

A detailed stained glass window featuring a profile of a woman with long, wavy blonde hair, wearing a red cap and a dark garment. The background is filled with intricate floral and geometric patterns in shades of gold, brown, and red.

MANCHESTER  
1824

The University of Manchester

# ART HISTORY AND VISUAL STUDIES

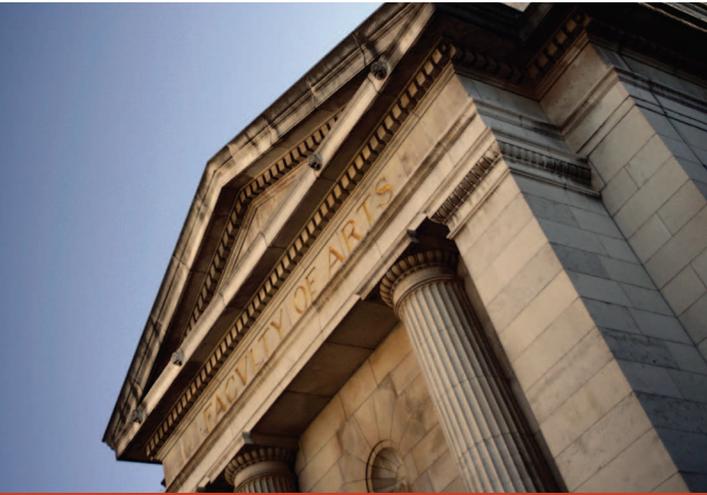
POSTGRADUATE BROCHURE 2013

SCHOOL OF ARTS, LANGUAGES AND CULTURES



## THE FACTS

- Specialist discipline study resources, including our own subject library
- On-campus art gallery and museum
- Exciting fieldwork opportunities
- Pioneering teaching informed by the latest research
- £650 million investment in university facilities for research and study
- 4 million books in one of the UK's best-resourced university libraries
- Nationally acclaimed University Careers Service with postgraduate support
- Exciting and diverse environment in one of the best student cities in the world



## CONTENTS

OUR UNIVERSITY	2
ART HISTORY AND VISUAL STUDIES AT MANCHESTER	4
TAUGHT COURSES	6
MULTIDISCIPLINARY RESEARCH CULTURE	10
SPECIALIST RESEARCH AREAS	10
APPLYING	10
STAFF RESEARCH INTERESTS	12
SCHOOL OF ARTS, LANGUAGES AND CULTURES	14
POSTGRADUATE SKILLS AND RESEARCH TRAINING	16
FUNDING	16
DEADLINES	16
SCHOOL CONTACT DETAILS	17
FIND OUT MORE ONLINE	18

"The University of Manchester provides an enjoyable, dynamic and exciting working environment, full of enthusiastic people, and with a positive attitude towards research and postgraduate study."

**Annette Allen,**  
postgraduate student 2012



# OUR UNIVERSITY

## **Making things happen**

At Manchester, we are proud of both our academic excellence and a pervasive 'can-do' attitude of staff and students that turns enthusiasm into achievement and ground-breaking theory into cutting-edge practice. With research that is internationally renowned across a huge range of disciplines, we work with partners across the world to effect real change in commerce and society.



Our University has leapt 38 places in the influential Academic Ranking of World Universities (ARWU) survey in the past seven years, from 78th to 40th in the world, and sixth in Europe, confirming us as a progressive and world-class teaching and research centre. We are also ranked third in the UK for 'research power', and research in more academic areas than any other UK university.

Learn more about us:

[www.manchester.ac.uk/aboutus](http://www.manchester.ac.uk/aboutus)

## Unrivalled investment

We've recently invested £650 million in facilities and resources for our academic community – with more still to come. Our newest development is the Alan Gilbert Learning Commons, in which we invested £24 million to create a multitude of innovative, technology-rich facilities dedicated to student-led learning across all disciplines.

Find out more:

[www.manchester.ac.uk/library/learningcommons](http://www.manchester.ac.uk/library/learningcommons)

## Multidisciplinary collaboration

As the biggest university in the UK, we are proud of the advantages our size brings: a fantastic breadth and depth of knowledge, the cross-pollination of skills and disciplines, and the buzz of a large, diverse academic community. We habitually collaborate and share knowledge, expertise and resources, both across the University and with our numerous external partners in industry, business, the arts and the public and not-for-profit sectors.

This is particularly valuable for our postgraduates, whose specialist areas of study at the cutting edge of research often transcend traditional discipline boundaries, and who benefit considerably from our connections with external partners across the globe.

Find out more:

[www.manchester.ac.uk/research](http://www.manchester.ac.uk/research)

## Fuelling ambition

At Manchester, you will study programmes packed with the latest research findings, meet leading global experts from academia and industry, use cutting-edge equipment in modern facilities, and polish skills that postgraduate employers from all fields want.

Whether you're a committed researcher wanting to further the human quest for knowledge, a career-focused professional seeking a specialist qualification, or a burning enthusiast for higher learning and understanding, a postgraduate degree at The University of Manchester will help you to realise your ambitions.

## Find out more

Access online or order a copy of our 2013 prospectus:  
[www.manchester.ac.uk/pg/prospectus](http://www.manchester.ac.uk/pg/prospectus)



# ART HISTORY AND VISUAL STUDIES AT MANCHESTER

Art History and Visual Studies (AHVS) is one of Manchester's best-established disciplines. Our impressive range and diversity of expertise encompasses a variety of periods and methodological approaches to the subject.

You'll benefit from our rich and extensive ties to visual arts institutions, local, national and international. Our aim is to bring our research to the classroom in order to discover exciting new fields and issues with our postgraduates.



### Multidisciplinary expertise

Manchester's art historians come from a great variety of disciplinary backgrounds, which is reflected in the rich mix of subjects that we teach and supervise at postgraduate level. Here, you'll find researchers concentrating not only on painting, sculpture and architecture, but also on urbanism and garden design; the relationship between the arts, languages, and literatures; material culture and the decorative arts; collecting and display; issues around the sacred and the supernatural; performance, installations and other contemporary art practices; questions of gender and identity; body and video art and critical theory.

### Access to cutting-edge research

Our teaching is led by our research. We have an extremely active research culture in which our sizable cohort of postgraduate students (currently 20 in the MA and 30 in the PhD programme) play a key role. You are encouraged to attend the research seminars in AHVS, where members of staff and guest lecturers present papers. We also have a lively student-run Postgraduate Forum.

### Welcoming community

Staff and postgraduates benefit greatly from the coherent, close-knit and friendly atmosphere of our art historical community, as well as from the interdisciplinary research culture within the larger School, Faculty, and University. We share intellectual interests and connections with English and American Studies, History, Drama, Music, Classics and Ancient History, Archaeology, and Religions and Theology. We have particularly close connections with the Centre for Museology and the Whitworth Art Gallery. We encourage our postgraduate students to help us maintain this vibrant atmosphere of research and learning, and help to make it prosper in new ways.

# TAUGHT COURSES

## Interdisciplinary MAs

AHVS is a principal protagonist in the interdisciplinary MA in Victorian Times. Run by the History department, this programme has its own distinctive core course, but also offers you the exciting opportunity to engage intellectually with our School of Art, Histories and Cultures' many disciplines: AHVS, Archaeology, Classics and Ancient History, Drama, English and American Studies, History, Music, and Religions and Theology.

For full details on the MA in Victorian Times, see our History postgraduate brochure.

## AHVS course units for the MA

Please note that these course units are indicative of what might be taken – we cannot guarantee that all of these courses will be available in a given year. For a full list of those available to you, please choose Art History and Visual Studies from the list of subjects on this web page:

[www.manchester.ac.uk/arts/postgraduatestudy](http://www.manchester.ac.uk/arts/postgraduatestudy)

## Taught course units

Our discipline is naturally located at a disciplinary crossroads, hence our long-standing collaborations with Archaeology, Museology, and other subject areas across the Faculty and University. You may take one course unit in a subject area outside of AHVS (comprising 30 credits of the MA degree's final 180 credits), making it easy for you to complement your art historical research in a manner that suits your academic interests and goals. Other branches of history, religions and theology, social sciences, languages and literatures, as well as other arts, like music and drama, provide grist to art history's mill.

Examples of course units are listed on the following pages. (\* Indicates course units in Archaeology and/or Museology)

## Issues in Art Historical Practice

Dr Charlie Miller

This course unit is taken by all art history MA students. The main part of the collective reading concentrates on influential authors, many of whom are outside the discipline of art history as conventionally understood, yet who have challenging things to say about issues fundamental to the discipline of art history – eg authorship, history, representation, visibility and space.

This focus aims to help you to understand the foundations that support much art historical writing of the past 30 years. It is part of our commitment to enabling you to encounter first-hand 20th-century writers whose work has recently transformed our discipline in a fundamental way.

Disciplines are porous and what we do in art history is shaped and nuanced by what happens in contiguous disciplines in human sciences and philosophy. Knowing the provenance as well as the modes of extrapolation and assimilation of these neighbouring discourses into art history has therefore become an indispensable professional skill, both in terms of communicating with colleagues across our discipline and of writing and producing new ideas. This is why every single session elaborates on specific examples, which come from within our discipline and represent this creative osmosis.

The special section of 'Case Studies' demonstrates and assesses the value of those systems of discourse for art historical writing and interpretation on the practical grounds of specific visual examples.

## Prometheus Unbound: Art, Science, and Technology in the Renaissance

Dr Anthony Gerbino

Our definition of the 'fine' or 'visual arts' is a relatively recent construct. From the fifteenth to the seventeenth century, the Latin word *ars*, like the Greek word *techne*, referred essentially to 'skill' or 'craft' and more generally to bodies of practical techniques for doing or making. Such forms of expertise were understood to be distinct from theoretical knowledge or *scientia*, but historically



the two were often conjoined, indeed, intertwined, particularly as they regarded the natural world.

The Renaissance ‘artist’, understood in broad contemporary terms, therefore occupied a central place between the manual, ‘mechanical’ arts (typically the domain of the artisan) and the intellectual ‘liberal’ arts of scholars and scientists. In exploring this unfamiliar landscape, the course offers students an opportunity to reflect on the role of artifacts and technologies – the relationship between making and knowing – in our own time.

### **The Sacred Topography of Christian Syria** Dr Emma Loosley

This course unit examines the evolution of a specifically ‘Christian’ landscape in late antiquity and traces its development and reaction to the advance of Islam from the seventh century onwards. You may therefore explore how the religious landscape changed from that of a polytheistic society to that of a single dominant belief (Christianity), before finally reaching an accommodation with a new force (Islam).

We will consider how ritual and architecture interact with each other and impact on the wider landscape and community. Seminars will cover general themes and use case studies to consider specific examples.

### **Castles in the Desert: Umayyad Art and Architecture** Dr Emma Loosley

This course unit explores the evolution of Islamic art and architecture at the time of the first Islamic dynasty, the Umayyad family, who ruled from 661 until 750 CE. From their capital in Damascus they ruled the nascent Islamic ummah and evolved a distinctly Muslim idiom in the visual arts.

The unit explores the art historical background to the rise of Islam and evaluates the influences of the Romano-Byzantine Empire to the west and the Sassanian Empire to the east on this new religion. You will study the earliest Islamic monuments still extant and discuss the forms of experimentation employed in this brief period before the iconography of Islam became codified by religious strictures. Finally, you will

consider why there are so many misconceptions about Islamic art in general and explore why the diversity employed by Umayyad artisans was rejected by later Muslim patrons.

### **The Stained Glass of York Minster** David O’Connor

York Minster occupies a unique position in the history of English stained glass. Here, most of the major trends in glass-painting from the 12th century onwards are represented, while earlier periods can be studied through documentary and archaeological evidence.

This course unit focuses on the medieval windows, but more recent material is brought in to provide a wider context of changing religious and artistic ideals, and to examine issues of reception and restoration.

You can complement your studies of glazing materials and techniques, patronage, iconography, and style and design, with visits to glass conservators to learn more about the controversial issues involved in preserving medieval stained glass from the threats of pollution and corrosion.

### **Victorian Stained Glass: Pugin, Pre-Raphaelites and the Arts and Crafts** David O’Connor

More stained glass was produced in Britain during the 19th century than at any other time, as the Industrial Revolution and the population rise led to increased church building. Architects, glass-painters and historians revived this art form by analysing the techniques, style and iconography of medieval windows. Major artists, many associated with Morris and Burne-Jones, led the reaction to Gothic Revival glass, while leading architects, such as Pugin, designed stained glass.

This unit concentrates on church commissions, but you will also look at the role of domestic glazing in aesthetic movement and art and crafts interiors. You will be able to exploit Manchester’s rich Victorian heritage, such as its churches and collections, or its documentary sources.

# TAUGHT COURSES

## **National Culture and the Idea of Public Art**

Dr Colin Trodd

This course unit is concerned with exploring the critical frameworks in which the idea of civic value became entangled with accounts of art in 19th-century Britain. It explains how models of national culture were articulated and considers the contexts in which claims about the public character of art were produced, legitimated or blocked.

These matters will be pursued by examining a range of pictorial, institutional and literary sources, the intention being to discover how values and meanings are developed, circulated and modified within a specific historical moment.

## **Art in the City: Collecting, Curating, Commissioning\***

Dr Helen Rees Leahy (Director of MA in Art Gallery and Director of the Centre for Museology)

This course unit explores the uses of art in the creation of a public culture in the industrial and postindustrial city, with specific focus on Manchester and Liverpool. The unit first interrogates the origins and ideologies of art galleries in the 19th-century industrial city, before moving on to an examination of the role of art and culture in the political economy of the city today – including the cultural politics of regionalism, the uses of art in socio-economic regeneration and the role and responsibilities of the museum in the community.

Contemporary practices of collecting, display, interpretation and promotion will be addressed, particularly through fieldwork and teaching sessions at Tate Liverpool, Manchester City Art Gallery and the Walker Art Gallery. The unit incorporates a large element of project work.

## **Museums and Material Culture\***

Louise Tythacott (Lecturer in Art Gallery and Museum Studies)

This course unit examines the strategies and practices by which museums select, interpret, organise, display and conserve objects produced within diverse historical, geographical and cultural contexts.

As a means of elucidating museological practice, the unit provides you with an introduction to the theoretical issues involved in 'reading' and understanding the social life of 'things'. In particular, the unit emphasises the material culture of nonwestern societies. Specifically, it examines the construction of meaning of objects in the ethnographic museum during the colonial period, as well as contemporary issues of ownership and display in museums in the post-colonial world.

You will explore the ethical dimensions of both curating and also conserving objects from other cultures, of the 'primitive' and the shifting definitions of 'primitive' objects as either artefact or art in the 20th century. In addition, the course unit will introduce the development and application of material culture theory to the curation of artefacts within the categories of design, craft, decorative and fine art.

## **Architecture and Modernity** Professor Mark Crinson

This course unit examines some of the main themes and problems of modern architecture, from the forging of regionalist and nationalist architectures in the late 19th century, to the problems of deindustrialisation and the opportunities of

globalisation in the early 21st century. Central to these are the concepts of space and place and their differing interpretations in architecture, architectural theory and urban form.



### **The Surrealist Image** Professor David Lomas

Surrealism occupies a unique place in the intellectual and cultural history of the 20th century. Marking a crisis in post-Enlightenment thought and active in every sphere of creative life, it has been at the heart of recent debates about modernism and postmodernism. This course unit explores fundamental properties of the surrealist image (and other forms of surrealist visual production), with a view to understanding what distinguishes surrealism from the dominant modernism of its era, and defining what it has in common with postmodernism.

Psychoanalytic readings of the surrealist image are a particular focus of the course unit.

By the end of the unit, you should be conversant with a variety of visual practices and media associated with surrealism, the ideas that informed them, and the broad cultural context of their production. Familiarity with issues and approaches in recent surrealist scholarship will be expected, and there will be opportunities for you to consider the continued resonance of surrealism in art and theory now.

### **Psychoanalysis and the Image** Professor David Lomas

This course unit aims to explore what interest psychoanalysis holds for the study of visual culture and of art history. It will cover a range of psychoanalytic topics and address the recent shift from a concern with gender and sexuality, to the death drive and related concepts of trauma and repetition in psychoanalytic theory and art practice.

Beginning with Freud's writings on art, we shall move on to post-Freudian writers such as Lacan, Klein and Kristeva. Visual case studies will be drawn principally from modern and contemporary art, with a particular focus on surrealism, and from diverse media, including photography and film.

By the end of the unit, you should have a deepened understanding of psychoanalysis and be able to use and apply its insights elsewhere in your art historical studies.

### **The Body in/and Representation c. 1900 to the Present** Dr Kevin Parker

This course unit explores the relationship between the body and representation in the modern and postmodern periods (from the beginning of the 20th century to the present), with an emphasis on the identity of the body in relation to sexuality, gender, race, ethnicity and class. Focusing in on particular movements and/or practices, we explore the role played by the body in producing and giving meaning to images/objects in relation to various visual modes of expression (including, potentially, performance and body art, painting, sculpture, architecture, dance photography, film and video).

The unit examines how the body relates to, or comes to be understood as, a particular subject in each instance of visual practice, and explores what particular political effects and meanings the surfacing of the body has had in the modern and contemporary visual arts.

### **Saints and Society: Art and the Sacred in Italy 1200-1500** Dr Cordelia Warr

This course unit explores the relationship between sanctity and art in Italy during the Later Middle Ages. By exploring images relating to holy men and women in conjunction with written texts, we examine questions about the rise of images (both painted and sculpted) in the formulation of sanctity; the relationship between living saints and images (personal use of images, images as a means to conversion, rejection of images); depictions of miracles (miraculous images, images made in response to miraculous events, depictions of miracles), and images and relics (images as relics, images depicting relics). Types of sanctity (male and female, institutional and personal) and their impact on the visual images of the period are also explored.

Seminars focus on key questions relating to images and on individual saints.

## MULTIDISCIPLINARY RESEARCH CULTURE

Manchester's art historians work naturally and enthusiastically across a variety of disciplinary lines, by inclination and as founders or participants in a many research projects and groupings. Various projects allow postgraduate art historians to participate in a buoyant research culture, such as the AHRC Centre for the Study of Surrealism and its Legacies.

We currently take part in many of the University's cross-disciplinary research groups, such as: Manchester Museum's Landscape and Identity project (with anthropologists, archaeologists, historians and others); the Faculty of Humanities' Centre for the Study of Sexuality and Culture; and the University's Centre for the History of Science, Technology and Medicine.

Manchester's historians enjoy jointly teaching and supervising postgraduates with colleagues from other disciplines. We are all very active in our fields, publishing books, articles and exhibition catalogues on our research and directing or participating in various collaborative research projects pertaining to our areas of special expertise.

Individual staff web profiles list our research interests, some of our publications and the research areas in which we teach and supervise postgraduates.

See:

[www.manchester.ac.uk/arts/subjectareas/arhistoryvisualstudies](http://www.manchester.ac.uk/arts/subjectareas/arhistoryvisualstudies)  
or <http://bit.ly/pfxVtj>

## SPECIALIST RESEARCH AREAS

Our special areas of interest include:

- The arts and archaeology of Christianity in Byzantium and the Near and Middle East
- The arts and architecture of Italy and its cultural heirs (1200-1800)
- British art from the 18th through the 20th centuries, including Victorian Studies
- Surrealist art and Dada
- Stained glass
- Textile history
- British art of the 18th through 20th centuries
- Architectural history and theory
- Urbanism and garden design
- Art, medicine and psychoanalysis
- Postcolonial architecture
- Performance and installations
- Globalism and contemporary art
- The history, theory and practice of collecting, display, interpretation and representation in museums and art galleries

## APPLYING

**Entry requirements for MA:**

You will normally require a good Honours degree (Upper Second or better), or equivalent, although candidates with alternative qualifications are welcome

to apply. If your first language is not English, you must have a score of either 7.0 in the IELTS examination, 600 in the TOEFL test, or 250 in the computer-based TOEFL test.



# STAFF RESEARCH INTERESTS

## **Professor Mark Crinson**

### **Professor in History of Art**

mark.w.crinson@manchester.ac.uk

Works on: 19th and 20th century British architecture and aspects of modern art. Has a particular interest in colonialism and architecture.

## **Dr Anthony Gerbino**

### **Lecturer in Art History**

anthony.gerbino@manchester.ac.uk

Works on: early modern architecture in France and England. Research focuses on the role of architecture in 17th-century scientific and academic circles and on the technical and mathematical background of early modern architects, engineers, and gardeners. More general interests lie in the interaction of art, science, and technology; the professional and intellectual world of early modern artisans, architectural treatises and the culture of the printed book, cartography and its relation to landscape, and the urban history of Paris.

## **Professor David Lomas**

### **Professor in History of Art**

david.c.lomas@manchester.ac.uk

Researches: mainly issues of subjectivity in surrealism, with a special interest in psycho-analytical readings of the visual image. An additional area of interest is the interaction of art and medicine in the 19th and 20th centuries.

## **Dr Emma Loosley**

### **Senior Lecturer in History of Art**

emma.loosley@manchester.ac.uk

Works on: the art historical and archaeological remains of the Middle East, from late antiquity, through to the later Middle Ages, including the influences of east and west in the region. A particular strength is the art and archaeology of Eastern Christianity and Christian art and the evolution of Islamic Culture.

## **Professor Carol Mavor**

### **Professor in History of Art**

Works on: photography, theories of sexuality, boyhood, girlhood and adolescence. Publications include: Pleasures Taken: Performances of Sexuality and Loss in Victorian Photographs (1995) and Becoming: The Photographs of Clementina, Viscountess Hawarden (1999).

## **David O'Connor**

### **Lecturer in History of Art**

david.e.o'connor@manchester.ac.uk

Has written extensively on the history of stained glass. Maintains a broad interdisciplinary approach, with interests in liturgy, iconography and the relationship between medieval literature and the visual arts. Also interested in 19th century Medievalism, particularly the Gothic revival and the work of William Morris.



### **Dr Kevin Parker**

Has written on contemporary art for Art forum and various museums, and has published essays on the work and lives of the art historians Johann Winckelmann and Erwin Panofsky. His current book project, *Seeing and Believing*, is an investigation of post-representational theories of visual experience and picturing.

### **Dr Colin Trodd**

#### **Senior Lecturer in Art History**

colin.b.trodd@manchester.ac.uk

Works on: Victorian art and art institutions. Has co edited the following volumes: *Victorian Culture and the Idea of the Grotesque* (1999), *Art and the Academy in the 19th Century* (2000), and *Governing Cultures: Art Institutions in Victorian London*. He will shortly be publishing *Representing G.F. Watts: Art Making and Victorian Culture*.

### **Dr Cordelia Warr**

#### **Senior Lecturer in Art History**

cordelia.warr@manchester.ac.uk

Joined the School in 2003 from Queen's University, Belfast.

Works on: late medieval and early Renaissance art in Italy, with a special interest in the iconography of clothing. Shortly publishing a book on *Lives of Italian Holy Women of the Late Middle Ages (1226-1360)*.

## **Honorary teaching staff**

### **Dr Jennifer Harris**

#### **Honorary Lecturer in the History of Art**

jennifer.harris@manchester.ac.uk

Curator of Textiles and Deputy Director of the Whitworth Art Gallery.

Has written on many aspects of dress and textiles. Research interests include: 19th and 20th century dress and textiles, historical and contemporary craft, and museological issues related to the display and interpretation of the decorative arts.

# SCHOOL OF ARTS, LANGUAGES AND CULTURES

The newly formed School of Arts, Languages and Cultures is the largest grouping of arts, languages and humanities scholars in the UK. It is home to some 6500 students, of which about 1000 are postgraduates, and around 350 academic staff working at the forefront of seventeen disciplines:

- Archaeology
- Art History and Visual Studies
- Classics and Ancient History
- Drama
- East Asian Studies
- English and American Studies
- French Studies
- German Studies
- Linguistics and English Language
- History
- Italian Studies
- Middle Eastern Studies
- Music
- Religions and Theology
- Russian and East European Studies
- Spanish, Portuguese and Latin American Studies
- Translation and Intercultural Studies

The School is also home to the University Language Centre.

The School's interests are in the fields of human cultures, beliefs, institutions and languages (from the most widely spoken global languages to those which are endangered). Its work embraces the material, visual, linguistic, textual, social and performative dimensions of human society past and present, and as such fosters a rich interdisciplinary culture led by world-renowned scholars with a diversity of expertise, from analysts to creative artists, from formal linguists to cultural critics, from historians to cultural theorists. The units which make up the School have an outstanding research profile as demonstrated by the fact that two of those units were ranked top in their subject area in the UK, following the results of the government's Research Assessment Exercise in 2008, and a further two were ranked in the top 3. Overall, more than 50% of our research was rated 'world leading' or 'internationally excellent'. Our commitment to research enriches our teaching, by bringing renowned international speakers to the School and sustaining a culture of research seminars, workshops and conferences. It also ensures that our curriculum is continually refreshed.

Our programmes are designed to teach people how to think, and our students tell us they find them challenging and rewarding, as well as good preparation for careers or further study. The student experience combines the advantages of belonging to a specific subject community with the extensive choice that a large and diverse School can offer. We use a wide range of teaching methods, both traditional and innovative. These include lectures, small-group seminars, and tutorials as well as various on-line activities which draw on the latest technology.



We strive to integrate work-related skills and experience into our degree programmes, and we encourage our students to think about and develop their career interests, aims and abilities, through both academic and extra-curricular activities. Our awardwinning Careers Service will work in partnership with you throughout your degree to improve your employability and prepare for the competitive jobs market.

Research and teaching in the School of Arts, Languages and Cultures are supported by rich resources within the University. These include the John Rylands University Library, with its unique Special Collections housed in the refurbished Deansgate building; the University Language Centre, with its own language multi-media resource library; the Race Relations Archive; the Manchester Museum; the Whitworth Art Gallery, as well as other distinguished Manchester archives and museums. Other cultural assets at the University of Manchester include the Martin Harris Centre for Music and Drama, Jodrell Bank Observatory, and, new for 2012, the Alan Gilbert Learning Commons.

We maintain a network of partners in research training that involves a wide range of major cultural institutions across the North West. The University and the city also offer superb facilities for almost any academic or recreational interests you might wish to pursue. High profile festivals are a major part of Manchester's cultural life, and the School is involved in many of these, including the Manchester Literature Festival, Manchester Histories Festival and Manchester International Festival.

The School has a strong interdisciplinary orientation and houses the Centre for Interdisciplinary Research in the Arts and Languages (CIDRAL).

## Conclusion

The new School of Arts, Languages and Cultures is determined to become a global beacon for the study of Arts and Languages. Our objective is to create a top quality educational environment within which all our students will thrive. We have a strong commitment to social responsibility and public engagement. We want our graduates not only to be highly sought after by employers but also ready to play a constructive role as citizens in wider society. Through our research we seek to create and develop knowledge that makes a difference in the world; through our teaching we want to inspire our students to achieve their full human potential.

## POSTGRADUATE SKILLS AND RESEARCH TRAINING

At the heart of all our programmes stands a commitment to helping students develop the skills they need to thrive at postgraduate level and beyond.

MA students are encouraged to participate fully in the School's research community, enhancing their

own skills through encounter with more experienced practitioners. Students' employability is nurtured through our innovative work placement scheme, which is available to all MA students in the School.

---

## FUNDING

AHVS offers one or more Pointon PhD bursaries of £2,000 each to students embarking on full-time PhD research. Information on these and other awards is available on the University website (see below).

Students from the UK or Europe can apply to the Arts and Humanities Research Council for postgraduate studentships to support MA or doctoral study.

Studentships for UK students cover the tuition fee and provide a maintenance grant. Studentships for EU students usually cover fees only.

Postgraduates intending to study at The University of Manchester have been very successful in the AHRC competition (43 awards in the School in 2009) and we aim to help students to prepare their applications carefully. Should you intend to apply for AHRC funding, you should contact the School of Arts, Languages and Cultures as soon as possible, as the internal deadline for the submission of AHRC forms is 15 February.

Some students – mainly those in economic and social history, and certain kinds of cultural history – may instead apply to the Economic and Social Research Council, which has different procedures.

Research students from beyond the EU are generally eligible for Overseas Research Studentships, a national scheme that pays the difference between foreign fees and home fees. In addition, for students who have already been accepted onto a programme of study, The University of Manchester offers a limited number of awards for postgraduate study, usually on an annual basis; however, such awards are few and highly competitive.

Further information on School and University awards is available on our website:

**[www.manchester.ac.uk/pg/funding](http://www.manchester.ac.uk/pg/funding)**

---

## DEADLINES

You are urged to enquire and to apply to your chosen degree programme as early as possible, and certainly no later than 15 February. Candidates not intending to apply to the AHRC, ESRC, or ORS schemes may apply up to 31 August.



## SCHOOL CONTACT DETAILS

For further information about the courses,  
or about qualifications, please contact:

Postgraduate Admissions  
School of Arts, Languages and Cultures  
Mansfield Cooper Building  
The University of Manchester  
Oxford Road  
Manchester  
M13 9PL  
United Kingdom

**tel** +44 (0)161 306 1259

**email** [masalc@manchester.ac.uk](mailto:masalc@manchester.ac.uk)

For the most up-to-date course information,  
please visit our website:

**[www.manchester.ac.uk/alc](http://www.manchester.ac.uk/alc)**



## FIND OUT MORE ONLINE

Our University website holds a wealth of information on the many varied aspects of postgraduate student life. Here are some of the most popular topics – use the links for full details.

>>>



**Accommodation** – Discover your potential new home:

[www.manchester.ac.uk/accommodation](http://www.manchester.ac.uk/accommodation)

**Admissions and applications** – Everything you need to apply to Manchester:

[www.manchester.ac.uk/pgapplication](http://www.manchester.ac.uk/pgapplication)

**Alan Gilbert Learning Commons** – Our brand-new, ultra-modern student learning environment:

[www.manchester.ac.uk/library/learningcommons](http://www.manchester.ac.uk/library/learningcommons)

**Careers** – Many major recruiters target our postgraduates; find out why:

[www.manchester.ac.uk/careers](http://www.manchester.ac.uk/careers)

**Childcare** – Support for students who are also parents:

[www.manchester.ac.uk/childcare](http://www.manchester.ac.uk/childcare)

**Disability support** – For any additional support needs you may have:

[www.manchester.ac.uk/dso](http://www.manchester.ac.uk/dso)

**Funding and finance** – Fees, scholarships, bursaries and more:

[www.manchester.ac.uk/pg/fees](http://www.manchester.ac.uk/pg/fees)

[www.manchester.ac.uk/pg/funding](http://www.manchester.ac.uk/pg/funding)

**International students** – Discover what we offer our multinational community:

[www.manchester.ac.uk/international](http://www.manchester.ac.uk/international)

**IT services** – Online learning, computer access, IT support and more:

[www.manchester.ac.uk/itservices](http://www.manchester.ac.uk/itservices)

**Library** – One of the UK's largest and best-resourced university libraries:

[www.manchester.ac.uk/library](http://www.manchester.ac.uk/library)

**Manchester** – Britain's 'original modern' city is right on your doorstep:

[www.manchester.ac.uk/aboutus/manchester](http://www.manchester.ac.uk/aboutus/manchester)

**Maps** – Visualise our campus, city and University accommodation:

[www.manchester.ac.uk/aboutus/travel/maps](http://www.manchester.ac.uk/aboutus/travel/maps)

**Prospectus** – Access online or order a copy of our 2013 prospectus:

[www.manchester.ac.uk/pg/prospectus](http://www.manchester.ac.uk/pg/prospectus)

**Sport** – Clubs, leagues, classes, facilities and more:

[www.manchester.ac.uk/sport](http://www.manchester.ac.uk/sport)

**Support** – Dedicated academic, personal, financial and admin assistance:

<http://my.manchester.ac.uk/guest>

**Students' Union** – Societies, events, peer support, campaigns and more:

[www.manchesterstudentsunion.com](http://www.manchesterstudentsunion.com)

**Videos** – See and hear more about our University:

[www.manchester.ac.uk/aboutus/video](http://www.manchester.ac.uk/aboutus/video)

[www.youtube.com/user/universitymanchester](http://www.youtube.com/user/universitymanchester)

## **Disclaimer**

This brochure is prepared well in advance of the academic year to which it relates. Details of courses may consequently vary with staff changes. We therefore reserve the right to make such alterations to courses as are necessary. If we make you an offer of a place, it is essential that you are aware of the current terms on which your offer is based. If you are in any doubt, please feel free to ask us for confirmation of the precise position for the year in question, before you accept our offer.

Postgraduate Admissions  
School of Arts, Languages and Cultures  
Mansfield Cooper Building  
The University of Manchester  
Oxford Road  
Manchester  
M13 9PL  
United Kingdom

**tel:** +44 (0)161 306 1259  
**email:** [masalc@manchester.ac.uk](mailto:masalc@manchester.ac.uk)  
**[www.manchester.ac.uk/alc](http://www.manchester.ac.uk/alc)**

Royal Charter Number RC000797  
DW859 09.12

