

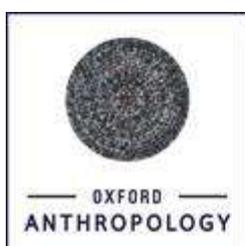
# M.Sc. and M.Phil. in Visual, Material, & Museum Anthropology (VMMA)

## Student Handbook 2018-2019



The Pitt Rivers Museum: © Rob Judges

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



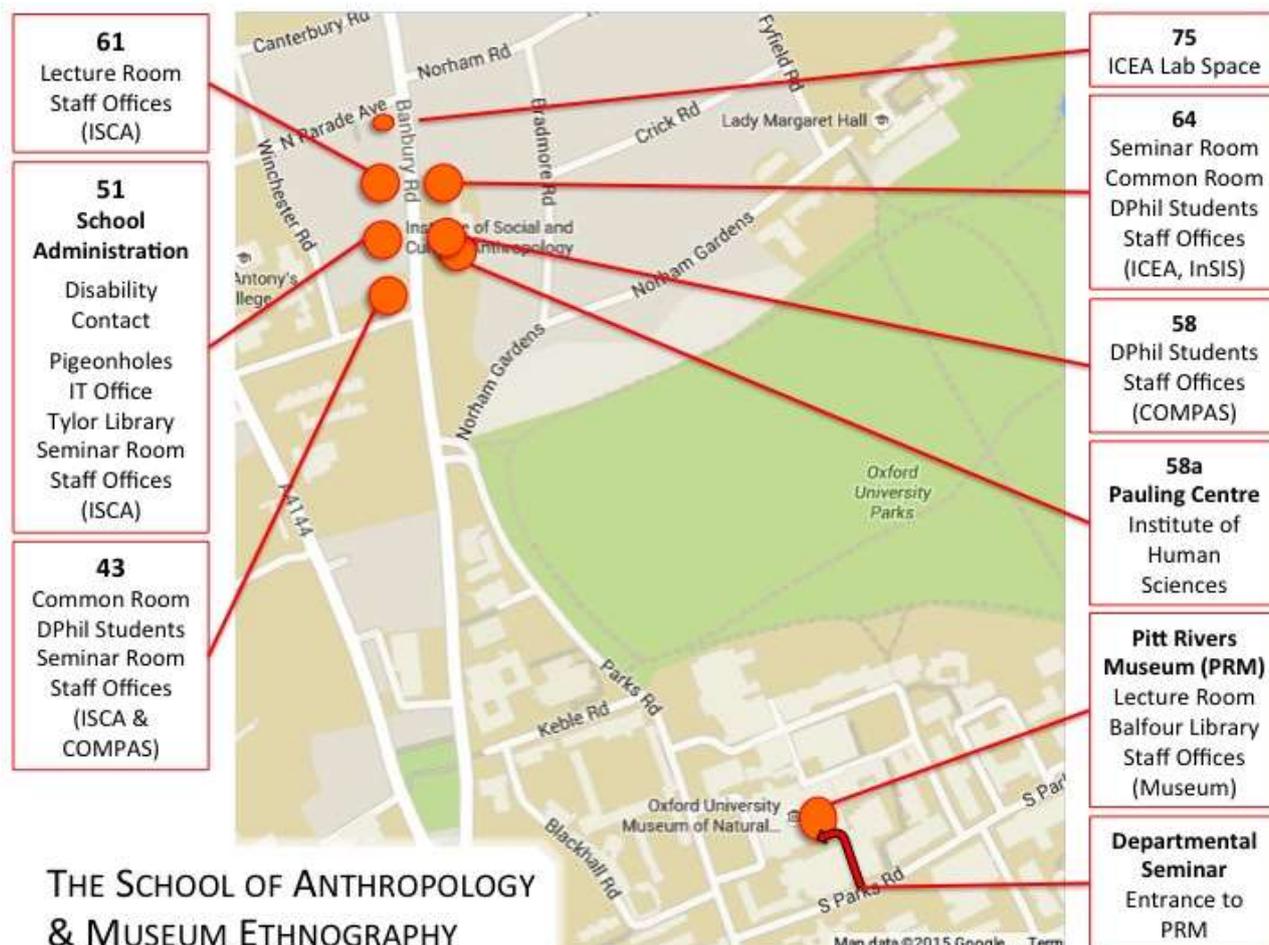
This handbook applies to students starting the MSc/MPhil in Visual, Material and Museum Anthropology in Michaelmas term 2018. The information in this handbook may be different for students starting in other years. If you need to refer to information found in this handbook, please specify the version you read. This is version 4.0 (1<sup>st</sup> October 2018).

### Disclaimer

The Examination Regulations relating to this course are available at <http://www.admin.ox.ac.uk/examregs/2018-19/mosciv-mandmuseanth/studentview/> (MSc), <http://www.admin.ox.ac.uk/examregs/2018-19/mopiv-mandmuseanth/studentview/> (MPhil first years) and <http://www.admin.ox.ac.uk/examregs/2017-18/mopiv-mandmuseanth/studentview/> (MPhil second years). 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. Marcus Banks ([marcus.banks@anthro.ox.ac.uk](mailto:marcus.banks@anthro.ox.ac.uk)).

The information in this handbook is accurate as at 1<sup>st</sup> October 2018, 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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## **I. 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 2018-2019**

**Prof. Marcus Banks**

### **Core Teaching Staff**

**Dr Gemma Angel**

Departmental Lecturer in Visual, Material, and Museum Anthropology

[telephone number to come]  
[gemma.angel@anthro.ox.ac.uk](mailto:gemma.angel@anthro.ox.ac.uk)

**Prof. Marcus Banks (Course Director)**

Professor of Visual Anthropology

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[marcus.banks@anthro.ox.ac.uk](mailto:marcus.banks@anthro.ox.ac.uk)

**Prof. Clare Harris**

Professor of Visual Anthropology and Curator for Asian Collections at the Pitt Rivers Museum

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[clare.harris@prm.ox.ac.uk](mailto:clare.harris@prm.ox.ac.uk)

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

**Dr Inge Daniels**

**Dr Elizabeth ('Liz') Hallam**

**Dr Chris Morton**

**Prof. David Zeitlyn**

[inge.daniels@anthro.ox.ac.uk](mailto:inge.daniels@anthro.ox.ac.uk)  
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[david.zeitlyn@anthro.ox.ac.uk](mailto:david.zeitlyn@anthro.ox.ac.uk)

### **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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**SAME IT Team**

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**Tylor Librarian**

Helen Worrell

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**Tylor Assistant Librarian**

Martin Pevsner

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**Balfour Librarian**

Mark Dickerson

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**JCC representative** – to be elected by the cohort of VMMA students in the first term

### **3. Organization of Teaching and Learning**

The VMMA M.Sc. and M.Phil. are organized 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/](http://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 supervisor in the first instance and then consult the course director or your college tutor if necessary.

#### **Tutorials**

A tutorial is a one hour group discussion generally involving three or four 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 realize 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, but you are welcome to come up and ask the lecturer questions at the end. 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 organizing 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. Classes are also used for fieldwork methods training, and

students may be asked to perform a task in advance of the class, or do to an exercise in the class.

## **Seminars**

The 'Pitt Rivers Museum Research Seminar in Visual, Material and Museum Anthropology' (normally referred to as the VMMA seminar!) is core seminar for the MSc / MPhil and 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. 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.

The Departmental Seminar is also on Fridays at 15:15-17.00 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 supervisor as to which of them are best geared towards their 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 supervisor 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 currently 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 read the key items that are 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 vacations.



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

### **Lectures and classes: Michaelmas Term 2018**

**MT**



#### **Cultural Representations Lecture Series**

Thursdays 12.00 - 13.00

Pitt Rivers Museum Research Centre, Lecture Theatre

Wk 1	Introduction: what are cultural representations? (MB)
Wk 2	Anthropology, museums, and material culture (CH)
Wk 3	The social life of things (GA)
Wk 4	Afterlives of objects (GA)
Wk 5	Approaches to the anthropology of the body (MB)
Wk 6	Anthropology, art, and agency (CH)
Wk 7	Photography and representation (MB)
Wk 8	Film and representation (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? (group tutorial)
Wk 2	Working with objects, beyond museums (Liz Hallam)
Wk 3	Working with museum objects (GA and CH)
Wk 4	Working with photographic collections (CM)
Wk 5	Working with film and video (MB)
Wk 6	Working with art and artists (CH)
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.

For the final two sessions students should select an object/photograph/film clip etc. either from the displays and collections of the Pitt Rivers Museum, 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 supervisor. 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, from fine art, to consumer goods, to historical film, to current television adverts.

## 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 21 in this handbook. Please inform the tutor in advance if you cannot attend a tutorial for good reason.

### Tutorials in MT

Wk 1	Group 'tutorial': What is VMMA? Meetings with tutors (MB, CH, GA)
Wk 2	Exchange and consumption (MB)
Wk 3	Exchange and consumption (MB)
Wk 4	Objects (GA)
Wk 5	Objects (GA)
Wk 6	Art (CH)
Wk 7	Art (CH)
Wk 8	Group meeting: 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 on the Clore Balcony in the Pitt Rivers Museum. Please bring your notes to the seminar in order to participate in the debate. You also need to write an essay based on 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' (MB)

Wednesdays 15.00-17.00

61 Banbury Road, Lecture Theatre

*After Week 1, VMMA students will take it in turns to present the films; MB will prepare suggested readings to accompany each film. Copies of most films can be found in the ISCA Video Library held in Martin Pevsner's office at 51 Banbury Road or at Alexander Street Anthropology ([anth.alexanderstreet.com/](http://anth.alexanderstreet.com/)). Many are also available on YouTube.*

Wk 1	<i>The Block</i> (Maria Şalaru, 2016, 60 Minutes)
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>To Live with Herds</i> (David and Judith MacDougall, 1972, 70 mins)
Wk 5	<i>Trobriand Cricket</i> (Gary Kildea and Jerry Leach, 1973, 50 mins)
Wk 6	<i>Photo Wallahs</i> (David & Judith MacDougall, 1991, 60 mins)
Wk 7	<i>Forest of Bliss</i> (Robert Gardner, 1985, 80 mins)
Wk 8	<i>Journey to the Maggot Feeder</i> (Liivo Niglas and Priit Tender, 2015, 68 mins)



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## Options

Teaching for all the options begins in Hilary Term, but students will be asked to select one option course by the end of Week 5, following the 'Options Fair' at the start of Week 4, when tutors explain the content of their option courses (details to follow). A list of the options available for 2018-2019 will be distributed separately. 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



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## Lectures and classes: Hilary Term 2019

### Cultural Representations Lecture Series

Thursdays 12.00 - 13.00

Pitt Rivers Museum Research Centre, Lecture Theatre

Wk 1	Museum representations (GA)
Wk 2	Transnational artworlds (CH)
Wk 3	Consumption (Inge Daniels)
Wk 4	Tourism and authenticity (Inge Daniels)
Wk 5	Text and materiality (Liz Hallam)
Wk 6	Identity and visual representation (MB)
Wk 7	Media worlds (MB)
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 (MB)
Wk 2	Object biography as method (GA)
Wk 3	Sketching as method and analysis (Liz Hallam)
Wk 4	Photo elicitation (CM)
Wk 5	Museum methods (CH)
Wk 6	Digital methods (David Zeitlyn)
Wk 7	Student presentations 1
Wk 8	Student presentations 2

\* This class is offered as a stand-alone methods module to other students in ISCA

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 ones you may eventually use in your dissertation 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 the 'Fieldwork: theory and practice' lectures that are provided for all students in the School.

Students are reminded that while full ethics clearance (the CUREC process) is not required for these exercises, all human subjects involved in the exercises (e.g. as interview subjects) must be made aware of the nature of the exercise.



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## Tutorials

Wk 1	Collecting and colonialism (CH)
Wk 2	Collecting and colonialism (CH)
Wk 3	Museums (GA)
Wk 4	Museums (GA)
Wk 5	Photography (MB)
Wk 6	Photography (MB)
Wk 7	Text and materiality (EH)
Wk 8	Text and materiality (EH)



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### Film screening: Developments in ethnographic cinema (MB)

Wednesdays 15.00-17.00

Location to be announced.

*Details of the films will be announced in Week 0 of Hilary Term. This set of films is loosely tied to the Anthropology and Film option described below, but all VMMA students should try to attend. As in Michaelmas Term, students take it in turn to make short introductions to the films.*

### Film screenings: 'Objects in Motion' (ID)

Tuesdays 14.00 – 17.00

Location to be announced.

*Details of the films will be announced in Week 0 of Hilary Term. The films are selected to accompany the 'Objects in Motion' option course, but all VMMA students are encouraged to attend.*

### Options (time and place varies)

Students may select their option from any of Lists A, B, or C discussed at the 'Options Fair' at the start of Week 4 of Michaelmas Term. The following List B options will be of particular interest to VMMA students:

### Museums, Material Culture, and Knowledge

Gemma Angel

This course will provide students with a grounding in anthropological approaches to working with material culture and artefacts in a range of museum contexts, as well as introducing interdisciplinary themes and techniques. We will draw upon multiple traditions to consider the object, the archive, the system of collecting, the museum, and the embodied experiences of people who interact with artefacts; to arrive at a deeper understanding of how material objects are enmeshed in complex political, social and knowledge practices. We will look at the institutional, social and cultural values associated with the public visibility of individual objects as well as their definition within larger systems of display. As such, the course is both issue-based and site- or case-study specific and will examine themes and topics such as colonialism and the repatriation of artefacts to source communities, private vs. institutional collecting practices, power and the body, eugenics, human remains, and object biographies.

### Anthropology and Film

Marcus Banks

This option explores the various ways in which the discipline of social anthropology and the theory and practice of filmmaking have come together over the past century and more. The first encounter was at the end of the nineteenth century, when marine biologist turned anthropologist

Alfred Cort Haddon took a film camera to the Torres Strait Islands in 1898 and shot a few minutes of local people dancing. Since then, film has been co-opted methodologically by social anthropology as a medium of record. However, documentary film theory shows us that there is no such thing as neutral objective record of a social event: all film records are social constructions, including Haddon's 1898 footage. The option will critically explore the growth and development of the genre of 'ethnographic film' and its associated media presence through television broadcasting and biennial festivals, as well as anthropological investigations into film production and film semiotics. The class does not include a practical component, but participants will be expected to use the internet to research film genres and to present film clips as well as critical readings in their class presentations. The option is examined by assessed essay and it is expected that film clips (as digital files submitted on CD-ROM or as hyperlinked files) will be included as part of the submission.

## **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 (4-5 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 2019.

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

In addition to the VMMA Research Methods Seminars, there is a weekly lecture 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]
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## 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 13.00-14.15 in the PRM Lecture Theatre) and the ISCA Departmental Research Seminar (Fridays 15.30-17.00 in 64 Banbury Road) will continue.

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## Lectures and classes: Trinity Term 2019

### 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 or Lecture Theatre

The classes are aimed at revision for Paper 4, and 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 ISCA Departmental Research Seminar (Fridays 15.30-17.00 in 64 Banbury Road) continues through the first six weeks of Trinity.

### Tutorials

Between one and three tutorials will be held in Trinity Term, depending on student interest



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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. The methods, procedures, criteria and other relevant details relating to examination are detailed in depth in the Examination Conventions for the degrees, which are available at <https://www.anthro.ox.ac.uk/graduate-course-information#tab-1-3>. The Examination Conventions 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. You are strongly encouraged to ensure that you are completely familiar with their content. More informal guidance is provided below.



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### Key dates and deadlines

#### M.Sc. & M.Phil. first year

Choice of an option paper and submission of the relevant form: Friday of Week 5 of Michaelmas Term

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, for approval by the Chairman of the Examiners. In the case of first year 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.

#### M.Phil. second year

Submission of M.Phil. thesis: not later than noon on Tuesday of Week 2 of Trinity Term.

Submission of M.Phil. coursework: not later than noon on Tuesday of Week 5 of Trinity Term.

### Assessed Coursework (MSc and MPhil first year)

Details of the length of essays and submission dates are given in the online version of the ISCA Graduate Handbook in the Examination Conventions for the VMMA degrees (<https://www.anthro.ox.ac.uk/graduate-course-information#tab-418506>) 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 at the end of August.

In all cases it goes without saying that the dissertation and all assessed coursework submitted for Papers 1 and 3 (and Paper 2, if applicable) 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. Full details of the Marking Criteria used by the examiners are included in the appendices of the Examination Conventions. Cover sheets should be used for all assessed coursework

## **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.

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 can insert sound files or clips directly into the text document or can submit them as separate files at the same time. If not incorporated into the main essay submission we suggest that such additional materials are submitted alongside the written text either as an additional simple Word document, or as a MS PowerPoint presentation; for only a couple of video clips it might be simpler to submit them as individual files alongside the text document, clearly titled (e.g. 'Video clip 1', 'Video clip 2'). Whatever form of presentation is chosen, the text document and any accompanying material should be clearly cross-referenced.

## **Paper 3: Research Methods**

This paper must be submitted 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 research proposal** of no more than 2,500 words. A template will be provided for the proposal by the Friday of 8<sup>th</sup> 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. 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.

### **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.

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.



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### **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, and submitted on the last Wednesday in August. 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 and the Examination Conventions, but here it should be noted that the topic should not be identical to one selected for an assessed coursework essay, although it should build upon the Paper 3 research proposal. 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 <https://www.anthro.ox.ac.uk/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. Late submission is a very serious matter and may incur financial and/or marking penalties. Full details of required mode of submission and mark penalties for late submission and over-length work are included in the Examination Conventions for the VMMA degrees (<https://www.anthro.ox.ac.uk/graduate-course-information#tab-418506>).

### **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. For electronic submissions, the cover sheet automatically forms part of the submission. For hard copy submission to the Examination Schools (Paper 3 Portfolio) a hard copy Cover Sheet and a Declaration of Authorship form are both needed. Do **not** put your name on the cover sheet. Do put your name on the Declaration of Authorship form but do not bind it into the Portfolio. Copies of both forms can be downloaded from the ISCA website: <https://www.anthro.ox.ac.uk/graduate-course-information#tab-418516>

### **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: <https://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.

## 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.

Paper 2 may be assessed either by one three-hour written exam or by coursework essay, depending on the option chosen. For those taking an option assessed by coursework, the essay submission deadline is noon of Tuesday of the 2<sup>nd</sup> week of Trinity Term. For those taking an option assessed by written examination, the date of the examination will be in early June.



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. are 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.

### MPhil (second year) Methods Modules

2<sup>nd</sup> year MPhil students are required to attend the introductory PRS (Probationer Research Student – first year DPhil) dissertation classes in MT, in weeks 1-5 (detailed below; PRS continue to attend these classes for the remainder of the year as detailed).

In addition, each student is required to attend a minimum of two methods modules, totalling no less than 12 classes. These modules are held in MT and HT (except for ethnobiology and urban anthropology, in TT). Most methods modules are 90 mins long and held throughout six weeks.

#### I. The PRS class

The PRS class is convened weekly across the academic year. During Michaelmas Term the first five weeks feature essential introductions to a range of procedural and skill acquisition matters that will form a foundation for engagement with fieldwork and/or other forms of data collection. Sessions include topics such as: doctoral training approaches and resources; fieldwork and data collection; library and research resources; ethical research practice in the field; and fieldwork health and safety.

## **II. Methods Modules**

As noted, PRS and 2<sup>nd</sup> year MPhil students choose two of the following methods modules on offer in the School this year. All methods modules will be presented in the dissertation class in Michaelmas Term, week 2, by Professor Elisabeth Hsu, who convenes the methods modules in 2018-19 and can be contacted if any questions arise on [elisabeth.hsu@anthro.ox.ac.uk](mailto:elisabeth.hsu@anthro.ox.ac.uk). Some methods module convenors may have to cap the numbers of the participants they can accept, hence students are requested to sign up for and rank three modules they wish to attend in the order of their preference.

At the end of each methods module, each participant is asked to write up a practical task (minimum length: one A4 page) and/or submit a 2500 word long essay, following the instructions of the methods module convenor. This writing will be assessed but not marked (except for Medical Anthropology 2nd year MPhils).

Ethics and CUREC: any methods module which has a practical element involving encounters with people outside the Department requires the methods module convenor to list the projects and name the participants conducting the fieldwork for the methods module. This list must be sent to Kate Atherton ([kate.atherton@anthro.ox.ac.uk](mailto:kate.atherton@anthro.ox.ac.uk)) for approval by the CUREC team before any fieldwork for the respective methods module is carried out outside the Department. If a participant wishes to publish or use the data raised during these classes for publication, a full CUREC procedure has to be induced by the methods module convenor.

PRS students are also encouraged to attend methods training provided by the Doctoral Training Partnership of the Social Sciences Division. Those who wish to take, as one of their two courses, another course from within the university that is appropriate to their needs, in place of one of the courses offered in SAME, should first seek endorsement from their supervisor and then approach the Research Methods Training Convenor of 2018-19, Prof. Elisabeth Hsu, to seek approval.

### **SAME offers the following modules in Michaelmas Term 2018 (MT18):**

**Digital Methods** (in MT18, weeks 4-8, Wednesdays 11-12.30 pm, convened and taught by Dr William Kelly and Dr Jonah Rimer). Open to students from all streams.

**Critical methods in numerical assessment** (4 methods modules in MT18, weeks 3-6, Thursdays 2-5 pm in the COMPAS Conference Room, convened and taught by Dr Yvonne Markaki and Mr. Cory Rodgers, and weeks 1-8, weekly attendance of the two-hour lectures by Prof. James Tilley, in politics). This course is designed primarily for ESRC-funded students who must be trained in quantitative methods but do not wish to learn “R” and it is open to all students at SAME. Open to students from all streams.

### **SAME offers the following modules in Hilary Term 2019 (HT19):**

**VMMA methods training** (HT19, eight weeks of 2 hours classes, convened by Prof. Marcus Banks, taught together with Profs. Inge Daniels, Liz Hallam and Chris Morton). This module has now been opened up to students from all streams.

**Language-focused methods module** (HT19, six weeks of 90 mins classes, convened by Prof. Elisabeth Hsu, taught together with Prof. David Zeitlyn). Open to students from all streams.

**Ethnographic Portraiture** (in HT19, six weeks of 90 mins classes, convened and taught by Dr Paola Esposito and Dr Neil Armstrong). Open to students from all streams.

### **SAME offers the following modules in Trinity Term 2019 (TT19):**

**Ethnobiology Methods Module** (TT19, weeks 1-5, Wednesdays, 2-4pm, 61 Banbury

Road; convened and taught by Prof. Andrew Gosler, together with Dr Lewis Daly, Dr Sarah Edwards and others). Open to students from all streams.

**Urban ethnography methods module** (TT19, weeks 1-5, Fridays, 1.30-3pm,; convened by Prof. Andreza De Souza Santos). Open to students from all streams.

## Examination Results

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](http://www.ox.ac.uk/students/academic/exams/guidance))

## 6. Resources in ISCA and the PRM

### ISCA Video Library

The library contains over 200 titles; DVDs are located in Assistant Librarian Martin Pevsner's office at 51 Banbury Road; VHS tapes – if needed – are located in the basement seminar room at 53 Banbury Road. There are printed catalogues in the Tylor and Balfour Libraries. All ISCA students – graduate and undergraduate – may borrow tapes and DVDs to watch in the lecture theatre when it is free. The University also has a subscription to Alexander Street Ethnographic Video Online ([anth.alexanderstreet.com/](http://anth.alexanderstreet.com/)) which contains over 800 ethnographic films. Bodleian Libraries also contain a small number of ethnographic films on DVD – these can be found by searching SOLO.

### 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 Clare Harris (Curator for Asian Collections) [[clare.harris@prm.ox.ac.uk](mailto:clare.harris@prm.ox.ac.uk)] or Dan Hicks (Curator of Archaeology) [[dan.hicks@prm.ox.ac.uk](mailto:dan.hicks@prm.ox.ac.uk)]. Students 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](mailto:christopher.morton@prm.ox.ac.uk)]. 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 on the ground floor of 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. 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 summarizes 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.

*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 realize 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/>

## **APPENDIX: GLOSSARY OF TERMS AND ACRONYMS**

<b>0<sup>th</sup> week</b>	This is the week preceding the first week of term. Events and deadlines may fall in 0 <sup>th</sup> week; if you have left Oxford for the vacation you should return during 0 <sup>th</sup> week
<b>Candidate number</b>	The number you will use during Examinations. It is issued by Examination Schools in Hilary Term and it is <b>different</b> from your eVision number
<b>eVision</b>	The student self-service gateway
<b>eVision number</b>	The number on your University card. This is the number next to the photo, <b>not</b> the number above the barcode.
<b>GSS</b>	Graduate Supervision System – the GSS is used by supervisors each term to review, monitor and comment on their students' academic progress and to assess skills and training needs. Students are given the opportunity to contribute by commenting on their own academic progress.
<b>Hilary Term</b>	Second term; 8 weeks, starting in early January; Hilary Term is often abbreviated as HT.
<b>ISCA Garden Party</b>	The SAME social event of the year. It normally takes place in 9 <sup>th</sup> week of Trinity Term.
<b>ISCA</b>	Institute of Social & Cultural Anthropology
<b>JCC</b>	Joint Consultative Committee: this is a forum made up of student representatives from each degree; students are invited to offer suggestions and raise concerns to their degree representatives who are expected to raise these at JCC meetings. JCC representatives are elected in Michaelmas Term. Details of elections will be circulated by e-mail. The JCC meets once per term, and committee meetings are attended by a selection of academic members of staff. Minutes from the JCC are discussed at Teaching Committee and ISCA Committee.
<b>Michaelmas Term</b>	First term of the academic year; 8 weeks, starting in early October. Michaelmas Term is often abbreviated as MT.
<b>OUAS</b>	Oxford University Anthropological Society <a href="https://www.anthro.ox.ac.uk/oxford-university-anthropological-society">https://www.anthro.ox.ac.uk/oxford-university-anthropological-society</a>
<b>OUSU</b>	As a student at Oxford, you automatically become a member of the Oxford University Student Union (OUSU). For more information go to <a href="https://www.ousu.org">ousu.org</a>
<b>Paper</b>	This is what in many other Universities might be called a 'course'. Typically 'papers' are examined towards the end of Trinity term by means of a three-hour exam. However, some papers are assessed by coursework submission in the form of an essay or take-home exam.
<b>PRM</b>	Pitt Rivers Museum
<b>PRM LT</b>	Pitt Rivers Museum Lecture Theatre, accessed through Robinson Close
<b>Proctors</b>	There are two Proctors each year, and four Pro-Proctors. These

are senior officers of the University, elected by their colleges to serve for one year with particular oversight of examinations, conduct and welfare.

<b>RSL</b>	Radcliffe Science Library, located on Parks Road
<b>SAME</b>	School of Anthropology and Museum Ethnography
<b>SSD</b>	Social Science Division
<b>SSL</b>	Social Sciences Library; located in Manor Road Building on Manor Road.
<b>Sub-fusc</b>	<p>This is the term for the clothing worn for special occasions such as Matriculation and for Examinations. It consists of one of the following:</p> <p>Dark suit with dark socks, <b>or</b> Dark skirt with black tights or stockings, <b>or</b> Dark trousers with dark socks <b>plus</b> Dark coat if required Black shoes Plain white collared shirt or blouse White bow tie, black bow tie, black full-length tie, or black ribbon</p> <p>Students serving in HM Forces are permitted to wear their uniform together with a gown.</p> <p>In each case these are worn with cap ('mortar board') and the graduate students' gown if you do not already hold an Oxford degree, or if you hold an Oxford degree already, the gown, hood and cap of the highest degree that you hold.</p>
<b>Trinity Term</b>	Third term; 8 weeks, starting in April. Trinity Term is often abbreviated as TT.