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

**The School of Languages,
Literatures and Cultural Studies**

Digital Humanities and Culture Handbook 2022–2023

MPhil | Diploma | Certificate

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Welcome and General Information

The course committee for the PG Programme in Digital Humanities and Culture welcomes you to Trinity College Dublin. This is an interdisciplinary course with modules being offered from the Schools of Computer Science and Statistics, History and Humanities, English, Creative Arts and of course from the programme's home School, Languages Literatures and Cultural Studies

Digital Humanities is a field of study, research, and invention at the intersection of humanities, computing, and information management. It is methodological by nature and multidisciplinary in scope, involving the investigation, analysis, synthesis, and presentation of information in electronic form. The ever-evolving developments in computing and their performative and analytical capacity have created an environment for a quantum leap in humanities research and practice. This PG Programme in Digital Humanities and Culture provides the opportunity for students to engage in this new and dynamic area of research via the technologies, methodologies, and theories for digitally-mediated humanities.

Digital humanists not only create digital artefacts, but study how these media affect and are transforming the disciplines in which they are used. The computational tools and methods used in Digital Humanities cut across disciplinary practice to provide shared focal points, such as the preservation and curation of digital data, the aesthetics of the digital (from individual objects to entire worlds), as well as the creation of the born-digital. The application of technology to humanistic enquiry also fosters a privileged (and much needed) perspective on how the experience of being human is marked by the technologies of the digital age, and how these technologies can themselves be rendered more humane.

This booklet outlines the course structure and provides some practical academic information that is useful for students taking the M.Phil, PG Dip or PG Cert in Digital Humanities and Culture. If you require further information at any point during the year, don't hesitate to contact the Course Director. The other instructors and members of the course committee will also be happy to help.

The information provided in this handbook is accurate at time of preparation. Students will be notified of any necessary revisions via the course VLE (Blackboard), during class sessions and/or by email. Please note that, in the event of any conflict or inconsistency between the General Regulations published in the University Calendar and information contained in course handbooks, the provisions of the General Regulations will prevail. Please retain this for future reference.

School of Languages, Literatures and Cultural Studies

The school is the body that runs the course, and that manages it day to day. Any hard copies of work that you have to submit must be handed in to the school office in **Room 5038 of the Arts Building**. Any emails to the school can be directed to postgraduate.sllcs@tcd.ie. The school is also your first port of call for academic transcripts and issues pertaining to your option modules. Generally, issues handled by the school are done so in consultation with the course director.

Course Director

The PG Programme in Digital Humanities and Culture is overseen by the Course Director **Dr Jennifer Edmond** (edmondj@tcd.ie) and the Course Coordinator Dr Erik Ketzan (KETZANE@tcd.ie). The Director and Coordinator are the students' first and most frequent point of contact for any questions or concerns. For purely administrative matters (e.g. timetabling issues, module enrolments, etc.), students should contact the Course Administrator **Raimonda Elvikyte** (postgraduate.sllcs@tcd.ie)

Key dates for 2022-2023

Michaelmas Term (September - December)

- 05/09/2022 - Postgraduate Orientation Week
- 12/09/2022 - Michaelmas teaching term begins
- 24/10/2022 - Reading week
- 31/10/2022 - October bank holiday
- 16/12/2022 - End of Michaelmas teaching term
- 16/12/2022 - Deadline for assignments

Winter Break (December - January)

- 19/12/2022 - Christmas period begins
- 23/12/2022 - College closes
- 03/01/2023 - College opens

Hilary Term (January - April)

- 23/01/2023 - Hilary teaching term begins
- 06/02/2023 - St Bridgit's Day (public holiday)
- 15/02/2023 - Dissertation supervision form due (where applicable)
- 06/03/2023 - Reading week
- 17/03/2023 - St Patrick's Day (public holiday)
- 07/04/2023 - Good Friday
- 10/04/2023 - Easter Monday
- 21/04/2023 - End of Hilary teaching term

Trinity Term (May-June)

- 24/04/2023 - Trinity Week
- 01/05/2023 - May bank holiday
- 05/05/2023 - Deadline for assignments
- 26/05/2023 - End of Statutory Term (supervision ends)

Research Period (June - August)

- 05/06/2023 - June bank holiday
- 07/08/2023 - August bank holiday
- 25/08/2023 - Dissertation due (where applicable)
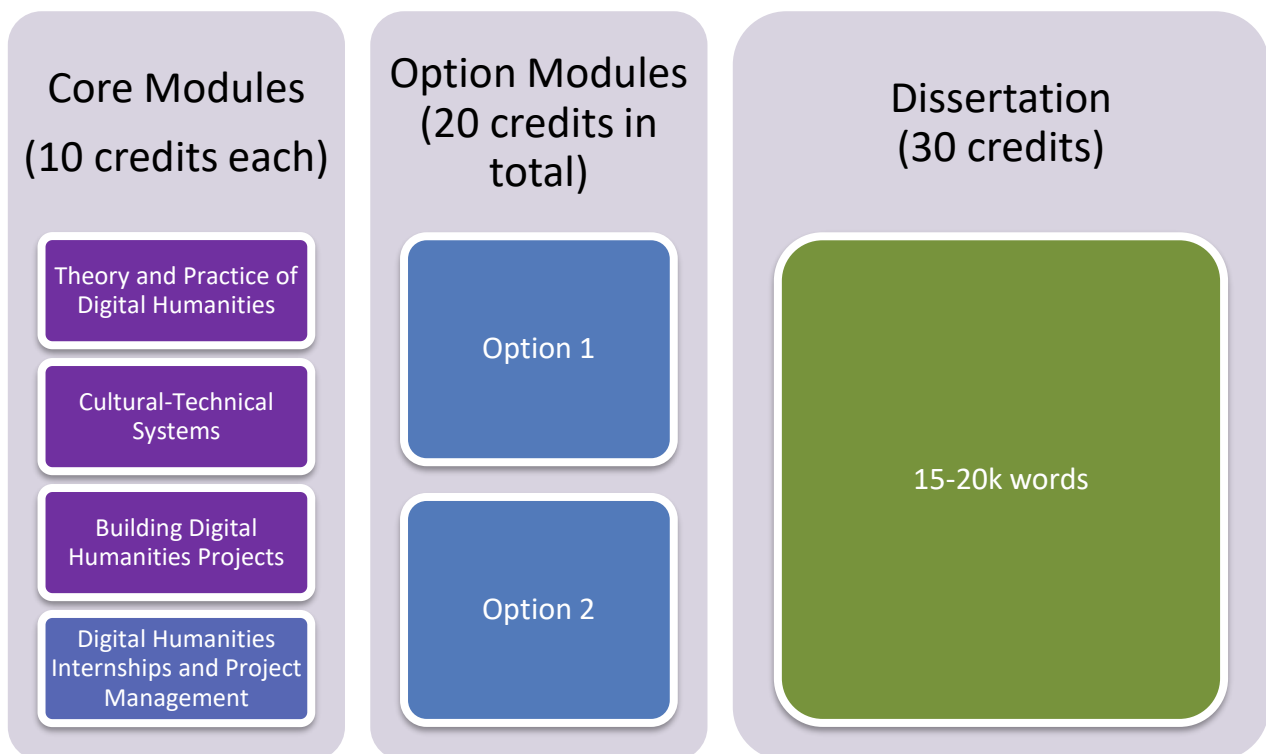
Programme Level Learning Outcomes

The Postgraduate Programme in Digital Humanities and Culture is designed to prepare its students for address a wide range of challenges. On successful completion of the course students should be able to:

- Provide a framework for digital humanities as a field: its history, current issues and future directions;
- Design and model data for processing purposes
- Employ web technologies and metadata standards
- Evaluate issues connected with data curation and preservation
- Employ hands-on techniques in working with and creating digital cultural artefacts
- Compare what is lost and gained in the conversion from the analogue to. The digital and how the affects user experience
- Articulate how digital artifacts are positioned within the wider socio-economic-cultural sphere
- Apply theory to practice in a professional setting (MPhil and PG Dip only)
- Identify, formulate and address key research questions in digital humanities and culture through the design and execution of a substantial research project and communicate findings in an appropriate scholarly manner (MPhil only)

Course Structure

The MPhil, PGDip and PGCert share a common structure, offering different levels of intensity to meet the needs of different students.

The diagram below illustrates how the elements of the three pathways interlock, with **PGCert** students taking the purple elements only (for a total of 30 ECTS credits), **PGDip** taking the purple elements plus the blue ones (for a total of 60 ECTS credits), and the **MPhil** students taking the full programme of purple, blue and green elements (for a total of 90 ECTS credits).

Core Modules (10 credits each)	Option Modules (20 credits in total)	Dissertation (30 credits)
Theory and Practice of Digital Humanities	Option 1	15-20k words
Cultural-Technical Systems		
Building Digital Humanities Projects	Option 2	
Digital Humanities Internships and Project Management		

The Certificate, Diploma and MPhil entry routes can be stacked, meaning that a student may complete one and then another within 5 years. That means if a student takes the certificate one year, they can build on this the next year by completing the additional work required of the diploma

and finish with that higher qualification. They may then choose to trade in their diploma, complete the dissertation, and finish with the full master's degree. Effectively, this can be used as a way to complete the degree part-time, over the course of two or three years.

Research Seminars

The School of Languages, Literatures and Cultural Studies runs a year-long workshop series for all PGT students featuring **generic, transferable and research skills**. These will assist you with issues such as preparing your dissertation and thinking beyond your course of study. This is a required part of your Dissertation module if you are registered for the MPhil, though the course does not carry any ECTS credit. More information about this series will be made available to you early in the Michaelmas Term.

Research Seminars

- Exposes students to a wide range of topics pertinent to producing outstanding research.

The Core Modules in Detail

Module Name (Term)	Course Learning Outcomes
DHP11001 Theory and Practice of Digital Humanities (MT)	• Identify and critique digital humanities as a discipline and as a practice; • Engage with the tools and technologies used in digital humanities scholarship; • Recognise and articulate the differences between disciplinary practices; • Differentiate current trends and theoretical perspectives in the field; • Appraise the discipline from a historical perspective; • Explain how digital humanities impacts on more traditional disciplinary practice.
DHP11021 Building Digital Humanities Projects (MT)	• Describe the methods by why data is prepared and manipulated across a number of common digital humanities applications • Identify, Assemble and Prepare a data set to make it ready for use in a digital humanities context • Apply common technologies for the manipulation of text and images in the digital humanities context • Create a functional digital humanities project output
DHP11012 Cultural-Technical Systems (HT)	• Recognise tensions and interdependencies between emerging technologies and established cultural practices • Explain the complex interactions in such cases with technological affordances, social/cultural/psychological factors and political or business imperatives • Read and discuss core texts, contexts and concepts for the discussion of science and technology studies in a cultural context • Explore case studies in which technology has either greatly supported or harmed social, cultural or individual development.
DHP11032 Digital Humanities Internships and Project Management (HT)	• Analyse a digital humanities project or subproject, formulate a project strategy, and carry it out; • Work as part of a team; • Identify the issues and challenges facing digital projects; • Scope a sub-project within larger project goals; • Apply the methodologies, theories, and practice learned in the classroom to a work place project; • Recognise the intellectual, technical, and financial issues facing digital projects

Optional Modules: Michaelmas Term (Autumn)

Module Name	Course Description
DHP11051 Programming for the Humanities 1 (5 ECTS)	The module will be designed to impart basic Python programming skills with the aim of empowering the students to use these skills in a range of common humanities contexts. This module will provide a general, foundational introduction to programming concepts and routines, such as calling functions, variable types, loops, conditionals etc. Students who want to learn more will be encouraged to enrol in Programming for the Humanities 2. The aims of this module are to ▪ Introduce the students to the world of computational thinking and processing, so as to sensitise them to the very different epistemic culture, and its affordances and constraints at a fundamental level ▪ Encourage students to recognise different aspects of their research workflows, and the disentangle elements so as to make them available for automation ▪ Introduce students to the basic elements of the Python programming language, environments (such as Jupyter Notebooks) for using Python, and the fundamentals of accessing and reusing code (eg. from GitHub)
FS7031 Digital Storyworlds (10 ECTS)	This module aims to introduce students to the forms and uses of diverse digital formats—both those produced via official means and ones emerging from amateur communities—as well as to historicise such trends in relation to the audio-visual cultures of the 20th century. With a particular focus on issues of media convergence, interactivity and sensory immersion, students will engage with key critical and creative debates related to what are often termed 'Digital Storyworlds'. In addition to examining a series of fictional and non-fictional case studies, they will work in a group to research and develop their own storyworld with the aim of applying and extending their knowledge through more experiential forms of learning.
FS7042 Writing for Computer Games 1 (online) (10 ECTS)	This module introduces students to the basic concepts of story-telling for games and the continuing development of narrative-based strands of game development. The module will include: storytelling models; game genres; world, lore and backstory; character creation; player-character dynamics; using games-writing software; effective story-boarding and flowcharting; designing quests and side-quests; writing dialogue. We will explore the different models of game creation – interactive stories; player driven stories; open world stories and casual gaming. The opportunities and challenges afforded by different platforms - mobile, console and PC - and cross platform experiences will be examined as will the unique characteristics of Virtual and Augmented Reality gaming. Students will work together in Writers' Workshop-based seminars and labs and will create a personal on-line portfolio. Please note this module does not require prior technical skills.

Optional Modules: Hilary Term (Spring)

Module Name	Course Description
DHP11042 Digital Tools and Technologies (5 ECTS) "Crafting the Digital"	The module comprises a suite of workshops to support the development of the critical understanding and practical skills needed to make best use of digital research tools in the context of humanities research. The content will focus each term on varied skill-building tracks across four workshops, some more theoretical, others focussing on key competencies and environments for digital research. In 2022/23, this course will be organised around the central theme of 'Crafting the Digital,' with the aim of developing a DH and arts-informed approach to critically theorizing the digital, combining critical theory with hands-on development practices. An introductory session will be followed by three further workshops on: ▪ Making, Learning & Hacking ▪ Dis-and Re-assembeling Bits & Parts: Artistic Engagements with Digi-Tech ▪ Knotting DigiTech Futures: E-Textiles & Wearables
DHP11052 Programming for the Humanities 2 (5 ECTS)	The module will be designed to impart basic Python programming skills with the aim of empowering the students to use these skills in a range of common humanities contexts. The second semester will address specific contexts include combining and cleaning data sets; repetitive operations (such as resizing batches of image files and adjusting or aligning metadata); scraping data; accessing data via APIs, and basic text processing, including word counts and key word in context analysis; among others. The aims of this module are to ▪ Introduce students to the more specialised elements of the Python programming language, environments (such as Jupyter Notebooks) for using Python, and the fundamentals of accessing and reusing code (eg. from GitHub) ▪ Enable students to use Python to automate aspects of the research workflows **Prerequisite: Programming for the Humanities 1
ENP11021 Making Digital Editions (10 ECTS)	This module will introduce students to the theory and practice of creating digital scholarly editions. It will introduce a variety of relevant topics, including project management, copyright and intellectual property, metadata and mark-up, TEI encoding, and online publishing platforms. The module will centre around a group project which will be designed and delivered by students and which will provide a hands-on opportunity to master the relevant tools and techniques while developing project management skills. Having completed the module students will: • Be familiar with the concepts of project management and be able to prepare and present a project plan • Be familiar with metadata and metadata schemas and be able to identify and implement to most appropriate schema for their editing project • Be conversant with document analysis and text encoding using TEI • Be able to select and implement a suitable online content delivery platform for the digital series.

IT7011 Interlingual Technologies (5ECTS)	This module introduces students to a range of technologies that are used on a daily basis by professional translators and language professionals. It gives students a foundational understanding of the mechanics of each form of technology, and then gives students the chance to familiarise themselves with the practicalities of the technology through practical exercises. This module is predominantly hands-on in nature, and heavily self-guided. It is assessed with a practical project in which each students acts both as a translator, and as a project manager for another student in the completion of a specific task.
FS7044 Writing for Computer Games 2 (online) (10 ECTS)	This module introduces students to the basic concepts of story-telling for games and the continuing development of narrative based strands of game development. The module will include: storytelling models; game genres; world, lore and backstory; character creation; player-character dynamics; using games-writing software; effective story-boarding and flowcharting; designing quests and side-quests; writing dialogue. We will explore the different models of game creation – interactive stories; player driven stories; open world stories and casual gaming. The opportunities and challenges afforded by different platforms - mobile, console and PC - and cross platform experiences will be examined as will the unique characteristics of Virtual and Augmented Reality gaming. Students will work together in Writers' Workshop-based seminars and labs, and will create a personal on-line portfolio. Please note this module does not require prior technical skills. **Prerequisite: Writing for Computer Games 1

The Dissertation Module

The dissertation is a substantial body of academic work of between 15,000 and 20,000 words. It offers students the opportunity to explore a subject of their choosing in some detail under the supervision of a subject specialist. Given the size and importance of the dissertation, it is strongly advised that students devote plenty of time to planning and producing the dissertation from an early stage in the course.

Choosing and Refining a Topic

Students are encouraged to choose a thesis topic that suits their interests, and which builds upon any of the many facets of the digital humanities that will be introduced throughout the course. Given the one-year duration of the programme, however, we require that the supervisor and general research topic be chosen before the end of the taught modules, already at the start of the Hilary term. Students should therefore be thinking about possible topics already from the very start of the programme, and are encouraged to speak with the course Director about possible topic ideas from an early phase, in particular for topics in the critical digital humanities, which we cover in detail only in the Hilary term. Often students can be tempted to de-prioritise the dissertation below the other assignments, in particular during the Hilary Term, because it has a later deadline. However, the dissertation is the most important part of the degree structure, and it is strongly recommended to start working on it early, and to work steadily on it throughout the Hilary Term.

Selecting and Working with your Supervisors

Each dissertation is supervised by at least one member of academic staff. The selection of a supervisor is ultimately the responsibility of the student, however, given the interdisciplinary nature of the DH Programme, students will meet already in the Michaelmas term with the Course Director, who will advise the student as to whom they might approach. A list of possible School-based supervisors can be found on the last page of this handbook. In many cases, it may be most relevant to split supervision between two supervisors, one of whom covers the content area of the thesis, and one from the DH cohort to advise on technical matters. Regardless of the pattern chosen, supervisors should be approached already in the Michaelmas term or very early in the Hilary term. Once a supervisor or supervisory team has been decided, the student and supervisor(s) fill out a dissertation supervision form.
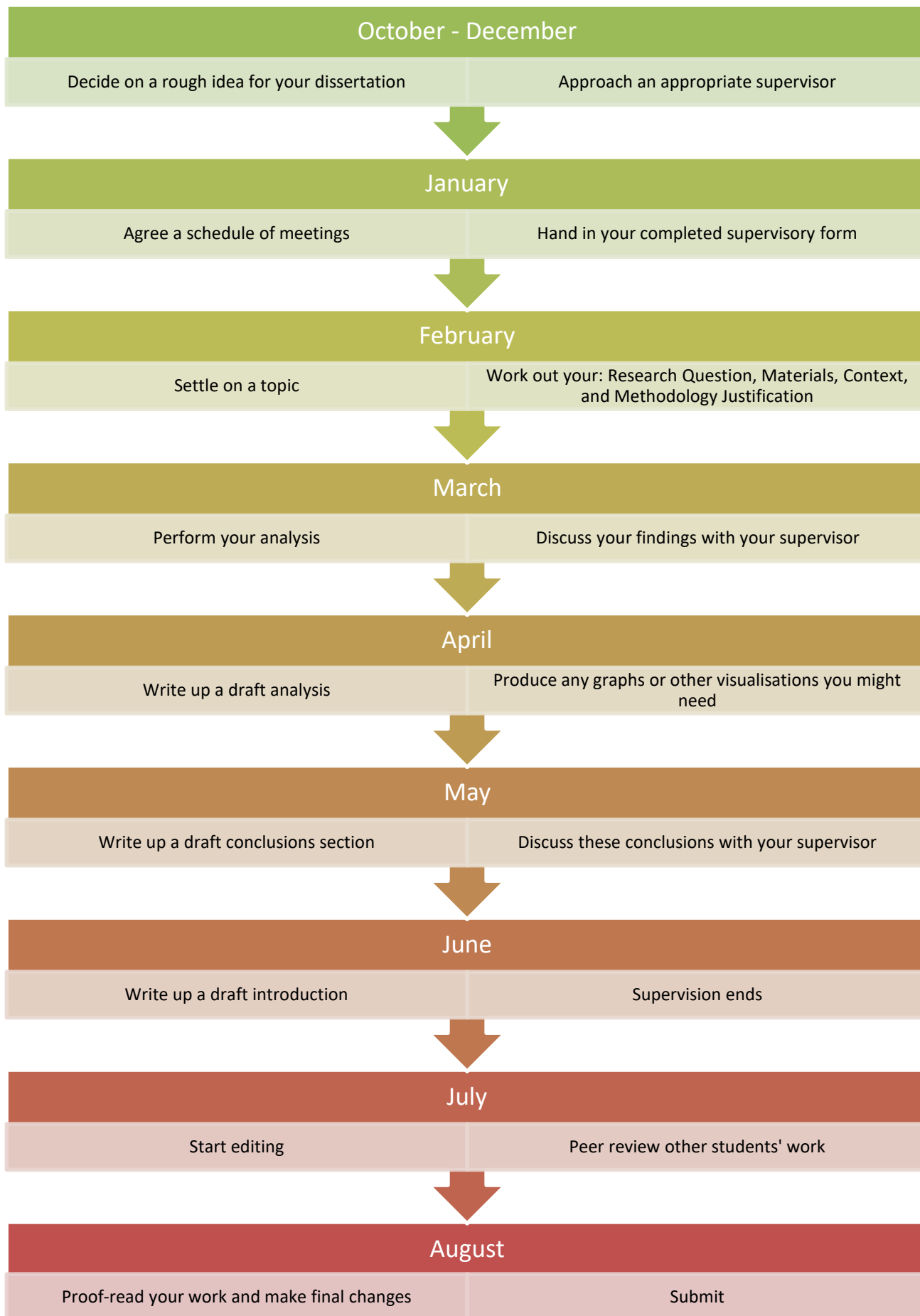
This form includes spaces for the student's and supervisor's signatures, as well as for a schedule of meetings. It is important to fill out this form in full, including specific proposed meeting times and dates: it is not acceptable to write 'TBC', even if it is probably that some meetings may need to be rescheduled. Within the DH Programme, a calendar will be circulated offering you specific slots for supervision with the core DH team, depending on your topic and supervision pattern, all or only some of your supervision may be reflected here. Be mindful that your supervisors' time and your own attention are limited, and supervisory milestones that are not mapped out early are likely to be neglected or prove impossible to schedule at short notice. As a result, students could run the risk of missing out on their all-important supervisory sessions: hours, because the supervisor has so many other calls on their time. For this reason, any forms that are not filled out in full are returned to the student for completion

We allocate a total of six hours of one-on-one supervision to every student for their dissertation. Many students find it more beneficial to have a larger number of half-hour sessions, in particular at the start of the process, however, as this allows for more brief, focused discussions at regular intervals. When there are multiple supervisors, the total number of supervisory hours can be divided between supervisors according to the discretion of the student. The one rule to be aware

of, however, is that supervision must be completed by the end of the statutory term (see the section 'Key Dates' above), which falls some months before the deadline for the dissertations.

In planning for a supervision, you should write some text and email it to your supervisor no later than one week before the supervision is scheduled to take place. This will allow them the time to look at your work and make comments. In practice, this means that your time during the supervision-proper is used most efficiently on talking through the results, rather than with the supervisor reading your work.

Below is a suggested structure for how your dissertation work might progress:

October - December

| Decide on a rough idea for your dissertation | Approach an appropriate supervisor |

January

| Agree a schedule of meetings | Hand in your completed supervisory form |

February

| Settle on a topic | Work out your: Research Question, Materials, Context, and Methodology Justification |

March

| Perform your analysis | Discuss your findings with your supervisor |

April

| Write up a draft analysis | Produce any graphs or other visualisations you might need |

May

| Write up a draft conclusions section | Discuss these conclusions with your supervisor |

June

| Write up a draft introduction | Supervision ends |

July

| Start editing | Peer review other students' work |

August

| Proof-read your work and make final changes | Submit |

If your primary supervisor is based in the core DH programme, you will be asked to spread your supervision out across a set of 6 supervision blocks, each of which has particular milestones associated with it, so as to ensure your work is well-progressed by the end of the statutory term. The blocks are as follows:

Block 1: First Ideas for Topic and Supervisor (with Course Director). No materials to prepare. Mid September – mid October

Block 2: Refining Ideas for Topic (with Course Director or Supervisor). No materials to prepare. Mid January – mid February

Block 3: Progress meeting 1 (with primary supervisor). 1-page précis description of thesis topic to be submitted to supervisor(s) and Course Director. Mid February – Mid March.

Block 4: Progress meeting 2 (with primary or secondary supervisor). Revised 1-page précis description of thesis topic and chapter structure OR skeleton bibliography to be submitted to supervisor(s) and Course Director. Mid March – Mid April.

Block 5: Progress meeting 3 (with primary or secondary supervisor). Chapter structure OR skeleton bibliography (whichever wasn't already completed) OR draft first chapter to be submitted to supervisor(s) and Course Director. Mid April – Mid May.

Block 6: Final progress meeting (with primary supervisor). First OR second chapter draft to be submitted to supervisor(s) and Course Director. Mid April-Mid May.

Students should ideally have at least 1 meeting in each block, though some students opt to have more or less at certain points in time.
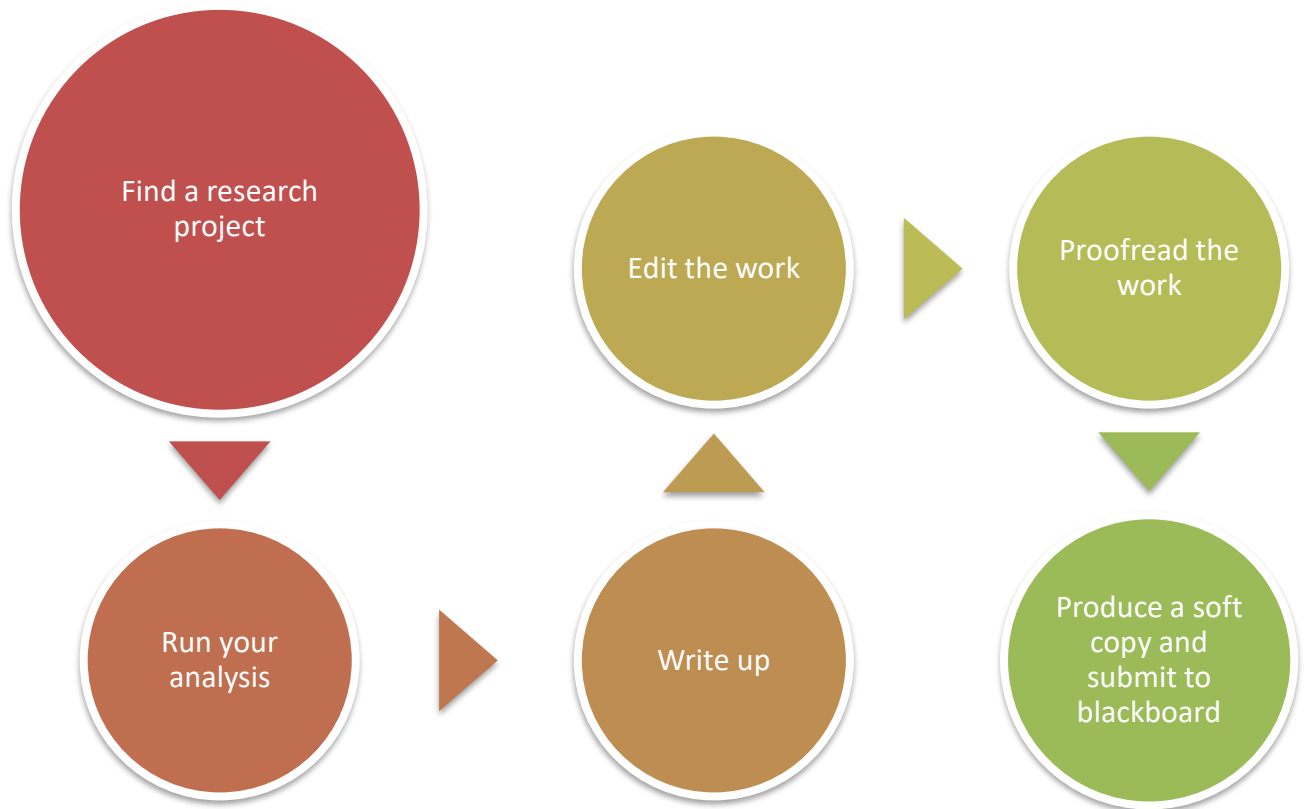
Submission of the Dissertation

When preparing the work for submission, you should pay special attention to the various style guidelines associated with dissertations (see House Style, Appendix 1 below). For further detail on the formatting of the dissertation, including the layout and content of the cover page, see Appendix 2 below.

The abstract, acknowledgements and any appendices do not count towards a dissertation's word count. However, all other parts of the dissertation, including bibliography, introduction, and any footnotes are included in the word count.

The finished dissertation should be submitted electronically to Blackboard.

Find a research project

Run your analysis

Edit the work

Write up

Proofread the work

Produce a soft copy and submit to blackboard

Assignments and Assessment of Student Work

Assignments

There are no examinations in this course. Students submit a variety of work for assessment as outlined in each module description and course syllabus. Students must complete the other elements of the course satisfactorily before being allowed to present the dissertation.

Students must adhere to assignment word limits. Module Coordinators reserve the right to impose penalties for students who go beyond assignment word limits. In the case of dissertations that contain a very substantial practical component, a lower word limit may be requested; any reduction in word count will be at the discretion of the course director.

Assignment Submission

The M.Phil. in Digital Humanities and Culture draws upon modules from a number of different schools. Within Trinity. The procedure for the submission of assessed work may therefore vary from module to module, and you should follow the instructions of the module coordinator. However, the following rules apply for *all courses on the M. Phil.*

- For many modules, hard copies are not required. Where hard copies of essays are required, one hard copy of essays with the appropriate cover sheet should be submitted in person to the School office (room 5038, Arts Building). Students are also required to submit an electronic version of their essays to postgraduate.sllcs@tcd.ie and/or to upload the main text of their assignment (minus any video or audio appendices) to the blackboard site of the module in question.

- It is very important that all assessed work must be accessible to the external examiner. In the case of work that is presented online – particularly blogs – it is your responsibility to ensure that copies of this work are accessible beyond the end of the course. For this reason, we ask that you email PDF copies of each assessed blog post to the address above.

Assignments for each module must be accompanied by a completed submission sheet. In the case of online only submissions, this should be uploaded.

Postgraduate students are required to complete the online tutorial Ready, Steady, Write (http://tcd-ie.libguides.com/plagiarism/ready-steady-write), which contains some interesting analyses of borderline cases. In addition, all cover sheets, which you must complete when submitting assessed work, now contain the following declaration:

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

I have also completed the Online Tutorial on avoiding plagiarism at:
http://tcd-ie.libguides.com/plagiarism/ready-steady-write

Course Texts

Individual core and option course coordinators are responsible for distributing reading lists and bibliographies for courses. Most course texts will be available online, on Blackboard or are available to borrow from the library.

Every effort will be made to provide courses as announced. However, changes sometimes may have to be made at short notice.

Research Involving Human Subjects

Some of your research in this course may involve human participants (e.g. in surveys, user interface designs, etc.). Advance permission should be obtained for this research from the appropriate College Ethics Committee. See School of Languages, Literatures and Cultural Studies Research Ethics webpage for further details.

Plagiarism

When writing or presenting your work, it is important always to avoid using other people's ideas or words as if they were your own. At its worst, this is plagiarism, a form of intellectual dishonesty and fraud and as such is considered a very serious offence by TCD. You have always to credit and acknowledge all your sources of information (printed, virtual or listened to). It is clearly plagiarism if you simply transcribe (or cut and paste) somebody else's text (essay, translation, etc.) without specifying (usually in an appropriate footnote) your source very clearly. The offence may not always be intentional, but even when it is not done deliberately, it can still count as an offence and you may be technically guilty of plagiarism leading – at worst – to your expulsion from the College. The reasons for this and Trinity's policy on plagiarism are explained in an online repository, hosted by the Library: (http://tcd-ie.libguides.com/plagiarism)

Grading

The final degree only has three possible classifications: fail, pass, and distinction. However, each component of the degree is graded according to the university's general scale. The pass mark is 40%.

Excellent (70%>)

Good (60-69%)

Reasonably Good (50%-59%)

Adequate (40%-49%)

Fail (<40%)

In general, the four pass bands above can be interpreted as follows:

I. 70-85% (Distinction): Demonstrates a full understanding of key issues, an ability to construct a detailed argument on the basis of that understanding, and a capacity for developing innovative lines of thought. Excellent work in every respect.

a. *Understanding*: authoritative, original, persuasive, showing mastery of methods or techniques used and clear knowledge of their limitations;
b. *Selection and coverage*: appropriate method or methods applied, with a discussion covering all significant aspects of the subject;
c. *Analysis*: coherent, logically developed and compelling discussion, with thoroughly detailed account of any practical work;
d. *Presentation:* flawless, or near flawless, language and syntax; professionally presented; references and bibliography consistently formatted using a recognized style
e. *General*: 80-85, of publishable quality, with striking insights and professionally-significant results; 75-79, insightful, possibly of publishable quality with minor revisions; 70-74, excellent grasp of the subject, high quality in all areas.

II.1 60-69%: Demonstrates a full understanding of key issues and an ability not only to construct a detailed argument on the basis of that understanding, but to generate additional insights. Results and argument that demonstrate a high level of critical reasoning.

a. *Understanding*: independent, critical evaluation of an appropriate range of theoretical approaches and solid command of relevant methods and techniques; may contain elements of originality;
b. *Selection and coverage*: complex work and ideas clearly presented; key terms used effectively; most important methods and techniques applied;
c. *Analysis*: concise and explicit argument, with coherent account of practical work;
d. *Presentation:* effective use of language and syntax with few or no errors; references and bibliography consistently formatted using a recognized style
e. *General*: 65-69, approaching excellence in some areas; 60-64, well developed relevant argument and good use of methods.

II.2 50-59%: Demonstrates a full understanding of key issues and an ability to construct a detailed argument on the basis of that understanding . Coherent, logical argument and use of methods that shows understanding of basic principles.

a. *Understanding*: a developed capacity to reason critically with words and tools but may lack significant evidence of originality or insight;
b. *Selection and coverage*: sound basis of knowledge in materials and techniques;
c. *Analysis*: developed argument and account of practical work but may demonstrate weaknesses in fluency or persuasiveness;
d. *Presentation:* adequate use of language and syntax; references and bibliography consistently formatted
e. *General*: 55-59, approaching merit; 50-54, broadly satisfactory, appropriate and accurate.

III. 40-49%: Work exhibiting limited knowledge or understanding and/or methodological weaknesses

a. *Understanding*: thinly-developed knowledge, understanding and/or methods
b. *Selection and coverage*: scope may be too narrow or too broad; omission of significant examples; limited success in applying relevant methods;
c. *Analysis*: argument not fully developed; account of practical work lacks analytical dimension;

d. *Presentation:* may contain errors in use of language and syntax; formatting of references and bibliography may lack consistency

e. *General*: 45-49, exhibits basic relevant knowledge, understandings, methodological and presentational competence; 40-44, shows shortcomings in knowledge and command of methods; some knowledge but under-developed grasp of issues; may exhibit presentational weaknesses;

< 40% (Fail): Demonstrates some understanding of key issues and an ability to construct a basic argument. Superficial work showing insufficient knowledge or understanding, and/or flawed methods

a. *Understanding*: insufficient evidence of required knowledge and understanding; fundamentally flawed choice or use of methods;

b. *Selection and coverage*: scope is too narrow or too broad; inclusion of irrelevant elements; too brief; omission of significant examples; failure to apply relevant methods;

c. *Analysis*: more descriptive than analytical; argument under-developed; account of practical work absent, patchy, incoherent or lacking analytical dimension;

d. *Presentation:* contains errors in use of language and syntax; formatting of references and bibliography lacks consistency

e. *General*: 30-39: weak grasp of issues and methods; poor presentation; 20-35, substantially flawed grasp of issues and methods; poor presentation; <20, fundamental failure to grasp issues and methods; poor presentation.

Deadlines

Each assignment has a specific deadline associated with it. If this deadline is not clear to you, it is your responsibility to find out when the deadline is. After checking any written instructions you may have been given, including the blackboard site for the module, the most reliable way of finding out the deadline is to email the convenor of the module directly.

Occasionally, the unexpected can happen during your course. Extensions to deadlines can be issued in extreme circumstances if such unexpected things occur. Such cases are called "ad misericordiam appeals" (please see below).

Ad Misericordiam Appeals

Ad misericordiam appeals must be able to demonstrate the impact of the timing of the event or circumstances on the specific assessment and must be supported with relevant documentary evidence and certification which refers specifically to the time period in question. Ad misericordiam appeals must be made directly to the course director <u>before</u> the deadline for the assignment has passed. Such appeals often take several working days to administer. Therefore, students are recommended to make their appeal as early as possible.

Below is a list of the categories of event that may warrant an ad misericordiam appeal:

- Significant accident or trauma affecting the student at the time of an assessment; or significant accident or trauma during preparation for it.
- An assault or other crime of which the student is the victim.
- Serious illness affecting the student at the time of the assessment; or an unanticipated deterioration in an ongoing illness or chronic medical condition. In the case of an ongoing illness or chronic medical condition, there is a reasonable expectation that it will have been disclosed in advance.
- Ongoing life-threatening illness or accident involving someone close to the student where it can be demonstrated that the relationship was close. This may include parents, friends, in-laws,

grandparents and grandchildren. There is a reasonable expectation that the circumstances will have been disclosed in advance.

- Death of close family member, e.g. parent or guardian, child, sibling, spouse or partner, at the time of assessment. Where the bereavement has occurred prior to the assessment, there is a reasonable expectation that it will have been disclosed in advance.
- Death of someone close to the student, e.g., friends, in-laws, grandparents and grandchildren, during the time of assessment. Where the bereavement has occurred prior to the assessment there is a reasonable expectation that it will have been disclosed in advance. The student must be able to demonstrate that the relationship was close.
- Significant or abrupt change in serious ongoing personal, emotional or financial circumstances of the student e.g. domestic upheaval, divorce, fire, burglary, required court appearance at or near the time of the relevant assessment, loss of income.
- Diagnosis of Special Learning Difference, but only eligible when diagnosis is obtained prior to the assessment, but too late for reasonable adjustments to be made by way of special arrangements or in other ways (See Disability Office website).
- Bullying, harassment, victimisation or threatening behaviour where the student is the victim or the alleged perpetrator and where the student can provide evidence that such behaviour has occurred.

Trinity does not normally accept the following as grounds for an ad misericordiam appeal:

- Typical symptoms associated with exam stress e.g. anxiety, sleeping disturbances etc.
- Exam stress or panic attacks not supported by medical evidence
- Minor illness such as a common cold, aches, pains, sore throats and coughs where these are not symptoms of a more serious medical condition
- Relationship difficulties
- Commuting and transport issues
- Misreading the timetable for assessments or otherwise misunderstanding the requirements for assessment including submission deadlines
- English is the second language
- Multiple assessments in a short time i.e. assessments that are scheduled close together or on the same day, or that clash, due to incorrect registration by the student
- Failure to plan study schedule
- Paid Employment, Voluntary Work, Sporting and College Society commitments, election/campaigning commitments
- Other Extra-curricular activities/events, such as weddings, holidays during the academic year, family occasions (holy communions, christenings etc.)
- Statement of a medical condition without reasonable evidence (medical or otherwise) to support it, or a medical condition supported by 'retrospective' medical evidence, i.e. evidence which is not in existence at the same time as the illness e.g. a doctor's certificate which states that the student was seen after the illness occurred and declared that they had been ill previously
- Medical circumstances outside the relevant assessment period
- Long term health condition for which student is already receiving reasonable or appropriate accommodations
- Late disclosure of circumstances on the basis that the student 'felt unable – did not feel comfortable' confiding in a staff member about their exceptional circumstances
- Temporary self-induced conditions e.g. hangovers, ill-effects from the use of recreational or performance-enhancing drugs, whether legal (e.g. caffeine, energy drinks) or illegal.

Ad misericordiam appeals should be directed in the first instance to the director of the course. Further information on the nature of the evidence required in each case can be found here: [Evidence Support ad mis Appeal 19-04-2017.pdf (tcd.ie)](Evidence Support ad mis Appeal 19-04-2017.pdf)

Going Off-Books

In the event that a serious, documented issue occurs which substantially delays a student for several weeks, particularly during the later stages of the programme, the student may apply to go "off-books". If a student goes off-books, they effectively pause their studies for one year and return to complete the programme once the issue has passed. Students wishing to go off-books should discuss the issue with the course director in the first instance. The course director is required to make a case for the student to go off-books to the Dean of Graduate Studies, which requires documentary evidence of a similar nature to an Ad Misericordiam appeal (above). Therefore, students are well advised to seek medical certificates or the other pertinent documentation to support their case as early as possible. Making the case for a student to go off-books generally takes around a week.
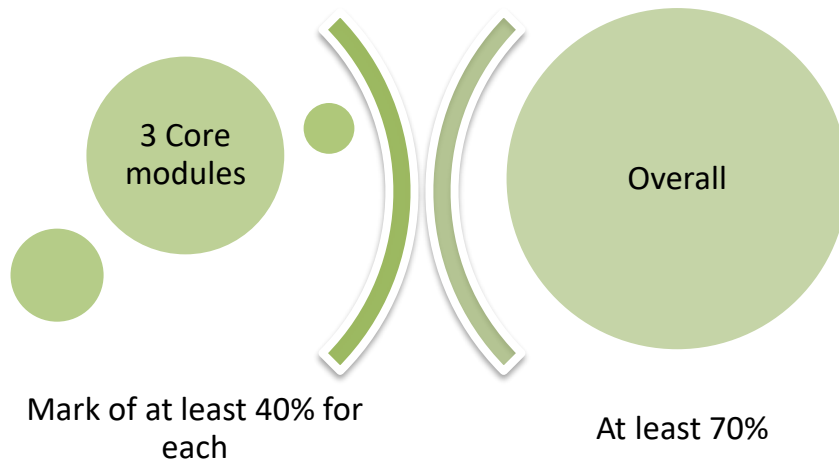
Award of Degrees

Certificate

A student enrolled on the certificate route is required to complete the three core modules in order to be recommended for the award:

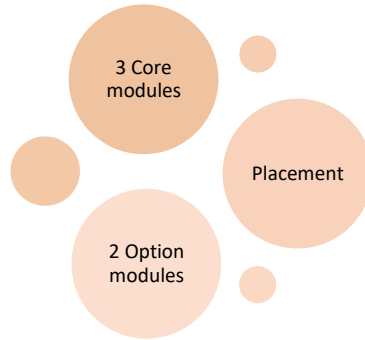3 Core modules
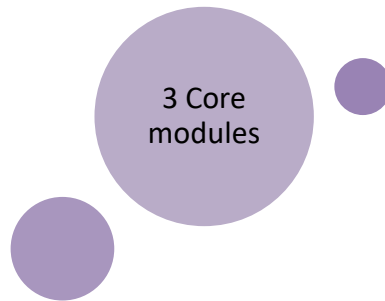
Overall mark of at least 40%

Postgraduate Certificate with Distinction may be awarded if a student has achieved an overall mark of 70% or over and has passed all elements. A Distinction cannot be awarded if a student has failed any module during the course.

3 Core modules

Overall

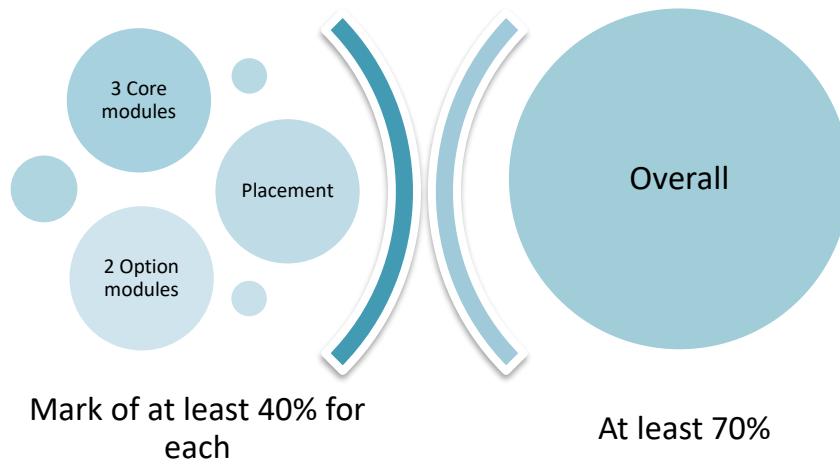Mark of at least 40% for each

At least 70%

Diploma:

A student enrolled on the diploma route is required to complete the three core modules, the placement, and two optional modules in order to be recommended for the award.

A student who successfully completes all other requirements but does not proceed to the dissertation stage or fails to achieve the required mark of 40% in the dissertation, will be recommended for the award of Postgraduate Diploma.
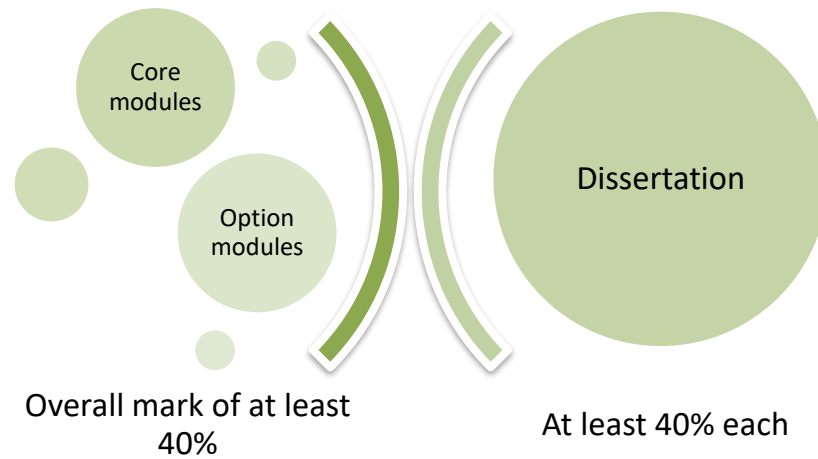

Overall mark of at least 40%

Postgraduate Diploma with Distinction may be awarded if a student has achieved an overall mark of 70% or over and has passed all elements (excluding the dissertation, which is not a requirement of the Postgraduate Diploma). A Distinction cannot be awarded if a student has failed any module during the course.

Mark of at least 40% for each

At least 70%

M.Phil:

In order to qualify for the award of M.Phil., students must obtain an overall mark of at least 40%, and a mark of at least 40% in the dissertation and an aggregate mark of at least 40% in core and optional modules (40 credits).

Overall mark of at least 40%   At least 40% each

Compensation: in the case of the taught modules, a student must either pass taught modules amounting to 60 credits or pass taught modules amounting to 50 credits and achieve a minimum mark of 30% in the failed module.

An MPhil with Distinction may be awarded if a student has achieved an overall mark of 70% or over, has passed all elements, and has been awarded a mark of 70% or over for the dissertation. A Distinction cannot be awarded if a student has failed any module during the course

Mark of at least 40% for each   At least 70%   At least 70%
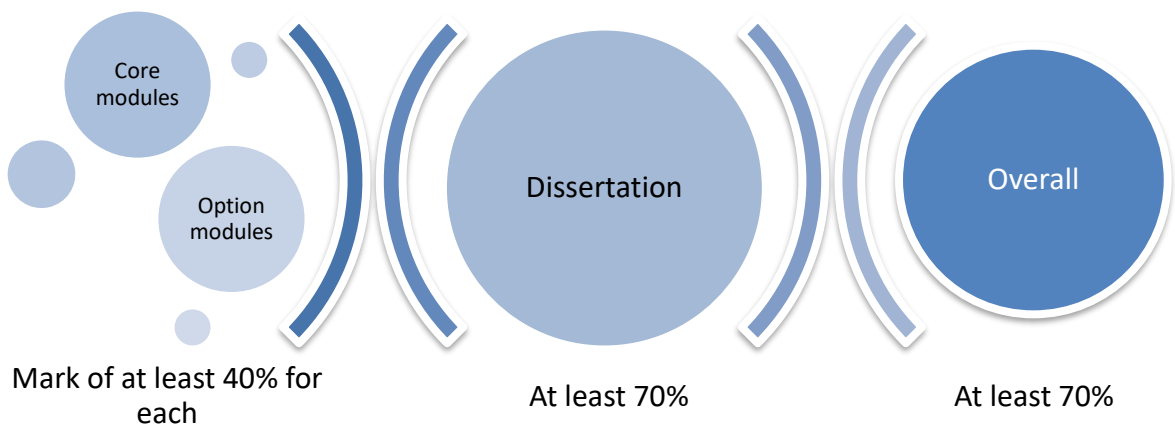
Resources and Facilities for Students

Important information on COVID-19

We are now in 'living with COVID' phase. Registered students are expected to be available to attend in-person teaching activities. Any request not to attend in person for exceptional reasons (such as travel restrictions or underlying health conditions) will be considered on a case-by-case basis by the relevant Head of School in consultation with College Health and there is no guarantee that these requests can be facilitated. It will depend on whether the programme learning outcomes and modes of assessment can be met through remote attendance.

We would ask all students to adhere to the safety protocols when on campus for in-person teaching activities or student club and society events, i.e., mask wearing, hand washing, cough etiquette and to maintain social distancing. Please do not congregate outside lecture or tutorial rooms after your classes; we would ask you to exit the building immediately after your event has finished.

Most up to date COVID-related information, as issued by College, can be accessed here: https://www.tcd.ie/about/return-to-campus/. You may also want to familiarise yourself with the supports and services that are available to students during COVID-19: https://www.tcd.ie/students/supports-services/covid-19-support.php.

Additional and Optional Learning

The PG Programme in Digital Humanities is about personal development and exploration, rather than the acquisition of a fixed and limited skillset. As such, students may want to use their degree programme as an opportunity to expand their skills. In a variety of different ways. In this respect, there are a number of resources we can recommend.

Students will all experience some sessions of the **Digital Scholarship and Skills Workshop** series, which is run by the Centre for Digital Humanities, a part of their Projects module. Attendance at sessions beyond these early foundational ones is not required (except for those students taking them for credit in the Hilary Term as **Digital Tools and Technologies**), but students are encouraged to be aware of the programme throughout the year and feel very welcome to participate in those that complement their formal study programme and interests.

Finally, another potentially useful resource is the Blackboard-based module on transitioning to on-line learning, which has been developed as a collaborative project between Academic Practice, Student Learning Development, Trinity Disability Service, the Transition to Trinity Office and the IUA Enhancing Digital Capacity Project. If you are interested, Niamh Mc Goldrick (Niamh.McGoldrick@tcd.ie) or Michael Wride (WRIDEM@tcd.ie) will be able to provide more details.

General Learning Development

Very often, postgraduate students discover that they do not have certain skills that they require to flourish on their course. There is no shame in this. A taught postgraduate course is intense and demanding. Also, what is expected in a taught postgraduate course at Trinity is almost certainly very different from what you have learnt is expected at your previous university and in your previous course.

For international students especially, it is highly recommended that you study this page: https://student-learning.tcd.ie/international/, which gives a brief introduction of key aspects of the Trinity academic culture.

If you find that you are struggling with some aspect of the course, such as managing your study time and meeting deadlines, writing in the way that is expected of you, planning your essays, or taking notes, it is highly recommended that you undertake one of the workshops that is organized to target these issues as soon as possible. Do not wait and expect the problem to get better by itself. The course is very short and expects a lot. For that reason, its marking structure can be unforgiving for those who struggle to understand the expectations. You can find details of the services available to help you through such situations here: https://student-learning.tcd.ie/services/.

Trinity Student ID Card

As a Trinity student, you will be issued with a multi-purpose identity card. It serves as a membership ID card for the Library and will also grant you access to the Trinity Centre for Literary and Cultural Translation.

Library Resources and IT Support

The course is structured to allow students to spend a good deal of time in the library and as well as in labs. It is conceived to cover both the theoretical and technical aspects of the field. Reading lists should not be treated simply as lists of texts but as guides to individual and general subject areas. The main University library has significant holdings for students of Digital Humanities. It is important to get to know the various catalogues and library resources as early as possible in the year.

Library tours are arranged in the first week of Michaelmas term and introductions to specific collections and resources of the Library are included in the School's Research Methods course. Students on this course have postgraduate borrowing rights and are therefore entitled to borrow 10 books at a time. Check exact entitlements in the Library. All students are expected to have their own laptops. The research computing unit in IS Services will be available to provide assistance in setting up and maintaining IT systems that facilitate the research components of the M.Phil. programme.

Computer Access

All students are expected to bring a laptop to class. Some specialist software will require the use of College-owned lab-based machines, however. Students may use any of the Public Access computers throughout the College. For full details consult Information System Services, Aras an Phiarsaigh, College: http://isservices.tcd.ie.

Email

You will be provided with a Trinity email account. This is the main way that members of staff will communicate with you during the course. For that reason, you should check your Trinity email account regularly (at least once per weekday): https://www.tcd.ie/itservices/email/myzone.php

VLE

Trinity makes use of a Virtual Learning Environment (VLE) called Blackboard. Most, but not all of the modules make extensive use of this VLE, posting reading lists, schedules, messages, and exercises. Some also require you to submit your assignments via Blackboard.

You can access Blackboard at: https://tcd.blackboard.com

You will be prompted for your login details which are the same as those issued to you at registration to access your Trinity email account.

Once you have gained access to Blackboard, you will see a list of the modules on which you are registered. If you click on the individual modules, you will be taken to the content for that module.

Internet

While on campus, you can also access the Trinity WIFI. The login details are the same as those you use to access your Trinity email account. For further information, see this page: https://www.tcd.ie/itservices/network/tcdconnect.php

Student Advisory Service

There is also a confidential student advisory service for postgraduates in Trinity which can help you work through a range of issues that do not necessarily require the involvement or knowledge of the course director. More information is provided at www.tcd.ie/seniortutor/students/postgraduate/

Postgraduate Supports for Students with Disabilities

Postgraduate students who have a disability are encouraged to apply to the Disability Service for reasonable accommodation. Supports for Postgraduate Students includes:

- Academic Support
- Assistive Technology
- Occupational Therapy
- Support on Placements and Internships

An application can be made through my.tcd.ie via the 'My Disability Service' tab. Additional information is available in a step-by-step How to apply for Reasonable Accommodations guide. Any postgraduate student in Trinity is welcome to contact the Disability Service to informally discuss their needs prior to making a formal application. Please email askds@tcd.ie or visit the Disability Service Contact page.

Medical Issues

For issues of a medical nature, there is a Health Service in Trinity for students and staff. It is likely a cheaper option than going to a local doctor or hospital for many non-emergency issues. There is no charge for student consultations, which must be made by appointment. However, if tests are required, fees may apply. https://www.tcd.ie/collegehealth/

Student Counselling

Student Counselling Service offers free, confidential and non-judgemental support to registered students of Trinity College Dublin who are experiencing personal and/or academic concerns. The Trinity Counselling Service operates a hybrid service model. This involves a blend of in-person, video and telephone formats. Please email student-counselling@tcd.ie to request an appointment. For more information, please visit https://www.tcd.ie/Student_Counselling/about/.

Representatives

Each year, the class nominates one or more representatives from among the students. These representatives attend meetings each term and act as the student voice on behalf of the whole class. If you would like to act as a representative, you should approach the course Director early in the academic year.

College Guidelines on Good Research Practice

College provides guidelines on good research practice. Please look at this at the beginning of term and raise any issues necessary:

https://www.tcd.ie/about/policies/Good_Research_Practice_June2021.pdf.

Students' Union and Graduate Students' Union

The Students' Union represents all students in College, having five full-time officers (President, Publicity Officer, Education Office, Welfare Office, and Entertainments Officer). It has two shops on campus, and a travel office (DUST, Dublin University Student Travel) is located in House 6.

The Graduate Students' Union represents postgraduate students' interests, having representatives on relevant College committees and working closely with the Graduate Studies Office. it organises frequent social events aimed specifically at graduate students in College. Contact gsu@tcd.ie, arts@gsu.ie or visit https://www.tcdgsu.ie/ for more information.

Trinity Careers Service

As a Trinity student you have access to information, support and guidance from the professional team of Careers Consultants throughout your time at Trinity and for a year after you graduate. The support offered includes individual career guidance appointments, CV and LinkedIn profile clinics, practice interviews and mentoring.

Visit https://www.tcd.ie/Careers/ for career, further study and job search advice.

Sign into MyCareer to book appointments, find information about vacancies and bursaries, and book your place on upcoming employer events.

In addition, you can access both the Prospects Planner and Pathfinder on the College PC network and in the Careers Library. There is also a new alumni contact database in the Careers Library, and staff are available to answer queries and to provide career counselling.

Graduates from M.Phil. degrees offered by the School of Languages, Literatures and Cultural Studies often go on to do further research. If you are interested in doing further research in an area related to your M.Phil. studies you should talk to the Course Director; you may also wish to discuss your options with the School's Director of Postgraduate Teaching.

Timetabling

The course timetable is fixed centrally. You will be able to access your timetable on my.tcd.ie portal in advance of each term.

Academic Registry

Most of the academic administration of the course, such as admissions, fees and registration, graduation, certificates, and transferring/withdrawing is handled by the Academic Registry. You can find the Academic Registry in the **Watts Building**, on campus, around 5 minutes' walk from the Centre. However, it is highly recommended that you try to find your issue on their website before dropping in, to increase the likelihood of getting the advice you require: https://www.tcd.ie/academicregistry/

Teaching Staff

Dr Jennifer Edmond is the course director of the MPhil in Digital Humanities and Culture. She is your first and most frequent point of contact for any questions or concerns. If you wish to organise a meeting with her, you should email her at EDMONDJ@tcd.ie.

Potential Supervisors, SLLCS

Each student is required to find a supervisor for the dissertation. Dissertation supervisors are settled by the beginning of Hilary Term (HT). Potential supervisors include but are by no means limited to the following: if you have a particular topic in mind but are unsure who might supervise you, please ask Dr Edmond in the first instance to advise.

The Trinity Centre for Digital Humanities	**Department of Hispanic Studies**
Dr Jennifer Edmond: digital research practices and critical digital humanities Prof Owen Conlan: adaptive and personalised computing Dr Francis Ludlow: spatial and environmental humanities Dr Mark Sweetnam: digital editing, digital history Dr Jennifer O'Meara: digital film and storytelling Prof Christine Morris: archaeology and heritage Dr Ciaran O'Neill: public history Dr Georgina Laragy: public history	Dr Ciara O'Hagan: representations of America in the Spanish Enlightenment Dr Brian Brewer: discourses of early modern economic theory and political economy (Sabbatical MT 2022) Dr Katerina García: culture of the Sephardic diaspora, ethnomusicology (Sabbatical HT 2023) Prof Omar Garcia: exile, censorship and cultural resistance
Department of Russian and Slavonic Studies	**Department of Italian**
Dr Justin Doherty; cinema and visual arts (Sabbatical HT 2023) Dr Kasia Szymanska; translation, and postmodernism Dr Balázs Apor; propaganda, leader cults and symbolic politics	Dr Clodagh Brook: identity and political voice; interconnection and interdisciplinarity (Sabbatical FY 2022-23) Dr Giuliana Adamo: theory of Literature and textual linguistics Dr Igor Candido: Renaissance humanism, comparative literature
Department of French	**Department of Germanic Studies**
Prof Michael Cronin: translation, travel writing Dr Rachel Hoare: language and identity, attitudes and play Dr Alexandra Lukes: literature and madness, untranslatability and nonsense (Sabbatical MT 2022)	Prof Mary Cosgrove: memory debates, psychoanalysis, trauma, and melancholy. Dr Gillian Martin: conversation and discourse analysis, culture and leadership (Sabbatical MT 2022) Dr Peter Arnds: exile literature, mythology, psychology and literature, writers and politics (Sabbatical HT 2023)

Dr James Hanrahan: Public opinion and its impact on politics and society (Sabbatical HT 2022)

Dr Hannes Opelz: mimetic theory, deconstruction analysis, myth studies, and theory of tragedy.

Dr Edward Arnold: European Studies, history of ideas.

Dr Caitríona Leahy: literary history, inter-arts/interdisciplinary art forms

Dr Clemens Ruthner: Alterity/otherness, sexuality studies, cultural economy

Near and Middle Eastern Studies	**Department of Irish and Celtic Languages**

Dr Anne Fitzpatrick: Biblical studies, Jewish history

Dr Roja Fazaeli: Islam and gender, human rights

Dr Zuleika Rodgers: Jewish studies, Jewish identity (Sabbatical MT 2022)

Dr Martin Worthington: Mesopotamian social history, Babylonian magic and medicine

Dr Idriss Jebari: North African culture and Arab thought.

Dr Tylor Brand: Lebanon, famine, and Arabic language.

Dr Murat Siviloglu: public opinion in the Ottoman Empire

Dr Mohamed Ahmed: Arabic poetry, written code-switching

Dr Lesley Grant: women's status in the Bronze and Iron ages

Dr Jürgen Uhlich: old and middle Irish, comparative Celtic linguistics (Sabbatical HT 2023)

Dr Pádraig de Paor: modern Irish literature

Dr Eoin Mac Cárthaigh: modern Irish, bardic poetry

Appendix I: House Style for the Submission of Written Work

This description is the default for core modules and dissertations in the PG Programme in Digital Humanities and Culture. Some option modules may have different requirements. Please be sure to check the requirements for your modules. All submitted work should be word-processed.

Layout

Font:	Calibri
Font size:	12pt
Line Spacing:	1.5
Page size:	A4
Dates:	Use the DD/MM/YYYY format for short dates (e.g. 30/09/2000) Use the dddd/mmmm/yyyy format for long dates (e.g. 30th September 2000) For decades, do not include an apostrophe (e.g. 1990s (not 1990's) For centuries, spell out the name (e.g. 'nineteenth century' (not '19th century').
Punctuation:	Do not put a space in front of a question mark, or in front of any other closing quotation mark. Use single spaces after full-stops.
Spelling:	Any English spelling convention is acceptable, as long as it is used consistently.
Title:	Use bold for your assignment title, with an initial capital letter for any proper nouns.
Headings:	Please indicate the level of the section headings in your assignment: First-level headings (e.g. Introduction, Conclusion) should be in bold, with an initial capital letter for any proper nouns. Second-level headings should be in bold italics, with an initial capital letter for any proper nouns.
Tables and figures:	Tables and figures must be properly titled and numbered consecutively. Do not use bold or capitals in the titles of tables and figures.
Quotations:	Fewer than 40 words: in the body of the text, in single quotation marks ('…'). 40 words or more: size 10, indented 2.54cm on left and right, on a new line, with no quotation marks. If a quotation contains a quote, this is marked with double quotation marks ('… "…"…').
Bold:	Bold text should only be used to identify section or chapter titles.
Italics:	Use italics for titles of books, journals, newspapers, plays, films, long poems, paintings and ships. Extensive use of italics for emphasis should be avoided.
Underlining:	Underlining should not be used.

Translation examples:	Gloss in English any translation examples from other languages.
Gender-neutral language:	Do not use either masculine or feminine terms when the intention is to cover both genders.
Abbreviations and technical terms:	When using abbreviations, the following conventions should be followed: When the abbreviated form ends with the same letter as the full form, no full stop is used (e.g. Mr, Dr, Mrs, vols, St) Other abbreviations take a full stop (e.g. Esq., vol., p., no.) Where the initial letters of each word of a title of a journal are used as an abbreviated title, full stops are omitted (e.g. MLR, PMLA, RHLF, TLS) Abbreviated Technical terms must normally be explained in the text. However, if numerous abbreviations are used, they may be listed separately after the text of the assignment.
Numerals:	In general, spell out numbers under 100; but use numerals for measurements (e.g. 12km) and ages (e.g. 10 years old). Insert a comma for both thousands and tens of thousands (e.g. 1,000 and 20,000).
Notes:	Use footnotes, rather than endnotes, consecutively numbered, with reference numbers appearing in the relevant place in the text body. Notes should be kept to a minimum and should not include any material that could appear in the text body.
Appendices:	Large bodies of data, such as transcripts and tables may be placed into an appendix at the end of the assignment. Appendices do not count for the purposes of the assignment's word count. However, the marker also does not have to consider them. Therefore, sufficient and consistent reference to the contents of any appendices must be made in the body of the text using the same techniques as for referencing any other body of research, (e.g. '(see Appendix 1: 5-7)).
Pagination:	Pages should be numbered consecutively, centred in the footer. No blank pages should be included.
Student Number:	The student number should appear in the header of each page of the assignment and in the name of the document for work submitted electronically. e.g. (1234567.pdf)

The most recent *Chicago Manual of Style* should be consulted for all further details.

Referencing

The referencing style used is the Author–Date System, as described in the *Chicago Manual of Style*.

Placement:	Sources are cited in the text, usually in parentheses, by the author's surname, the publication date of the work cited, and a page number if present. Full details are given in the bibliography. Place the reference at the appropriate point in the text; normally just before punctuation. If the author's name appears in the text, it is not necessary to repeat it, but the date should follow immediately: Jones and Green (2012) did useful work on this subject. Khan's (2012) research is valuable. If the reference is in parentheses, use square brackets for additional parentheses: (see, e.g., Khan [2012, 89] on this important subject).
Citing multiple works at a time:	Separate the references with semicolons. The order of the references is flexible, so this can be alphabetical, chronological, or in order of importance. If citing more than one work by one author, do not repeat the name: (Smith 2010, 2012; Khan 2012) (Smith 2010, 2012, 84; Khan 2012, 54–60) (Smith 2012a, 2012b, 82; Khan 2012, 9)
Repeat mentions in the same paragraph:	Include a full reference ever time a work is cited, even if it is cited multiple times in a single paragraph. You may use 'ibid' where exactly the same text has been cited in the same paragraph: (Smith 2010, 9) (ibid, 25)
With a quotation:	Citation of the source normally follows a quotation, but may be placed before the quotation to allow the date to appear with the author's name: As Smith (2012, 67) points out, "quoted text." As Smith points out, "quoted text" (2012, 67). After a displayed quotation, the source appears in parentheses after the final punctuation: end of displayed quotation. (Smith 2012, 67)
Page number or other locator:	(Smith 2012, 6–10) (Jones 2012, vol. 2)
One author:	Smith (2012) or (Smith 2012)

Two authors:	Smith and Jones (2012) or (Smith and Jones 2012)
Three authors:	Smith, Jones, and Khan (2012) or (Smith, Jones, and Khan 2012)
Four or more authors:	Smith et al. (2012) (Smith et al. 2012) If the reference list contains two publications in the same year that would both shorten to the same form (e.g. Smith et al. 2012), cite the surnames of the first author and as many others as necessary to distinguish the two references, followed by comma and et al. (NB: you cannot use et al. unless it stands for two authors or more.). If this would result in more than three names having to be used, cite the first author plus a short title: (Smith et al., "Short Title," 2012) (Smith et al., "Abbreviated Title," 2012)
Authors with same surname:	G. Smith 2012 and F. Smith 2008
No author:	Cite first few words of title (in quotation marks or italics depending on journal style for that type of work), plus the year. name: In the text: (BSI 2012) In the reference list: BSI (British Standards Institution) 2012. Title …
Groups of authors that would shorten to the same form:	Cite the surnames of the first author and as many others as necessary to distinguish the two references, followed by comma and et al.
Organization as author:	The organization can be listed under its abbreviation so that the text citation is shorter. If this is the case, alphabetise the reference under the abbreviation rather than the full
Author with two works in the same year:	Put a, b, c after the year (Chen 2011a, 2011b)
Secondary source:	When it is not possible to see an original document, cite the source of your information on it; do not cite the original assuming that the secondary source is correct. Smith's diary (as quoted in Khan 2012)
Classical work:	Classical primary source references are given in the text, not in the reference list.
Personal communication:	References to personal communications are cited only in the text: A. Colleague (personal communication, April 12, 2011)
Unknown date:	(Author, n.d.) (Author, forthcoming)

Two dates:	List the original date first, in square brackets: Author ([1890] 1983) Multivolume works: (Author 1951–71)

Bibliography/Works Cited/References

List all primary and secondary sources consulted, using the *Chicago Manual of Style* conventions.

General

Order:	Alphabetically by last name of author. If no author or editor, order by title. Follow Chicago's letter-by-letter system for alphabetizing entries. Names with particles (e.g. de, von, van den) should be alphabetized by the individual's personal preference if known, or traditional usage. A single-author entry precedes a multi-author entry that begins with the same name. Successive entries by two or more authors when only the first author is the same are alphabetized by co-authors' last names. If references have the same author(s), editor(s), etc., arrange by year of publication, with undated works at the end. If the reference list contains two or more items by the same author in the same year, add a, b, etc. and list them alphabetically by title of the work: Green, Mary L. 2012a. Book Title. Green, Mary L. 2012b. Title of Book.
Form of author name:	Generally, use the form of the author name as it appears on the title page or head of an article, but this can be made consistent within the reference list if it is known that an author has used two different forms (e.g. Mary Louise Green and M. L. Green), to aid correct identification.
Punctuation:	Headline-style capitalization is used. In headline style, the first and last words of title and subtitle and all other major words (nouns, pronouns, verbs, adjectives, adverbs) are capitalized. For non-English titles, use sentence-style capitalization.

Books

One author:	Smith, John. 2012. Book Title: The Subtitle. Abingdon: Routledge. Smith, J. J. 2012. Book Title. Abingdon: Routledge.
Two authors:	Smith, John, and Jane Jones. 2012. Book Title: The Subtitle. Abingdon: Routledge. Smith, J. J., and J. B. Jones. 2012. Book Title: The Subtitle. Abingdon: Routledge.
Three authors:	Smith, John, Jane Jones, and Mary Green. 2012. Book Title: The Subtitle. Abingdon: Routledge.
Four to ten authors:	Give all authors' names.

More than ten authors:	List the first seven authors followed by et al.
Organization as author:	University of Chicago Press. 2012. The Chicago Manual of Style. 16th ed. Chicago: University of Chicago Press.
No author:	Begin the bibliography entry with the title, and ignore "the", "a" or "an" for the purposes of alphabetical order.
Chapter:	Chapter in a single-author book: Green, Mary. 2012. "Chapter Title." Chap. 5 in Style Manual. Abingdon: Routledge. Chapter in a multi-author book: Jones, Sam. 2012. "Chapter Title." In Book Title, edited by John Smith, 341–346. Abingdon: Routledge.
Edited:	Smith, John, ed. 2012. Collected Style Manuals. Abingdon: Routledge. Smith, John, and Jane Jones, eds. 2012. Collected Style Manuals. Abingdon: Routledge.
Edition:	University of Chicago Press. 2012. The Chicago Manual of Style. 16th ed. Chicago: University of Chicago Press.
Reprinted work:	Maitland, F. W. (1898) 1998. Roman Canon Law in the Church of England. Reprint, Union, NJ: Lawbook Exchange.
Multivolume work:	Green, M. L. 2012. Collected Correspondence. Vol. 2 of The Collected Correspondence of M. L. Green. Abingdon: Routledge, 2000–. Khan, Lisa. 2009–12. Collected Works. 2 vols. Abingdon: Routledge.
Translated:	Smith, John. 2012. Collected Style Manuals. Translated and edited by Jane Jones. Abingdon: Routledge.
Not in English:	If the text is not in, an English translation of the title is needed. It follows this style: Piaget, J., and B. Inhelder. 1951. La genèse de l'idée de hasard chez l'enfant [The Origin of the Idea of Chance in the Child]. Paris: Presses Universitaires de France.
Online:	If you used an online version, cite the online version, include the URL or DOI: Smith, John. 2012. Book Title: The Subtitle. Abingdon: Routledge. doi:xxxxxxxxxx. Smith, John. 2012. Book Title: The Subtitle. Abingdon: Routledge. http://xxxxxxxxx/.
Place of publication:	Where two cities are given, include the first one only. If the city could be confused with another, add the abbreviation of the state, province, or country: Cambridge, MA: Harvard University Press Cambridge: Cambridge University Press Oxford: Clarendon Press New York: Macmillan Englewood Cliffs, NJ: Prentice Hall Washington, DC: Smithsonian Institution Press

	When the publisher's name includes the state name, the abbreviation is not needed: Chapel Hill: University of North Carolina Press
Publisher:	Omit initial "the", and "Inc.", "Ltd", "Co.", "Publishing Co.", etc.

Journals

Online versions:	If you used an online version, cite the online version, include a DOI (preferably) or URL.
One author:	Smith, John. 2012. "Article Title: The Subtitle." Journal Title in Full 10 (1): 30–40. doi:xxxxxxxxxxx. Smith, J. 2012. "Article Title: The Subtitle." Journal Title in Full 10 (1): 30–40. doi:xxxxxxxxxxx.
Two authors	Smith, John, and Lisa Khan. 2012. "Article Title: The Subtitle." Journal Title in Full 10 (1): 200–210. doi:xxxxxxxxxxx. Smith, J. J., and L. M. Khan. 2012. "Article Title: The Subtitle." Journal Title in Full 10 (1): 200–210. doi:xxxxxxxxxxx.
Three authors:	Smith, John, Jane Jones, and Mary Green. 2012. "Article Title: The Subtitle." Journal Title in Full 10 (1): 33–39. doi:xxxxxxxxxxx. Smith, J. J., J. P. Jones, and M. G. Green. 2012. "Article Title: The Subtitle." Journal Title in Full 10 (1): 33–39. doi:xxxxxxxxxxx.
Four to ten authors:	Give all authors' names.
More than ten authors:	List the first seven authors followed by et al.
Translated:	Khan, Lisa. 2012. "Article Title in Hindi." [Title in English.] Journal Title in Full 10 (3): 10–29. doi:xxxxxxxxxxx.
Not in English:	Capitalize sentence-style, but according to the conventions of the relevant language.
Other article types:	Smith, John. 2012. "Title of Book Review." Review of Book Title, by Lisa Khan. Journal Title in Full 10 (1): 33–39. doi:xxxxxxxxxxx.
Issue numbers:	The issue number can be omitted if the journal is paginated consecutively through the volume (or if month or season is included), but it is not incorrect to include it. When volume and issue number alone are used, the issue number is within parentheses. If only an issue number is used, it is not within parentheses: Journal Title, no. 25: 63–69. If using month, abbreviate as Jan., Feb., etc. If using season, spell out in full.
Online first publication:	Use year of online publication and include 'Advance online publication'. Remove any version type, eg Rapid online or epub, e.g.: Yoon, Ee-Seul. 2015. "Young people's cartographies of school choice: the urban imaginary and moral panic." Children's Geographies. Advance online

publication. doi: 10.1080/14733285.2015.1026875.
If you can update the reference to include published volume and issue numbers before publication, please do so.

Other kinds of media

You should use non-peer reviewed forms of media extremely sparingly (or not at all), and mostly as primary data, rather than as secondary sources of authoritative information. Each form of media has its own citation conventions. The various media include: Theses and Dissertations, Interviews, News or Magazine Articles, Book Reviews, Websites, Social Media Content, and Personal Communications.

Appendix II: Formatting Your Dissertation

Title page:	The dissertation must begin with a title page that contains the following information (in this order): the full name of its author; the student number of the author; the title of the assignment or the task that it fulfils; the degree for which it is submitted (MPhil in Identities & Cultures of Europe) the term and year in which it is submitted.
Declaration:	Immediately following the title page, every dissertation must contain the following declaration, signed and dated:

Declaration

"I declare that this dissertation has not been submitted as an exercise for a degree at this or any other university and that it is entirely my own work.

I agree that the Library may lend or copy this dissertation on request.

Signed: Date:

Abstract:	Immediately following the declaration, every dissertation must contain an abstract (250-300 words), which summarizes the methods used and the conclusions reached. The abstract must be headed with the title of the dissertation and the author's full name (in that order), and must not exceed one page of single-spaced typescript.
Acknowledgements:	The inclusion of an acknowledgement page is optional. However, it is conventional to acknowledge any person or persons who might have provided assistance or guidance in the course of your research.
Table of contents:	Immediately following the abstract, every dissertation must contain a table of contents listing the main divisions (parts, chapters, sections, sub-sections, etc., as appropriate) and the pages on which they begin.
Abbreviations list:	Include full details of abbreviations and editions used.
Introduction:	The introduction sets out the objectives and scope of the dissertation, and the general shape of the argument, together with some statement of how the work relates to studies already available.
Chapters:	Chapters are to be divided as most appropriate to the material. If sub-sections to chapters are used, these should be given separate headings, and listed in the Table of Contents.
Conclusion:	The conclusion describes the results of your investigation, indicates their significance, sets them in a wider context and suggests possible future explorations.
Bibliography:	List all primary and secondary sources consulted using the *Chicago Manual of Style* conventions.