



Trinity College Dublin

Coláiste na Tríonóide, Baile Átha Cliath

The University of Dublin

School of Histories and Humanities
Department of History

M.Phil. in Art History Art + Ireland Handbook 2016–2017



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Overview

The M.Phil. in Art History, ART + IRELAND, at Trinity College Dublin, the University of Dublin is one of 7 M.Phil. programmes delivered by academic staff in the School of Histories and Humanities. It offers well-qualified graduates in the Humanities and the Social Sciences an introduction to the understanding of best practice in Art History and to advanced research in the discipline.

The course is **full-time** for the duration of one academic year, commencing in September, and concluding the following August, or **part-time** for two academic years.

Aims

Students taking this M.Phil. will gain an understanding of best practice in Art History through a series of modules designed to encourage sophisticated documentation and analysis of both works of art and architecture in Ireland and of the diverse range of approaches and methods current in the discipline. The taught modules will inform and enrich the research component of the course and thus develop students' ability to produce original and articulate contributions to scholarship.

Learning Outcomes

On successful completion of this M.Phil. programme students should be able to:

- Critically discuss works of art and architecture at the level of professional art historians, using appropriate descriptive and analytical terminology, in written assignments, oral presentations and discussions
- Identify and describe the materials and technical processes used in the production of a wide range of works of art and architecture
- Critically assess the theoretical frameworks, discourses and methods that underpin Art History as a discipline and apply them to individual research
- Critically assess the historiography of works of art and architecture
- Identify and critically discuss a wide range of technologies relevant to art historical research and professional practice
- Conceive, plan, manage and complete intellectually independent research projects in the area of history of art and architecture, selecting and analysing appropriate source materials, methods and scholarship

General requirements

Students are expected to attend all elements of the M.Phil. programme.

To be awarded the M.Phil. degree, students must have achieved an overall satisfactory result in each part of the assessments, i.e. in the assignments for the coursework component and in the dissertation.

Students must pass all taught elements (50%+) before being permitted to submit the dissertation. Any assignment that is not submitted will be graded as 0 (zero). Late submission of assignments, without permission from the Programme co-ordinator, or without a medical certificate in the event of illness, will be graded as 0%. This is to ensure fairness to those who do not avail of extra time to complete their work. We recognize that from time to time there are unforeseen circumstances and genuine cases will be considered sympathetically if contact is maintained with the course tutor and/or Programme co-ordinator. However, exemptions will be granted only in exceptional circumstances, and with appropriate documentation.

Essay submission

All coursework should be typed or word-processed. Pages should be single-sided and numbered consecutively, double-spaced with generous left- and right-hand margins. Font type should be sans-serif with Calibri preferred. Font size should be 12 point with 10 point footnotes. Quotations longer than three lines should be separated from the text and indented. An M.Phil. Coursework Submission Form must be attached to all essays submitted. An example of the form can be found at the end of this handbook.

All students must submit their module essays in hard copy to the Department of History of Art & Architecture (Essay box, Room 5083, Arts Building) and in electronic form to the School of Histories and Humanities at pghishum@tcd.ie by the deadlines specified by module lecturers for each module.

Regulatory notification

Please note that in the event of any conflict or inconsistency between the general academic regulations for graduate studies and higher degrees in the University of Dublin Calendar (<http://www.tcd.ie/calendar/>) and this handbook, the provisions of the general regulations shall prevail.

Contacts

Address: Department of History of Art & Architecture, Arts Building, Trinity College
Dublin, Dublin 2, Republic of Ireland

Telephone: 01 896 1995/1791

Web: http://www.tcd.ie/History_of_Art/

Email: arthist@tcd.ie / pghishum@tcd.ie

The Programme Co-ordinator (Dr Laura Cleaver, cleaverl@tcd.ie) will be available for consultation about matters relating to the programme by appointment. You are also welcome to consult any member of staff by making an appointment or checking their office hours.

Dr Christine Morris is the current Director of Postgraduate Teaching & Learning for the School. She is available by appointment in her office 6012 or by email at cmorris@tcd.ie.

Staff contact information and research interests:

Name	Room no.	Email address	Phone number
Jo Mc Namara	3143	pghishum@tcd.ie	+353 (0) 1 896 1791
Clare Canavan	5082	arthist@tcd.ie	+353 (0) 1 896 1995
Ruth Sheehy	5083	rsheehy@tcd.ie	+353 (0) 1 896 1162
Dr Laura Cleaver	5077	cleaverl@tcd.ie	+353 (0) 1 896 3487
Dr Rachel Moss	5074	rmoss@tcd.ie	+353 (0) 1 896 2055
Dr Christine Casey	5076	caseych@tcd.ie	
Dr Peter Cherry	5088	pcherry@tcd.ie	
Dr Philip McEvansoneya	5081	pmcevans@tcd.ie	
Dr Yvonne Scott	TRIARC, Provost's Stables	scotty@tcd.ie	
Dr Angela Griffith (part-time)	5075	griffiam@tcd.ie	
Dr David Ditchburn	3145	ditchbud@tcd.ie	+353 (0) 1 896 2399
Dr Christine Morris	6012	cmorris@tcd.ie	+353 (0) 1 896 1424

Ms Jo Mc Namara, Senior Executive Officer, School of Histories and Humanities

Administration for postgraduate students – transcripts

Ms Clare Canavan, Executive Officer, Department of History of Art & Architecture

Administration for postgraduate students – submission of coursework

Ms Ruth Sheehy, Departmental Librarian

Photographic and slide librarian

Dr Laura Cleaver, Ussher Lecturer in Medieval Art, M.Phil. Co-ordinator

Medieval manuscripts and illuminations; chronicles

Dr Rachel Moss, Lecturer in History of Art
Head of Department of History of Art & Architecture
Art and architecture of medieval Ireland

Dr Christine Casey, Associate Professor in Architectural History
Architectural books, decorative plasterwork, Irish architectural history, migrant craftsmen

Dr Peter Cherry, Associate Professor in History of Art
Visual art of seventeenth-century Spain: the production, market and functions of different types of visual art; the techniques of art; art and patronage in Seville; Velázquez and his circle; the relationship between art and plague

Dr Philip McEvansoneya, Lecturer in the History of Painting
British and Irish art 1600-1800; patronage and collecting in Britain and Ireland 1600-1900; institutions of art in Britain and Ireland; art in France, especially 1800-1900; Irish antiquarianism in the nineteenth century

Dr Yvonne Scott, Director of TRIARC
Modern and contemporary art, particularly Irish art; theories of landscape, space and place and their representation in art and visual culture

Dr Angela Griffith, Lecturer in History of Art (part-time)
The history, contexts and theories of the graphic arts in Britain and Ireland from the beginnings of modernist fine art printmaking in the 1850s to contemporary multidisciplinary print practices

Dr David Ditchburn, Associate Professor in Medieval History
Head of School of Histories and Humanities
Medieval Scotland and the wider North Sea world; later medieval religion; medieval trade

Dr Christine Morris, Andrew A. David Senior Lecturer in Greek Archaeology & History
Director of Postgraduate Teaching & Learning
Aegean Bronze Age; Cypriot archaeology; Goddesses in ancient religion

Further information about location and facilities

TRIARC (Trinity Irish Art Research Centre) is located in the Provost's Stables. Most classes will take place there or in the Arts Building, with others at museums and galleries. See your personal timetable for details.

On the ground floor of the Provost's Stables there is a classroom and study carrels – some of which are equipped with computers provided for students' use. Upstairs there is a Reading Room with texts on Irish art and a visual archive. The building has internet access datapoints and WiFi. If using your own laptop, arrange access to the College system through IS Services. There are a small number of lockers that can be used while in the building. However, these must be vacated, and keys returned by 1st September.

The Department of History of Art & Architecture Office is situated on the 5th floor of the Arts Building. The main office is in Room 5082 and the offices of individual members of staff are located nearby. The Departmental Reading Room is Room 5083A and may be used by M.Phil. students. The Seminar Room (5083B) is accessed through the Reading Room.

Facility	Days open	Opening hours
Provost's Stables	Monday-Friday	09:30-17:30hrs
Departmental Reading Room	Monday-Friday	09:30-17:30hrs
Department Office	Monday, Tuesday, Thursday & alternate Fridays	09:00-17:30hrs

Programme structure

Components

The course is full-time and lasts for 12 months, starting in September. Teaching will be spread over 24 weeks from September to the following April.

An M.Phil. degree within the School of Histories and Humanities consists of 90 ECTS.

The course consists of:

Compulsory modules		
HA7050	Research methods in Art History	20 ECTS
HH7000	Dissertation	30 ECTS
Taught modules		
Four major subjects of study	4 x 10 ECTS combination of available taught modules – options change annually	40 ECTS

Credit System (ECTS)

The ECTS is an academic credit transfer and accumulation system representing the student workload required to achieve the specified objectives of a study programme. The ECTS weighting for a module is a measure of the student input or workload required for that module, based on factors such as the number of contact hours, the number and length of written or verbally presented assessment exercises, class preparation and private study time, laboratory classes, examinations, clinical attendance, professional training placements, and so on as appropriate. There is no intrinsic relationship between the credit volume of a module and its level of difficulty.

In College, 1 ECTS unit is defined as 20-25 hours of student input so a 10-credit module will be designed to require 200-250 hours of student input including class contact time and assessments.

The College norm for full-time study over one academic year at Masters Level is 90 credits.

ECTS credits are awarded to a student only upon successful completion of the course year.

Modules

The M.Phil. consists of two compulsory modules and four taught module options which students must attend. Students may audit additional modules, but must obtain the permission of the M.Phil. Co-ordinator in order to do so.

Compulsory modules

	ECTS	Contact hours	Module Co-ordinator	Teaching staff	Assessment
HA7050	20	1 x 2hr lecture per week (both semesters)	Dr Laura Cleaver cleaverl@tcd.ie	Staff from the School of Histories and Humanities	Submitted coursework (100%) – portfolio of written work and a research presentation
HH7000 Dissertation	30	As appropriate. Typically, 3x1-hour contact meeting with supervisors	Dr Laura Cleaver cleaverl@tcd.ie	Supervisors selected appropriate to dissertation subject	Dissertation (15-20,000 words) (100%)

HA7050 Research methods in Art History

Weighting: 20 ECTS

Contact hours: 2 hours per week (both terms)

Module Coordinator: Dr Laura Cleaver cleaverl@tcd.ie

This module introduces students to the principal sources and methodologies applicable for advanced study in the history of art and provides an overview of the conceptual underpinnings of the discipline. The first semester focuses on analysis of writing about art history. The second semester concentrates on developing research, presentation and writing skills.

Learning outcomes

By the end of the course students should be able to:

- Identify and critically discuss the theoretical frameworks that underpin Art History as a discipline
- Critically assess the historiography of individual art historical research topics
- Assess the strengths and weaknesses of key Irish art collections
- Critically discuss the principal digital media for the dissemination of art and architecture
- Design and produce digital research posters
- Conduct a literature review, identify a research topic, and select appropriate methodology for its investigation
- Orally present a research project proposal and initial research findings in an appropriate scholarly and accessible manner

Assessment

This module is assessed by the submission of a portfolio of written assignments and a research presentation throughout the course of the year, as directed by the module co-ordinator. Full details are provided in the module handbook.

HH7000 Dissertation

Coordinator: Programme co-ordinator

Teaching Staff: Students will be assigned a member of TCD staff to supervise their research. Supervisors will be selected as appropriate to the subject of the dissertation.

Aims

The aim of the dissertation is to enable students to devise, develop and complete an original research project in a defined time frame which draws on the insights, skills and knowledge acquired during their study on the M.Phil. programme. While the dissertation process serves both developmental and scholarly purposes, the completed work will be assessed in terms of its scholarly rigour and its contribution to knowledge. Students must satisfy all of the requirements of their programme to proceed to the dissertation module. Dissertations should be between 15,000 and 20,000 words in length and must be submitted by 5pm on 31st August 2017.

Learning Outcomes

On successful completion of the module students should be able to:

- Devise, develop and complete a substantial, intellectually challenging and independent research project relating to their field of study
- Identify, access and interpret appropriate source materials, methods, concepts and terminology in the light of existing scholarship
- Develop a coherent and clearly structured argument that engages with original sources and interpretative issues in a critically informed and constructive manner
- Relate the specifics of their research topic to wider issues and debates within their discipline
- Demonstrate project management skills
- To progress to the dissertation, students must satisfactorily complete all required work in all modules.

Students who fail either to submit the dissertations by the deadline, or to achieve a satisfactory assessment for the dissertation will be eligible for the award of a Postgraduate Diploma.

Students wishing to do further postgraduate work within the department (for which application must be made) should normally be required to achieve a mark of 65% in the dissertation and an average of at least 60% in the taught/directed reading modules.

Dissertation requirements

Students are required to submit a dissertation of between 15,000 and 20,000 words on a topic agreed with the M.Phil. Co-ordinator.

Full-time students will be required to develop and refine proposals by the end of Michaelmas term (Semester 1) of their first year. Part-time students will be required to develop and refine proposals by the end of Michaelmas term (Semester 1) of their second year. Students should consult members of staff in developing their ideas. They will be asked to make class presentations of their dissertation proposals and to provide constructive criticisms of the dissertation proposals of fellow students.

All students meet with the M.Phil. co-ordinator in the final week of Michaelmas term. Students should prepare a dissertation proposal of no more than 500 words to be discussed at that meeting. The proposal should include a statement of the problem to be studied, the sources that will be used, and the methodological approach that will be used.

Supervisors will be assigned at the beginning of the second semester (Hilary term) according to the area of research selected by the student. Supervisors will give subject-specific guidance both on subject matter and on the process of completing a research project in a timely and scholarly manner appropriate to the discipline. They will discuss ideas with you at the outset of your project and read and offer feedback on written work (i.e. complete draft chapters), but your thesis is not a collaborative project and must represent your own work. A timetable for the submission of draft chapters should be established with the supervisor and students will be expected to meet the deadlines they have agreed.

It is usual for staff to be away from College and unavailable at some (possibly extended) times during the summer session (i.e. 1st July-1st Sept). Students will be expected to work independently on their dissertations during this time and to liaise with their supervisors ahead of time by email in order to establish their supervisor's availability.

If a student is dissatisfied with the supervision they are receiving, the difficulty should in the first instance be reported to the M.Phil. Co-ordinator, then if the problem is still not resolved, to the Director of Postgraduate Teaching and Learning, School of Histories and Humanities.

Students are expected to be in Dublin during for the duration of the three academic terms (for dates see the University Almanack: <http://www.tcd.ie/calendar/>), unless permission is given by the Coordinator.

Assessment

A satisfactory assessment in the dissertation (**50%**) is mandatory for the award of the M.Phil.

Length

Not less than 15,000 words; not more than 20,000 words.

Presentation

The text of the dissertation should be word-processed, and printed on good quality A4 white paper. The type must be black and at least 12 point. Line spacing must be at one and a half or double spacing, though single spacing may be used for notes and quotations, bibliography etc. Images should be used as appropriate to the thesis topic. There should be margins of at least 1.5 inches on the left and 1 inch on the right of the page. All pages should be numbered. Printing must be on one side only. Your work should be without any handwritten amendments. All copies of your dissertation must be identical.

The presentation of the dissertation should follow a recognized style sheet. The Historical Journal style sheet is recommended as a default for all dissertations and can be consulted at

<http://journals.cambridge.org/action/displayMoreInfo?jid=HIS&type=ifc>.

Colour photocopies and scanned images may be used for illustrations.

Layout

The dissertation should start with a title page, followed by declaration page, a formal statement of acknowledgements, an abstract, and a table of contents, in that order. The table of contents should list the numbers and titles of chapters and appendices, and the relevant page numbers.

Title

The title of the dissertation must be written in full on the title page of each volume on the dissertation. The degree for which the dissertation has been submitted, the year, and the name of the candidate should be specified.

Abstract

An additional abstract must be submitted loose with each copy of the dissertation. This should contain the title of the dissertation and the author's name, and a succinct summary of the aims and findings of the dissertation. It should be contained on one side of a single A4 page.

References, footnotes and bibliography

An approved reference system must be adopted, and once decided on by the student in consultation with their supervisor, used consistently throughout the dissertation. A reference must include the author's name, title of text, year of publication, location of publication, and may also include publisher. Articles (book chapters) must include the title of the article (chapter) and the journal (book), and the relevant page numbers of the article (chapter).

Students may use footnotes briefly to qualify or elaborate a point made in the text, and to identify sources of facts/opinions referred to that originate in other material. The latter must be fully referenced, including page number of the text from which it came. Footnotes must be numbered consecutively, and should appear at the bottom of the page.

All references must be listed in a bibliography at the end of the dissertation, in alphabetical order by author surname.

Appendices

Appendices should be used for material that the student feels is essential to the dissertation, but which would interrupt the flow of the analysis if placed in the body of the text. Appendices can be identified numerically or alphabetically. These should follow the list of references, at the end of the dissertation.

If you have any queries about the appropriate form of footnotes or questions about presentation of bibliographies and any appendices, please direct those to your supervisor in the first instance.

Illustrations

Illustrations can be good quality colour photocopies or scans. While there is no specific limit on the number of images, they should be selected for their relevance to the analysis in the dissertation. Images should be included only if they are mentioned in the text. It is not necessary to include all images referred to, but it is advisable to include all images that are material to the argument. Digital, video and film clips may be submitted on a disc.

Illustrations can be located either in the body of the text, or all together at the end. They may be submitted as a separate volume if appropriate. All images should be numbered for identification, and this number should accompany all references to the image in the text.

Images can be numbered consecutively through the text, or according to chapter (e.g. fig. 1.3, to indicate the third image in chapter 1). Use fig., ill., pl., or some other appropriate term to indicate figure, illustration or plate. There should be a detailed list of illustrations providing as appropriate: for painting and sculpture - artist (if known), title of work, date(s), materials and support, size (metric), and location; for architecture - architect, name of building, date(s), site/location and, if relevant to the discussion, scale and materials may be appropriate.

The source of the image should also be given. For digital, video or film clips, the length of the clip, artist/director, title of the piece, overall length, production company, location and date.

Declaration

The dissertation must contain the following signed declaration immediately after the title page:

- 'This thesis is entirely my own work and has not been submitted as an exercise for a degree at this or any other university. Trinity College may lend or copy the dissertation upon request. This permission covers only single copies made for study purposes, subject to normal conditions of acknowledgement. Signed: [insert signature]'

Submission

Students are required to submit one electronic copy by email to pghishum@tcd.ie. Students also need to submit two soft-bound copies of the dissertation accompanied by 2 additional loose abstract pages to Room 3143, Arts Building by 5pm on 31st August. No extensions to this deadline will normally be granted.

Taught modules (options)

The following modules are worth 10 ECTS, consist of 1 x 2 hour weekly class and run for the duration of one semester. Full-time students must complete four taught modules over the course of the academic year, part-time students complete two modules in each year (one in each semester). Availability of modules varies from year to year and is subject to student demand.

All modules will be taught as a series of student-led discussion seminars. Guidance for reading and topics will be given in module handbooks.

Please note that staff may also ask you to prepare presentations in advance of classes.

Assignments

Each module requires the completion of assignments as directed by the lecturer. All assignments are compulsory. All assignments must be submitted as per [essay submission guidelines](#) by the date specified in the module handbook in which the module has been taken. Students **MUST** keep a copy of all submitted assignments.

In all modules, including the dissertation, the passing grade is 50%.

All late submissions must be approved by the Programme Co-ordinator. Late submissions of written assignments must be accompanied by a late submission coversheet, clearly stating the reason for lateness.

Michaelmas Term

HA7027 Medieval Manuscripts

Weighting: 10 ECTS

Contact hours: 2 hours per week

Module Coordinator: Dr Laura Cleaver (cleaverl@tcd.ie)

This module will be structured around visits to libraries in Dublin to examine first-hand a range of tools for the study of medieval manuscripts. The sessions will introduce you to working with facsimiles, digital resources and manuscripts, and make you aware of a range of methodological approaches to the subject. The module will consider manuscripts as objects, addressing their textual and decorative content and physical structure. We will focus on material made between c.700 and c.1500, concentrating on manuscripts from Ireland, Britain and France.

Learning outcomes

On successfully completing this module students should be able to:

- Discuss medieval manuscripts, orally and in writing, using appropriate vocabulary.
- Demonstrate awareness of major themes and debates in relevant scholarship.
- Demonstrate awareness of a range of methodological approaches to the study of medieval manuscripts.
- Combine focused analysis of particular objects with an assessment of relevant historical questions and other sources to produce an essay of approximately 5000 words
- Demonstrate a specialised knowledge of issues pertinent to the study of medieval manuscripts.
- Demonstrate a broad awareness of changes in manuscript production between c. 700 and c.1500.
- Demonstrate an awareness of major themes and debates in relevant scholarship.
- Demonstrate an ability to present written research in the appropriate scholarly manner, in particular with appropriate vocabulary for the study of medieval manuscripts.
- Demonstrate an ability to locate, assemble and assess critically a range of secondary scholarly material relevant to medieval manuscripts.

Assessment

This module will be assessed by a combination of written assignments with a combined length of max. 5,000 words, excluding footnotes and bibliography. Details of the requirements and deadlines will be provided in the module handbook.

HA7033 Ireland and France, 1800-2000

Weighting: 10 ECTS

Contact hours: 2 hours per week

Module Coordinator: Dr Philip McEvansoneya (pmcevans@tcd.ie)

From the exhibition of Géricault's Raft of the Medusa in Dublin in 1821, via the 'Irish Impressionists' and Mainie Jellett to the exhibition L'imaginaire irlandais in Paris in 1996, this module will study the artistic connections between Ireland and France in relation to Irish artists' work in France, the exhibition and reception of French works of art in Ireland, and French works now in Dublin collections.

Learning outcomes

On successful completion of the module students should be able to:

- Describe and critically discuss the key developments in the history of painting in France and Ireland in the period 1800-2000
- Locate, assemble, synthesise, interpret and discuss a range of primary and secondary written sources and scholarship relevant to the art of France and Ireland in the period 1800-2000
- Recognise, identify and analyse a range of Irish and French art works from the period 1800-2000, using appropriate vocabulary to discuss and situate them in time
- Name the principal French and Irish artists of the period 1800-2000, evaluate their significance and place them within their intellectual and art historical context
- Critically discuss the role of the various exhibiting bodies in the dissemination, promotion and development of Irish and French art in the period 1800-2000
- Present intellectually independent research on a topic pertaining to the French and Irish art of the period 1800-2000 in an appropriate scholarly manner, with the use of the correct technical terms and other relevant vocabulary

Assessment

This module will be assessed by a combination of oral presentations, practical exercises and written assignments with a combined length of max. 5,000 words, excluding footnotes and bibliography. Details of the requirements and deadlines will be provided in the module handbook.

Hilary term

CL7041 The Usable Past: imagining and consuming the Aegean Bronze Age

Weighting: 10 ECTS

Contact hours: 2 hours per week

Module Coordinator: Dr Christine Morris cmorris@tcd.ie

The rediscovery of Aegean Bronze Age civilisation (at the end of the 19th century) captured the public imagination. The visually rich imagery of Minoan snake-wielding goddess and bull-leapers was considered 'modern' and 'European', and interpretations of the archaeological record were, from the beginning, shaped by modern preoccupations and ideologies within Europe and beyond. This course takes the material culture of the Aegean Bronze Age as a case study of the 'usable past', exploring how it has been continuously recreated, imagined and consumed since its rediscovery.

Themes will include: the construction of the Minoans as 'the first Europeans'; Evans' controversial creation of a 'modern ruin' at the palace of Knossos; modern forgeries and issues of imitation and authenticity; gender and the 'myth of matriarchy'. It will also explore the reception, consumption and social biographies of Aegean material culture in the modern world. Topics may include the influence of Cycladic art on modern artists such as Picasso and Brancusi, the uses of Minoan imagery in tourism and in political and ideological contexts, and the re-imaginings of the Aegean past in popular culture from modern dance to poetry, from gender identity to anim .

As part of the module, students will have the opportunity to contribute to an ongoing research project that aims to collect and contextualise modern uses and re-interpretations of Aegean material.

Aims

- To introduce students to the material culture of the Aegean Bronze Age
- To examine critically how scholarly and popular perceptions of the Aegean Bronze Age have been shaped by the context of rediscovery, and by modern social, historical and ideological factors
- To explore through case studies how the Aegean Bronze Age has been used, consumed and re-imagined in the creative, visual and literary arts

Learning Outcomes

On successful completion of the module students should be able to:

- Present a sound and sophisticated knowledge of Aegean Bronze Age material culture
- Evaluate critically the impact of the modern contexts of rediscovery on the characterisation of the Aegean Bronze Age
- Identify, contextualise and discuss the re-use and appropriation of Aegean Bronze Age material within modern culture

- Communicate ideas and arguments effectively both in oral presentations and discussion, and in written work

Assessment

This module will be assessed by a combination of oral presentations, practical exercises and written assignments. Research papers of approximately 5,000 words are due for submission by 12.00pm on the last Friday of Hilary term as per the [essay submission guidelines](#).

HA7030 Medieval monastic Ireland

Weighting: 10 ECTS

Contact hours: 2 hours per week

Module Coordinator: Dr Rachel Moss (rmoss@tcd.ie)

This module deals with the rich remains of medieval monastic buildings in Ireland. It will examine the manner in which early monastic settlements were superseded by the abbeys, priories and friaries of orders such as the Cistercians and Franciscans during the twelfth and thirteenth centuries and how the requirements of these new orders shaped patterns of architecture and settlement over subsequent centuries.

The module will look at how patronage, liturgy and other influences shaped the buildings and their contents, and how the location of monastic houses impacted on the development of both urban and rural landscapes. It will also move beyond the medieval period and explore issues of survival and the debates surrounding the contemporary care, management, display and conservation of the monastic landscape.

Learning outcomes

On successful completion of the module students should be able to:

- Describe the principal developments of the monastic architecture of the medieval period in Ireland
- Formally analyse the monastic architecture of the medieval period in Ireland using appropriate terminology
- Critically assess the impact of the European monastic orders on the development of Irish monastic architecture during the later medieval period
- Critically assess the impact of the European monastic orders on settlement and urban morphology and place Irish settlement and urban patterns in the late medieval period within a broader European context
- Apply the interdisciplinary methodologies used in the study of late medieval ecclesiastical architecture and landscape
- Critically assess the key primary and secondary literature on monastic medieval Ireland and situate it in its historiographical context
- Complete an intensive, self-motivated study of a historical problem relating to the monastic architecture of medieval Ireland with high quality research organization and presentation

Assessment

This module will be assessed by a combination of oral presentations, practical exercises and written assignments. Details of the requirements and deadlines will be provided in the module handbook.

HA7034 Themes and agendas in Modern and Contemporary Irish Art

Weighting: 10 ECTS

Contact hours: 2 hours per week

Module Coordinator: Dr Yvonne Scott (scotty@tcd.ie)

During the course of the 20th century, Irish Art History has witnessed radical changes in the subject matter addressed by artists, both in the interpretation of established genres like landscape, history painting and portraiture, and in terms of new themes that have emerged as a reflection of changes in contemporary life and experience.

This module considers the subject matter of Irish artists over the course of the 20th century, from the lead-in years in the late 19th century, through to the legacy in the opening decade of the new millennium. In addition to a historical perspective charting transformations over time, the geographical concerns from local and national to international and global will be explored in the context of the projection of Irish art within an international context, and in response to external influences.

The module will explore independent artworks and also subject-based series' and installations. The curatorial issues of thematic collections and exhibitions will also be considered, as well as the methodologies of developing analytical texts for examining themes in Art History.

Learning outcomes

On successful completion of the module students should be able to:

- Recognize and identify a range of significant themes in Irish art during the period 1890-present
- Recognize and identify a range of key Irish artworks of the period 1890-present
- Critically analyse the thematic content of Irish art over the period 1890-present
- Identify the transformations in established genres from academic traditions to contemporary innovations
- Assess the relevance of the wider social and cultural context for the development of themes in Ireland and internationally
- Critically discuss a range of selected Art History and critical theory texts relevant to themes and their visual representation

Assessment

This module will be assessed by a combination of oral presentations, practical exercises and written assignments with a combined length of max. 5,000 words,

excluding footnotes and bibliography. Details of the requirements and deadlines will be provided in the module handbook.

HA7035 The Art and Agency of the Printed Image in Ireland from the 1800s

Weighting: 10 ECTS

Contact hours: 2 hours per week

Module Coordinator: Dr Angela Griffith (griffiam@tcd.ie)

In this module fine art printmaking, illustration and graphic design in Ireland is examined within its artistic, social and cultural contexts, including its place within the broader British and European experience. The development of early Irish modern illustration and graphic design is explored in relation to the theories, practices and stylistic principles associated with the Arts and Crafts Movement, Art Nouveau, the Irish revival and modernist movements. The consumption, dissemination and promotion of illustration and graphic art are also considered. How artists negotiated the demands of industry and the training of artists for this sector is addressed, as is the emergence and impact of new technologies on the printed image. Key figures, private and commercial presses, and their works are identified and their contribution analysed.

Assessment

This module will be assessed by a combination of oral presentations, practical exercises and written assignments with a combined length of max. 5,000 words, excluding footnotes and bibliography. Details of the requirements and deadlines will be provided in the module handbook.

Additional modules

Students may choose one module offered by another department within the School of Histories and Humanities. The M.Phil. Co-ordinator will advise you on appropriate modules at the start of the academic year.

In consultation with the programme co-ordinator, students may also audit a range of optional modules offered by the Department of History of Art & Architecture. It is recommended that some of these are attended by those students who do not have a primary qualification in Art History. Full details are provided on the departmental website: www.tcd.ie/History_of_Art/.

Other essential information

Plagiarism

The University considers plagiarism to be a major offence, and subject to the disciplinary procedures of the University. A central repository of information about Plagiarism and how to avoid it is hosted by the Library and is located at <http://tcd-ie.libguides.com/plagiarism>

It is a University requirement that all TCD students must complete the Online Tutorial on avoiding plagiarism 'Ready, Steady, Write', located at <http://tcd-ie.libguides.com/plagiarism/ready-steady-write>

The University's full statement on Plagiarism for Postgraduates can be found in the University Calendar, Part III 1.32: <http://tcd-ie.libguides.com/plagiarism/calendar>

Calendar Statement on Plagiarism for Postgraduates - Part III, 1.32

1. General

It is clearly understood that all members of the academic community use and build on the work and ideas of others. It is commonly accepted also, however, that we build on the work and ideas of others in an open and explicit manner, and with due acknowledgement.

Plagiarism is the act of presenting the work or ideas of others as one's own, without due acknowledgement.

Plagiarism can arise from deliberate actions and also through careless thinking and/or methodology. The offence lies not in the attitude or intention of the perpetrator, but in the action and in its consequences.

It is the responsibility of the author of any work to ensure that he/she does not commit plagiarism.

Plagiarism is considered to be academically fraudulent, and an offence against academic integrity that is subject to the disciplinary procedures of the University.

2. Examples of Plagiarism

Plagiarism can arise from actions such as:

- (a) copying another student's work;
- (b) enlisting another person or persons to complete an assignment on the student's behalf;
- (c) procuring, whether with payment or otherwise, the work or ideas of another;
- (d) quoting directly, without acknowledgement, from books, articles or other sources, either in printed, recorded or electronic format, including websites and social media;
- (e) paraphrasing, without acknowledgement, the writings of other authors.

Examples (d) and (e) in particular can arise through careless thinking and/or methodology where students:

- (i) fail to distinguish between their own ideas and those of others;
- (ii) fail to take proper notes during preliminary research and therefore lose track of the sources from which the notes were drawn;
- (iii) fail to distinguish between information which needs no acknowledgement because it is firmly in the public domain, and information which might be widely known, but which nevertheless requires some sort of acknowledgement;
- (iv) come across a distinctive methodology or idea and fail to record its source.

All the above serve only as examples and are not exhaustive.

3. Plagiarism in the context of group work

Students should normally submit work done in co-operation with other students only when it is done with the full knowledge and permission of the lecturer concerned. Without this, submitting work which is the product of collusion with other students may be considered to be plagiarism.

When work is submitted as the result of a Group Project, it is the responsibility of all students in the Group to ensure, so far as is possible, that no work submitted by the group is plagiarised.

4. Self-Plagiarism

No work can normally be submitted for more than one assessment for credit. Resubmitting the same work for more than one assessment for credit is normally considered self-plagiarism.

5. Avoiding Plagiarism

Students should ensure the integrity of their work by seeking advice from their lecturers, tutor or supervisor on avoiding plagiarism. All schools and departments must include, in their handbooks or other literature given to students, guidelines on the appropriate methodology for the kind of work that students will be expected to undertake. In addition, a general set of guidelines for students on avoiding plagiarism is available at <http://tcd-ie.libguides.com/plagiarism>.

6. If plagiarism as referred to in paragraph (1) above is suspected, the Director of Teaching and Learning (Postgraduate) will arrange an informal meeting with the student, the student's Supervisor and/or the academic staff member concerned, to put their suspicions to the student and give the student the opportunity to respond. Students may nominate a Graduate Students' Union representative or PG advisor to accompany them to the meeting.

7. If the Director of Teaching and Learning (Postgraduate) forms the view that plagiarism has taken place, he/she must decide if the offence can be dealt with

under the summary procedure set out below. In order for this summary procedure to be followed, all parties noted above must be in agreement. If the facts of the case are in dispute, or if the Director of Teaching and Learning (Postgraduate) feels that the penalties provided for under the summary procedure below are inappropriate given the circumstances of the case, he/she will refer the case directly to the Junior Dean, who will interview the student and may implement the procedures set out in Section 5 (Other General Regulations).

8. If the offence can be dealt with under the summary procedure, the Director of Teaching and Learning (Postgraduate) will recommend one of the following penalties:

- (a) Level 1: Student receives an informal verbal warning. The piece of work in question is inadmissible. The student is required to rephrase and correctly reference all plagiarised elements. Other content should not be altered. The resubmitted work will be assessed and marked without penalty;
- (b) Level 2: Student receives a formal written warning. The piece of work in question is inadmissible. The student is required to rephrase and correctly reference all plagiarised elements. Other content should not be altered. The resubmitted work will receive a reduced or capped mark depending on the seriousness/extent of plagiarism;
- (c) Level 3: Student receives a formal written warning. The piece of work in question is inadmissible. There is no opportunity for resubmission.

9. Provided that the appropriate procedure has been followed and all parties in (6) above are in agreement with the proposed penalty, the Director of Teaching and Learning (Postgraduate) should in the case of a Level 1 offence, inform the Course Director and, where appropriate, the Course Office. In the case of a Level 2 or Level 3 offence, the Dean of Graduate Studies must be notified and requested to approve the recommended penalty. The Dean of Graduate Studies will inform the Junior Dean accordingly. The Junior Dean may nevertheless implement the procedures as set out in Section 5 (Other General Regulations).

10. If the case cannot normally be dealt with under summary procedures, it is deemed to be a Level 4 offence and will be referred directly to the Junior Dean. Nothing provided for under the summary procedure diminishes or prejudices the disciplinary powers of the Junior Dean under the 2010 Consolidated Statutes.

Assessment

The pass mark in all modules is 50%. To qualify for the award of the M.Phil., a student must achieve a credit-weighted average mark of at least 50% across the taught modules, and either pass taught modules amounting to 60 credits or pass taught modules amounting to 50 credits and achieve a minimum mark of 40% in any failed modules, and achieve a mark of at least 50% in the dissertation.

Students failing to pass taught modules may present for supplemental examination or re-submit required work within the duration of the course as specified in the course handbook.

In the calculation of the overall M.Phil. mark the weighted average mark for the taught components carries 40% and the mark for the dissertation carries 60%.

To qualify for the award of the M.Phil. with Distinction students must achieve a final overall mark for the course of at least 70% and a mark of at least 70% in the dissertation. A distinction cannot be awarded if a candidate has failed any credit during the period of study.

A student who successfully completes all other requirements but does not proceed to the dissertation stage or fails to achieve the required mark of 50% in the dissertation will be recommended for the award of the Postgraduate Diploma. The Postgraduate Diploma will not be awarded with Distinction.

Students who fail to pass taught modules may present for re-examination or resubmit work for re-assessment as instructed by the Programme co-ordinator within the duration of the course. Re-assessment for modules failed in semester 1 (Michaelmas term) must be completed by 1st June; for modules failed in Semester 2 (Hilary term), by 31st August. Each module can only be re-assessed once.

Grade Descriptors

70> – Distinction

Excellent work in every respect

- Understanding: authoritative, original, persuasive, showing mastery of methods or techniques used and clear knowledge of their limitations
- Selection and coverage: appropriate method or methods applied, with a discussion covering all significant aspects of the subject
- Analysis: coherent, logically developed and compelling discussion, with thoroughly detailed account of any practical work
- Presentation: flawless, or near flawless, language and syntax; professionally presented; references and bibliography consistently formatted using a recognized style

Marks Range:

- >85 = marks above 85 are only awarded in exceptional circumstances
- 80-85 = of publishable quality
- 75-79 = insightful, of publishable quality with revisions
- 70-74 = excellent grasp of the subject, high quality in all areas

50-69% – Pass

Coherent, logical argument and use of methods that shows understanding of key principles

- Understanding: a developed capacity to reason critically
- Selection and coverage: sound basis of knowledge in sources, scholarship and techniques
- Analysis: developed argument and account of practical work
- Presentation: adequate use of language and syntax; references and bibliography consistently formatted using a recognized style

Marks Range:

- 65-69 = approaching excellence in some areas; analysis and argument demonstrate a high level of critical reasoning and independent evaluation; may contain elements of originality; appropriate range of theoretical approaches and solid command of relevant methods and techniques; complex work and ideas clearly presented; effective use of language and syntax with few or no errors;
- 60-64 = well developed relevant argument and good use of methods but weaker in some areas; key terms used effectively; most important methods and techniques applied; concise and explicit argument, with coherent account of practical work
- 55-59 = approaching merit; satisfactory, appropriate and accurate but exhibiting significant shortcomings in one or more areas
- 50-54 = for the most part satisfactory, appropriate and accurate; argument may lack evidence of originality or full insight; analysis may demonstrate weaknesses in fluency, depth or persuasiveness

0-49% – Fail

Work exhibiting insufficient knowledge or understanding, superficial analysis and/or significant methodological weaknesses, unsatisfactory focus or scope

- Understanding: thinly-developed knowledge, understanding and/or methods
- Selection and coverage: scope may be too narrow or too broad, discussion unfocussed; omission of significant examples; limited success in applying relevant methods
- Analysis: argument not fully developed; account of practical work lacks analysis
- Presentation: may contain errors in use of language and syntax; formatting of references and bibliography may lack consistency

Marks Range:

- 40-49 = marginal fail, compensable in some cases (see assessment regulations); exhibits basic relevant knowledge, understandings, methodological and presentational competence but is unsatisfactory in one or more of these areas
- 30-39 = exhibits significant shortcomings in knowledge and command of methods; more descriptive than analytical; scope is too narrow or too broad; inclusion of irrelevant elements and/or omission of significant examples; failure to apply relevant methods and develop argument; presentational weaknesses and errors in use of language and syntax
- <30 = exhibits very little relevant knowledge; fundamentally flawed grasp of issues and methods; factual errors; poor presentation

Oral Examination

Where failure of a dissertation is contemplated graduate students are entitled to an oral examination. The candidate must be informed that the reason for the oral examination is that the examiners are contemplating failure of the dissertation. The following guidelines apply:

- 1) The process should begin with the student being informed by the Course Director that the examiners are contemplating failure of the dissertation and that the student may choose to defend it at an oral examination. There may be three potential outcomes: (i) pass on the basis of the student's defence of the work (ii) pass on the basis of revisions or (iii) the dissertation fails.
- 2) The oral examination should be held prior to or during the examination board meeting.
- 3) Both markers of the thesis should be present and ideally also the external examiner if he/she is available.
- 4) The oral examination is chaired by the Director of Postgraduate Teaching and Learning or their nominee.

If it appears in the oral examination that the student can defend the thesis, and the examiners believe that it could be revised to the satisfaction of the examiners, the student may be given a period of 2 or 3 months to revise the dissertation, for which they will be allowed to re-register free of fees.

Part-time Pathway

Part-time students follow the same course of study as fulltime students but will do so over a two year period and submit the dissertation by 31st August of the second year. Part-time students should discuss their pathway through the course with the Programme Co-ordinator.

A part-time student's course consists of:

Year 1		
Compulsory modules		
HA7050	Research methods in Art History	20 ECTS
Taught modules		
Two major subjects of study	2 x 10 ECTS combination of available taught modules – options change annually	20 ECTS
Year 2		
Compulsory modules		
HH7000	Dissertation	30 ECTS
Taught modules		
Two major subjects of study	2 x 10 ECTS combination of available taught modules – options change annually	20 ECTS

Distinctions, prizes and grants

A distinction for the M.Phil. shall require at least 70% in the dissertation and at least 70% in the final aggregated mark for the course.

Crookshank-Glin Prize

The Crookshank-Glin Prize will be awarded to the best dissertation, with a first class grade, completed by the end of August. Submissions after that date, for whatever reason, are not eligible for the prize. An overall distinction is not required to achieve the prize. However, students must have achieved a minimum of 60% in the taught part of the course.

For further information seek advice from the Head of Department.

Travel Bursaries

The Mainie-Jellett Fund exists to support student travel. Students who require financial assistance in order to undertake research should contact the M.Phil. Co-ordinator.

Transcripts

If you need a copy of your transcript, please email pghishum@tcd.ie with your student number, full course title, year of graduation and whether you need a paper or electronic copy. Please allow 3 weeks to generate this transcript and note that we are unable to courier transcripts so please allow enough time for the transcript to reach its destination by ordinary post.

Research resources

Trinity holds a rich and varied collection of research resources. TRIARC maintains a library and archive comprising a collection of books, catalogues and other documents, and a visual archive of photographic images comprising the Crookshank-Glin Collection, the Stalley Collection and the Rae Collection. Some of the images can be consulted online at www.tara.tcd.ie (listed under academic collections). Selected medieval images can be viewed at the Reconstruction of the Gothic Past website - https://www.tcd.ie/History_of_Art/research/centres/triarc/rgp/index.php.

A searchable database listing well over a thousand texts owned by Francis Bacon can be explored at - www.tcd.ie/History_of_Art/research/centres/triarc/bacon.php

Books, catalogues and other material, including dissertations and theses by M.Phil. and research-degree graduates are available for consultation during office hours. M.Phil. dissertations by previous graduates are available to consult in the TRIARC Reading Room. Copies of Ph.D. and M.Litt. theses and Senior Sophister (final year) undergraduate dissertations on topics of Irish interest are also available. Material may NOT be removed from the Reading Room under any circumstances and students are asked to re-shelve material when they have finished with it. Bags must be left in the lockers provided and food and drink are forbidden in the Reading Room, the study stalls, and throughout the building. Queries regarding the contents of the collection and times of opening can be directed to the Librarian, Ruth Sheehy (rsheehy@tcd.ie).

In the Department of History of Art & Architecture on the 5th floor of the Arts Building, there is a small, but useful, holding of books, exhibition catalogues, journals and videos located in the Reading Room. The Reading Room also houses a substantial slide archive which includes a significant collection of images of Irish art, including paintings, sculpture, architecture, plans, prints, and drawings. Many of the architectural slides are one-off/rare photographs taken by members of staff. These may be consulted in the Visual Archive room (C5084). There are viewing tables and projectors available for this purpose.

A substantial collection of books, journals and exhibition catalogues is held in the College library, and these can be found on the shelves or retrieved on request from Stacks or from the Santry repository. Requests for books are submitted online via the Library website. Books marked LEN are available to borrow, while books with other notations such as ARTS must be consulted in the library. Older and rare books are held in the Early Printed Books library, and these cannot be borrowed, while the Manuscripts Library has a substantial holding of original documents, many of which have a relevance to Art History.

The nature of Art History, with its tendency to reflect a range of aspects of life and experience, means that the research process is likely to expand beyond direct art historical material. Consultation with the texts and documents of other disciplines is facilitated by the range of books and documents in the various libraries in the College. It is expected that students will wish to consult with relevant material on various aspects of visual culture, as well as related or contextual disciplines, such as

archaeology, history, politics, economics, geography, literature, drama, poetry and philosophy as relevant, and attention is drawn to the holdings of the Government Publications (OPUB), the Map Library, and the extensive collection of journals. Note also that all completed post-graduate research theses are available for consultation, unless a restriction of access has been placed on it by the author. The library maintains an index of all post-graduate theses completed by students registered in Trinity.

Where required texts are not held by the library, students may be able to avail of the Inter-Library Loan facility. There is, however, a charge for this service and students should check this first with the library before submitting their order. Note that it can take from several days to several weeks for a requested text to arrive, that it may be available for consultation only for a short period, and that access may be restricted to reading it only in the Library. It may be possible in some circumstances to purchase a copy of a required book for Trinity Library or the Irish Art Research Centre – check with the Programme Co-ordinator.

In addition to Trinity, there is a substantial range of library and archival facilities in the area, including:

- Botanic Gardens
- Central Catholic Library, Merrion Square
- Dublin City Public Libraries - Central Library
- Dublin City Archive
- Dublin City Gallery, The Hugh Lane – Library and Archives
- Irish Architectural Archive
- Marsh's Library
- National Archives of Ireland
- National Library, main library
- National Library, Manuscripts and Photographic Archive
- National Gallery of Ireland
 - Library, Centre for the Study of Irish Art, and Jack B. Yeats Archive
- National Museum Archive
- NCAD Library and NIVAL (National Irish Visual Art Library) RDS (Royal Dublin Society) Library
- Royal Irish Academy
- UCD Library including Richview Architecture Library

The holdings of several of these can be consulted on the internet; it is worth checking this first before making a visit. Also, check in advance whether you require a letter of introduction from your Course Director or Supervisor in order to gain access.

Online Research

As texts and images are increasingly digitised, and organised into searchable databases, online research resources provide an invaluable source of information and material. Students should get into the habit of exploring creatively. Many scholarly articles in journals are now available online, and can be accessed through

JSTOR and Stella Search, both of which are available via the Library website. Many newspapers now have been digitised, and can be searched by keyword. Click on Irish Newspaper Archives under Databases & E-Books. Some books, particularly rare and antique items, can also be consulted online. There is much to explore!

Museums and galleries, art collections both public and private, sales rooms and auctioneers, and artists are all increasingly establishing websites with a rich array of images. Google Images is a useful searchable source for images that can be downloaded, and used in digital presentations, as well as incorporated into texts, and there are countless online sources.

Important dates

12-16.9.16	Postgraduate Orientation www.tcd.ie/orientation
19-23.9.16	Freshers' Week / General Orientation
22.9.16	School Postgraduate Orientation meeting Classics Seminar Room, 5pm
Monday 26.9.16	Michaelmas Term (Semester 1) teaching begins
7-11.11.16	Reading Week
Friday 16.12.16	Michaelmas Term (Semester 1) teaching ends
Monday 16.1.17	Hilary Term (Semester 2) teaching begins
27.2-3.3.17	Reading Week
Friday 7.4.17	Hilary Term (Semester 2) teaching ends
Friday 15.8.17	Last day to submit written work to dissertation supervisors
30.6.17	End of statutory term
Thursday 31.8.17	Submission of dissertation
Note that College is closed on the following dates 2016–17:	
Monday 31.10.16	Public Holiday
23.12.16 – 2.1.17	Christmas Period
Friday 17.3.17	St Patrick's Day
Friday 14.4.17	Good Friday
Monday 17.4.17	Easter Monday
Monday 1.5.17	Public Holiday
Monday 5.6.17	Public Holiday

College Postgraduate Services

Service	Website	Email/Phone
Department of History	www.tcd.ie/history	histhum@tcd.ie +353 1 896 1020
School of Histories and Humanities	http://www.histories-humanities.tcd.ie/	pghishum@tcd.ie +353 1 896 1791
Accommodation Advisory Service	https://www.tcdsu.org/accommodation	
Alumni Office	www.tcd.ie/alumni	
Careers Advisory Service	http://www.tcd.ie/careers/	+353 1 896 1721/1705
Chaplaincy, House 27	http://www.tcd.ie/Chaplaincy/	+353 1 896 1402/1901/1260
Clubs & Societies	http://www.tcd.ie/students/clubs-societies/	
College Health Centre, House 47	http://www.tcd.ie/collegehealth/	+353 1 896 1591/1556
Counselling Service	www.tcd.ie/student_counselling	
Day Nursery, House 49	http://www.tcd.ie/about/services/daynursery/	+353 1 896 1938/2277
English for Academic Purposes	www.tcd.ie/slscs/english/index.php	clcsinfo@tcd.ie
Graduate Students' Union	http://tcdgsu.ie/	
Graduate Studies Office	https://www.tcd.ie/Graduate_Studies/	+353 1 896 2722
IT Services, Áras an Phiarsaigh	http://www.tcd.ie/itservices/	+353 1 896 2000
IT Training Courses	http://www.tcd.ie/itservices/training/index.php	
Mature Students Office, Room M36, Goldsmith Hall	http://www.tcd.ie/maturestudents/index.php	+353 1 896 1386
Orientation	http://www.tcd.ie/orientation/	
Postgraduate Advisory Service, House 27	www.tcd.ie/Senior_Tutor/postgraduate	pgsupp@tcd.ie
Student Counselling Service, 7-9 South Leinster Street	http://www.tcd.ie/Student_Counselling/	+353 1 896 1407
Student Learning Development	https://www.tcd.ie/Student_Counselling/student-learning/	
TCD Sports Centre	http://www.tcd.ie/Sport/	

Appendix 1 – M.Phil. coursework submission sheet



Coláiste na Tríonóide, Baile Átha Cliath
Trinity College Dublin
Ollscoil Átha Cliath | The University of Dublin

Scoil na Staire agus na nDaonnachtaí
School of Histories and Humanities

M.Phil. Coursework Submission Form

Student name: _____

Student number: _____

M.Phil. programme: _____

Module code: _____

Module title: _____

Module co-ordinator: _____

Assignment/essay title: _____

I have read and I understand the plagiarism provisions in the General Regulations of the University Calendar for the current year - <http://www.tcd.ie/calendar>.

I have also completed the 'Ready, Steady, Write' online tutorial on avoiding plagiarism - <http://tcd-ie.libguides.com/plagiarism/ready-steady-write>.

I declare that the assignment being submitted represents my own work and has not been taken from the work of others save where appropriately referenced in the body of the assignment.

I have submitted an electronic copy to pghishum@tcd.ie.

Signed: _____

Date: _____

Scoil na Staire agus na nDaonnachtaí
Stair / Na Clasaicí / Stair na hEalaíne agus na hAiltireachta / Léann na n-Insíne agus na mBan

Scoil na Staire agus na nDaonnachtaí
Coláiste na Tríonóide Baile Átha Cliath,
Ollscoil Átha Cliath,
Baile Átha Cliath 2,
Éire

School of Histories and Humanities
History / Classics / History of Art and Architecture / Gender and Women's Studies

School of Histories and Humanities
Trinity College Dublin,
the University of Dublin,
Dublin 2,
Ireland

T: +353 1 896 2625
www.histories-humanities.tcd.ie

Appendix 2 – late coursework submission coversheet



Coláiste na Tríonóide, Baile Átha Cliath
Trinity College Dublin
Ollscoil Átha Cliath | The University of Dublin

Scoil na Staire agus na nDaonnachtaí
School of Histories and Humanities

M.Phil. Late Coursework Submission Form

Student name: _____

Student number: _____

M.Phil. programme: _____

Module code: _____

Module title: _____

Module co-ordinator: _____

Assignment/essay title: _____

I have read and I understand the plagiarism provisions in the General Regulations of the University Calendar for the current year - <http://www.tcd.ie/calendar>.

I have also completed the 'Ready, Steady, Write' online tutorial on avoiding plagiarism - <http://tcd-ie.libguides.com/plagiarism/ready-steady-write>.

I declare that the assignment being submitted represents my own work and has not been taken from the work of others save where appropriately referenced in the body of the assignment.

I have submitted an electronic copy to pghishum@tcd.ie.

Signed: _____

Date: _____

Scoil na Staire agus na nDaonnachtaí
Stair / Na Clasaicí / Stair na hEalaíne agus na hAiltireachta / Léann na n-Insí agus na mBan

Scoil na Staire agus na nDaonnachtaí
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