

The University of Manchester

Faculty of Humanities

School of Arts, Languages and Cultures

**MA Handbook 2012-2013**

**Art History**

## Art History

### Welcome and Introduction to Art History

Head of Subject Area: Professor David Lomas

The School of Arts, Languages and Cultures, at the University of Manchester is an excellent place to pursue MA studies, whether the MA will be your final Degree or you intend to pursue academic studies to Ph.D. level and beyond.

The University of Manchester has a lively team of academic staff, all active researchers. Expertise in art history ranges widely chronologically and embraces a wide range of methodological approaches. Particular strengths at Manchester include: non-western art (eastern Mediterranean); issues of the body; sexuality and gender; architectural history and urbanism; art history of the early modern period; and modern and contemporary art. The interdisciplinary MA Constructions of the Sacred, the Holy and the Supernatural also has its base here in art history. You can find further information about academic staff research interests at the end of this handbook and at "Academic Research Profiles" on our website <http://www.arts.manchester.ac.uk/subjectareas/arthistoryvisualstudies//>

The programme is open to suitably qualified graduates of art history and other disciplines. Our course 'Issues in Art Historical Practice' helps to bring graduates in other disciplines to the same level of understanding of the subject as art history graduates. The features that define the programme as postgraduate are the specialised and demanding course units, all of which are within the fields of research being pursued by the lecturers, and the Dissertation. Progression is built into the programme through the compulsory core unit which equips students to undertake the rest of the course. All teaching is exclusive to MA students.

### Staff in Art History

#### ART HISTORIANS AND RELATED STAFF:

##### **Mark Crinson, Professor in History of Art,**

studied at Sussex, the Courtauld and Pennsylvania. He works on nineteenth- and twentieth-century British and colonial architecture, the history of photography and aspects of modern art. His publications include *Architecture - Art or Profession? 300 Years of Architectural Education in Britain* (1994, with Jules Lubbock), *Empire Building: Orientalism and Victorian Architecture* (1996), *Modern Architecture and the End of Empire* (2003), and *Stirling and Gowan: Architecture from Austerity to Affluence* (2012). He is interested in supervising research on modern architecture; colonialism, post colonialism and architecture; the history of museums; and the history of photography.

Email: mark.w.crinson@manchester.ac.uk, Phone: 0161 275 2242, Room 3.24

##### **Dr. Anthony Gerbino, Lecturer in History of Art,**

is an historian of early modern architecture in France and England. He received his B.A. from the University of California at Santa Barbara, an M.Phil. from the University of Cambridge, and his Ph.D. from Columbia University. His research focuses on the role of architecture in seventeenth-century scientific and academic circles and on the technical and mathematical background of early modern architects, engineers, and gardeners. His 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. He has recently published *François Blondel: Architecture, Erudition, and the Scientific Revolution* (Routledge, 2010) and is co-author of *Compass and Rule: Architecture as Mathematical Practice in England 1500-1750* (Yale University Press, 2009).

Email: anthony.gerbino@manchester.ac.uk, Phone: 0161 275 3321, Room MC 3.08

**David Lomas, Professor in History of Art,**

his research to date has dealt mainly with issues of identity and subjectivity in surrealism, with a special interest in psychoanalytical readings of the visual image. His book, *The Haunted Self: Surrealism, Psychoanalysis, Subjectivity*, was published by Yale University Press in 2000. He has published on many aspects of surrealism and is a main contributor to the catalogue of the recent exhibition of surrealist art at Tate Modern: *Surrealism: Desire Unbound*. He is Co-Director of the AHRB Research Centre for Studies of Surrealism and its Legacies in partnership with the University of Essex and Tate. An additional area of interest is the interaction of art and medicine in the nineteenth and twentieth centuries.

Email: david.c.lomas@manchester.ac.uk, Phone: 0161 275 7210, Room MC 3.14

**Dr Emma Loosley, Senior Lecturer in History of Art,**

took her BA in History and History of Art at York, her MA at the Courtauld Institute, and her PhD at SOAS. She has published *the Architecture and Liturgy of the Bema Churches of Fourth- to Sixth-Century Syria* (2004) and *Messiah and Mahdi: Caucasian Christians and the Construction of Safavid Isfahan* (2009). She has taught at SOAS, the Université Saint-Esprit in the Lebanon, the University of Tbilisi, Georgia and various universities in Iran. She is interested in the art historical and archaeological remains of the Middle East from late antiquity through to the later middle ages, including the influences of the east and the west on the region. A particular strength is the art and archaeology of Eastern Christianity and Christian art and the evolution of Islamic culture.

Email: emma.loosley@manchester.ac.uk, Phone: 0161 275 3326, Room MC 3.10

**Dr Anna Lovatt, Lecturer in History of Art**

BA in the History of Art with Material Studies, University College London (1999); MA in the History of Art, Courtauld Institute of Art (2001); PhD in the History of Art, Courtauld Institute of Art (2005). Broadly speaking, my interests are in American and European art since 1945, with an emphasis on art of the 1960s and its legacies. I have particular expertise in Minimal, post-Minimal and Conceptual art and the practice of drawing within these contexts. My research and teaching are informed by feminist theory, psychoanalysis and poststructuralism. In addition to catalogue essays and reviews, I have published articles in the scholarly journals *Art History*, *October* and *Tate Papers*, a further article is forthcoming in *Word and Image*. I am an editor of the *Oxford Art Journal* and a regular reviewer for *Artforum* magazine.

Email: anna.lovatt@manchester.ac.uk, Phone: 0161 275 3330, Room MC 3.11

**Professor Carol Mavor,**

was previously professor of art at the University of North Carolina. Her publications include *Pleasures Taken: Performances of Sexuality and Loss in Victorian Photographs* (1995), and *Becoming: The Photographs of Clementina, Viscountess Hawarden* (1999). Her areas of interest are photography, theories of sexuality, boyhood, girlhood and adolescence.

Email: carol.mavor@manchester.ac.uk, Phone: 0161-306-1788, Room 3.09

**Dr Charles Miller**

Charlie Miller studied at Magdalen College, Oxford, and the Courtauld Institute of Art, London. From 2009 to 2011 he was Leverhulme Early Career Fellow at the University of Manchester. His research deals with the history and theory of the avant-garde, and the historicity of theory (in particular psychoanalysis and poststructuralism). He has published essays and articles about Picasso, surrealism, Georges Bataille, and *Documents* magazine, including 'Rotten Sun', *Art History*, 2011. In 2012 he won the Phillips Book Prize for his manuscript *Radical Picasso: Surrealism and the Theory of the Avant-Garde* (forthcoming with the University of California Press). He is co-editor, with David

Lomas and Joanna Pawlik, of *Queer Surrealism* (forthcoming with Manchester University Press), to which he has contributed essays about the sexuality of surrealism, and Antonin Artaud. Other current projects address Picasso's relation to the concept of genius, drunkenness in the writings of Georges Bataille, and the allegoresis of consumer branding. A further single-authored book project, provisionally entitled *The Archaeological Impulse*, concerns problematics of historicism and anachronism in modernism and postmodernism.

Email: charlie.miller@manchester.ac.uk

**David O'Connor, Lecturer in History of Art,**

his publications include *York Art* (1978), *York Minster: A Catalogue of Medieval Stained Glass* (1987) and *Medieval Craftsmen: Glasspainters* (1991). He has written extensively on the history of stained glass and is an author for the international Corpus Vitrearum project. He maintains a broad interdisciplinary approach, with interests in liturgy, iconography and the relationship between medieval literature and the visual arts. He is also interested in nineteenth-century Medievalism, particularly the Gothic revival and the work of William Morris and his associates, and is interested in supervising research in these areas as well as on Medieval and Victorian stained glass.

Email: david.e.o'connor@man.ac.uk, Phone: 0161 275 3315, Room 3.12

**Dr Helen Rees Leahy, Director of the Art Gallery & Museum Studies Programme and Director of the Centre for Museology,**

has written a PhD thesis on how a concept of British national heritage has been activated by the repeated dispersal of private collections of Old Masters, from the late nineteenth century to the present. Her interests are in the theory and practice of private and public patronage, museums, and the art market. Prior to coming to Manchester, she was Assistant Director of the National Art Collections Fund and Director of the Design Museum, London. She has organised numerous exhibitions of fine and decorative art, and has written on aspects of heritage, taste and museology. She would be interested in supervising researchers on the history of collecting and the theory and practice of museums.

Email: helen.rees@manchester.ac.uk, Phone: 0161 275 6842, Room 3.25

**Dr Colin Trodd, Senior Lecturer in Art History,**

His research focuses on the history of cultural institutions and Victorian art. He has co-edited and made contributions to *Victorian Culture and the Idea of the Grotesque* (1999), *Art and Academy in the Nineteenth Century* (1999), *Governing Cultures: Art Institutions in Victorian London* (2000), and the forthcoming *G. F. Watts and the Enchantment of Victorian Art* (2003). He also published major articles on the National Gallery, Ford Maddox Brown, the Royal Academy, and William Blake and Victorian art criticism. He would be interested in supervising research in any area of Victorian art or the history of art institutions.

Email: colin.b.trodd@manchester.ac.uk Phone: 0161 275 3325, Room 3.13

**Louise Tythacott, Lecturer in Museum Studies,**

studied at Kent and Hong Kong and works on museology and its relation to non-western art and ethnography. She worked at the Liverpool Museum and the Royal Pavilion Art Gallery & Museums, where she curated several exhibitions. She has published *Surrealism and the Exotic* (2003). She is interested in supervising research in museology and in certain aspects of non-western art.

Email: louise.tythacott@manchester.ac.uk, Phone 0161 275 3328, Room 3.7

**Dr Cordelia Warr, Senior Lecturer in Art History,**

studied at the universities of Newcastle on Tyne, Nottingham and Warwick. She has received research funding from the Leverhulme Foundation, the Arts and Humanities Research Council, and the British Academy, and has been a research fellow at St John's College, Oxford, and Balsdon Fellow at the British School at Rome. She is a member of the editorial board of the journal *Art History* and, from 2007-2011 was the reviews editor for *Art History*. Her work focuses on medieval and renaissance Italy, particularly on religious patronage. She has published articles in *Viator*, *Art History*, *Journal of Medieval History*, *Arte Cristiana* and *Renaissance Studies*. Her book on *Dressing*

*for Heaven: Religious Clothing in Italy, 1215-1545* came out in 2010 and she has also co-edited two books with Professor Janis Elliott on *Art, Patronage and Iconography: The Trecento Church of Santa Maria Donna Regina* (2008) and *Art and Architecture in Naples, 1266-1713: New Approaches* (2010). She is currently working on a book on stigmatics in Italian visual culture.

Email: cordelia.warr@manchester.ac.uk, Phone 0161 275 3306, Room 3.23

## **HONORARY TEACHING AND RESEARCH STAFF:**

### **Dr Jennifer Harris, Honorary Lecturer in the History of Art,**

Curator of Textiles and Deputy Director of the Whitworth Art Gallery, she has curated a number of major exhibitions, including *1966 And All That! Design and the Consumer in Britain 1960-1969* (1986), *The Subversive Stitch Embroidery in Women's Lives 1300-1900* (1988) and *Lucienne Day; a career in design* (1993). She has written on many aspects of dress and textiles, her most recent publication being *5,000 Years of Textiles* (1993), of which she was Academic Editor. Her current research interests include nineteenth- and twentieth-century dress and textiles, historical and contemporary craft, and museological issues related to the display and interpretation of the decorative arts.

### **Dr Kevin Parker**

has come to us from the University of North Carolina. He has written on contemporary art for Artforum and various museums, and has published essays on the work and lives of art historians Johan Winckelmann and Erwin Panofsky. His current book project, entitled *Seeing and Believing*, is an investigation of post-representational theories of visual experience and picturing.

## **Programme Aims and Learning Outcomes**

### **Programme Aims for the MA and Diploma:**

To develop students' understanding of the production, circulation, and interpretation of visual culture in specific historical contexts.

Raise students' awareness of new intellectual developments and new areas of research in art history & visual studies

To develop students' intellectual and academic skills so that they are able to undertake independent research.

### **Learning outcomes for the MA and Diploma:**

#### **Knowledge and understanding**

On successful completion of the programme students will:

- be critically aware of and able to use a range of different theoretical approaches to art history.
- be critically aware of the most important current developments and problems in the discipline
- (for the MA programme only) have an understanding of how to formulate high level research projects
- be able to apply skills and ideas learned in one area of art history to other areas as appropriate, remaining aware of the complexity of the issues
- be aware of a range of current intellectual disputes in other disciplines
- Intellectual (thinking) skills

On successful completion of the programme students will have improved their intellectual skills to a Masters level, especially those involved in:

- Subject-related problem-solving
- Formulating and developing a research topic.
- Evaluating evidence
- Synthesizing information from a range of sources
- Presenting a coherent and compelling academic argument
- Exercising independent and critical judgement
- Practical skills

On successful completion of the programme students will be able to:

- retrieve and select information from a variety of sources – e.g. libraries, internet, museums
- employ appropriate scholarly conventions for presentation of essays and the dissertation.
- undertake (planning, conducting and reporting on) sustained and independent research
- Transferable skills

On successful completion of the programme students will be able to:

- manage time and work to deadlines
- contribute effectively to group discussions
- work in a team
- communicate effectively in written work and in oral presentations (both formal and extemporized)
- use appropriate information technology

### **Art History MA Programme Specification**

The Art History MA Programme Specification shows you how each of the above Learning Outcomes will be delivered and assessed throughout the programme. You can access this online via: <http://www.arts.manchester.ac.uk/subjectareas/arthistoryvisualstudies//>

### **Programme Structure**

The MA in Art History is a taught course lasting twelve months full-time and two years part-time. AHVS also contributes to SAHC's interdisciplinary MA in Victorian Studies: [www.arts.manchester.ac.uk/subjectareas/history/postgraduatestudy/taught/course/?code=01369](http://www.arts.manchester.ac.uk/subjectareas/history/postgraduatestudy/taught/course/?code=01369)

Full time students take 60 credits each semester and part-time students take 30 credits each semester. Issues in Art Historical Practice always takes place in semester 1. Full-time students must choose one option course for the first semester and two option courses for the second semester. Part-time students must take Issues in Art Historical Practice courses in their first year of study, and must distribute the option courses evenly in the other three semesters.

Those taking the AHVS MA may select from any of the Art History MA courses on offer. Students may, with the permission of the appropriate Programme Director, take one course from a different Programme in the School or the University. All students must, however take Issues in Art Historical Practice.

**On successful completion of all four course units (amounting to 120 credits) and the Research Outline, students proceed to the Dissertation which allows students to undertake original independent research under the close supervision of a member of academic staff.**

## **Teaching and Learning**

### **Taught Courses**

**Issues in Art Historical Practice:** This course is compulsory for all Art History MA students and is designed to enhance amongst students a sense of academic and intellectual community and to assist in instituting structural progression in our MA Programme. It equips students to move to their first specialized course unit from a strong base, which is one they will share with other students.

**Option course units (30 credits each):** Teaching sessions usually take place on Tuesdays. Each option course unit consists of eleven sessions in the first semester and twelve during the second including an introductory session. Teaching will be by various methods as appropriate to the course content, but may include: lecturing by the tutor, tutor-led discussion, student-led discussion, group projects.

MA students are also encouraged to attend the second-level undergraduate lectures Perspectives in the History of Art.

### **Self-Directed Learning**

In addition to the elements of organised teaching and learning described above, you are expected to undertake your own programme of self-directed learning and skills acquisition. This may involve self-directed reading, languages, computer training, attendance at research seminars in other departments, visits to local galleries and museums, voluntary work on excavations or in arts institutions, and many other forms of encounter.

You are encouraged to record and reflect upon these activities in some form or another (e.g. a dedicated notebook or on computer). Particular attention might be paid to noting down difficult or stimulating ideas that prompt you to think about Art History and Visual Studies in new (especially unexpected) ways. It will also be useful to produce commentaries on stimulating books, visits to museums or archaeological sites etc. Such self-directed learning will help you to develop intellectual independence, confidence and creativity.

## **Assessment Deadlines**

### **Full Time Students**

#### **Semester One Interim Coursework**

Tuesday 30<sup>th</sup> October 2012

#### **Semester One Coursework**

Tuesday 15<sup>th</sup> January 2013

#### **Submission of Written Research Outline**

Tuesday 19<sup>th</sup> February 2013

#### **Semester Two Coursework**

Tuesday 14<sup>th</sup> May 2013

#### **Semester Two Coursework – with performance element**

Tuesday 28<sup>th</sup> May 2013



**Resubmitted Coursework**

Friday 16<sup>th</sup> August 2013

**MA Dissertation Submission**

Monday 2<sup>nd</sup> September 2013

**Part Time Students**

**NOTE FOR FIRST YEAR PART TIME STUDENTS:** All submission dates in your second year will be confirmed in the 2013-14 handbook. All assessment below is required, but some only in your second year.

**Semester One Interim Coursework**

Tuesday 30<sup>th</sup> October 2012

**Semester One Coursework**

Tuesday 15<sup>th</sup> January 2013

**Submission of Written Research Outline**

September 2012 starters – Tuesday 19<sup>th</sup> February 2013

September 2013 starters – to be confirmed in 2013-14 handbook

**Semester Two Coursework**

Tuesday 14<sup>th</sup> May 2013

**Semester Two Coursework – with performance element**

Tuesday 28<sup>th</sup> May 2013

**Resubmitted Coursework**

Friday 16<sup>th</sup> August 2013

**MA Dissertation Submission**

September 2011 starters – Monday 2<sup>nd</sup> September 2013

September 2012 starters – to be confirmed in 2013-14 handbook

**Late Submission**

Any assessed coursework submitted after the deadline (5pm on the day of submission) without good cause will incur a penalty determined by the lateness of its arrival:

- **ten marks will be deducted for the first day after the deadline**
- **ten additional marks will be deducted for each day thereafter (including weekends)**

If you are registered on units outside of the School, you should ensure that you are aware of the penalties that will be imposed for late course work submission for that School. Schools may operate different penalty schemes for late submission.

## Style Guidance for Art History MA Students

The following guidance is based on that used by the journal *Art History*.

Be consistent in format and style

Style should be clear and accessible, avoiding jargon. Students should state the context of their work, its place in the existing field of study, and identify individuals and specialist references.

UK English spelling and punctuation conventions should be followed in the text and notes (this requires the use of 'z' rather than 's' in such words as 'organize'). Foreign language citations should be given in translation in the main text, with the original appearing in full in an accompanying endnote. MS Word enables spelling language to be specified.

Please avoid turns of phrase that are not acceptable (such as masculine forms as universals); please also avoid acronyms.

Please avoid personal pronouns, we, our, us and you

A person's full name should be given on first appearance no matter how famous, for example, William Gunn or Henry Moore not Gunn or Moore until second mention.

As a general rule, spelling for the journal is consistent with that specified in the Collins English Dictionary, 4<sup>th</sup> (millennium) edition (1998), following English spelling conventions throughout.

**Paragraphs** should be indented or otherwise clearly marked.

**Subheadings:** should be typed on a separate line, not run in with the text. Only first word and proper names have initial capital. Please limit subheadings to A and B level subheads.

**Page numbering:** all pages, including captions, notes, etc., should be numbered in the lower right-hand corner. Pages should be numbered consecutively throughout the text, not by individual sections.

**Quotations** should be set in single inverted commas if brief, and indented if longer than four lines. No quotation marks in indented quotations. Spellings within quotations should be as per original. Usually all lines of poetry are indented. Double quotation marks should be reserved for quotation within quotation. Words added by authors in quotations should go in square brackets.

Quotation marks should follow full stop if quotation is full sentence (or contains full sentence) or finite clause, but should precede full stop if phrase.

Where there is consistent reference in the article to one text, page reference in parenthesis should follow quotation mark and precede full stop if quotation is phrase; if clause, full stop then quotation mark then page reference.

**Hyphenation:** compound adjectives and adverbs (eighteenth-century art)

**Breaks** in the text should be indicated by a line break, and subheadings should be in **Bold**

**Capital letters** should be used with restraint. Omit 'The' in journal titles except for example, *The Times* and *The Economist*. Use for the specific rather than the general: 'the church' but

'The Church of England'. Do not use capitalization for art historical/cultural movements such as 'surrealism' or 'realism'. Job titles should be lower case – for example, curator of the Walker Art Gallery.

**Numbers:** Spell out numerals up to a hundred, then use figures: 'in her twenties' not 'in her 20s'. Thousands with comma – so £4,000.

Be specific about dates so that either 1839 or 1840 would be written 1839/40 whereas from 1839 to 1840 would be 1839–40. Never between 1839-40 – should be between 1839 and 1840.

1930s not '30s or Thirties – and certainly not 1930's which is wrong! 1830s and 1840s, not 1830s and '40s.

Twentieth-century movement not 20<sup>th</sup>-century movement – i.e. spell out

in the twenty-first century, in the nineteenth century – no hyphen when not used adjectivally

Mid-1950s and in the mid-sixteenth century, but late 1940s and early 1730s and late eighteenth-century cabinet

c. 1850 – *circa* abbreviated to c, so full stop, then space date

1914–18 war, 1939–45 war, not Great War or the Second World War

**Punctuation:** for parenthetical dashes please use spaced en rules ( – ) as opposed to the US convention

Spaced ellipses ( ... )

en rules not hyphens between date figures: 1960–70

*Art History* does not use em-dashes

No full stop in BBC, MP, UK, USA, RA, Washington DC, PhD

**Contractions:** (ending in last letter of full word) with no full stop, abbreviations with full stop – so Ltd, co., etc., ed., eds, vol., vols, edn, exhib. cat. Except in measurements where abbreviated measurements have no full stop: so 'cm' not 'cm.', 'in' not 'in.'

Use metric **measurements** but miles can be used instead of kilometres. Use figures in all measurements, space between figure and unit of measurement: 6 miles, 15 m, 146 cm. Dimensions with spaces so 14 x 45 cm. Areas in sq. m. Height before width.

**Dates** should be expressed '15 November 2001'. Please remember to have 'seventeenth-century Britain' but 'the seventeenth century'.

Do not use dates as adjectives: thus 'the discovery of 1724' but not 'the 1724 discovery' or '1724 publication'.

Fifth Avenue, 56<sup>th</sup> Street for US address, but rue, boulevard, place lower case for French, although Place de la Concorde upper case, etc; use schafes S in German where appropriate.

**Endnote** figure should follow the punctuation mark, whether comma or full stop.

Page reference in parenthesis should follow quotation mark and precede full stop if quote is phrase; if clause, full stop then quotation mark then page reference.

**Non-English words** and phrases in common English usage should be in Roman (for example, cliché or oeuvre – but if in doubt, check in dictionary. Non-common words and phrases such as *mise-en-scène* should be in italics.

Avoid using **italics** for emphasis, the structure of the sentence should be sufficient to convey this. Use italics for titles of books, newspapers, picture titles, exhibition titles but poems and essays in single quotes.

## References:

### Books

Cite full name of author/editor (not initials if possible), book title in italics, place of publication but not publisher, date of publication, x vols, page reference but do not use 'p' or 'pp' for specific page references: Michael Baxandall, *The Limewood Sculptors of Renaissance Germany*, New Haven and London, 1980, 20–1; William Vaughan and Helen Weston, eds, *David's The Death of Marat*, Cambridge, 2000, 6–8

### Articles in journals

Full name of author, 'journal article title in single quotes', Journal title in italics, vol. NO (in arabic figures), no. 4, date month year, page reference but do not use 'p' or 'pp' for specific page references: Shearer West, 'Thomas Lawrence's "half-history" portraits and the politics of theatre', *Art History*, 14: 2, June 1991, 240.

Please note that the comma in UK style comes after the quotation mark, not before it as in US style.

**First and subsequent citations:** first citation should provide full reference as given above; subsequent citations should use a short abbreviations rather than Latin abbreviations like *ibid.*, *op. cit.* or *loc. cit.* Thus repeat shorten title of reference even if it appears consecutively, for example, Pointon, *Hanging the Head*, 34; West, 'Lawrence's "half-history" ', 240; Lomas in Vaughan and Weston, *Marat*, 156.

**No ampersands** (except when citing web pages)

## The MA Research Outline

Successful completion of the Research Outline is the compulsory pre-requisite for the completion of the MA dissertation. Students are required to submit a written Research Outline (see key dates) and then present their Research Outline as a formal oral presentation followed by discussion and verbal feedback from their supervisor and peers. Presentations are arranged by the MA Programme Director or Postgraduate Officer in your discipline.

We **strongly recommend** that students should make contact with one or more members of the academic staff with appropriate experience in their chosen field for advice and feedback on the proposed research before submitting the written proposal. Contact details and research interests are provided in the subject area section of this handbook.

### **Aims:**

- To help structure the second semester of the MA leading to the writing of a significant research-based dissertation
- To invite students to plan their project in a concise manner with a clear timetable and concrete attainable research objectives
- To enable students to present orally and in written form their research ideas in order to enable them to obtain rapid feedback at an early stage
- To give students the opportunity to develop skills in research design, project management and other transferable skills essential for their future career
- To help students considering further research to draft a potential funding application

### **Intended Outcomes:**

- a well defined research question
- a clear awareness of sources available to address the question
- a clear awareness of the methodological issues that need to be addressed in the research
- a clear awareness of research planning and timetabling
- correct use of bibliographical conventions applied in the discipline

### **The Written Research Outline**

Written Research Outlines should be submitted following the same guidelines as for other pieces of course-assessed work.

The research outline must consist of a **core document** of 500-750 words followed by an appendix. The core document should state clearly:

- Your reasons for undertaking this project
- The research problems or questions you intend to address
- The research context in which those problems or questions are located. In describing the context, you should refer to the current state of knowledge and any recent debate on the subject.
- The particular contribution to knowledge and understanding in this area that you hope to make. You should explain why the work is important. The fact that an area has not been studied previously is not, in itself, a reason for doing it.
- The methods and critical approaches that you plan to use to address the problems or questions you have set. We don't just need to know what you are going to work on, we need to know how you plan to go about it

In the **appendix** you should provide supporting information:

- A brief breakdown of the chapters or sections of the thesis (1 page maximum)
- A timetable of research and writing (1 page maximum)
- Additional training and preparation you may need, indicating any ethical issues which may arise and could require clearance from the Ethical Committee (1 page maximum)
- A working bibliography of sources that you intend to use. In the case of unpublished or rare materials you will need to state where these sources are located and how

these will be accessed. For example, if you are undertaking an archaeology project, do you need a permit to access a particular site and how will this be obtained? It is sometimes helpful to put forward alternative strategies or approaches if you are aware that problems might arise. (2 pages maximum)

### **The Oral Presentation and Feedback**

The oral presentation should be no more than **5 minutes** in length and concentrate on the **context of the question** and **clearly defining the methodology** to be employed. Images and video or sound clips may be used in support of your presentation, but students are **strongly discouraged** from using unnecessary powerpoint or OHP slides in their presentation.

The presentation will take place in a small group as arranged by the programme director.

Discussion and feedback of issues arising from the Research Outline will follow the presentation. This feedback is an opportunity for students to assess the validity of their project in terms of aims and methodology and represents the beginning of supervised guidance.

### **Guidance for the Assessment of the Research Outline**

The Research Outline is marked on a pass/refer basis: it is not given a numerical mark and in that sense does not contribute towards your overall degree result. A successful Research Outline will contain all the elements specified above, and will demonstrate satisfactorily that this is a viable project capable of being brought to completion in the time available. Successful completion of the Research Outline results in an agreement in principle to proceed to the dissertation. Students who do not achieve the agreement in principle will be allowed to resubmit the research outline up until the final submission date for semester two coursework. Re-submissions can be made at any time before that date and, in agreement with the potential supervisor, students can re-submit as many times as they wish before the final deadline. All submissions and re-submissions should be made to the Taught Programmes office.

A final fail will be recorded if the outline remains grossly inadequate on re-submission or if the student has failed to submit a research outline. Failing to resubmit the research outline will result in the student being ineligible to submit a dissertation.

