will determine the appropriate referral to specialists in the Disability and Dyslexia Service and Mental Health Service. They can provide advice and support on travel and parking, physical access, the Disabled Students’ Allowance, specialist equipment, personal support, examination arrangements, etc.

On enrolment you need to complete a Study Support Plan (SSP), which will set out the reasonable adjustments that we will make with physical access, lectures, seminars, assessments and exams. After you complete this and provide disability evidence, we confirm the adjustments you require and then your department, examinations office, etc. will be informed that your SSP is available and adjustments can be made. You should contact the Wellbeing Service if any of your adjustments are not in place.

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. Accessible parking, lockers, specialist seating in lectures and seminars and portable induction loops can all be arranged by the Disability & Dyslexia Service.

The Disabled Students' Allowance: UK and EU (with migrant worker status) disabled students on undergraduate and postgraduate courses are eligible to apply for the Disabled Students' Allowance (DSA). The DSA provides specialist equipment including computers with assistive technology and training, personal help (e.g., study skills tutors, mentors and BSL interpreters) and additional travel costs for students who have to use taxis. It 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 Wellbeing Centre can provide further information on the DSA and can assist you in applying to Student Finance England for this support. From September 2016, new students will receive their note-taking support from the University rather than the DSA.

Support in your Department: Your Department is responsible for making reasonable adjustments in learning and teaching and assessment, including permission to record lectures, specialist seating, extensions on coursework, etc. 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 Mind view), 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 an electronic magnifier for visually impaired students, as well as specialist orthopaedic chairs and writing slopes. The Disability and Dyslexia Service Office refers all students with disabilities to the Library Access Support service, who provide a comprehensive range of services for students with disabilities and dyslexia.

Examinations and Assessments: Many disabled students can receive support in examinations, including additional time, use of a computer, etc. In exceptional circumstances, students may be offered an alternative form of assessment.
Specific Learning Difficulties (e.g. dyslexia, dyspraxia): 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 the cost of this assessment, either from their employer or from Birkbeck.

Further information: For further information, please call the Wellbeing Centre on 020 7631 6316 or email disability@bbk.ac.uk.

Policy on recording lectures and other teaching sessions: The College recognizes that there are a number of reasons why students might wish to record lectures and other teaching sessions in order to support their learning. However the content of lectures and other teaching material is covered by copyright, and the privacy of staff and students may be affected by the recording of discussion-based classes. The College therefore has a policy on recording teaching sessions that respects intellectual rights and privacy, while recognising that there are circumstances in which students may need to make recordings for personal use. For full details of the policy - and advice on requesting permission to record lectures - please follow the link below: http://www.bbk.ac.uk/mybirkbeck/services/rules/Recording-of-Lectures-and-Other-Teaching-Sessions.pdf

Further information
For further information, please call the Wellbeing Centre on 020 7631 6316 or email disability@bbk.ac.uk.

Student Support and Available Resources
As a Birkbeck student, you can get access to a range of support and study facilities. Please follow the links below to access current information on the following facilities:

- Academic support
- Accommodation services
- Career services
- Computing and IT services
- Counselling service
- Disability and dyslexia support
- Financial support
- Graduate Research School
- Health services
- Learning development and academic skills
  - Online tutorials
  - Free workshops
- Library services
- Lockers
- Moodle
- Nursery
- Orientation for new students
- Student Advice Centre
- Wellbeing Service

If you want to talk to someone about any aspect of this provision, please contact the My Birkbeck helpdesk.
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.

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 A.
Contact Lists

<table>
<thead>
<tr>
<th>Administrative Contacts</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Departmental Office</strong></td>
<td><strong>Department of History of Art and Screen Media</strong>&lt;br&gt;Birkbeck, University of London&lt;br&gt;43 Gordon Square&lt;br&gt;London WC1H 0PD</td>
</tr>
<tr>
<td><strong>Mailing Address</strong></td>
<td><strong>Email</strong> <a href="mailto:hasm@bbk.ac.uk">hasm@bbk.ac.uk</a></td>
</tr>
<tr>
<td><strong>Office Hours</strong></td>
<td>Monday to Friday: 10-6pm (these hours will vary out of term times)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Department Administrative Staff</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Louise Lambe&lt;br&gt;Assistant School Manager&lt;br&gt;020 3073 8234&lt;br&gt;<a href="mailto:l.lambe@bbk.ac.uk">l.lambe@bbk.ac.uk</a></td>
<td>Clare Thomas&lt;br&gt;Administrative Team Leader&lt;br&gt;0207 631 6134&lt;br&gt;<a href="mailto:c.thomas@bbk.ac.uk">c.thomas@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Susan El-Ghoraiby&lt;br&gt;Administrator&lt;br&gt;0207 631 6110&lt;br&gt;<a href="mailto:s.el-ghoraiby@bbk.ac.uk">s.el-ghoraiby@bbk.ac.uk</a>&lt;br&gt;BA History of Art, MA History of Art &amp; MA History of Art with Photography,</td>
<td>Yvonne Ng&lt;br&gt;Administrator&lt;br&gt;0203 073 8369&lt;br&gt;<a href="mailto:yvonne.ng@bbk.ac.uk">yvonne.ng@bbk.ac.uk</a>&lt;br&gt;Graduate Certificate History of Art &amp; Architecture, Cert HE Art &amp; Architecture, MA Museum Cultures, PG Dip Museum Cultures, PG Cert Museum Cultures</td>
</tr>
<tr>
<td>Anthony Shepherd&lt;br&gt;Administrator&lt;br&gt;02030738374&lt;br&gt;<a href="mailto:aj.shepherd@bbk.ac.uk">aj.shepherd@bbk.ac.uk</a>&lt;br&gt;PhD &amp; MPhil History of Art, Visual Arts and Media, Arts &amp; Humanities,</td>
<td></td>
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</table>

**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/)
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 2015-2016 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 A: 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/ 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 (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

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.
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.

![Status: Submission successfully uploaded to Turnitin.](image)

**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.

<table>
<thead>
<tr>
<th>Submitted</th>
<th>Similarity</th>
<th>Grade</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>29/03/11, 11:55</td>
<td>-</td>
<td>75/100</td>
<td>(0)</td>
</tr>
</tbody>
</table>

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 B: Post Graduate Seminars

Post Graduate Seminars

The Postgraduate Research Seminars are organised by the MPhil/PhD tutor, currently Prof. Lynda Nead.

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 C: 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.

Please contact your administrator or your Ethics Officer:

<table>
<thead>
<tr>
<th>Department of History of Art</th>
<th>Dr. Isabel Elsob</th>
</tr>
</thead>
</table>
Appendix D: Mitigating Circumstances

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/](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></td>
<td>Deadline</td>
<td>Date submitted</td>
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</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></td>
<td></td>
<td>Date To</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>
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<tr>
<td>Other (Please specify)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Please see my approved Individual Student Support Agreement</td>
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</tbody>
</table>
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 (if known)</th>
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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: ...............................................................