



Trinity College Dublin

Coláiste na Tríonóide, Baile Átha Cliath

The University of Dublin

School of Histories and Humanities
Department of History of Art and Architecture

M.Phil. in History of Art and Architecture Handbook 2024-2025



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Overview

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

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

Aims

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

Learning Outcomes

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

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

General requirements

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

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

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

Assessment submission

Assessments must be submitted in electronic form using Turnitin to the School of Histories and Humanities by the deadlines specified by module lecturers for each module.

Please see department style guide for details of how to present your written work, word count, referencing system etc. An M.Phil. Coursework Submission Form must be attached to all essays submitted. An example of the form can be found at the end of this handbook.

Students cannot submit the same text or piece of work (or substantive research for a piece of work) for separate assessments e.g. dissertation research cannot be used for essays.

Regulatory notification

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

Contacts

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

Telephone: 01 896 1995

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

Key contacts: Dr **Anna McSweeney** - Lecturer, History of Art and Architecture and MPhil Course Director. Email: anna.mcsweeney@tcd.ie

Aoife Jennings - Dept. Of History of Art and Architecture Executive Officer. Email: arthist@tcd.ie

David Byrne - School of Histories and Humanities Administrative Officer. Email: pghishum@tcd.ie

Dr Rachel Moss - Director of Postgraduate Teaching & Learning for the School of Histories and Humanities. Email: RMOSS@tcd.ie

The course director Dr Anna McSweeney will be available for consultation about matters relating to the programme by email and by appointment. You are welcome to consult any member of staff by making an appointment or checking their office hours - https://www.tcd.ie/History_of_Art/people/

Staff contact information and research interests:

Name	Room	Email address
David Byrne School Administrator	B6007	pghishum@tcd.ie
Dr Angela Griffith	5075	griffiam@tcd.ie
Dr Catherine Lawless	6013	lawlessc@tcd.ie
Dr Philip McEvansoneya	5081	pmcevans@tcd.ie
Dr Rachel Moss	5074	rmoss@tcd.ie
Dr María Elisa Navarro Morales	5076	navarrmecd.ie
Dr Anna McSweeney	5077	anna.mcsweeney@tcd.ie
Dr Timothy Stott	F.08	Stott@tcd.ie
Aoife Jennings Dept. Administrator	5082	arthist@tcd.ie
Dr Benjamin Thomas		bethomas@tcd.ie
Dr Vanessa Portugal		vanessa.portugal@tcd.ie
Prof Christine Casey		caseych@tcd.ie
Dr Hannah Malone		maloneha@tcd.ie

David Byrne, Administrative Officer, School of Histories and Humanities

Administration for postgraduate students – transcripts & submission of coursework

Dr Angela Griffith, Assistant Professor in History of Art

The history, contexts and theories of the graphic arts in Britain and Ireland from the beginnings of modernist fine art printmaking in the 1850s to contemporary multidisciplinary print practices

Dr Catherine Lawless, Director, Centre for Gender and Women's Studies

Gender, religious devotion and representation in late medieval and Renaissance Italian art, with a particular emphasis on the representation of the holy gendered body, the relationships between religious belief and representation, text and image, hagiography and iconography, and representation and gender.

Dr Philip McEvansoneya, Assistant Professor in the History of Painting

British and Irish art 1600-1800; patronage and collecting in Britain and Ireland 1600- 1900; institutions of art in Britain and Ireland; art in France, especially 1800-1900; Irish antiquarianism in the nineteenth century

Dr Anna McSweeney MPhil Course Director, Assistant Professor in History of Art

Islamic art and architecture, object histories, Islamic material culture, medieval Mediterranean studies, al-Andalus and north Africa, museum collections and collecting practices, medieval craft practices, medieval ceramics, medieval carpentry.

Dr Rachel Moss, Associate Professor

Art and architecture of medieval Europe with a specialism in Irish medieval material culture.

Dr María Elisa Navarro Morales Assistant Professor in the History of Architecture

Early Modern architecture and architectural theory; architecture of the Spanish territories in Italy; the work of Juan Caramuel de Lobkowitz

Dr Tim Stott (Head of Department) Associate Professor in Modern and Contemporary

Art History History of contemporary art, design, and visual culture, especially the ‘social turn’ and eco art/design; gamification; ecocriticism; visual culture of late-20C science; environmental humanities.

Prof. Christine Casey Professor in Architectural History

Architectural historian with a particular interest in the relationship of architecture and decoration and the role of craftsmanship in architectural production.

Dr Vanessa Portugal Assistant Professor, Global Art History

Specialized in art theory and the alchemical, magical, and astrological uses of the image in the Early Modern world; astrology in medicine and the environment, and the processes and objects employed in creating astrological images.

Dr Hannah Malone Assistant Professor, Modern Architecture

Dr. Benjamin Thomas Associate Professor, Renaissance Art History

Art of the Italian Renaissance; seventeenth-century prints, nineteenth-century sculpture, and modern and contemporary art; historiography of art and, in particular, in the art historian Edgar Wind and his relationship with the iconographical tradition founded by Aby Warburg.

[Further information about location and facilities](#)

The Department of History of Art & Architecture is situated on the level 5 of the Arts Building. The main office is in Room 5082 and the offices of individual members of staff are located nearby and in the Provost's house Stables, accessed via the lower ground floor of the Arts building. The Departmental Reading Room is Room 5083A and may be used by M.Phil. students for study, group learning and activities.

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

On the ground floor of the Provost's Stables there is a classroom. Upstairs there is a Reading Room with texts on Irish art and a visual archive, which may be used by MPhil students. The building has internet access datapoints and WiFi. If using your own laptop, arrange access to the College system through IT Services. There are a small number of lockers that can be used while in the building.

For access to these resources please consult the course director.

Programme structure

Components

The full-time course lasts for 12 months, starting in September. Teaching will be spread over 24 weeks from September to the following April. The M.Phil. degree consists of 90 ECTS, comprising two compulsory modules and four taught module options which students must attend during the year. Students may audit additional modules but must obtain the permission of the Course Director in order to do so. **In the calculation of the overall M.Phil. mark, the weighted average mark for the taught components carries 40% and the mark for the dissertation carries 60% of the final total.**

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

European Credit Transfer System (ECTS)

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

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

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

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

Part-time Pathway

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

A part-time student's course consists of:

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

Compulsory modules

The compulsory modules are the Research Methods seminar (HA7050) which is worth 20 ECTS and runs for the duration of Michaelmas and Hilary terms, and the Dissertation module (HH7000) which is worth 30 ECTS.

Research methods in Art History

Weighting: 20 ECTS

Semester: Michaelmas and Hilary

Course Code: HA7050

Contact hours: 2 hours per week (both terms)

Course Coordinator: Dr Anna McSweeney (anna.mcsweeney@tcd.ie)

This module introduces students to the principal sources and methodologies applicable for advanced study in the history of art and provides an overview of the conceptual underpinnings of the discipline.

Learning outcomes

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

- Identify and critically discuss the theoretical frameworks that underpin the discipline of art history;
- Locate and critically assess the research value of primary and secondary sources;
- Critically assess the historiography of individual art-historical research topics;
- Assess the strengths and weaknesses of selected key Irish art collections;
- Critically discuss the principal digital media for the dissemination of art and architecture;
- Conduct a literature review, identify a research topic, and select appropriate methodology for its investigation;
- Present a research project proposal and initial research findings in an appropriate scholarly and accessible manner in oral, written, and digital formats.

Assessment

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

Dissertation

Weighting: 30 ECTS

Course code: HH7000

Coordinator: Dr Anna McSweeney

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

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

The dissertation is therefore a very important part of your degree and appropriate time should be given to its completion.

Aims

The aim of the dissertation is to enable students to devise, develop and complete an original research project in a defined time frame which draws on the insights, skills and knowledge acquired during their study on the M.Phil. programme. While the dissertation process serves both developmental and scholarly purposes, the completed work will be assessed in terms of its scholarly rigour and its contribution to knowledge. Students must satisfy all of the requirements of their programme to proceed to the dissertation module. Dissertations should be max. 15,000 words in length (including footnotes) and must be submitted by the end of August (see course handbook for submissions).

Learning Outcomes

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

- Devise, develop and complete a substantial, intellectually challenging and independent research project relating to their field of study
- Identify, access and interpret appropriate source materials, methods, concepts and terminology in the light of existing scholarship

- Develop a coherent and clearly structured argument that engages with original sources and interpretative issues in a critically informed and constructive manner
- Relate the specifics of their research topic to wider issues and debates within their discipline
- Demonstrate project management skills
- To progress to the dissertation, students must satisfactorily complete all required work in all modules.

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

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

Taught modules (options)

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

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

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

Assessments

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

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

All late submissions must be approved by the course director. Late submissions of written assignments must be accompanied by a late submission coversheet, clearly stating the reason for lateness.

GENDER, ART AND IDENTITY

Course Code: WS7054

Semester: Michaelmas

Weighting: 10 ECTS

Contact hours: 22 (1 x two-hour seminar per week)

Module Coordinator: Dr Catherine Lawless

This module aims to identify and analyse the formation of the canons and histories of western art with particular reference to gender, identity, and Irish art. The formation

of the canon and its disruption and fragmentation through Feminist, Postcolonialist and other interventions will be examined and critical approaches to artworks – Irish and international – will be discussed.

Learning outcomes

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

- Understand canon formation and its exclusions
- Critically engage with the writing of art's histories
- Examine the role of gender in visual culture
- Apply theories of the gaze and its constructions to their own writing and research

Assessment

This module will be assessed by the submission of a term essay at the end of Michaelmas term. Essays should be between 3,500 and 5,000 words in length, excluding footnotes and bibliography. Full details of the requirements will be provided in the module handbook.

ARCHITECTURE AND MATERIALITY

Course code: HA7041

Semester: Michaelmas

Weighting: 10 ECTS

Contact hours: 22 (1 x two-hour seminar per week)

Module Coordinator: Professor Christine Casey

Why do we persistently privilege the immaterial over the material in the study of art and architecture? Is it possible to achieve a more symmetrical understanding of architectural production? This module explores the nature of thinking about architecture and weighs textual analysis against first-hand experience of buildings and related archival evidence. It will involve site visits in Dublin city and beyond, on-site analysis of materials and techniques, engagement with practitioners and primary source research on material achievement in architecture.

DRAWING ARCHITECTURE

Course code: HA7040

Semester: Michaelmas

Weighting: 10 ECTS

Contact hours: 22 (1 x two-hour seminar per week)

Module Coordinator: Dr Maria Elisa Navarro Morales

From the inscriptions in stone to determine the entasis of Greek columns to computer generated images, architectural drawings mediate between the imagined and the built world. Despite their assumed instrumental nature, there is a distance between drawings and the buildings they represent which can only be breached through the imagination. Drawings communicate ideas and are sites where the different people involved in the production of architecture meet. Meanwhile, architectural drawings participate in the world-making activity of the architect in a different way that buildings do.

This module will explore the role of drawings in architecture and provide tools for their reading and interpretation. Through first-hand examination of architectural drawings kept in different institutions in Dublin and site visits, this module will study the historical evolution of architectural drawings, media, and techniques and the relationship between drawings and buildings.

INTERROGATING INSULAR ART

Course code: HA7042

Semester: Hilary

Weighting: 10 ECTS

Contact hours: 22 (1 x two-hour seminar per week)

Module Coordinator: Dr. Rachel Moss

This module explores the rich artistic output in Ireland and associated territories during the early medieval period (c. 600–1000). This module looks at how patronage, liturgy

and the development of extraordinary technical skills shaped the production of manuscripts, fine metalwork and carved stone in Ireland, western Scotland and other areas that lay under Irish influence. Through seminars, field trips and personal study, students will become familiar with the key works of the period and the ways in which they reflect the societies by whom they were produced. The module also moves beyond the Middle Ages to explore issues of survival and revival and the debates surrounding historiography, popular reception and display.

Assessment: This module is assessed by a group project and an extended essay.

Learning Outcomes: On successful completion of this module, students should be able to:

- Describe the principal art works and developments in Insular art and architecture c. 600-1000.
- Formally analyse the historical and geographical background of Insular art and architecture.
- Critically assess Insular art and architecture in the broader contemporary European and near Eastern context.
- Apply the interdisciplinary methodologies used in the study of historic landscapes and artefacts as relevant to Insular art and architecture.
- Explore the 'longer life' of Insular art, through the factors that led to survival and revivals.
- Complete an intensive, self-motivated study of a historical problem relating to Insular art with high quality research organization and presentation.

LOOKING AT TECHNICAL IMAGES

Course Code: HA7043

Semester: Hilary

Weighting: 10 ECTS

Contact Hours: 22 (1 x two-hour seminar **Module Coordinator:** Dr Tim Stott

How have modern scientists at Trinity College used 'technical images' of different kinds to test, to see, to teach, and to argue? How have these scientists turned to various visual techniques and technologies in pursuit of objectivity and truth, and how have the former changed what the latter look like and how and by whom they are found?

How can art historians study these images that are not art?

This module will take Lorraine Daston and Peter Galison's *Objectivity* (2007), a study of the visual culture of modern science, as a guide to ask the above questions of modern technical images in science collections in Trinity College. It will involve primary source research to catalogue and analyse technical images, close reading of *Objectivity* and similar literature, and discussions with colleagues in the sciences.

Learning Outcomes

On successful completion of this module, students should be able to:

- Understand how technical images have been used by scientists at Trinity College in the late 19th and 20th centuries.
- Recognise and articulate the principal techniques and technologies used in the pursuit of scientific objectivity and truth from the late 19th and 20th centuries.
- Critically analyse the literature on technical images and the visual culture of modern science to determine the roles of art historians in understanding such images.
- Assess the significance of visual artefacts in producing and disseminating different approaches to scientific truth.

THE ARTIST AND THE PRINTED IMAGE; concepts, technologies, and dissemination (c.1900 – present)

Course Code:	HA7039
Semester:	Hilary
Weighting:	10 ECTS
Contact Hours:	22 (1 x two-hour seminar per week)

Module Coordinator: Dr Angela Griffith

For centuries artists have engaged with producing multiple images from a single design, conceptually, creatively, and commercially. This module will examine the practice and theories associated with the production, function, and dissemination of printed images in modern and contemporary Irish art. Developments in the technologies of making and in the distribution of reproduced images, from the wood cut to photography, from

silkscreen to the digital, will be traced from c.1900 to the present day. The contribution of Irish artists to original printmaking, illustration printing and publishing history, advertising and graphic design, and the role of printed/multiple images in contemporary practice, such as installation art, will be examined within its artistic, social, and cultural contexts. The consumption, promotion and impacts of such practices be considered in conjunction with Benjaminian theories of 'aura' and 20th-21st century debates on authorship. Artists' talks, studio and gallery visits will be an important part of the course.

Learning Outcomes

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

- Identify and analyse key stylistic movements and associated principles within Irish modern and contemporary art.
- Critically discuss original print works, reproductive images, illustrations, graphic design, and the techniques involved, using appropriate terminology.
- Critically discuss the significance of the printed image as a cultural agent, including its contribution to the dissemination of political and cultural agendas.
- Evaluate key printed image histories and associated theoretical texts.

Assessment

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

Additional modules

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

In consultation with the programme co-ordinator and space permitting, students may also audit a range of optional modules offered by the Department of History of Art & Architecture. It is recommended that some of these are attended by those students

who do not have a primary qualification in Art History. Full details are provided on the departmental website: www.tcd.ie/History_of_Art/.

Other essential information

Plagiarism

The University considers plagiarism to be a major offence, and subject to the disciplinary procedures of the University. A general set of guidelines for students on avoiding plagiarism is available at:

<https://libguides.tcd.ie/academic-integrity>

It is a University requirement that all TCD students must complete the Online Tutorial on avoiding plagiarism 'Ready, Steady, Write', located at

<https://libguides.tcd.ie/academic-integrity/ready-steady-write>

The University's full statement on Plagiarism for Postgraduates can be found in the University Calendar <https://www.tcd.ie/calendar/graduate-studies-higher-degrees/complete-part-III.pdf>

1. General

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

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

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

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

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

2. Examples of Plagiarism

Plagiarism can arise from actions such as:

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

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

- (i) fail to distinguish between their own ideas and those of others;
- (ii) fail to take proper notes during preliminary research and therefore lose track of the sources from which the notes were drawn;

- (iii) fail to distinguish between information which needs no acknowledgement because it is firmly in the public domain, and information which might be widely known, but which nevertheless requires some sort of acknowledgement;
 - (iv) come across a distinctive methodology or idea and fail to record its source.
- All the above serve only as examples and are not exhaustive.

3. Plagiarism in the context of group work

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

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

4. Self-Plagiarism

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

5. Avoiding Plagiarism

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

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

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

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

- (a) Level 1: Student receives an informal verbal warning. The piece of work in question is inadmissible. The student is required to rephrase and correctly reference all

plagiarised elements. Other content should not be altered. The resubmitted work will be assessed and marked without penalty;

(b) Level 2: Student receives a formal written warning. The piece of work in question is inadmissible. The student is required to rephrase and correctly reference all plagiarised elements. Other content should not be altered. The resubmitted work will receive a reduced or capped mark depending on the seriousness/extent of plagiarism;

(c) Level 3: Student receives a formal written warning. The piece of work in question is inadmissible. There is no opportunity for resubmission.

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

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

Citation Convention (The Chicago Manual of Style)

Correct and consistent citing is an important part of academic writing. Students are to follow a footnotes & bibliography method conforming to The Chicago Manual of Style (CMOS). Many academic journals in art and architectural history follow this convention, so adopting this will be useful practice should you consider publishing in the future.

TCD Library provides online access to the CMOS (17th Edition) database.

The library link to the CMOS's Citation Quick Guide (Notes and Bibliography) can be found here:

https://www-chicagomanualofstyle-org.elib.tcd.ie/tools_citationguide/citation-guide-1.html

For citation situations not covered by the Quick Guide, the rest of the CMOS is available here:

https://www.chicagomanualofstyle.org/tools_citationguide.html

Note: A modification to CMOS to bear in mind is that outside of North American publications quotation marks (used for chapter titles and journal articles) are single not double, with the second placed inside of the terminating comma or period.

Assessment

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

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

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

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

Policy for failed modules

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

Deadlines

Deadlines must be met. For coursework on taught modules, if students need an extension on medical or compassionate grounds, they must seek an extension from the MPhil director in advance of the deadline. Extensions are only granted in exceptional

circumstances and where appropriate supporting documentation is provided. Students who submit taught module assessments after the deadline without an approved extension, or who fail to meet an extended deadline, will have 10% docked from their mark for the assessment.

The dissertation deadline is final and extensions can only be granted, in exceptional circumstances, by the Director of Postgraduate Teaching and Learning, or by the Dean where more than a short extension is sought. Any application for an extension must be accompanied with evidence of compelling medical or compassionate grounds. Dissertations submitted after the deadline without an extension will be awarded 0%.

Grade Descriptors

70> – Distinction

Excellent work in every respect

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

Marks Range:

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

50-69% – Pass

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

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

Marks Range:

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

0-49% – Fail

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

- Understanding: thinly-developed knowledge, understanding and/or methods
- Selection and coverage: scope may be too narrow or too broad, discussion unfocussed; omission of significant examples; limited success in applying relevant methods

- Analysis: argument not fully developed; account of practical work lacks analysis
- Presentation: may contain errors in use of language and syntax; formatting of references and bibliography may lack consistency

Marks Range:

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

Oral Examination

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

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

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

Distinctions, prizes and grants

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

Crookshank-Glin Prize

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

For further information seek advice from the Head of Department.

Travel Bursaries

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

Transcripts

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

Research resources

Trinity holds a rich and varied collection of research resources related to art history. TRIARC maintains a library and archive comprising a collection of books, catalogues and other documents, and a visual archive of photographic images comprising the Crookshank- Glin Collection, the Stalley Collection and the Rae Collection. Some of the images can be consulted online at www.tara.tcd.ie (listed under academic collections).

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

Books, catalogues and other material, including dissertations and theses by M.Phil. and research-degree graduates are available for consultation during office hours. M.Phil. dissertations by previous graduates (until 2020/21 when digital copies replaced physical) are available to consult in the TRIARC Reading Room. Copies of Ph.D. and M.Litt. theses and Senior Sophister (final year) undergraduate dissertations on topics of Irish interest are also available. Material may NOT be removed from the Reading Room under any circumstances and students are asked to re-shelve material when they have finished with it. Bags must be left in the lockers provided and food and drink are forbidden in the Reading Room, the study stalls, and throughout the building. Queries regarding the contents of the collection and times of opening can be directed to the course director.

In the Department of History of Art & Architecture on level 5 of the Arts Building, there is a small, but useful, holding of books, exhibition catalogues, journals and videos located in the Reading Room. The Reading Room also houses a substantial slide archive which includes a significant collection of images of Irish art, including paintings, sculpture, architecture, plans, prints, and drawings. Many of the architectural slides are one-off/rare photographs taken by members of staff. These may be consulted in the Visual Archive room (5084). There are viewing tables and projectors available for this purpose.

A substantial collection of books, journals and exhibition catalogues is held in the College library, and these can be found on the shelves or retrieved on request from

Stacks or from the Santry repository. Older and rare books are held in the Early Printed Books library, and these cannot be borrowed, while the Manuscripts Library has a substantial holding of original documents, many of which have a relevance to art and architectural history.

Scholarly articles in journals can be accessed through JSTOR and Stella Search, both of which are available via the Library website. Many newspapers have been digitised and can be searched by keyword. Click on Irish Newspaper Archives under Databases & E-Books. Some books, particularly rare and antique items, can also be consulted online.

The nature of art history, with its tendency to reflect a range of aspects of life and experience, means that the research process is likely to expand beyond direct art historical material. Consultation with the texts and documents of other disciplines is facilitated by the range of books and documents in the various libraries in the College. It is expected that students will wish to consult with relevant material on various aspects of visual culture, as well as related or contextual disciplines, such as archaeology, history, politics, economics, geography, literature, drama, poetry and philosophy as relevant, and attention is drawn to the holdings of the Government Publications (OPUB), the Map Library, and the extensive collection of journals. Note also that all completed post-graduate research theses are available for consultation, unless a restriction of access has been placed on it by the author. The library maintains an index of all post-graduate theses completed by students registered in Trinity.

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

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

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

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

Trinity Inclusive Curriculum Project (Trinity-INC)

Trinity-INC is based in the Equality, Diversity and Inclusion Office and works to embed the principles of diversity, equality, and inclusion across all curricula in Trinity so all students, regardless of their personal circumstances, learning backgrounds, abilities or strategies, have equitable opportunity to achieve their learning goals. We do this by working across the College with staff and students. Our Student Partner Programme offers paid opportunities to students from underrepresented backgrounds to provide input on their experiences of inclusion and exclusion within the teaching and learning environment, co-facilitate training sessions or embark on a project to help make the experience

for students in your course or School more inclusive. Visit the Trinity-INC website or contact trinityinc@tcd.ie to learn more about what we do and how you could get involved.

- Extra resources for students: Equality, Diversity, and Inclusion Training: <https://www.tcd.ie/equality/training/student-training/>

The Postgraduate Advisory Service

The Postgraduate Advisory Service (PAS) is a free and confidential service available to all registered postgraduate students in Trinity College. PAS offers a comprehensive range of academic, pastoral and professional supports including one-to-one appointments, workshops and trainings, and emergency financial assistance.

PAS exists to ensure that all postgraduates students have a dedicated, specialist service independent of the School-system to whom they can turn for support and advice during their stay in College. Common concerns students present to PAS include stress; financial worries; queries about regulations or services available at Trinity; supervisor-relationship concerns; academic progression issues; academic appeals; and plagiarism hearings.

The Postgraduate Advisory Service is led by the Postgraduate Student Support Officers who provide frontline support for all Postgraduate students in Trinity. These Support Officers will act as your first point of contact and a source of support and guidance; they can also put you in touch with or recommend other services, depending on your needs.

For an appointment, please e-mail postgrad.support@tcd.ie

Website: https://www.tcd.ie/Senior_Tutor/postgraduateadvisory/

To keep up to date with the supports and events for postgraduate please check out the monthly PAS newsletter sent to all postgraduates via email or follow PAS on Instagram or Twitter: @TCDPGAdvisory.

College Postgraduate Services

Service	Website
Department of History	www.tcd.ie/history
School of Histories and Humanities	http://www.histories-humanities.tcd.ie/
Accommodation Advisory Service	http://www.tcdsuaccommodation.org/
Alumni Office	www.tcd.ie/alumni
Careers Advisory Service	http://www.tcd.ie/careers/
Centre for English Language Learning and Support	https://www.tcd.ie/slscs/english/trinity_in-sessionnal_programme/in-sessionnal_eap/index.php
Chaplaincy, House 27	http://www.tcd.ie/Chaplaincy/
Clubs & Societies	http://www.tcd.ie/students/clubs-societies/
College Health Centre	http://www.tcd.ie/collegehealth/
Counselling Service	www.tcd.ie/student_counselling e-mail: student-counselling@tcd.ie
Day Nursery, House 49	http://www.tcd.ie/about/services/daynursery/
TCD Disability Service	https://www.tcd.ie/disability/current/
Graduate Studies Office	https://www.tcd.ie/Graduate_Studies/
International Students	https://www.facebook.com/TrinityGlobalRoom/
IT Services, Áras an Phiarsaigh	http://www.tcd.ie/itservices/
Mature Students Office, Room M36, Goldsmith Hall	http://www.tcd.ie/maturestudents/index.php
Orientation	http://www.tcd.ie/orientation/
Postgraduate Advisory Service	www.tcd.ie/Senior_Tutor/postgraduate
Student Learning Development	https://www.tcd.ie/Student_Counselling/student-learning/
TCD Sports Centre	http://www.tcd.ie/Sport/

Appendix 1 – M.Phil. coursework submission sheet



Coláiste na Tríonóide, Baile Átha Cliath
Trinity College Dublin

Ollscoil Átha Cliath | The University of Dublin

Scoil na Staire agus na nDaonnachtai
School of Histories and Humanities

M.Phil. Coursework Submission Form

Student name: _____
Student number: _____
M.Phil. programme: _____
Module code: _____
Module title: _____
Module co-ordinator: _____
Assignment/essay title: _____

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

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

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

