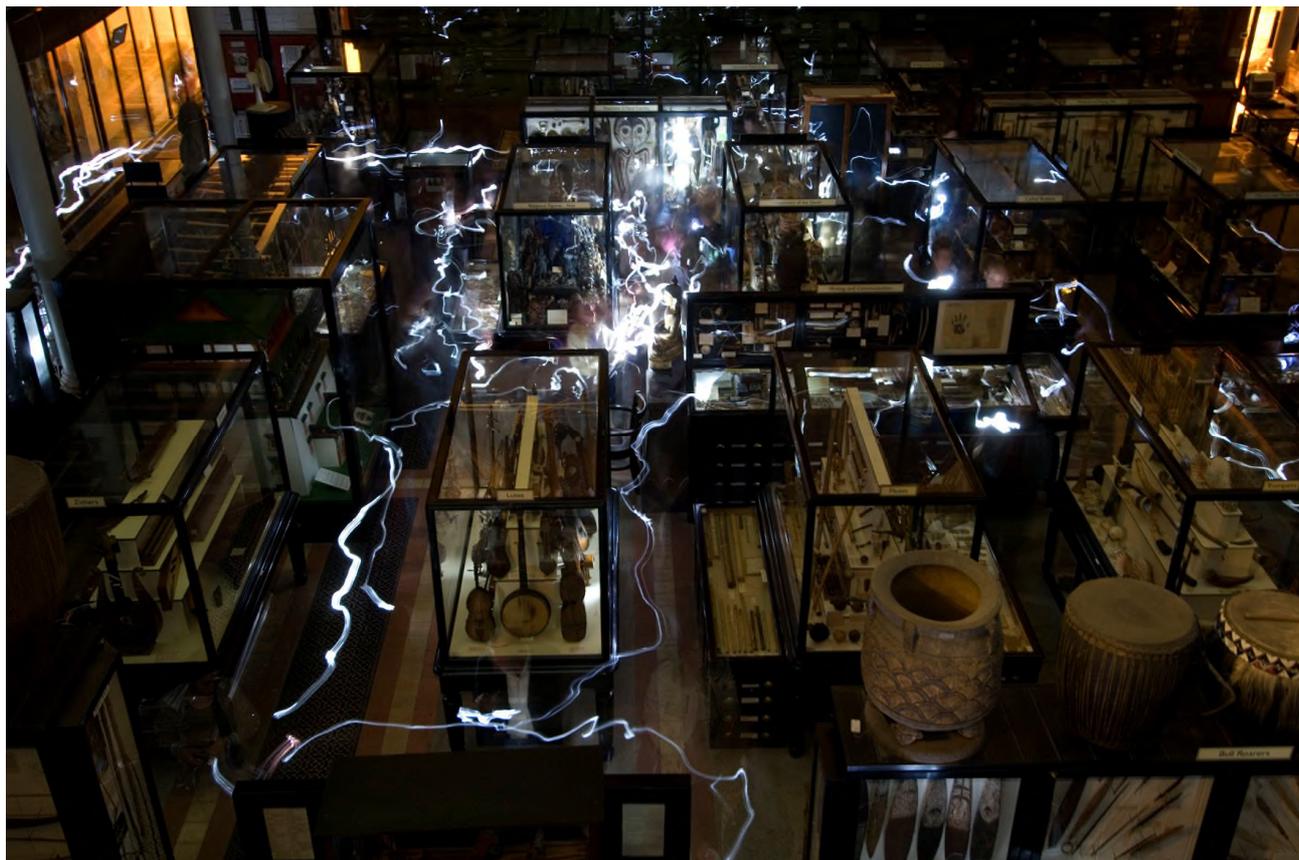


M.Sc. and M.Phil. in Visual, Material, & Museum Anthropology (VMMA)

Student Handbook 2016-2017



The Pitt Rivers Museum: © Rob Judges

**School of Anthropology and Museum Ethnography
University of Oxford**



This handbook applies to students starting the MSc/MPhil in Visual, Material and Museum Anthropology in Michaelmas term 2016. The information in this handbook may be different for students starting in other years. If you need to refer to information found in this handbook, please specify the version you read. This is version 2.0 (3 October 2016).

Disclaimer

The Examination Regulations relating to this course are available at <http://www.admin.ox.ac.uk/examregs/2016-17/mosbciv-mandmuseanth/studentview/> (MSc) and <http://www.admin.ox.ac.uk/examregs/2015-16/mopiv-mandmuseanth/studentview/> (MPhil). If there is a conflict between information in this handbook and the Examination Regulations then you should follow the Examination Regulations. If you have any concerns please contact Prof. Clare Harris (clare.harris@anthro.ox.ac.uk).

The information in this handbook is accurate as at 3 October 2016, however it may be necessary for changes to be made in certain circumstances, as explained at <http://www.ox.ac.uk/admissions/graduate/courses/msc-social-anthropology> and <http://www.ox.ac.uk/admissions/graduate/courses/mphil-social-anthropology>. If such changes are made the department will publish a new version of this handbook together with a list of the changes and students will be informed.

Map of the School's Premises

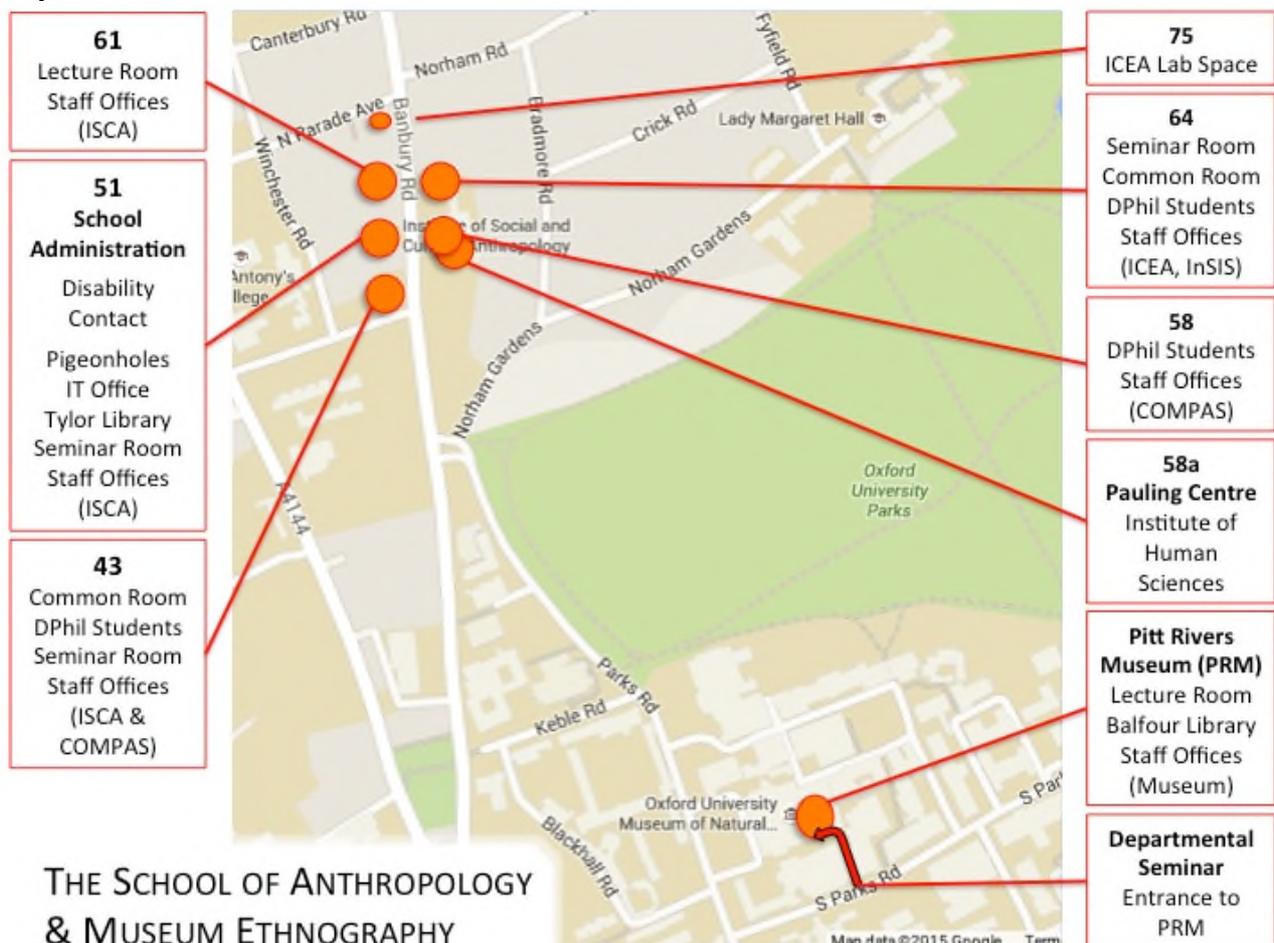


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1. Introduction

Welcome to Oxford, the School of Anthropology and Museum Ethnography, and the Pitt Rivers Museum! We look forward to getting to know you in the coming months. This handbook contains a large amount of important information that you need to read carefully. There is a lot to digest, but don't be alarmed, as we will discuss its contents as a group at the start of term. If you have questions that are not answered in the following pages or at that meeting, do please ask your tutor or the Course Director as we progress through the degree(s).

This handbook is designed to supplement rather than replace the ISCA Graduate Handbook, adding extra information specifically intended for students following the M.Sc. and M.Phil. in Visual, Material and Museum Anthropology. **Formal statements concerning the degree, including the regulations, are contained in the Graduate Handbook.**



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2. Useful Contact Details

Course Director for 2016-2017: Prof. Clare Harris

Core Teaching Staff

Dr Inge Daniels

Associate Professor of Social Anthropology

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Dr Chris Morton

Curator for Photograph and Manuscript Collections at the Pitt Rivers Museum and ISCA departmental lecturer

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Contributions are also made by other staff of the School of Anthropology and Museum Ethnography and of the Pitt Rivers Museum

Key Staff at School of Anthropology and the Pitt Rivers Museum

These people provide support for VMMA as well as other PG degrees

Graduate Studies Administrator

Vicky Dean

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JCC representative –

to be elected by the cohort of VMMA students in the first term

3. Organisation of Teaching and Learning

The VMMA M.Sc. and M.Phil. are organised through the Institute of Social and Cultural Anthropology (ISCA), which is part of the School of Anthropology and Museum Ethnography (SAME), within the Social Sciences Division (SSD) of the University of Oxford. The timetable for lectures and seminars can be found here www.isca.ox.ac.uk/current-students/lectures/. If you have any problems with teaching or supervision please raise these as soon as possible so that they can be addressed promptly. You should discuss such issues with your tutor in the first instance and then consult the course director or your college tutor if necessary.

Tutorials

A tutorial is a 1-hour group discussion generally involving three students and a tutor (usually one of the core lecturers on the course) that usually takes place in the tutor's office. For each tutorial, the tutor will have assigned an essay question or prompt and a selection of readings. The student will write an essay or other piece of work of sufficient length (of approximately 2,000 words) to cover the readings on the assigned topic. These essays form the basis for tutorial discussions.

It is important to realise that tutorial essays are an essential teaching and learning tool but they do not contribute to degree results in any way (*summative* assessment), and no marks are given, only qualitative (*formative*) feedback. The essays and tutorial discussion help you to assess your progress, and the contents and standard of the essay will normally enter into the tutorial discussion at some point. Expect constructive criticism from your tutor and don't be alarmed by it, while nonetheless taking it seriously. Tutorials provide the opportunity to discuss your understanding of a topic in a small group setting and they are complemented by other kinds of classes and seminars with the rest of the degree cohort.

Lectures

While lectures (of just under an hour's duration) may not always be linked directly to tutorials on a week-by-week basis, they usually provide an introduction to a topic you will work on at some point during the course of the degree, as well as being a source of learning in their own right. You are therefore advised to attend as many lectures as possible and especially those listed in this handbook. Other lecture series provided by the School of Anthropology and Museum Ethnography are also likely to be highly relevant. The main venues for lectures associated with the VMMA degrees are: the lecture theatre at the Pitt Rivers Museum Research Centre, the lecture rooms in the ISCA Annex (61 Banbury Road) and those in the ICEA/INSIS building (64 Banbury Road). Other venues are used from time to time, and all the relevant details are to be found on each term's lecture list, issued just before the start of each term. Lectures are fairly formal and do not ordinarily permit discussion. Some lectures are now being recorded for podcasts available through Weblearn (audio only; check the policy for recording lectures <https://www.anthro.ox.ac.uk/current-students/protocol-for-recording-lectures/>). In general lectures are open to all students, but check the lecture list to make sure there is no definite restriction to a cohort different from your own (as opposed to mere advice on who should attend).

Classes

Classes are the primary format used in the teaching of option courses, but they are also held for some aspects of VMMA core teaching (in addition to tutorials). They normally last for one and a half to two hours. In option teaching they may sometimes be combined with a lecture (e.g. in the first or last hour of a two-hour session). For classes of all sorts students are often asked to give a short presentation of around fifteen minutes duration on a selection of readings assigned previously, followed by a class discussion guided by the member(s) of staff organising the class. All the students attending the class are expected to have done the assigned readings so that they can contribute to the discussion. Classes often correspond to what are called 'seminars' at other universities, whereas in Oxford the seminar is usually a session where 'in house' and visiting academics present their research.

Seminars

The 'Pitt Rivers Museum Research Seminar in Visual, Material and Museum Anthropology' (normally referred to as the VMMA seminar!) is one of these and it is dedicated to topics related to the VMMA degrees and the students taking them. The seminar takes place in the Pitt Rivers Museum lecture theatre on Fridays from 13.00 – 14.15 throughout the academic year and VMMA students are expected to attend each week. You may bring your own lunch but please be careful not to spill crumbs as these can attract insects into the museum. Each week we invite a speaker to present their current research or other activity (e.g. curating a museum exhibition, producing a film) and we often have coffee and a more informal chat afterwards. VMMA students are encouraged to propose speakers for this series and to run it themselves in Trinity term.

The Departmental Seminar is also on Fridays at 15:30-17.00 and the series is intended to bring all members of the School of Anthropology and Museum Ethnography together for the seminar, the discussion of the speaker's talk, and for drinks afterwards. This seminar series presents the work of leading researchers in all aspects of the discipline of anthropology. Details for both the VMMA and SAME seminars will be circulated by email at the start of each term and are also available on the SAME website.

A very wide range of undergraduate and postgraduate lectures and specialist seminars is offered both in the School of Anthropology and elsewhere in the University of Oxford. Students should consult their course advisor as to which of them are best geared towards their research interests before deciding which to attend.

Study Expectations

Students are responsible for their own academic progress and will often need to work independently and to develop strong time management skills. During term time, the program requires a substantial amount of reading and writing, which may sometimes be hard to combine with other activities or duties. Do talk to your course advisor if you meet with such difficulties.

The School, like the University as a whole, takes the view that full-time courses require full-time study and that studying at Oxford does not allow sufficient time to earn one's living from paid employment simultaneously. The School's Teaching Committee has therefore drawn up guidelines for students wishing to take paid employment during term time (see Section 2.9 of the Graduate Handbook and <http://www.admin.ox.ac.uk/edc/policiesandguidance/policyonpaidwork/>). Note that it is not possible to study for any postgraduate taught degree within the School on a part-time basis.

In terms of workload, please note that students are not always expected to read all the readings on the lists for tutorials, but rather to choose around 5 for each tutorial or to just read the key items indicated. Students are also expected to prepare for classes (and

sometimes for seminars) in order to be able to contribute to them effectively. Since it may not always be possible to read everything of relevance to your course in term time, students are advised to continue to read and make notes over the university breaks.



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4. Lectures and Classes (MSc and MPhil Year 1)

Lectures and classes: Michaelmas Term 2016

MT

Cultural Representations Lecture Series

Thursdays 12.00 - 13.00

Pitt Rivers Museum Research Centre, Lecture Theatre



© Laura Peers

Wk 1	Anthropology, Museums and Material Culture (CH)
Wk 2	Collecting, Colonialism and the Politics of Representation (CH)
Wk 3	The Morality of Consumption (ID)
Wk 4	Exchange, Money and Markets (ID)
Wk 5	The Social Life of Things (LP)
Wk 6	Anthropology, Art and Agency (CH)
Wk 7	Photography, Anthropology and History (CM)
Wk 8	History, Memory, Identity, Things (LP)

VMMA Research Methods Classes

Thursdays 14.00 - 16.00

Pitt Rivers Museum Research Centre, Blackwood Room – and other parts of the museum
t.b.a.

Wk 1	Introductory Session: What is VMMA?
Wk 2	Working with museum objects 1 (with Head of Collections at the PRM)
Wk 3	Working with museum objects 2 (with PRM staff)
Wk 4	Working with photographic collections (CM)
Wk 5	The Art Debate (CH and CM)**
Wk 6	Working with material culture outside the museum (ID)
Wk 7	Student presentations: 1
Wk 8	Student presentations: 2

These classes are designed to introduce students to a variety of anthropological methods for thinking about material/visual culture and to help them to select an item to discuss in a presentation to be given to all staff and members of the cohort at the end of Michaelmas term. Students may select an object/photograph/film clip etc. either from the displays and collections of the Pitt Rivers or from outside the museum and they should discuss how it might be analysed using one or more of the approaches discussed in the classes. If you are not sure what to choose, please consult your tutor. In previous years students have presented on objects on display in the museum, from within the collections and on a wide range of examples from beyond its walls.

** In **WEEK 5** the seminar will consist of a debate on art and aesthetics that the entire cohort will participate in. We will set a question and arrange students into groups a few weeks beforehand in order to prepare for it. The debating format should enable you to get to grips with the topic and allow everyone to have the opportunity to speak.

Tutorials

While students will each be assigned an academic supervisor who will advise them over the entire year, tutorials will be given by all staff teaching on the degree and according to their specialist expertise. A list of tutorial topics and readings will be given out at the start of term. Tutorial times will be announced by whichever lecturer is giving the tutorial in a given week. For each tutorial students will be required to submit an essay of maximum 2000 words by a specified time (usually on **Mondays at 5 pm.**) General guidelines for writing tutorial essays can be found on page 14 in this handbook. Please inform the tutor in advance if you cannot attend a tutorial for good reason.



© Clare Harris

Tutorials in MT

Wk 1	What is VMMA? Meetings with tutors (CH, LP, CM, ID)
Wk 2	Museums, Anthropology and Colonialism (CH)
Wk 3	Museums, Anthropology and Colonialism (CH)
Wk 4	Objects and persons: material culture and sociality (LP)
Wk 5	Objects and persons: material culture and sociality (LP)
Wk 6	Exchange (ID)
Wk 7	Exchange (ID)
Wk 8	Group Meeting re. Dissertations and Paper 3 – all students and staff

In **WEEK 1** we will have a group discussion of the tutorial readings in the VMMA research seminar slot on Thursdays 14.00-16.00 in the PRM Lecture Theatre. Please bring your notes to the seminar in order to participate in the debate. You also need to write an essay about the readings for week 1, but you should email this essay to your academic supervisor before the class and make an appointment to discuss it with them separately as well.

Please note: In some circumstances, students may request a tutorial with any member of the School of Anthropology to investigate a topic of interest related to their area of expertise or to gain their advice on a research topic (e.g. in preparation for a dissertation or a coursework essay). Requests for such tutorials should first be discussed with the supervisor.

Film screenings: 'Classic Ethnographic Films and beyond' (CM)

Wednesdays 15.00-17.00

61 Banbury Road, Lecture Theatre

After Week 1, VMMA students will take it in turns to present the films; CM will prepare suggested readings to accompany each film. All films can be found in the ISCA Video Library at the Pitt Rivers or at Alexander Street Anthropology (anth.alexanderstreet.com/).

Wk 1	<i>Shade Seekers and the Mixer</i> (Richard Werbner, 2006, 60 mins)
Wk 2	<i>Nanook of the North</i> (Robert Flaherty, 1922, 55 mins)
Wk 3	<i>Chronique d'un Été</i> (Jean Rouch, 1961, 87 mins)
Wk 4	<i>Photo Wallahs</i> (David & Judith MacDougall, 1991, 60 mins)
Wk 5	<i>To Live with Herds</i> (David and Judith MacDougall, 1972, 70 mins)
Wk 6	<i>Trobriand Cricket</i> (Gary Kildea and Jerry Leach, 1973, 50 mins)
Wk 7	<i>Forest of Bliss</i> (Robert Gardner, 1985, 80 mins)
Wk 8	<i>In the Land of the War Canoes</i> (Edward Curtis, 1914, 47 mins) AND <i>In Search of the Hamat'sa: A Tale of Headhunting</i> (Aaron Glass, 2004, 33 mins)

Options

Teaching for all the options begins in Hilary Term, but students will be asked to select one option towards the end of Michaelmas Term, following the 'Options Fair' when tutors explain the content of their option courses (details to follow). A list of the options provisionally available for 2016-2017 is given in the Graduate Studies Handbook. Although VMMA students are free to choose from any of the options available, they may be advised to select an option taught by members of the core teaching team for the degree. Typically option teaching consists of a mixture of lectures and classes, supported in some cases by tutorials and film screenings. Note that there is a cap on numbers for some options and your first choice option may therefore not always be available.

Other lectures

The Pitt Rivers Museum Research Seminar in Visual, Material, and Museum anthropology (Fridays 13.00-14.30 in the PRM Lecture Theatre) is the core seminar for the degree that all students are expected to attend. We also recommend the ISCA Departmental Research Seminar (Fridays 15.30-17.00 at 64 Banbury Road). Students who do not already have a background in anthropology should attend some or all of the other lectures for the M.Sc. in Social Anthropology



© Bhutok

HT

Lectures and classes: Hilary Term 2017

Cultural Representations Lecture Series

Thursdays 12.00 - 13.00

Pitt Rivers Museum Research Centre, Lecture Theatre

Wk 1	Museums and Source Communities (LP)
Wk 2	Photographs, Museums and Communities (CM)
Wk 3	Authenticity? (ID)
Wk 4	'Global' Contemporary Art (CH)
Wk 5	Film production and reception in anthropology (CEK)
Wk 6	Anthropology of the House, Space and Infrastructure (ID)
Wk 7	Hybrid Objects: Colonial Histories (LP)
Wk 8	The Digital Museum (CH)



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VMMA Research Methods Classes

Thursdays 14.00 - 16.00

Pitt Rivers Museum Research Centre, Blackwood Room

Wk 1	Exploring the portfolio and photo essays (ID)
Wk 2	Object biography as method (LP)
Wk 3	Sketching as method and analysis (EH)
Wk 4	Photo Elicitation (CM)
Wk 5	Multi-Sensory approaches (LP)
Wk 6	Digital and mobile methods (ID)
Wk 7	Student presentations
Wk 8	Student presentations



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*For weeks 7 and 8, you should prepare a **10 min presentation** about one or more methodological exercises that you plan to use in your methods portfolio (paper 3b). The method(s) that you present can be related to a different topic from the one you will eventually describe in your portfolio but the aim is to get feedback on the method(s) that you are planning to use. Your focus should be on visual, material or museum anthropological methods that you think will enable you to answer a certain question, while also considering the strengths and weaknesses of the proposed method. You should draw on things you have learned in the VMMA classes and/or the Thursday morning Fieldwork Lectures and Classes.*

Tutorials

Wk 1	Ethnographic photography and visual repatriation (CM)
Wk 2	Ethnographic photography and visual repatriation (CM)
Wk 3	History, Memory, Identity and Things (LP)
Wk 4	History, Memory, Identity and Things (LP)
Wk 5	Museums and Indigenous Peoples (LP)
Wk 6	Museums and Indigenous Peoples (LP)
Wk 7	The Morality of Consumption (ID)
Wk 8	The Morality of Consumption (ID)



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Film screenings: 'Anthropology on / in film' (CM)

Wednesdays 15.00-17.00

61 Banbury Road, Lecture Theatre

Details of the films will be announced in Week 0 of Hilary.

Options (*time and place varies*)

Students may select their option from any of Lists A, B or C. The following options will be taught by VMMA staff in this academic year:

Powerful things

Laura Peers

This option considers the changing meanings and roles of material and visual culture across time and cultures, focusing particularly on the social and political roles of heritage items and images today as Indigenous societies strengthen distinct identities in postcolonial contexts through re-engagements with material and visual heritage. Examples will be drawn largely from Indigenous North America but will range more widely to include other Indigenous groups.

The series will include object-based sessions in the Pitt Rivers Museum and the Ashmolean Museum, and a Skype session with an Indigenous artist/historian/curator. This will be a participatory, discussion-based group seminar weekly for 8 weeks. Each student will make a brief presentation on a theme of the readings. Each student will also write a review essay of ca. 10pp on literature pertaining to that theme, submitted in the week of the presentation.

Due to conservation requirements for the object-based sessions, this course is capped at 12 students.



© Laura Peers

Objects in Motion: Debates in Visual, Material and Economic Anthropology

Inge Daniels

This option explores key anthropological debates about the production, circulation and consumption of commodities through the lenses of markets, religion, and tourism. Drawing on comparative examples from around the world, but with a particular focus on East Asia, the aim is to critically examine contentious issues surrounding commodification, globalisation and cross-cultural circulation of people and things. Topics discussed include the exchange of commodities within gift economies; the impact of commercialisation upon spiritual forms; tourism and notions of authenticity; money, markets and the ethics of global trade; advertising and visual economies, the Internet and mobile technologies, and disposal and the second-hand economy.

The course runs over 8 weeks in Hilary Term (but there will also be an introductory session in week 0). It consists of two main components: each week the key readings will be presented by one group of students followed by discussion, while another group will review a film and lead the discussions after a public viewing. Those wanting to take this option should therefore make sure that they are free Tuesdays from 10 am until approximately 4 pm. Because this is an interactive seminar, the option will be capped at 15 students (6 places are reserved for VMMA students) and laptops are not allowed (except in special circumstances).

Key Debates in the Anthropology of Art and Visual Culture

Clare Harris with Elizabeth Hallam

This course explores key debates in the anthropology of art and visual culture, drawing on studies of art, artists, museums and displays from around the world. It will begin with an overview of anthropological approaches to art, and a discussion of questions regarding 'art' and aesthetics as a cross-cultural category. We will then examine a range of anthropological concerns with regard to art: distinctions between art and artefacts; processes of production and circulation including art markets, collecting, and the attribution of value; constructions of authenticity and 'primitivism', theories of agency, and we will consider how anthropologists might study the burgeoning contemporary transnational artworld. The course will include sessions led by Dr. Hallam on sketching as a method and an analytical tool within anthropological research. Students will have the opportunity to experiment with this methodology and to make presentations on other topics for the seminar group and within the galleries of the Pitt Rivers Museum. They will also be encouraged to make active use of the collections and displays at the Museum of Natural History, the Ashmolean Museum of Art and Archaeology, the Museum of the History of Science, and Modern Art Oxford. It is likely that we will make a fieldtrip to visit exhibitions and museums in London depending upon what is on display in spring 2017.

This course is capped at 12 students with priority given to those taking the VMMA degrees since its subject matter relates so directly to them.

Fieldwork Lectures and Classes

In addition to the VMMA Research Methods Seminars, there are two regular weekly lectures / classes for all ISCA graduates that VMMA students should attend:

Wks 1-8	Fieldwork: Theory and Methods (lectures), Elizabeth Hsu and others [day and time to be announced]
Wks 1-8	Field Research Methods Class [day and time to be announced]

Some sessions of the 'Field Research Methods Class' will require exercises to be conducted (interviewing, observation, etc.) and (compulsory) reports to be written. Each student may submit one exercise for feedback, but this piece may not be resubmitted as part of the 'Portfolio of work' to be submitted as assessed coursework for Paper 3.

Other lectures

Other lectures, classes and seminars will be announced on the website. The Pitt Rivers Museum Research Seminar in Visual, Material, and Museum anthropology (Fridays at 13.00-14.30 in the PRM Lecture Theatre) and the ISCA Departmental Research Seminar (Fridays 15.30-17.00 in 64 Banbury Road) will continue.



© Clare Harris

Lectures and classes: Trinity Term 2017

Options (*time and place to be announced*)

Teaching for some options may continue into the first four or six weeks of Trinity Term; option co-ordinators will announce the details.

VMMA Classes

Thursdays 14.00 - 16.00, Weeks 1-5

Pitt Rivers Museum Research Centre, Blackwood Room

From week 1 until week 5 the VMMA classes will continue. They will include a dissertation preparation workshop but other topics may be suggested by the students.

Other lectures

Other lectures, classes and seminars will be announced on the website. The Pitt Rivers Museum Research Seminar in Visual, Material, and Museum anthropology (Fridays at 13.00-14.30 in the PRM Lecture Theatre) and the ISCA Departmental Research Seminar (Fridays 15.30-17.00 in 64 Banbury Road) continue through the first six weeks of Trinity.



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5. Examined Work

The M.Sc. and MPhil in Visual, Material, and Museum Anthropology are examined through written examinations, as well as by assessed coursework and a dissertation.

Key dates and deadlines

M.Sc. & M.Phil. first year

Choice of an option paper and submission of the relevant form: Friday of Week 4 of Michaelmas Term (4 November 2016).

Submission of M.Sc. Dissertation/M.Phil. Thesis title: Upon the approval of their supervisor, M.Sc. and M.Phil. students have to declare the title of their dissertation/thesis (with a supporting description) on Tuesday of Week 5 of Trinity Term (23 May 2017), for approval by the Chairman of the Examiners. In the case of M.Phil. students this is considered provisional; a final version of the title and description is submitted in Week 2 of Michaelmas Term of the second year.

Taught paper examinations: Provisionally starting in Week 7 of Trinity Term. The exact dates will be circulated by email at the end of Hilary Term.

Submission of M.Sc. dissertation: last Wednesday of August (30 August 2017).

M.Phil. second year

Submission of M.Phil. thesis on not later than noon on Tuesday of Week 2 of Trinity Term (2 May 2018).

Submission of M.Phil. coursework not later than noon on Tuesday of Week 5 of Trinity Term (22 May 2018).

Assessed Coursework

Details of the length of essays and submission dates are given in the online version of the ISCA Graduate Handbook, but in brief, one essay for Paper 1 must be submitted by the start of Hilary Term, while the portfolio of work and an outline proposal for Paper 3 must be submitted later in Trinity Term, and the dissertation must be submitted in September.

In all cases it goes without saying that the dissertation and all assessed coursework submitted for Papers 1 and 3 (and possibly Paper 2) should be original and the result of the candidate's own work; checks for plagiarism will be made. Students concerned about plagiarism should consult the University's site at <http://www.ox.ac.uk/students/academic/guidance/skills/plagiarism>. In addition, students should seek to present a broad and balanced range of themes, topics, and ideas across the corpus of their submitted work, situating the topic of enquiry within a broader intellectual and ethnographic context, rather than restricting all their writings to a small area of interest. The examiners will be looking for breadth as well as depth.

Paper 1: Contemporary themes in Visual, Material and Museum Anthropology.

Paper 1 consists of one essay of no more than 5,000 words must be submitted not later than noon of the Tuesday of the first week of Hilary Term. A list of essay titles will be announced no later than Monday of the fourth week of Michaelmas Term.



© Marcus Banks

We expect the work to consist primarily of written text, adhering to normal academic standards of presentation, referencing, etc. Where relevant, still images can be inserted directly into the text at the appropriate point, or gathered together as an appendix. In addition, students may wish to include short 'video quotations' from ethnographic or other films, or wish to animate a sequence of still images to make a particular point. For this, students will need to assemble the relevant material on the iMacs in the VMMA workroom and then burn a CD or DVD (normally, a CD should have sufficient capacity). We suggest that such electronic materials are brought together with the written text either as a simple Word document, as a webpage, or as a MS PowerPoint presentation, but for only a couple of video clips it might be simpler to burn them as individual standalone QuickTime movies, clearly titled (e.g. 'Video clip 1', 'Video clip 2'). Whatever form of presentation is chosen, the hard copy text and accompanying CD should be clearly cross-referenced. Even if the full written text is included on the CD, a hard copy printout should be included together with the CD for the examiners to look at (three copies in all cases).

Paper 3: Research Methods

This paper must be delivered not later than noon on the Tuesday of the fifth week of Trinity Term. It consists of two elements and should be presented as such:

Paper 3a is an **outline proposal** for the MSc dissertation research of no more than 2,500 words. A template will be provided for the proposal by the Friday of 8th week of Hilary Term.

Paper 3b is a **Methods Portfolio** consisting of reports (including notes) on **trials** of three visual and material anthropological methods and/or ethnographic museological methods **relevant to the research proposal proposed in paper 3(a)**. The word limit is 2,500 words. A contents page indexing the materials presented should also be included, as should a short overview document that introduces the portfolio and relates the various pieces to the published literature on research methods.

Three copies of the research proposal and the methods portfolio should be presented in hard copy (A4 format only) in whatever form seems most appropriate (e.g. loose leaf binder), together with any accompanying video material: video footage should be digitized and submitted on an accompanying V-CD or DVD.

Guide to the Methods Portfolio

Methods may include any relating to material, visual (still or film), museum, or archival/historical data used for the dissertation. The analysis of historical sources, photo or object elicitation, participant observation, museum visitor analysis, analysis of exhibition or museum design...anything you have learned/been exposed to on the VMMA course that is relevant to your dissertation data gathering.

Once you have determined which methods you will use, you should create short trials or tests of each method. For instance, if you will be using participant observation, you should find a situation in which you can be a participant observer, take notes, and write up the exercise. If you are using forms of visual analysis of historical photographs, do a test run of that process and write up how you did it and how it worked (or how it failed). As this is a course exercise, you do not need CUREC (research ethics clearance) approval for the trials.

In your write-up, focus on briefly describing the method, how you tested the method, and the strengths and weaknesses of the method for your purposes. Use citations to relevant theoretical literature about the methodology.



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Feel free to be creative in your testing of the method. However, we encourage you to submit the work in a standard A4 format, using standard Harvard-style bibliographic and textual formatting. Images, sound clips, video and other evidence may be attached but note that they should take no more than 15 minutes viewing or listening time.

Dissertation (M.Sc. students only)

A dissertation of no more than 10,000 words, on a subject selected in consultation with the supervisor and approved by the Chairman of Examiners. The proposed title of the dissertation together with a paragraph describing its scope and the supervisor's written endorsement, must be submitted to the Chairman of Examiners by Tuesday of the second week of Trinity Term. Sessions designed to help you prepare for the dissertation will begin at the end of Michaelmas term – see timetable.

During the course of Hilary Term students should begin to think in earnest about their summer dissertation topic. Full details are given in the Graduate Handbook, but here it should be noted that the topic should not be identical to one selected for an assessed coursework essay, although it may build upon the Paper 3 research proposal if submitted. Ethnographic fieldwork is not required (or indeed practical) though it may be possible to conduct a small number of interviews as the basis of a case study; note that **any** research involving living human subject requires ethical clearance (via submission of a CUREC form available from the departmental website), and if overseas travel is involved (including to a student's home country) a risk assessment; see <<http://www.anthro.ox.ac.uk/about-us/safety-fieldwork-and-ethics/>>. Generally it is expected that the dissertation will constitute an original piece of research, drawing upon primary or secondary visual and textual materials, that addresses a clearly formulated anthropological question. As with the assessed coursework essays, the dissertation will normally be accompanied by some visual materials, prepared in the ways described above.

M.Phil. candidates do not write a summer dissertation, but instead conduct research over the summer for their second year thesis. Supervisors will give advice on this nearer the time.

Dates for submission

Please be aware that the dates for submission of coursework cannot be altered or negotiated: these are fixed by the University and correct submission constitutes a formal part of the University's examination processes. For this reason coursework is submitted to the Examination Schools, where it is formally logged, before being passed on to the Chair of Examination Board, who is responsible for all ISCA examinations. Late submission is a very serious matter and may incur financial and/or marking penalties.

Cover sheet

All submitted coursework, including the dissertation, should be accompanied by a cover sheet giving details of the candidate number, the title of the piece, the paper for which it is being submitted, and the word length. Copies can be downloaded from the ISCA website.

Plagiarism

Plagiarism is the copying or paraphrasing of other people's work or ideas into your own work without full acknowledgement. All published and unpublished material, whether in manuscript, printed or electronic form, is covered under this definition. Collusion is another form of plagiarism involving the unauthorised collaboration of students (or others) in a piece of work.

There is clear information and advice on how to avoid plagiarism in the Study Skills section of the University website:

<http://www.ox.ac.uk/students/academic/guidance/skills/plagiarism>

All ideas and words quoted must be properly referenced to avoid plagiarism.

The University offers two online self-study courses that will help you in understanding what constitutes plagiarism and how to avoid it. You are **strongly advised** to take these courses early in your time here.

<https://weblearn.ox.ac.uk/portal/hierarchy/skills/generic>

For guidance on correct citation formatting please see ISCA Graduate Studies Handbook, Appendix 3, pp. 26-28.

Written Exams

Paper 2: Option paper

Candidates must select one option paper from those taught each year for M.Sc. candidates at the Institute of Social and Cultural Anthropology. Titles of options will be made known at the beginning of each academic year and candidates may select their option from any of Lists A, B or C. (An 'options fair' where each option is introduced by the lecturer for that course usually takes places mid-way through Michaelmas term.)

Paper 2 may be assessed either by one three-hour written exam or by coursework essay, depending on the option chosen. For those doing an option assessed by coursework, the essay the submission deadline is noon of Tuesday of the 2nd week of Trinity Term.



Bamum text
© Pitt Rivers Museum

Paper 4: Fundamental Concepts in Visual, Material, and Museum Anthropology

This is a three-hour written exam paper. Tutorial teaching and essays, the Cultural Representations lectures, and the VMMA seminar are all sources to assist students in preparing for this paper. The M.Sc. and M.Phil. is intended in part as the first step of a research training programme, and students are also encouraged to show familiarity and competence with material learned through independent reading.

The paper focuses on anthropology's distinctive contribution to understanding social and cultural form and process, and the role of human creativity within them, with particular reference to artefacts of material and visual culture, and to the collection, display, production, circulation and consumption of such artefacts. Attention will be paid to the subject's history and its place within broader concerns of politics, colonialism, and culture; issues of power and identity in relation to visual, material and museum anthropology; the formation of museum collections and visual archives; and also to the place of the socio-cultural in constituting such 'natural' phenomena as ecology, landscape, and population. The scope of this paper includes the following topics: the history and development of anthropological photography and object analysis, of documentary and ethnographic film, and of visual display in and beyond museums; an introduction to film and photographic theory, to material culture theory and to anthropological theories of representation, exchange and consumption; the Colonial archive and Colonial documentary practices; the ethnography of film, photography and other visual representational practices.

Other coursework

Tutorial essays, film introductions, and seminar presentations: Essays written for tutorials, presentations before the weekly film screenings, and presentations prepared for

seminars and classes are not formally assessed and do not count towards examination marks; they are however qualitatively assessed at the time or afterwards and they provide feedback to help students gain a sense of their progress during the course of the year. Tutorial essays and presentations will help in preparing for assessed coursework essays and written examinations.

Exam Assessment

Examination conventions

These are the formal record of the specific assessment standards for the course or courses to which they apply. They set out how your examined work will be marked and how the resulting marks will be used to arrive at a final result and classification of your award. They include information on: marking scales, marking and classification criteria, scaling of marks, progression, resits, use of *viva voce* examinations, penalties for late submission, and penalties for over-length work. They are available separately at <http://www.isca.ox.ac.uk/current-students/course-information/examination-conventions/>.

Marking guidelines

Details of the marking guidelines used by examiners in assessing coursework and examinations can be found at (<http://www.isca.ox.ac.uk/current-students/course-information/examination-conventions/>)

M.Sc. Coursework submission

Coursework must have the word count clearly indicated on the front cover. Unless otherwise stated in the Examination Regulations, word limits are deemed to apply to the text and footnotes or endnotes, but not to the bibliography, any appendices or glossaries, or to the front matter (title page, contents page, etc.). **One mark will be deducted for every 100 words in excess** of statutory word limits. Where the examiners wish to query the word count, they may ask for an electronic version of the coursework to be submitted.

A **cover sheet** template is available at (<http://www.isca.ox.ac.uk/current-students/forms/>)

Any candidate who anticipates problems with meeting submission deadlines should contact their college at the earliest opportunity, not the examiners or anyone else in the School.

There are no automatic *viva voce* examinations for final year M.Phil. candidates or for M.Sc. candidates, but the examiners reserve the right to call candidates if required. If held, *viva voce* examinations are likely to be held on 22 June 2017 (M.Phil. only) and 23 September 2017 (M.Sc. only). Candidates will be notified as far ahead of these dates as possible if they are to be called.

Entering for University Examinations

Papers are taken in the Examination Schools in High Street. Students are reminded that sub-fusc must be worn. Please check the Oxford students website for examination entry and alternative examination arrangements (www.ox.ac.uk/students/academic/exams)

Examination dates

Written examination papers: Provisionally, the written exams will be held during the seventh week in Trinity Term (starting 5 June 2017). A timetable will be circulated in Trinity Term and published on the Examination Schools website (www.ox.ac.uk/students/academic/exams/timetables). An individual timetable will be issued to you via the student system.

M.Sc. Dissertation

Three typewritten copies of the dissertation must be delivered not later than noon on the last Wednesday in August in the year in which the examination is taken (30 August 2017), to the Chairman of the Examiners, M.Sc. in Visual, Material and Museum Anthropology, c/o Examination Schools, High Street, Oxford. The examiners shall retain one copy of the dissertation of each candidate who passes the examination for deposit in the departmental library.

Individual results can be made known officially through the student system at the end of September. The Examiners will, under no circumstances, agree to any further communication with students regarding their examination results.

Information on (a) the standards of conduct expected in examinations and (b) what to do if you would like examiners to be aware of any factors that may have affected your performance before or during an examination (such as illness, accident or bereavement) are available on the Oxford Students website (www.ox.ac.uk/students/academic/exams/guidance)

External Examiner and Examiners' Report

All work submitted to Exam Schools is double marked by an Examiner (one of the lecturers on the master's courses) and one or more Assessors, and evaluated by an External Examiner (this year, Dr Haidy Geismar, University College London). Any questions pertaining to examinations in Trinity Term 2017 should be addressed to the Examiner or Chairman of Examiners. In the academic year 2016-17, Professor Stanley Ulijaszek will be the Chairman of Examiners.

An examiner/assessor, having received a paper, assigns a mark to each question. Where the marks assigned by the two examiners differ by only five points (and do not involve a difference of grade), they are averaged to produce an agreed mark for the question. Where the internal examiners cannot reach agreement, the external examiner is asked to adjudicate. In addition, the external examiner may query any mark assigned to a question, even if the internal examiners are unanimous in their judgement. Any differences of opinion are discussed fully at the examiners' meeting. The score for the paper as a whole is the average value of the agreed marks for each of the three questions on the paper (for written papers). Papers whose scores fall between boundaries of distinction, pass and fail receive special scrutiny.

The examiners may award a distinction for excellence in the whole examination. The four papers will be taken to constitute Part I of the degree, and the dissertation constitutes Part II. At the close of the written examinations, the examiners will publish a list of those who have satisfied them in Part I.

The dissertations submitted in August are also double-marked by at least two examiners, and referred where appropriate to the external examiner's judgement. The examiners may award a distinction for excellence in the whole examination.

Students are strictly prohibited from contacting examiners directly. If you are unhappy with an aspect of your assessment you may make a complaint or appeal: contact your College for details.

Examiners' reports (including the external examiner's reports) can be accessed through the following link (www.admin.ox.ac.uk/edc/policiesandguidance/pgexaminers)

Results

- All students are entitled to know the marks they received on each of the June papers they have taken and the average of all their marks.
- Those who gain an overall mark of 60 or more in the June exams may transfer directly if they wish to the second year of the M.Phil.
- Those continuing with the M.Sc. write and submit their dissertations over the summer.
- M.Phil. first-year students who receive a mark of between 50 and 59 in the June examinations can only continue by transferring temporarily to the M.Sc. and writing an M.Sc. dissertation over the summer. If they achieve an overall mark of 60 or above in September, they may transfer back to the M.Phil. degree for the second year.
- Students gaining a final mark of 70 or more will be awarded a distinction.
- All students who achieve a final mark at the end of the examination process of 67 or more for the M.Sc. will be eligible, if they wish, to take their degrees and apply for readmission as a Probationer Research Student (PRS) as a step towards the DPhil. See elsewhere (below and the Graduate Handbook) for details of other conditions for progression, which is not guaranteed.
- All students for the M.Sc. degrees who achieve a final mark of 60 or more will be eligible, if they wish, to transfer to the second year of the M.Phil. In this case they should not supplicate for the M.Sc. degree: that is, they must not actually take the M.Sc. degree at a graduation ceremony or in absentia.
- Those whose mark is above 50 but below 60 achieve the degree of M.Sc. but will not be allowed to proceed further to either PRS status or the second year of the M.Phil.
- The minimum pass mark for the M.Sc. is 50. Those with a final mark of less than 50 will have failed to gain a qualification. Students who fail can re-sit the examination once during the following year, or any subsequent year. They are not entitled to any teaching during this period.

6. Resources in ISCA and the PRM

VMMA Workroom in the PRM

This is for the exclusive use of VMMA students. The workroom can only be used when the building is open (normally 9.00 – 4.30) and is kept locked and alarmed when not in use; the museum receptionist will open the room on request. On no account should students ask the receptionist to be allowed to remain after the official closing time, or to plead for 'just a few more minutes' when it is time for the receptionist to go. She/he is responsible for the building's security and it is unfair – and pointless – to ask her/him to compromise this.

The workroom contains five iMac computers, loaded with basic photo- and video-editing software, and a number of DVD and VHS video players and monitors, as well as a scanner and a printer. M.Sc. students are entitled to 100 free pages and first year M.Phil. students to 50 free pages, after which they must pay to top up their printing account; details will be given at IT induction in October.

Note: although based in the Museum, the equipment in the VMMA Workroom is



*maintained by the School's IT team – in the event of any problems, please contact them (it.support@anthro.ox.ac.uk), **not** the PRM IT team.*

ISCA Video Library

The library contains over 200 titles and is located in the VMMA workroom. There is a catalogue there, and in the Tylor and Balfour Libraries. All ISCA students – graduate and undergraduate – may borrow tapes and DVDs to watch in the seminar room; VMMA students should view tapes in the VMMA workroom if possible, leaving the seminar room free for others. The University also has a subscription to Alexander Street Ethnographic Video Online (anth.alexanderstreet.com/) which contains over 800 ethnographic films.

Object and Photograph Collections, Pitt Rivers Museum

The Museum has one of the most important collections of its kind in the world, and its presence is a key feature of Visual, Material and Museum Anthropology at Oxford. The collections comprise some 300,000 objects and c. 250,000 photographic objects from all over the world and from 1850s onwards. The collections offer an invaluable starting point for research projects. Ideas for research with museum objects should be discussed in the first instance with Laura Peers (Curator for Americas) [laura.peers@prm.ox.ac.uk], Clare Harris (Curator for Asian Collections) [clare.harris@prm.ox.ac.uk] or Dan Hicks (Curator of Archaeology) [dan.hicks@prm.ox.ac.uk]. Student should keep in mind that object research normally requires a two-month lead-time for retrieval of objects from cases. Ideas for research with photographs, manuscripts, sound or film should be discussed in the first instance with Chris Morton (Curator of Photograph and Manuscript Collections) [christopher.morton@prm.ox.ac.uk] who also teaches on the VMMA course. Once projects have a rough delineation, appointments to consult original material can be organized.

What's On

Throughout the year there will be one-off film screenings, seminars, exhibitions, and other activities elsewhere in the University and beyond, which will be of interest to VMMA students. As far as possible we will try to inform students of these, but students should also regularly check the notice board outside the ISCA General Office, 51 Banbury Road, and the notice board at the PRM. Each year the VMMA students are encouraged to set up a Facebook group which can become a very vibrant forum to advertise and discuss screenings, shows and many other kinds of events.

7. Student projects and other research opportunities

Every year there are opportunities to participate in a wide range of activities within the Pitt Rivers Museum. In previous years this has sometimes involved helping with a specific project, such as developing an exhibition with a curator or supporting research. In 2016-2017 students will have the chance to organise a 'Twilight Takeover' of the museum with members of the museum's public events and education staff. No degree marks are given for this kind of work, though a write-up of it could form part of the Paper 3b Portfolio of work. Such activities enable students to get to know each other better and to work as a team, which earlier generations of students have found very rewarding. Previous projects have included:

- editing a selection of highlights of early films from Tibet, which was screened on a loop as part of Clare Harris's *Seeing Lhasa* exhibition at the Pitt Rivers Museum.
- curating an exhibition on personal collections ranging from cocktail stirrers to postcards
- assisting with Indigenous community research visits to the Pitt Rivers Museum, and transcribing interviews and notes from such visits for Museum records
- working with staff at the Pitt Rivers and at other museums (e.g. the Museum of Reading) on public events and educational activities
- helping to devise and perform a dance piece in the Pitt Rivers Museum
- shooting and editing a short documentary about the *Seeing Lhasa* exhibition, including audience response



© Clare Harris

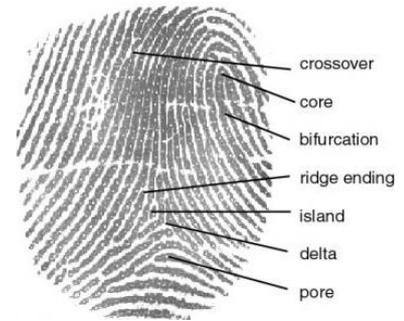
Equally, some members of ISCA and the PRM may be conducting research that could benefit from VMMA students' assistance. In 2011, for example, two students assisted in conducting a visitor study of Inge Daniels' exhibition 'At Home in Japan' held at the Geffrye Museum in London. In July 2013 VMMA students assisted with a major conference on 'The Future of Ethnographic Museums' held in Oxford and co-convened by Clare Harris. We will keep students updated about any research activities that they could participate in.

Students on the VMMA course may be able to do short volunteer placements with staff teaching on the degree and in the Pitt Rivers Museum to enhance their learning. Volunteer work undertaken for the PRM by VMMA students is considered to be part of their course. While no degree marks are given for this work (as with tutorial essays), such projects will contribute to students' overall learning on the course, will enable students to explore applications of theoretical and methodological teaching, and may feed into assessed coursework as content. Volunteer placements are not formalized across the Museum, but will be offered to students as opportunities arise over the year. In some years students have been able to contribute to the work of the Pitt Rivers Museum in different ways, such as by delivering educational programs to children and families, scanning and cataloguing documents and images, researching and writing about objects for inclusion in Pitt Rivers Museum web projects and public information sheets, doing projects in the

Conservation Studio, or assisting with visits by Indigenous researchers. Students are also welcome to join the volunteers programme for the Oxford University Museums as a whole. This provides valuable experience of giving talks for visitors of all ages and learning about museum education and public interpretation programmes.

8. Guidance in writing tutorial essays

Tutorial assignments usually consist of answering a question on the basis of the suggested readings. If possible, consult every text that is suggested, but be selective in choosing the most appropriate material with which to answer the question. Do not be afraid to bring in additional material to answer it either, whether something you have learned from a lecture or seminar, something you have read in a different context (perhaps for a previous essay, or by independent study), or information from an ethnographic film. While a rough rule of thumb regarding the length of essays is around 1500 to 2000 words, quality counts for far more than quantity. Answer the question set in light of the readings, thinking carefully, and paying attention to the clarity of what you write. All essays should conclude with a list of references to the works you have consulted. You may find the following points helpful:



Always carefully read and discuss the question: obvious as this may sound, not answering the question is the single most important cause of failing in student essays, whether for exams or tutorials. Sometimes students notice only the key words and miss the point of the question as a whole.

Overall structure: try to structure your essay carefully: beginning, middle and end, with careful attention being paid to the appropriate balance and juxtaposition of argument and examples. Make effective use of 'signposting' the essay as you go along, e.g. indicate what you have just said and what will come next. An effective introduction is clear and succinct, showing you have understood the question, and giving an indication of how you are going to answer it. Ideally a conclusion should avoid simply repeating what has already been said in the body of the answer, but should set the whole essay in a wider context. The body of the essay should provide the central argument, illustrated as appropriate with examples, whether interweaved with the argument or in the form of one or more extended cases studies coming after it (see below).

Be intelligently creative: there is no 'right' answer to any essay question, and you may well find that some of the readings flatly contradict each other over the interpretation of some piece of ethnographic data. Make up your own mind about which theoretical position seems most convincing (which may be a synthesis of different readings) and state this in your conclusion, but be sure to demonstrate that you have considered the alternatives carefully.

Use ethnographic (i.e. case study) examples: no argument in social or cultural anthropology can be sustained entirely in the abstract, so make careful reference to the ethnography you have read. Avoid the two extremes, however: you do not need to reproduce pages and pages of ethnographic detail, especially when referring to the 'classic' older ethnographies; on the other hand, do not drop ethnographic snippets into an argument with no context, especially when the ethnographies are of people far apart in time or space. Consider whether you should set out all the arguments and then have a separate section for examples, or instead interweave points in the argument with examples as appropriate. The former may be easier, but the latter is often (but not always) more effective, though requiring and demonstrating greater knowledge and understanding of the material and greater facility in using it.

Do not make sweeping generalizations: ('the so-and-so people believe such and such...'), although you may find such statements in older works. For every piece of ethnographic information you use, you should remember and cite the exact name of the author and the name of the group; you should also pay careful attention to the date of a publication: this is often important in helping you identify an author's likely theoretical position (but make sure you know the original date, not the date of a reprint or translation).

Keep careful notes: you cannot take notes of every word of the readings. Try to read a page or so at a time and then write a note that summarises the points. Be sure your notes indicate the correct work and the page references; do not copy things verbatim except for particularly striking sentences that you may want to quote in your essay. When you use your notes to write the essay, do not simply regurgitate the author's own words or a close approximation: remember, supervisors read several essays a term on the same subject, and nothing is more boring for a supervisor than to read the same passages over and over again. Reproducing an author's words also makes it very difficult for the supervisor and yourself to be sure that you have actually understood what you have read. Intelligent summaries of other people's work, with clear reference to those works, mean that your own ideas and insights stand out more clearly.



© Pitt Rivers Museum

Quoting properly and good academic practice: if you wish to quote another author's exact words, make sure those words are placed within quotation marks and give the correct reference. If you paraphrase an author's words, make sure you identify the author and give the correct reference. In other words, leave the reader, including supervisor or examiner, in no doubt about what is your own contribution to the essay or other text and what you have taken from other authors. Separate quotations should not be taken from widely different contexts or widely separate pages and assembled together if to do so would seriously distort the original author's meaning. It is also completely unacceptable to set out another author's words, whether verbatim or only slightly and superficially altered, and pass them off as your own, rather than attributing them properly to the original author as described above. Either practice constitutes **plagiarism**, which is a serious offence, whether it occurs in examinations or coursework or in tutorial essays, and may incur academic or other penalties. This rule applies whether the quotation is taken from a book or journal or from a website. In particular, do not be tempted simply to cut and paste material from a website into your essay.

In general, therefore, unless quoting directly, put things in your own words. As noted above, this also offers some guarantee that you have actually understood what you have read. That said, you are unlikely to understand everything you read, whether during your degree or at any other time in your academic career. It is also important to realise that, while there is quite a lot that it is possible to be right or wrong about in anthropology, in general it is a highly interpretative subject, with plenty of room for debate over even quite fundamental issues. It is never too early to learn to engage in such debates: tutorials give you precisely an opportunity to do so.

Use of introductory material: the mention of websites above prompts discussion of the use of introductory materials generally, including introductory books directed especially at first-year students. There are now many of these on the market, and some School members of staff have themselves written them. While they are often useful in helping a student see the wood for the trees, at graduate level especially students should not rely on them entirely, but rather seek to go beyond them as soon as possible by reading the original or primary texts. Supervisors and examiners are likely to consider any written assignment that consists wholly or mainly of such introductory material, including any that relies wholly or mainly on web sources, as highly unsatisfactory. Examination answers in either form are likely to be marked down accordingly.

Guidance on academic good practice, including definitions of plagiarism as well as skills such as time management, note-taking, referencing, research and library skills, and information literacy can be found at <http://www.ox.ac.uk/students/academic/goodpractice/>

9. School of Anthropology and Museum Ethnography Policy on the Audio Recording of Lectures

The School acknowledges that students may wish to record teaching sessions to support their learning. This practice may be used to supplement students' lecture experiences and help them to concentrate on actively participating in classes. The School also recognizes that legal issues arise in relation to the recording of lectures, as students, staff and external parties have rights¹ regarding their work and participation. Copyright and data protection laws are applicable whenever personal data is being processed, including where recording is being made of identifiable living individuals. This policy aims to protect the intellectual and privacy rights of individuals by setting out the conditions under which recording may occur and by specifying the consequences of breaching this policy.

I - Definitions and other premises

1. This policy applies to **all students** and staff involved in teaching and learning.
2. The term "recording" refers to **audio** recording alone. **Video recording and photographs are not permitted.**
3. The term "lecturer" refers to any University employee involved in teaching and learning.
4. **This policy does not cover small group teaching** (tutorial, seminar, student-led presentation, or other meetings). This policy sets out the conditions for recording **lectures only**.
5. Copyright does not belong to the student making the recording.
6. By recording identifiable living individuals, individuals are processing their personal data, which needs their **consent**.

Recorded lectures build on the value of the lecture and should not be seen as a replacement for lecture attendance.

II - Permission to record

7. All students may record a lecture after the lecturer has granted them permission. There is no requirement for disabled students to seek permission additional to that already granted to them by virtue of their disability.
8. Permission to record a session is granted to a student on the understanding that no **intellectual property right** in the recording passes to the student.

¹ Copyright, performer's rights, moral rights, privacy rights and data protection.

9. Lecturers should **normally give permission** unless they have good reason not to: this includes, but is not limited to, the inclusion of sensitive material, the infringement of copyright, data protection or commercial intellectual property.

10.If the lecturer does not grant permission, then an alternative format may be provided when feasible and deemed to be an appropriate adjustment (e.g. transcript of the lecture).

11.When permission has been granted to record the lecture, the lecturer should **tell all the students that permission has been granted.**

12.The method of recording should be **discrete and not intrusive.**

13.The School regards staff recording their lectures and putting them on the web as good practice.

14.Permission to record may not be given, at the lecturer's discretion, if the recording is available by podcast or other method on the web.

15.Students cannot record on behalf of others, except in the case of properly designated note-takers for disabled students.

III - Use of a recording

16.A recording is **only for personal and private use.**

17.Students are **not allowed not publish** the recording in any form (including but not limited to internet).

18.Students are not allowed to pass their recording to others (except for transcription, then the transcript can be passed to one person only).

19.Students are allowed to store their recording for the duration of their course but must **destroy it following the final assessment of their course of study.**

IV - Implementation, support and review

20.Students will be informed of the policy at **induction and through course handbooks.**

21.Disability Services will offer support and guidance to disabled students in the implementation of this policy.