Anthropology Postgraduate Taught Programmes

MA Creative and Collaborative Enterprise
MA Ethnographic and Documentary Film – Practice Based
MA Materials Anthropology Design
MA Material and Visual Culture
MSc Anthropology, Environment and Development
MSc Digital Anthropology
MSc Human Evolution and Behaviour
MSc Medical Anthropology
MSc Social and Cultural Anthropology
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1.1 MA Creative and Collaborative Enterprise

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Course Objectives
The MA in Creative and Collaborative Enterprise offers a wide ranging course giving students the skills and techniques to initiate, establish, and develop creative and collaborative enterprises.

Course Description
The programme is a practise-based learning degree with the expectation that students work on their own enterprises during the course of study. Students will be presented with a wide range of innovative approaches and perspectives developed by the elite performing arts, together with an introduction to social theory, and a foundation in startup culture from the UCL School of Management. Students have the opportunity to explore these approaches in relation to their own creative and collaborative enterprise ideas and will concentrate on a single business idea of their own for a dissertation at the end of the year.

The programme is suitable for those who wish to be trained in creative and collaborative approaches to enterprise activities and intend to set up their own business upon completion of the course.

Programme Diet
The MA in Creative & Collaborative Enterprise programme consists of four elements:

1. A foundation course in Social Theory
2. Three courses using performance arts practise to transform enterprise activities
3. Four courses in the essentials of startup culture

4. A dissertation/business plan

**Summary of Overall Course Assessment**

Students undertake modules to the value of 180 credits.

120 credits or 2/3 of the total mark consists of eight core modules.

60 credits or 1/3 of total mark is for a 10,000 word research dissertation/business plan.

There are no optional modules for this programme.

**ELEMENT 1: A foundation course in Social Theory**

ANTHGF02: An Introduction to Social Theory

This is taught in term one and introduces students to a range of types of explanation in social theory. The course is examined by a combination of 5 x one page AQCI's (Argument, Question, Connections, Implications) produced over the course of the term (50%) and one 2,000 word essay (50%). Please see Moodle page for further information.

Together these assessments constitute a total of 8.33% of the final grade of the overall MA course.

**ELEMENT 2: Three courses using performance arts practise to initiate enterprise activities**

ANTHGU01: Creative Enterprise

ANTHGU02: Collaborative Enterprise

ANTHGU02: Creative Product Development

Creative Enterprise is taught in term one and Collaborative Enterprise and Creative Product Development are taught in term two. They introduce students to key techniques and concepts from the performing arts in experience based workshops. Students then apply these ideas and concepts to their own business ideas.
Each course is examined by one 2,500 word essay (50%), one class presentation (35%), and an assessment by the tutor of each student’s class contributions (15%).

The assessments from these three courses together constitutes 25% of the final grade of the overall MA course.

**ELEMENT 3: Four courses in the essentials of startup culture**

MSING007B: Entrepreneurial Finance

MSING009: Managing the Growing Firm

MSING037 Customer Development and Lean Startup

MSING058: Entrepreneurial Marketing and Analytics

Customer Development and Lean Startup and Entrepreneurial Marketing and Analytics are taught in term one and Entrepreneurial Finance and Managing the Growing Firm in term two. These modules introduce tools and techniques appropriate to starting a new venture based on the individual founder and founding team’s knowledge, skills, network and personal vision and introduce key marketing concepts and methods relevant to startups and early-stage entrepreneurs. They provide the necessary knowledge and skills to enable a student to understand the nature and characteristics of financial planning in the context of entrepreneurship and consider the challenges faced by small firms that are aiming to become big ones.

MSING007B is assessed by an unseen 2-hour examination (50%) and coursework (50%). MSING009 is assessed by 2 x individual case study write-ups (50%); 1 x group project (40%); and by in-class oral presentations of class material through in-class discussions (10%). MSING058 is assessed by a group project of 10,000 words (50%) and an individual project of 3,000 words (50%).

These four courses together constitute 33.33% of the final grade of the overall MA course.

**ELEMENT 4: ANTHGU99: Dissertation**

One-third (33.33%) of the final grade for the full course is allotted to a 10,000 word dissertation/business plan, conducted under the supervision of a business mentor on the student’s own enterprise venture.

Guidelines on preparation and submission of the dissertation are provided in Section 5 of this Handbook, a separate section at the end of this Handbook designed specifically to provide all the information needed to complete a Masters Dissertation with UCL Anthropology.
Recommended Readings


Feld, B. and Mendelson, J., *Venture Deals: Be Smarter than your Lawyer*, (John Wiley and Sons, 2012)


Core Staff in Creative and Collaborative Enterprise

Gregory Thompson
UCL Creative Entrepreneur in Residence

Gregory Thompson is an award winning theatre director creating productions that combines ensemble performances with innovative stagings and actor-audience relationships. He’s directed for the Royal Shakespeare Company and the Young Vic amongst others in the UK and his own company AandBC has performed Shakespeare all over world.

At UCL he matches scientists with performing artists to enhance, extend and disrupt academic activities to yield deeper or more surprising research outcomes; and applies creative and collaborative practises to enterprise activities.

Work as a theatre director includes: The Oresteia (Fisher Center, NY USA); The Wall (Borderline/Tron CATS 2008 Best Ensemble); Romeo and Juliet (Glasgow Citizens Theatre); Molly Sweeney (Glasgow Citizens Theatre, CATS 2006 Best Director); The Boy’s Own Story (Brighton); The Pull of Negative Gravity (New York, Colchester, Traverse Edinburgh: Fringe First, The Guardian Best Director 2004); As You Like It (RSC Stratford, Newcastle, Washington DC); and Andorra (Young Vic).

As Artistic Director of AandBC (1989-2013): Saint Joan (Fisher Center, NY USA); Henry VIII (RSC Complete Works at Holy Trinity Church, Stratford); The Tale that Wags the Dog (Edinburgh, Plymouth, London, Los Angeles); The Tempest (Bath, Canterbury, London, Milton Keynes, Czech Republic, Hong Kong, Poland, Romania,
Russia, Trinidad, USA); The Winter’s Tale (Bath); Pericles, Twelfth Night, Measure for Measure, Much Ado about Nothing, The Taming of the Shrew, As You Like It (all at Lincoln’s Inn London); If I Were Lifted Up from Earth (BAC London); The Rape of Lucrece (Holborn Centre, London); and Mahabharata (Edinburgh, London)

Major academic performance research collaborations: Ane Pleasant Satyre of the Thrie Estaitis (Linlithgow Palace, Historic Scotland, Edinburgh University and Arts & Humanities Research Council) 2012-14; The Play of the Weather (Hampton Court, Historic Royal Palaces, Leicester University and Arts & Humanities Research Council) 2006-10.

Director of the Tron Theatre, Glasgow (2006/07).

Other work includes: Director on Attachment at NT Studio; Creative Director LIFT Business Arts Forum 2003 & 2005; Jerwood Young Vic Director’s Award 2006.
1.2 MA Ethnographic and Documentary Film by Practice

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Course Objectives
The course is taught four specialised strands, Cinematic Non-fiction, Broadcast Documentary, Cinematic Reportage and Immersive Factual Storytelling.

For all strands, the degree will provide training in the use of digital media. It will teach students to produce broadcast quality non-fiction and ethnographic films, giving graduates the skills to enable them to practice as self-shooting and editing non-fiction directors.

We encourage students to explore the boundaries of documentary practice, engaging with, and drawing inspiration from, anthropological and social science perspectives. The course will develop students’ critical skills in film analysis through practice and the study of the history of non-fiction film, its connection with scholarship, and the relationship with the world which is its subject. These skills are learnt through creating a series of short films throughout the course, culminating in a graduation film/s. By the end of the course students will have acquired full competence in operating digital recording devices, editing and delivering broadcast quality film.

The programme of option courses will give students an intellectual grounding in social and historical research to inform their practical work and understanding of the social world it takes as its subject.

Teaching is designed to provide students with the skills necessary to think through and interact with issues around film practice in a concrete, practical way – how does
film communicate effectively? - as well as to think about the ‘why’ of film production – what does a film do? This approach enables students to develop their own ideas and questions in using moving image to investigate the world around them.

We guarantee to provide you with:

- Thorough grounding in the practice of **camera & sound recording and editing**
- **Personal academic tutorials** throughout the year
- A diverse range of **specialist academic option courses**
- Thorough training in **documentary methods** and access to other social science **research methods**
- During the course you will build up a portfolio of film work that will act as a calling card for your future career as a filmmaker
- Opportunities to **participate in a range of real world, film based activities** including working on **Open City Documentary Festival** and on the **Youth Day** school workshop programme.

Opportunities to participate in diverse **Masterclasses**, including those organised with various partner institutions; in **Research Seminars** and in **Research Groups** within the Anthropology Department.

**Course Structure**
For all strands the MA programme will be structured in to three elements:

- **The Core Course** (ANTHGF05) will provide practical training including regular masterclasses and weekly screenings (60 Credits).
- **The Graduation Film** (ANTHGF99) (90 Credits).

Two 15 credit **optional courses** allow students to do further studies in both film theory / history and anthropology and beyond. Credits taken within Anthropology or in other related departments at UCL will provide training in social theory and social research. Students taking non fiction cinema are encouraged additionally to take ANTHGF03 **The Story and I – a practical exploration of story telling** and those on Reportage based Documentary ANTHGF02 **An Introduction to Social Theory – a foundation course**.

**Core Course**
The core courses for the Cinematic Non-Fiction strand (ANTHGF05 Studio 1), Broadcast Documentary (ANTHGF05 Studio 2) , Cinematice Reportage (ANTHGF05 Studio 3) and Immersive Factual Storytelling (ANTHGF05 Studio 5) which run over
the first two terms – contain all the practical filmmaking training (camera, sound, editing, and production skills) including weekly appraisals of work produced. In addition students are graded on three films (5’-7’ in length) they produce over the course of the two terms. The courses are designed to teach camera and editing skills in a context of critical enquiry about the social world.

Each student has exclusive use of a complete shooting kit for the duration of the MA (camera, SD cards, card reader, shotgun mic, radio mic, headphones, 2 point portable lighting kit, tripod and accessories). The students have access to the UCL’s computer-editing suites (Adobe Premiere Pro), as well as an individual licences for Premiere Pro CC (which can be used on your personal computer) for the duration of the MA. Students have access to the department edit suites throughout the year. All the computers in the edit suites have the full Creative Cloud Suite available for your use. Students should be aware that Premiere Pro has certain system requirements to run at full capacity. Please bear this in mind when sourcing a computer for editing purposes. For further details please follow this link: https://helpx.adobe.com/premiere-pro/system-requirements.html

All students will need to acquire two external hard drives; one for editing and one for a mirrored backup of their edit drive.

For all strands the core course marks are weighted as follows:

- **Assessed Films**: 80%
- **Critical Evaluations**: 10%
- **Proposals**: 10%

**ANTHGF05 Studio 1 – Cinematic Non Fiction Core Course**

The three assessed films for the core course are weighted as follows:

- **Observational**: 33.3%
- **Past/Participatory**: 33.3%
- **Essay Film**: 33.3%

ANTHGF05 S1 is the core course of your MA in Documentary and Ethnographic Film by Practice. In this module you will be taught the practical and critical knowledge and skills required to make films that can, at least, open up a crack in the door into the lives lived around us. You have opted for the Non-Fiction Cinema strand. This strand, which is this year offered in 2 groups, places its emphasis on developing the
filmic language which will communicate your thinking about the world around you. It is about finding your 'voice' as a filmmaker. It is not just about telling important stories, but the way in which you tell them; how your observations and interactions cast light on the human condition and human relationships with the non-human world. We aim to produce the next generation of filmmakers who are daring with the form their films take, and push non-fiction cinema towards new, critically engaged perspectives.

The course will build your skills and understanding through three distinct film projects, each of which tackles different grammars of non-fiction filmmaking. These three projects are the Observational, the Past Tense or Participatory, finishing with the Essay film project. Each project follows a similar format; the main body of which replicates the industry model for how films are produced.

Before you work on any assessed work, we begin with some introductory exercises, viewings, demonstrations and discussions which give you critical and practical knowledge of the film grammar the project explores. These coincide with the pre-production period for your assessed film project. In pre-production you will be researching and developing an idea for your film, in discussion with your tutors and peers. You will present these ideas in person at an assessed pitch session to an audience of both non-fiction groups and their tutors, as well as writing your idea into a proposal, and providing us with a research document which shows us the breadth of your investigation into your proposed subject, contributors, locations and methods.

Your film then goes into the production period, which kicks off with you writing a breakdown of scenes. While the proposal is in effect a promotional document for your film, designed to convince the panel that you can make an engaging film, the scenes breakdown is very much a working document. By pre-visualising your film you can give yourself a plan of what to film and when (while bearing in mind that life will throw up surprises and you should be filming more than your ideal plan suggests).

Shooting for each project takes place during term time which, for our purposes, includes the reading weeks. The Observational film shoot is from 3rd to the 14th November; the Past/Participatory shoot is from 8th to 18th December (you may continue to film during the winter break as well (to 9th January); the Essay film shoot is from 9th to 26th February (which runs concurrently with your preparation – including any filming - for your graduation film pitch). Please note the reading weeks which some departments at UCL hold are for us an integral part of the schedule and must not be treated as time away. It is permissible to use material generated during your exercises, or shot during your pre-production period earlier in the term, in the final edit of your film. For that reason, if you have a good idea of what you want to film for your assessed work from the start, it makes good sense to use those people / locations for your non-assessed exercises.
Having gathered your material you move then into the edit. Whatever your original pitches, proposals, and breakdowns envisaged, it is here that your story is scripted, made up by your struggle with the dizzying jigsaw puzzle of the material you have generated (and often not what you imagined you might generate prior to shooting). Your story will, with patience and tenacity, emerge, creating your final submitted film.

There is then a chance to reflect on your creative work in your critical evaluation, a 1000 word essay which forms 10% of the final mark for these pieces. Where appropriate, this text should be referenced and with a bibliography/filmography using the Harvard system. (https://www.ucl.ac.uk/library/training/guides/webguides/refscitesplag/#harvard)

We start with the Observational Film Project. This mode, which has a long (and hotly debated) history in documentary and ethnographic film, is, from a craft perspective, the most challenging form. The challenge is that it uses neither narration, nor on-camera discussion between filmmakers and their subjects (whether in formal or informal interviews) to communicate what it is about. It relies instead on recorded audio and moving image alone to tell a story. This makes it closer in form to fiction filmmaking than any other non-fiction grammar; your story must be understood through the sequence of shots and scenes you assemble in your edit. This demands that the filmmaker has filmed and recorded the necessary material to make this possible; a challenging art we call coverage. The skills required for observational filmmaking, particularly the use of the camera and sound recording equipment, underpin all non-fiction cinema. Develop them and you will be well on your way to becoming a rounded filmmaker.

At the end of the first term, we turn our attention to the participatory grammar of filmmaking, where the interaction between filmmaker and subjects plays out onscreen. Such filmmaking opens up the opportunity to tell stories beyond those made in the present tense by using observational techniques. It enables non-fiction filmmakers to tell stories which have already happened (past tense) and can let them be clearer about the relationship between the filmmakers and those they are filming. Perhaps also, an interactive grammar allows filmmakers to explore psychological truths which are hard to capture in observational material which might be said to pretend that the camera is invisible and does not affect the scenes developing before it. This grammar includes the art of the interview, and can place the interaction of filmmaker and subjects at the centre of the production of the film; building on Jean Rouch & Edgar Morin's notion of cinema vérité.

Part way through term II, concurrent with your preparations for your graduation film project, you will be exploring the grammar of essay films. The essay is the most free-form mode open to the non-fiction filmmaker. Here you will have no restrictions about the use of interviews, archive, narration nor even using actors, recreation or fictional
elements. An essay film is structured around the thoughts of the filmmaker themselves, whether that plays out as a polemic, argued through the filmmaker's narration (Adam Curtis), something that uses the dialectical editing of soviet montage (Godfrey Reggio) or playful experiments with audio visual language that draw from those techniques (John Smith), by using personal (Agnès Varda) or fictional voice overs (Chris Marker, Patrick Keiller) to bond together material, or performative directed dramatic sequences (Isaac Julien, John Akomphrah). This is a project to explore the full breadth of what non-fiction filmmaking has to offer, as you approach the decision of how your voice will speak in the final, graduation film project (ANTHGF99) which will occupy the rest of your year before the completion of the course in September.

*We are allowing for a wider understanding of "observational" than is found in some theoretical writing (namely Bill Nichols). Where Nichols uses the term to speak specifically of direct cinema, we use it for films where the narrative is constructed through the use of observed material, rather than through exposition. As such this includes work which would lie outside Nichols' definition, such as much Eastern European non-fiction cinema where intervention is employed to generate material for the edit. Some soviet montage and poetic documentary would also fit into our wider term, which also embraces contemporary developments such as the anti-interventionist (and at times anti-narrative) work of the Sensory Ethnography Lab and conversely the docufictions of Leonard Retel Helmrich.

ANTHGF02 Studio 2 Broadcast Documentary

The three assessed films for the core course are weighted as follows:

- Observational 33.3%
- Reportage 33.3%
- Archive 33.3%

Ethnographic and Documentary Film by Practice in Studio 2 teaches the skills required to produce documentary films for a broadcast environment. In this course, you will be taught the practical skills and critical knowledge required to make documentary films that explore the world around you and the great issues of our times.

The aim of this course is for students to learn how to make challenging films aimed at changing the world. Students will develop, research and produce issue-based films that they feel passionate about, stories they believe can make a difference.
Like the other Studios we provide an overview of a range of documentary films, research and interview techniques, how to construct a filmic argument, the ethics and different styles of documentary. We will also learn about working with on-screen reporters, as well as making archive-based films. The core course includes writing and pitching film ideas for television broadcast commissioners and introduces the market for documentary films on both small and large screen. Throughout the course, students will make their own documentary films of differing styles and lengths, culminating in their graduation film.

**ANTHGF05 Studio 3 - Reportage Documentary Core Course**

The three assessed films for the core course are weighted as follows:

- **Observational** 33.3%
- **Reportage** 33.3%
- **Archive** 33.3%

ANTHGF05 is the core course of the MA in Documentary and Ethnographic Film by Practice. In this module you will be taught the practical and critical knowledge and skills required to make documentary films that explore the world around you.

The aim of this course is for students to learn how to make challenging films aimed at changing the world! Students will develop, research and produce issue-based films that they feel passionate about, stories they believe can make a difference.

This option also includes an overview of reportage films, research and interview techniques, how to construct a filmic argument, the ethics and different styles of reportage and working with presenters. The course will also include writing and pitching film ideas for television broadcast commissioners and introduce the market for reportage films on both small and large screen. Throughout the course, students will make their own documentary films of differing styles and lengths, culminating in their graduation film or films.

**The three film projects**

The course will build your skills through three distinct 5-7 minute long film projects, each of which tackles different grammars of documentary filmmaking. These three projects are **Observational**, **Reportage** and **Archive**, each replicating the broadcast industry model for how films are produced.
In Term 1 and the beginning of Term 2, weekly introductory exercises in camera, directing, interviewing and editing, along with viewings, discussions and teaching of research and interview techniques, will provide you with the practical and critical knowledge to make your assessed films.

Film 1: Observational

Term 1 begins with Observational filmmaking. The skills required for observational filmmaking underlie all documentaries and serve as an invaluable foundation to the craft.

Observational films rely on stories told through sequences that are built around observed action, character and, sometimes, interview. Although scenes are planned, observational filmmaking is an organic process with films ultimately being created in the edit from the shot material, much of which has come about unexpectedly.

Pre-Production

In pre-production you will be researching and developing an idea for your assessed 5-7 minute Observational film, in discussion with your tutors and peers. Mirroring the real world of television broadcast, you will present these ideas in person at an assessed pitch session to an audience of the rest of your group and tutors, as well as writing your idea into a proposal. You will also need to submit a research document that shows us the breadth of your investigation into your proposed subject, along with contributors, locations and schedule.

Your film then goes into the production period, which starts with you writing a scenes breakdown (or shooting script). While the proposal is in effect a promotional document designed to convince the panel (or commissioning editor in broadcast terms) that you can make an engaging film, the scenes breakdown is your working document. By pre-visualising your film you can give yourself a plan of what to film and when (while bearing in mind that – especially in observational filmmaking – the shoot will throw up surprises and you should be prepared for the unexpected).

Production

Shooting for each project should take around ten days, including the reading weeks of each term. The Observational film shoot is from 3rd to the 14th November 2016.

Please note: unlike the practice in other parts of the university reading weeks are an integral part of the schedule and must not be treated as time away. It is permissible to use material generated during your exercises, or shot during your pre-production period earlier in the term, in the final edit of your film. For that reason, if you have a good idea of what you want to film from the start, it makes sense to use those people / locations for your short non-assessed exercises from earlier in the term.
Edit
Having shot your material, you will start the edit. It is here that your film is created from the footage that you have gathered.

Critical Evaluation
You will need to reflect on your experience of making the film, state what you have learned and use your objective critical skills in your critical evaluation, a 1000 word essay which forms 10% of your project mark. Where relevant this text should be referenced with a bibliography/filmography using the Harvard system. (https://www.ucl.ac.uk/library/training/guides/webguides/refscitesplag/#harvard)

Film 2: Reportage
At the end of Term I, we begin the Reportage method of filmmaking, where a current issue is investigated or reported on, either by the filmmaker or by a presenter. This style differs from Observational in that the argument which the film-maker is trying to make is thought out in advance of filming, sometimes in a written script, and, if a presenter is being used, with pre-written ‘pieces to camera’. The aim of a Reportage film is to investigate or reveal a current issue that the filmmaker believes that the world should know about.

Weekly exercises in camera, directing, interviewing and editing, along with viewings and discussions, will continue through the start of Term 2, all building towards your second assessed 5-7 minute film: Reportage.

Pre-production, production and edit of your Reportage film will follow the same format as with Film 1 (Observational). The Reportage shoot is from 8th to 18th December 2016 (you may film during the winter break as well (to 9th January 2017).

Film 3: Archive
Part way through Term 2, concurrent with your preparations for your graduation film project, you will be exploring Archive filmmaking.

Such filmmaking opens up the opportunity to tell stories beyond those made in the present tense by using pre-shot footage. It enables documentary filmmakers to tell – or re-tell - stories which have already happened using their own narration and opinions. Here, the writing of scripts, editing skills and use of music are vital.

The Archive film ‘shoot’ is from 9th to 26th February 2017. While the Archive film shoot may involve you shooting fresh footage for interviews, the time will largely be spent in sourcing and viewing archive rushes. UCL will provide you with access to a number of institutions storing archive film material.
ANTHGF05 Studio 4 – Immersive Factual Storytelling (VR/AR)

Course Description:

In Studio 4 Ethnographic and Documentary Film by practice is taught in the Immersive Factual Storytelling mode. The aim of the course is to provide the foundations for work in immersive factual story telling formats focused around 360°, audio and CG-based VR experience.

All students will be given a grounding in immersive techniques for ethnographic and documentary story-telling, film-making, spatial sound recording and post-production techniques. Students will have access to 360° filming rigs throughout the year and be introduced to a wide range of the latest relevant equipment. The course will also provide students with a basic grounding in games engine (mostly Unity) to allow them to explore interactive and CG/VR based factual storytelling. Students will be equipped with these tools so as to find their own authorial voice within the medium.

ANTHGF99 – Graduation Film

While you are working on your Archive film, you will need to decide on and prepare for your Graduation film or films (ANTHGF99) which will occupy the rest of your year before the completion of the course in September 2017.

Your Graduation films need to total approximately 25 minutes in length, but can be made up of shorter films of any of the three styles (Observational, Reportage or Archive) previously covered in the course. For example, one film at 10 minutes, and two more at seven minutes each. The number and length of your film(s) should be discussed with your mentor in advance of filming and adhered to through your production period.

For all four Studios

The course culminates in the production of your Graduation Film (ANTHGF99). The film will have a duration of 15-25 minutes (this is extendable only in exceptional circumstances, and only with assent of your mentors).

For all strands the Graduation Film/s marks are weighted as follows:

<table>
<thead>
<tr>
<th>Component</th>
<th>Weightage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graduation Film/s</td>
<td>80%</td>
</tr>
<tr>
<td>(Pitch and Proposal</td>
<td>15%</td>
</tr>
<tr>
<td>(Film</td>
<td>65%</td>
</tr>
<tr>
<td>Critical Evaluation</td>
<td>20%</td>
</tr>
</tbody>
</table>
Students will be in pre-production for their Graduation Film during Term II. By week 23 students will have been assigned a mentor for their Graduation Film. Students can expect approximately 20 contact hours with their mentor (including screenings and electronic communication) from week 23 up until to the submission of their graduation film on 3rd September. Contact time is to be arranged by agreement between each student and their mentor.

The Graduation Film Pitch will take place on 23-24 February and the deadline for submitting the Graduation Film Proposal is 3rd March, week 27.

For any changes to Graduation Film Project permission must be sought from teaching staff in consultation with mentor.

**Purpose and Scope of the Project**

- Identify, research and produce a documentary or ethnographic film subject
- Identify and solve production problems
- Demonstrate and exercise independence of mind and thought
- Critically view, analyse and interpret your film materials within the context of documentary and social/anthropological theory, in relationship to your chosen subject.
- Evaluate and integrate conflicting sources, evidence, theories and interpretation.
- Think critically about the relations between form and content in ethnographic / documentary practice

**Practically you are expected to**

- produce camerawork to professional level
- record sound for moving image to a professional level
- edit and deliver your graduation film to professional level within the set deadlines
- write a clearly argued and persuasive project diary (critical evaluation) analysing the production and outcome of your graduation film
- manage the production of your film

The project is designed to provide you with transferrable skills such as the ability to
• manage the production of a broadcast quality and more broadly screenable documentary film

• work on collaborative film projects in terms of conception, management and delivery

• produce a budget and learn to pitch a film to funders

• manage a range of IT programs and their integration within a given project

Option Course
Students must choose two specialist options from the range of courses available in the Anthropology Department and/or across UCL. Courses within the department are available to all students, although students with little film background are strongly recommended to take at least one of the many courses on offer which deal with film history across the College. Courses in other departments or faculty tend to be open to our students but you may not have priority access. For courses offered in departments where modules are taught for 30 credits (as with most Film Studies modules) we are normally able to negotiate a 15 credit ‘a’ module – as in the putative FS101a - with less assessed work. Typically each of the 2 Specialist Option courses will assess you on your writing of a 3,000 word paper or other work of equivalent length. For more information go to p.144:

Students who are registered for the Masters degree in Ethnographic and Documentary Film are required to take 2 specialist single term options from the course options list. For this year’s availability please refer to the Options Section of the Departmental Website:

For courses in Film History other than our own ANTHGS17 (History and Aesthetics of Documentary) please consult the Film Studies website: (http://www.ucl.ac.uk/filmstudies/prospective-students/film-studies-ma).

If you have not studied film previously you are urged to take the module:

ANTHGS17 - History and Aesthetics of Documentary

Students without a social science background can attend ANTHGF02 An Introduction to Social Theory – a foundation course. This will be assessed by one essay of 3,000 words submitted at the end of Term 1. This will count as one of the Optional Courses. Students with some sociology or anthropology at undergraduate level may take the first term of the Critical Issues course offered by the MSc in Social Anthropology (Economic and Political Anthropology). The code for this is one term
Option is: **ANTHGS02A**. This too is assessed by one essay of **3,000 words** submitted at the end of Term 1.

Options teaching is through specialist seminars. However, Masters Students may also attend the open lectures for these courses where these are appropriate – please consult with the relevant course conveners in each case. Also, please note that, though all these courses are available as specialist options in most years, in some years, (a) a particular option may not be offered and (b) access to some options may be limited by numbers. You should contact the relevant lecturer as soon as you decide to take a course.

**Option registration**

At the beginning of the first term you will be asked to indicate your specialist options for the year (both Term 1 **AND** Term 2). If you are in doubt about what to choose, you should consult your Academic Tutor Michael Stewart and/or the Course Tutor, Lasse Johansson, James Price or Lucy Sandys Winsch. You must register your choices by entering them onto Portico no later than the second week of term.

If you wish to change your options beyond this date you will need to contact Chris Russell in the Anthropology Department Office.

**Assessment:** Each specialist option will normally be assessed by a single term paper of 3,000 words (unless otherwise specified in the course description).

**Deadlines:** The deadline for options essays is usually at the end of term in which the course was taught. However, this does vary in some cases and students need to check on their reading lists and with their lecturers.

**Assessment**

Students are assessed for each the three components of the MA. The marks are weighted as follows:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>ANTHGF05 S1/2/3/4</td>
<td>Core Course in Practical Filmmaking</td>
<td>60 Credits</td>
</tr>
<tr>
<td>ANTHGF99</td>
<td>Graduation Film &amp; Project Diary</td>
<td>90 Credits</td>
</tr>
<tr>
<td>Option Courses</td>
<td>2 (equally weighted) Courses</td>
<td>30 Credits</td>
</tr>
</tbody>
</table>

Each assessed film project is assessed for the following qualities:

Pitch, Research, Proposal, Scenes breakdown, Time Management, Effectiveness of the Film/s. The most important single element is the latter but since the course is a professional training that aims to make you employable in the film industry significant
weight is given to the preparatory practical and conceptual work. A percentage of the marks (see below) are awarded for the Critical Evaluations that accompany each body of work submitted.

**Shooting Format**
All films should be shot as follows (unless special conditions are agreed with by tutors and mentors):

- NX3 Preset: 1080/25p FX
- Resolution: 1080 (h), 1920 (w)
- Frame Rate: 25 fps
- Fields: Progressive Scan
- Bit Rate: 24 Mbps (or above)
- Audio Sample Rate: 48kHz
- Audio Bit Rate: 16-bit

**Practical Film Submission:**
Submission is by arrangement with the course tutors and James Collie. Late projects will be penalised. Films should be submitted compressed as follows:

- Format: H.264
- Preset: Vimeo 1080p HD

The files should be named with the convention:

ProjectCodeSubmissionNo CandidateNo ANTHGF05S2 Surname.mov
(e.g. Ob5 KJHYG ANTHGF052Davis.mov)

**Critical Evaluation**
What is a Critical Evaluation?

“As a filmmaker, you will probably ask yourself more than once: Can I make this film? Why do I want to make this film? What do I want to show or say? Making documentaries is a constant process of self-examination and re-evaluation. Along the way, you’ll be making choices. Not least of these are how to begin; where to make the film, what to make it about, and what to focus on.” (Lucian Castaing Taylor, Cross-Cultural Filmmaking).
The purpose of the critical evaluation is to give you a chance to critically reflect upon the process by which you made your film and the final form you ended up with once you had edited your footage.

The critical evaluation should address the questions below and any other issues and further questions raised during the making of your film:

- In brief tell us what is the story and what is it about.
- What is your place within the film and why?
- In some detail describe the process of making the film especially how you worked with your contributors and the reasons for this approach?
- Describe how different your final product was from what you set out to make, and why?
- Where relevant you may relate your work to documentary/ethnographic theory and historical practices relevant to your film.
- Critically evaluate the strengths and weaknesses of their project and how they might amend their practice going forward.

Please note that the quality of written English will also be assessed. All students are expected to have proofread and corrected their text before submitting.

When using references you must use the Harvard system - a guide can be found here: [https://www.ucl.ac.uk/library/training/guides/webguides/refscitesplag/#harvard](https://www.ucl.ac.uk/library/training/guides/webguides/refscitesplag/#harvard)

For examples of filmmakers reflecting on their practice read:


**Written Submissions:**
The Department of Anthropology operates an electronic coursework submission system through Moodle. All critical evaluations should be submitted through Moodle. **Late submissions** will be penalised.

Essays will be first marked by the relevant course tutor, second marked by another lecturer, and ratified by the External Examiner. Critical evaluations are marked likewise.
Legal and Compliance
All films produced for assessment must be fully cleared for public distribution. This means no unlicensed music or archive (moving image, audio recordings, stills, etc.) can be used except where fair use or educational provisions apply; you must have documented clearance for all media used. In addition, signed release forms (or on camera releases) are required from all relevant contributors who appear in the completed film (as per the guidelines outlined in the Channel 4 Producer’s Handbook:


Films are part of an official University examination and as such copyright is vested in the University. Students are encouraged to submit their film to film festivals in the UK and abroad. UCL retains the right to show the films at any UCL or educational event organised by or with UCL. We may also show the film in the following year’s Open City film festival but not if this prejudices exhibition at a higher ranking festival. UCL also reserves the right to show and use clips of the films in promotional or other advertising material. All copies of the film submitted and exhibited must carry the UCL and Open City Docs Logo and the phrase:

“This film was made as part of MA in Documentary & Ethnographic film at UCL, DATE.”

In Term 1 you will be given a slide that can be inserted at the end of your credits. For further information, please contact Isis Thompson.

Ethics, data management and risk assessment procedures
Documentary films are a form of research on human subjects and so must adhere to institutional regulations on ethics and data protection, and proposals for filming will also be evaluated by mentors in terms of the risks entailed for the student. For your graduation film please see Section 3 of this Handbook for submitting all the necessary forms for your graduation film and Section 4 for the forms themselves.

Please note that NO FILMING for your final project can be conducted until ALL dissertation forms have been signed by a member of the Departmental ethics committee.

Please note: NO SIGNATURES, NO FIELDWORK!

Return all forms in person or by email to: Angela O’Regan (a.o’regan@ucl.ac.uk)
Deadline For Graduation Film/s
The deadline for submission of the final film project and accompanying project diary is 31st August 2018.

Note on Failure of Elements within the Masters Programme
Candidates who have failed in just one of the pieces of work or coursework-assessed papers may usually continue with the final film unless advised otherwise by their tutor. If a film is submitted and passed, the candidate will then only have to re-sit the written paper or coursework failed and not to re-enter all the papers for the MSc. Examination re-sits (where relevant) take place the following year. Candidates who fail the film (ANTHGF99) may re-enter and submit a dissertation in the following year. In the event of failure, please discuss your position with the course tutor and your supervisors.

Personal Tutors
Every student is assigned a Personal Tutor. The role of the Personal Tutor is to provide a general pastoral oversight of a student’s personal and academic wellbeing and to provide advice on a wide range of issues, especially in relation to (i) course choices; (ii) academic performance; and (iii) future careers. Personal Tutors will be expected to submit a record of these meetings. These records will be kept on the student's file. Illness and/or problematic personal circumstances likely to affect attendance and academic progress should be reported to, and discussed with, Personal Tutors. Students are reminded to book appointments to discuss their academic progress with their personal tutors and supervisors well in advance. If a student is experiencing any personal, financial or other problems, which may affect academic performance, s/he should raise these with his/her Personal Tutor during Office Hours.

Recommended texts for incoming students
Non-fiction Cinema

Directing & Storytelling


Framing & Composition


Editing


Theory


Select Filmography

It is not possible in a short list to cover the enormous breadth of forms and processes that non-fiction films employ. Bill Nichols' has produced the most widely referred to schema for categorising documentaries (6 modes: expositional, poetic, observational, participatory, reflexive, and performative) but on examination few films fit neatly into any category; most are hybrids, employing several techniques to communicate to the viewer. The list below should be referred to with this in mind. The categories are far from exhaustive; many other forms are possible. Within each section we have given examples of classic forms of the category, and some which twist the conventions associated with that form.

Examples of Observational Documentaries


Two Years at Sea. 2011. [Film]. Ben Rivers. Dir. UK: FLAMIN.

Examples of Cinema Verité Documentaries


Examples of Participatory (filmmaker's journey) Documentaries


A Syrian Love Story. 2015. [Film]. Sean McAllister. Dir. UK: 10ft Films Ltd.


Examples of First Person Documentaries

Wide Awake. 2006. [Film]. Alan Berliner. Dir. US:


**Reportage**
Rabiger, Michael 2015 Directing the Documentary. UK: Focal Press
Nichols, B. 2010 Introduction to Documentary. Indiana University Press
Chanan, M. 2007 The Politics of Documentary – chap 6 - The Documented Point of View. UK: British Film Institute
Quinn, J. 2012 This Much is True: 14 Directors on Documentary. UK: A&C Black Publishers

**Observational Films**
China: Beyond the Clouds Dir. Phil Agland (1994)
Exodus: Our Journey to Europe (BBC, 2016)
The Murder Workers Dir. Jessie Versluys (2013) Channel 4

**Reportage Films**
Many excellent short reportage films are available at:
THE GUARDIAN DOCUMENTARIES WEBSITE
https://www.theguardian.com/news/series/the-guardian-documentary
two good examples are:
Dallas Detective Agency
The Living Forest
CHANNEL 4 NEWS WEBSITE – SPECIAL REPORTS

**Some Examples**
Romania’s Sex Industry
Women in Honduras Killed for $60
http://www.channel4.com/news/honduras-where-women-are-killed-for-60

**Longer Reportage Films**
Unreported World (Channel 4). Many excellent reportage films in this Channel 4 strand
Dispatches: The Hunt for Britain’s Sex Gangs Dir. Anna Hall Channel 4 (and many other films in the Dispatches strand)
Ross Kemp – Extreme World (Sky 1) – various films
Blackfish Dir. Gabriela Cowperthwaite 2013
Fahrenheit 9/11  Dir. Michael Moore 2004

Archive Films
Making a Murderer 2015, Netflix
The Power of Nightmares  Dir. Adam Curtis 2004, BBC
7/7: One Day in London  Dir. Ben Anthony 2013, BBC2

Core Staff in Ethnographic and Documentary Film
Vikram Jayanti (Senior Tutor)
Vikram Jayanti, Senior Tutor in documentary is filmmaker with a host of high profile cinematic documentary films to his credit, and countless awards. Two of his films, on which he served as producer, have received Academy Awards for Best Feature Documentary: the 1997 blockbuster When We Were Kings and 2005's Born Into Brothels. As a director, his feature documentaries include: The Agony and The Ecstasy of Phil Spector (winner, Royal Television Society, Best Arts Documentary, 2009), James Ellroy’s Feast of Death (winner, RTS, 2001), Game Over: Kasparov & the Machine, The Darkness of Abraham Lincoln, and Snowblind. As producer, his feature docs include: The Man Who Bought Mustique, Innocents Abroad and In Her Own Time. While many of his films have theatrical release (with 5 premiering at the Toronto International Film Festival, and 5 at the Sundance Film Festival), most are initially commissioned for television broadcast in the UK & US, including Sick Jokes, The Christmas Truce, Golden Globes: Hollywood’s Dirty Little Secret, Britney Spears Saved My Life, Rolf Harris Paints His Dream, and the first three series of The Hairy Bikers Cookbook. Having worked for 8 years in the 1980s at the Center for Visual Anthropology at the University of Southern California, Jayanti’s films are all informed by anthropological and ethnographic values, but he is best known for “his gonzo choice of subjects” and “high-profile documentaries with his signature combination of eccentricity and amazement.” His last two films were 2013’s The Secret Life of Uri Geller (BBC) and 2016’s epic Loretta Lynn: Still A Mountain Girl (BBC/PBS). He is currently making Neanderthal Fight Club, a two-parter science show for BBC & PBS starring Andy “Gollum” Serkis, with additional Wellcome Trust funding, and he is preparing to make a feature documentary about globalization and inequality, through the eyes of Gordon Brown.

Lasse Johansson (Course Tutor)
Lasse is a self-shooting documentary director and media trainer with a background in fine art and sociology. Apart from making his own independent films Lasse works as a freelance cameraman and editor making films and online content for a variety of charities, non-profit and educational organisations. He also works internationally as a media trainer on projects aiming to empower local voices and media organisations. Over the past 4 years Lasse’s work has explored issues around urban regeneration in Hackney, the part of London where he also lives. This work has produced a large-scale public art installation, a publication and a number of short films documenting
the lives of local people. Lasse’s interest in film also include how the process of filmmaking in itself can be used as an educational tool to help marginalised groups unlock, discuss and express issues that impact on their lives. For this purpose Lasse is currently exploring different ways of using film when working with groups of young people not in full-time training or work.

Sandhya Suri (Senior Tutor)
A graduate in Pure Mathematics and Languages, Sandhya Suri received a scholarship to study documentary at The National Film and Television School. Her subsequent feature documentary, 'I for India' screened in World Competition at Sundance Film Festival and at over twenty international film festivals, winning several awards internationally. The film was also released theatrically in the UK. After 'I for India' Sandhya spent several years working in international development, heading up the Film Unit at Oxfam GB and travelling the world filming across a wide range of issues and realities from D.R Congo to Vietnam. She has a particular interest in participatory video and has worked as a media trainer with youth in India, Thailand, Indonesia and London. She has also worked on projects using media as a tool for conflict resolution in Nepal (Search for Common Ground) and Macedonia (Saferworld). She is currently developing both fiction and documentary projects. She is currently working on her first narrative feature 'Santosh', which was selected for the Sundance Screenwriting and Directing Labs 2016.

James Price (Course Tutor)
James Price has degrees in Fine Art (BA (Hons) Newcastle, 1999) and Documentary Direction (MA, National Film & TV School, 2006).

Price’s films have been shown on the BBC, Channel 4, and More4, in art exhibitions and at film festivals world-wide. Recent projects include Reading Pepys (Kings College London) an audio visual experimental history of Deptford’s Pepys Estate; Chandigarh Corrections Omissions (Linköping University) an investigation of aesthetics and discipline in Le Corbusier’s planned city; Diamond Street, Estuary: Working Lives, and Study for the Estuary (ACE, 2011-present) - ongoing collaborations with writer Rachel Lichtenstein exploring place and identity in London and the Thames Estuary; The Body Adorned (Horniman Museum, 2012-3) a multi-screen installation anthropology of London dress, and What is Freedom? (Channel 4, 2009) a semi-serious attempt to find the freest person in the USA. Other projects include A Piece of the Moon (Channel 4, 2008) an exploration of people who have ‘bought’ land on the Moon, and the businessman who made millions selling it to them. The People In Order series (Channel 4, 2006) has gone on to be shown at festivals in the UK, Germany, the Netherlands, Poland, Australia, and the USA, won awards at some of these, and was selected by Channel 4 as one of their highlights of 2006, the first series of 3 Minute Wonders to achieve this accolade. The first program in the series, Age, went to the top of the Viral Video Chart in January 2008 and has had over a million views on YouTube and other video websites.
James has also exhibited installations and photography in the UK and beyond. His 2006 installation and film, Conversation, an exploration of the hidden judgements we make of each other, has shown in the UK, Canada, the USA, and Iran. This work is being distributed as an educational aid in the UK, Australia and North America. He also produces arts biography films for the Tate, the National Trust, the Southbank Centre, the Photographers’ Gallery, and Channel 4, and collaborates extensively with London AV artists, the Light Surgeons, with whom he developed his video practice from 1999 until embarking on his Masters at the NFTS.

Lucy Sandys-Winsch (Course Tutor, Reportage)
Lucy is a multi award-nominated Documentary Film Director, Series Producer and Executive Producer, with a very strong track record across landmark documentary strands such as Channel 4’s 'Cutting Edge' and BBC’s 'Modern Times’. Having worked at the BBC and at numerous independent production companies, she has made observational documentaries, biographical, historical, scientific and reportage single films and series for all the major television channels.

As well as having been nominated for Griersons and BAFTAs, Lucy has been on judging juries for the Griersons, Student RTS Awards and the Sheffield Documentary Festival New Talent Pitch.

Juliet Brown (Course Tutor, Reportage)
Juliet Brown is a self-shooting documentary Director/Producer and mentor to young filmmakers. She grew up in Singapore and had her first filmmaking experience in Cambodia, following Buddhist monk and Nobel Peace Prize nominee, Maha Ghosananda on peace marches across the country.

An interest in traditional skills led her to apprentice and work as a traditional wooden boat builder, living on the coast of Maine, USA for twelve years. Her short films about traditional craftsmen were funded by philanthropists, museums and The National Endowment for the Arts. Juliet returned to the UK for her MA in Documentary Direction at The National Film & Television School. Her graduation film, Noah’s Canoe (2011) was short listed for The Royal Television Society’s Postgraduate Factual Award. The film is set in rural Maine and follows the difficult journey of a transgender male as he finds his place as a man in a family of his own.

Juliet’s interest in how characters work through trauma continued with her film, Ecocide - Voices from Paradise (2014) which explores the impact of the 2010 BP oil spill on a small island off the coast of Louisiana. The film premiered at Sheffield Doc Fest in the Green Award category and continues on the festival circuit. Juliet was a course leader on the National Film & Television School's Summer Docs course 2015.

Bonnie Rae Brickman (Editing Tutor)
Bonnie Rae Brickman is a New York born, London based Film + TV Editor with over
twenty-five years’ experience, accumulating a diverse and extensive list of credits including Julie Andrews’ Opening Night on Broadway, American Playhouse, and Shining Time Station.

She has been honoured with four New York Area Emmy Award Certificates during her ten years at WNET/thirteen, Highly Commended at Underwire’s In The Cut: Best Editor Award 2015 for BOOTWMN, and shortlisted for the Kevin Spacey Foundation Artists of Choice Award 2016. Her work has screened on US, UK and Australian television and at film festivals worldwide including Clermont-Ferrand, HotDocs, Open City Doc Fest, SF Frameline, LA Outfest, Athens International Film+Video Festival, BFI Flare and Fringe! Film Fest.

Alongside her editing work, she has taught editing and post-production at SUNY/Oswego and currently teaches editing on the Ethnographic & Documentary Film MA programme at University College London.

Ariadna Fatjo-Vilas (Editing Tutor)
Ariadna Fatjo-Vilas is freelance editor with over 10 years experience. She works in UK and internationally mainly on documentaries, fiction and artists films.

Her films have played in festivals worldwide (including Berlinale, Sundance and Toronto) and some of the accolades that her films have received include an Oscar nomination (‘The Act of Killing’), a BAFTA award and other three nominations (‘The Act of Killing’, ‘Yours Truly’ and ‘The Last Regal Kingsize’), the Ecumenical and Panorama Audience Award in Berlinale, three prizes at Tribeca (‘Una Noche’), a Grierson Award nomination (‘Estate. A Reverie’) and a British Animation Award.

Ariadna’s credits include many of the large T.V. channels in Europe and North America (like BBC, Sky Atlantic, Channel 4, PBS, Canal+, ARTE, RTE and MTV).

She’s been nominated to the 2016 Jules Wright Prize for Female Creative Technicians.

She has also long term involvement in education, including most recently as Course Leader for Goldsmiths’ MA in editing.

Ariadna graduated from the National Film and Television School (NFTS) with an MA in editing in 2006.

Michael Stewart
Field research among Hungarian Roma (Gypsies) and Romanian shepherds and farmers. Founder of Open City Documentary Festival and MyStreet Films. He has worked on or produced ten documentaries for Granada (Disappearing World) and the BBC (Everyman, Timewatch).

Some of the other film course tutors who will give master classes in the course of the year can be found at: http://www.ucl.ac.uk/anthropology/film-courses/tutors .
Additional Staff in the Social Anthropology Section

Allen Abramson (Senior Lecturer; Room 143, 020 7679 8640
a.abramson@ucl.ac.uk)
Field research in Fiji focusing on gender and sexuality; property relations, land rights and land rites; and cultural dimensions of economic development. Field research in Britain, Europe and New Zealand on landscapes of risk, latter-day epic and dangerous games.

Marc Brightman (Lecturer, Room 141, 020 7679 8652, m.brightman@ucl.ac.uk) [On research leave 2016-17]
Field research in Amazonia and other parts of Latin America focusing on the politics of human relationships with the living environment; indigenous ownership and leadership; the globalisation of tropical forest conservation and aspects of the ‘green economy’.

Rebecca Empson (Lecturer; Room 122, 020 7679 8625, r.empson@ucl.ac.uk)
Conducts research in Inner and East Asia, especially Mongolia, focusing on personhood and subjectivity, the politics of memory, exchange across bodily and territorial boundaries, new religious economies, migration and diaspora communities, visual and material culture.

Martin Holbraad (Professor; Room 139, 020 7679 8639, m.holbraad@ucl.ac.uk)
Conducts research is in Cuba, focusing on Afro-Cuban religions and socialist politics. Themes of research include myth, consecration, cosmology, imagination, political subjectivity and the relationship between anthropological and philosophical analysis.

Jerome Lewis (Reader; Room 235, 020 7679 5567, jerome.lewis@ucl.ac.uk)
Working with Central African hunter-gatherers and former hunter-gatherers, Jerome’s research focuses on socialization, play and religion, egalitarian politics and gender relations, and techniques of communication.

Ruth Mandel (Reader; Room 234, 020 7679 8646, r.mandel@ucl.ac.uk)
Fieldwork on Turkish, Kurdish, and Greek migrant workers in Berlin, in conjunction with fieldwork on returned migrants in Turkey and Greece. More recent work in post-Soviet Central Asia, primarily Kazakhstan.

Alexandra Pillen (Lecturer; Room 140, 020 7679 8641, a.pillen@ucl.ac.uk) [On research leave 2016-17]
Field research in Sri Lanka and on Kurdish communities in London, focusing on the anthropology of war and violence, linguistic anthropology, socio-linguistics and discourse analysis, medical anthropology, and the anthropology of gender.

Charles Stewart (Professor; Room 237, 020 7976 8650, c.stewart@ucl.ac.uk) [On research leave 2016-17]
Research on folklore and religion in Italy and Greece. Current interest in Greek
dream narratives from an original perspective combining historical testimonies from antiquity and the middle ages with accounts of contemporary informants.

**Equipment and Facilities**

**Camera Kits**

You will have access to your own professional camera kit throughout the duration of the course. This will be signed out to you at the start of the course and will be handed in by 14th July 2017.

Whilst the cameras are signed out to you they are your responsibility and you will be liable for the cost of any loss or damage of the equipment. The equipment is expensive and should be treated with care. Yours tutors will demonstrate how to handle the equipment at the start of the course.

If any of the equipment is lost or broken it should be reported to either Tom Harrington or Oliver Wright immediately. If the equipment is stolen the police must also be alerted immediately. We are able to make an insurance claim based upon genuine theft of the equipment if there is a supporting police report.

Please note that cameras should not be left unattended in the university buildings or anywhere that may seem secure (even in locked rooms). If you wish to leave equipment in the department you must inform Tom or Oliver who will be able to lock the equipment away. However you will be unable to store the equipment UCL on a regular basis.

Other equipment that will be available to borrow from the department on an ad-hoc basis throughout the course. Included, but not limited to:

- Boom Pole Kits
- Zoom Hn5 Audio Recorder
- Monopods
- LED Light Kits

If you wish to book any of this equipment out you will need to email the Technical Coordinator and allow at least 48 hours for your request to be processed.

**Adobe Creative Cloud and Edit Suites**

The edit suites are located in Room G17 in the South Wing and on the 5th Floor of Wolfson House. There are 65 iMac computers with the full Adobe Creative Cloud suite across the two facilities. When working with these machines you must work off your own hard-drives and save nothing on the computers hard-disks. The solid state hard-drives on the Macs will be regularly wiped to ensure they run as fast as possible.

**DO NOT SAVE ANY WORK ON THESE MACHINES.**
Any files saved to the student accounts on these will be deleted. If there are times when the edit suite is too busy we have another 25 iMacs based at UCL’s Wolfson House near Euston that can be accessed by anyone on the MA programme. Please ask James Collie or Isis Thompson for directions/access to this building.

Adobe Creative Cloud
We use Adobe Premiere Pro to train our students as it is one of the most up to date, professional editing software available at the moment. It is extremely powerful and fairly easy to navigate. In addition to that, it is also slightly more affordable for students would like to acquire the software themselves after they leave the programme. At the start of term you will each be given a license to install Adobe Premiere Pro on your own computers. You will receive an email from UCL ISD with instructions of how to download the software within your first week of enrolling at UCL.

Lynda
Lynda.com is an extensive online training resource offering thousands of video courses in software and creative skills. On ANTHGF01 we primarily use it for self-directed Premiere Pro training.

This is how you are expected to work with Lynda.com:

- For each week, throughout term 1, lecturers will provide playlists of relevant training videos, which must be completed by the students in advance of their weekly taught editing class.

- Each editing class will include a Q&A session on the weekly assigned video tutorials. These sessions will be dedicated to resolve any outstanding technical issues students might have in relation to how to operate Premiere Pro. Thus it is the responsibility of the students to bring any outstanding technical questions to these sessions.

- The video tutorials are provided through UCL access to Lynda.com which is accessible via your UCL login.

- The playlists will be assigned to your personal Lynda account on a week by week basis.

Working with Lynda.com is a very time effective way of providing the technical training for how to operate a software like Premiere Pro. It frees up valuable teaching time allowing us instead to focus on what lies at the heart of all film editing i.e. how to tell a story using images and sound.

In addition to the Premiere Pro video tutorials Lynda.com provide a vast range of other courses on video production and beyond. As students you have unlimited
access to Lynda.com. Therefore we strongly encourage you to explore and make best use of the wide range of courses on offer during your time at UCL.

**Hard drives**

It is essential that you make sure you have two hard-drives ready before you start the course; one for editing & one for backing up.

Always remember to back-up your footage on both the drives!

The reason for this is that the camera you will be working on is tapeless and thus does not produce any master tapes that you can use as back-up. In other words if something goes wrong with one of your HD’s you need a safety copy backed up on another drive otherwise you have lost that footage forever.

For the back-up drive speed is not important. Thus you can get something cheap and cheerful. Any 500GB portable USB drive will do as long as it is compatible with Apple. Remember to check before you buy!

For the edit drive you are looking for speed as well as storage space. It is essential that your hard drive deliver a continuously high speed. Therefore you should always make sure your drive is 7200rpm [revolutions per minute]. You should purchase a hard-drive with a minimum of USB3 connection.
Course Objectives
The MA in Materials, Anthropology and Design is for students who are interested in exploring material culture from anthropological (primarily) and archaeological perspectives, as a changing and personally engaged phenomenon. It considers how anthropology can work on and with problems emerging from design, craft, heritage, and materials science. The course combines analytical and studio-work skills.

Course Description
The core course component of the MA in Materials, Anthropology and Design builds on current teaching in archaeology and anthropology with special reference to materiality and aesthetics, design and technology, waste and environment, critical perspectives on materials, collections and heritage, and other approaches to materials from a societal perspective. Term One is dedicated to material culture theory, with more specialisation in Term Two. The practice component is centred on enabling postgraduate students to mutually engage with materials from a social scientific perspective. This programme aims to draw on existing UCL resources – the Institute of Making, materials collections in UCL Museums and Collections, and outside visits to materials libraries in London (e.g., Kew, the Horniman, Materials Lab).

Based on weekly sessions using UCL’s extensive collections in art, anthropology, natural history and archaeology as well as conservation and material culture laboratories, the programme will (a) introduce students to skills essential for the social and historical engagement with materials; and (b) give them practical training in those skills. In addition it will introduce students to aspects of materials and design at an intellectually demanding level, and introduce them to the social and scientific worlds of materials. Sessions are designed to provide students with the skills necessary to think through and interact with many of the issues in a concrete – practical – way. This should enable students to develop their own ideas and
questions in thinking about and analysing materials from an interdisciplinary perspective.

**Programme Diet**
The MAD programme consists of five elements:

1. Core course in Anthropology of Materials, Design Anthropology, and Material Culture
2. Optional elements
3. Anthropological Methods
4. Dissertation
5. Research Seminars

**Summary of Overall Course Assessment**
25% of total mark:
- Core Course. This comprises a 2-hour unseen examination, 2 term essays (2,500 words), and an assessed presentation of the project work.

25% of total mark:
- Optional courses. These comprise 3 essays (3,000 words each), one for each option.

50% of total mark:
- 15,000 word dissertation.

**ELEMENT 1: ANTHGT01: Core Course in Anthropology of Materials, Design Anthropology, and Material Culture**
After doing the core course, you will:

- Be familiar with broad material culture theory and key theorists.
- Know a range of the kinds of sociocultural questions which you can ask about materials in particular.
- Be familiar with several key ways of thinking about the culture of materials and design.
- Be familiar with the contrasting ways in which different disciplines (anthropology, archaeology and materials science) approach materials and design.
- Have thought critically in broad terms about frameworks and contexts within which we commonly encounter and study materials and design.
The lecture series during Term One of the core course are grouped with the Material & Visual Culture Masters, and is intended to provide a grounding in material culture approaches and theory.

Term Two lectures focus especially on design anthropology, addressing questions such as what it is, as well as key theoretical debates and terminologies such as issues of creativity and value.

The core course runs in parallel with a series of practical sessions, which are more aimed at the development of skills and competencies, by the application of the knowledge explored in the core course. The first term of the practical sessions focus more on materials and craft, and make use of visits to materials libraries, makespaces, and similar sites. Some of the work involves dividing the students into groups, who then present back what they have learned to the group as a whole. The second term of practical sessions focusses more on developing skills in design ethnography, and a sense of vocation as a social scientist, designer or other practitioner.

Teaching sessions on the core course are two hours long, and comprise a combination of lecture and discussion. At Masters level, it is important that every member of the group is prepared to engage and has a possible contribution - a proposal, a commentary, a question, or an argument. The key readings for each week involve a combination of theoretical debates and examples.

The core course is taught over two terms, involving our specialist lecturers. It includes both theory and methodology as well as an introduction to the various specific genres covered. The course is examined by a combination of TWO x 2,500 word coursework essays of which the one gaining the higher mark will count towards the degree, and a TWO-HOUR examination to be taken in May. Together these assessments constitute 25% of the final grade (12.5% for the essay, 12.5% for exam).

The practical sessions are assessed by a piece of project work, which will comprise a demonstration (for example, a text, powerpoint demonstration or artefact) which engages with a design issue using ethnographic material. The practical project is worth one third (33%) of the core course mark. Practical work will comprise of a group project, which will be assessed collectively as either a fail (40%) or a pass (70%)

**ELEMENT 2: Optional Element**

Students may take three optional courses which treat particular genres or approaches to material and visual culture in more depth. Please note that timetabling can be a problem when taking options from departments outside anthropology. Most students take three anthropological and material culture options,
but it is permitted to take a third non-official course from anthropology, archaeology, or another department, if the MA Co-ordinator approves it as relevant to your studies. Such arrangements do depend on timetabling and agreement from lecturers.

Official Options in the Department of Anthropology

- Advanced Topics in Digital Culture
- Anthropology and Photography
- Anthropology of Art and Design
- Anthropology of the Built Environment
- Anthropology of Mass Consumption and Design
- Digital Infrastructure: Materiality, Information and Politics
- Art in the Public Sphere
- Material and Visual Cultures of South Asia
- Risk, Power and Uncertainty
- Social Construction of Landscape

Official Options in the Department of Archaeology:

(several of these depend on the approval of the lecturer, as they may require prior scientific or archaeological knowledge)

- Archaeological Glass and Glazes
- Archaeometallurgy I: Mining and Extractive Technology
- Interpreting Pottery
- Lithic Analysis
- Managing Museums
- Technology within Society
- Conservation: materials science
- Critical Perspectives on Cultural Heritage
- Museum Communication and Audience Engagement
- Material Structure and Deterioration of Craft Materials

Students sometimes seek to undertake courses in design, architecture or materials engineering. These are not currently official options, but may be audited. Interested students should inquire from the tutor for suggestions.

There are also courses in Social and Biological Anthropology which are generally available, subject to timetabling issues. Please see Departmental Website for the most up-to-date list of options, including course summaries:

**ELEMENT 3: Anthropological Methods (Term 1)**

Students are to attend the departmental Research Methods module (1 hour lecture + 2 hour workshop/seminar) in Term 1. This work is supplementary and is not assessed but attendance is compulsory and registers will be taken.
ELEMENT 4: ANTHGT99: Dissertation
Half (50%) of the final grade for the full course is allotted to a 15,000 word dissertation, conducted under the supervision of a member of the academic staff on an agreed topic. Guidelines on preparation and submission of the dissertation are provided in Section 5 of this Handbook, a separate section at the end of this Handbook designed specifically to provide all the information needed to complete a Masters Dissertation with UCL Anthropology.

ELEMENT 5: Research Seminars
Students are required to attend the Material Culture Seminar held on Mondays from 5 - 6.30 pm. Apologies have to be submitted in person to the course tutor. This is a vital opportunity to meet both staff and postgraduate students in Material Culture and to participate in the wider intellectual community of the College. Students are furthermore encouraged to make as much use as possible of the various other seminars held in the Department and in neighbouring colleges. The speaker, members of staff and post-graduate students meet for a drink after the seminar in the common rooms in the Department. This is an opportunity to meet staff and students informally. Seminar programmes are posted in the Department, as are special events in and around UCL. This component is not examined.

Recommended General Readings

Candlin, F., & R. Guins 2009 The Object Reader. Routledge

Clarke, A., ed. 2010 Design Anthropology.


Highmore, B. 2009 The Design Culture Reader. Routledge.


Core Staff In Materials, Anthropology and Design Section
Victor Buchli (Professor, Material and Visual Culture)
Interests are in material culture and social change with specific reference to architecture, post-socialist transition and the archaeological study of the present. He
has conducted fieldwork in Russia and Kazakhstan as well as in Britain. Current research projects concern the reconstruction of the post-Soviet built environment.

Ludovic Coupaye (Lecturer, Material and Visual Culture)
Focuses on the arts and anthropology of the Pacific, with an emphasis on the groups, material cultures and technologies of Melanesia. His doctoral thesis (SRU/UEA 2005), was titled *Growing Artefacts, Displaying Relationships: Outlining the Technical System of Long Yam Cultivation and Display among the Abelam of Nyamikum Village* (East Sepik Province, Papua New Guinea). He is currently writing on the magic and social life of ritual objects among the Abelam.

Adam Drazin (Lecturer, Material, Anthropology and Design)
Interests include anthropology of design, design anthropology, post-socialism, domesticity, creativity, heritage, and care. He conducted his main fieldwork on the Romanian home in Romania and Ireland. He has conducted smaller pieces of research work with designers and engineers in Intel, HP Labs, and the Technical University of Eindhoven. He has taught design anthropology in several universities and design schools.

Haidy Geismar (Reader, Material, Visual and Digital Anthropology)
Coordinator of the MSc in Digital Anthropology. Dr Geismar’s research focuses on new property relations and property forms, emerging cultural markets, the material production of indigenous identity and critical museum theory and practice. She has longstanding research connections in Vanuatu, New Zealand and in museums in Europe and North America and has also curated a number of international exhibitions. Her most recent publication is *Treasured Possessions: Indigenous Interventions into Cultural and Intellectual Property* (Duke University Press, 2013) which explores the ways in which new property regimes around indigenous culture are constituted in the South Pacific. She is currently in the early stages of a project exploring the archival qualities of social media photography platforms and the material networks that instantiate digital photography.

Hannah Knox (Lecturer, Digital Anthropology and Material Culture) [Research leave 2017-18]
Field research in the UK and Peru focusing on the anthropology of technology including: research on information technologies and transformations in work; anthropology of infrastructure, the state, and expertise; and the anthropology of climate change, the ‘anthropocene’ and the place of data and models in human/environmental relations.

Susanne Küchler (Professor, Material and Visual Culture) [Research leave 2017-18]
Fieldwork in Northern New Ireland (Papua New Guinea) on gift exchange, memory and image-transmission and in the Cook Islands (Polynesia) on the history of the introduction and take-up of clothing, the local and historical trajectories of the translation of fabric into quilts designed as core exchange valuable, and the social and economic impact of quilting in the Cook Islands. Recent research has been
directed to the emergence of materials libraries and their place in the networks of knowledge transfer in the materials industry in the UK. Her work is concerned with the relation between material aesthetics, cognition and consciousness, focusing on calculation and its material manifestation, with theorizing the relation between science, design and materials, and with investigating emerging properties of materials by design and associated concepts of ambience and agency using ethnography.

Daniel Miller (Professor, Material and Visual Culture)
Interests are material culture and mass consumption. He has conducted fieldwork in India, Trinidad and London. Recent books include work on mobile phones, consumption the use of new media in transnational parenting, denim, and Facebook. His current research is on the use of webcams.

Chris Pinney (Professor, Material and Visual Culture)
Researches on visual culture in India. He has published on the photography and popular art of India and is presently developing research interests in the broader field of post-colonial visual culture.

Chris Tilley (Professor, Material and Visual Culture)
Interests are archaeology, material culture and social identity. Recent books are on archaeological theory relating hermeneutic, structuralist, and post-structuralist perspectives and material culture. His current work is on phenomenological perspectives on landscapes in southwest Britain; and landscape, material culture and social identities in the South Pacific.
1.4 MA Material and Visual Culture

Course Tutor
Chris Tilley
Room 124, 14 Taviton Street
Tel: 020 7679 8635
E-mail: c.tilley@ucl.ac.uk

Course Objectives
The MA in Material and Visual Culture offers a wide ranging course relating people, material and visual forms across time and space with the opportunity for a number of specialist options.

Course Description
The programme is designed as an advanced research degree, allowing students exposure to what is becoming a vanguard field within anthropology and several related disciplines. In the core course students will be presented with a wide range of approaches and perspectives that have recently been developed with respect to material and visual media which range from art, photography and media within visual anthropology to the study of genres such as clothing, consumption, cultural memory, monuments and the built environment within material culture. Students will then have the opportunity to explore three specialist options in considerable detail. Finally they will be able to concentrate on a single topic through a dissertation at the end of the year.

The programme is suitable both for those with a prior degree in anthropology but also for those with degrees in neighbouring disciplines who wish to be trained in anthropological and related approaches to material and visual culture. There is provision for those with specialist interests in Museum Anthropology or the Anthropology of Art.

Programme Diet
The MA in Material and Visual Culture programme consists of five elements:

1. Core Course in Material and Visual Culture
2. Three Optional elements  
3. Ethnographic Methods in Material and Visual Culture (Term 1)  
4. Dissertation  
5. Research Seminars  

Each of these is described in more detail below, but the assessed elements are given the following weighting (the area of each block in this diagram corresponds to its weight):

<table>
<thead>
<tr>
<th>Two Core Module Essays (8.33%)</th>
<th>Practical Project (8.33%)</th>
<th>Exam (8.33%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Option Module 1 Essay (8.33%)</td>
<td>Option Module 2 Essay (8.33%)</td>
<td>Option Module 3 Essay (8.33%)</td>
</tr>
<tr>
<td>Dissertation (50%)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Summary of Overall Course Assessment**

25% of total mark:

- A 2-hour unseen examination for the Core Course (8.33%); 2 term essays (2,500 words, 8.33%); an assessed lab book (8.33%).

25% of total mark:

- 3 essays (3,000 words each), one for each of three Specialist Options.

50% of total mark:

- 15,000 word dissertation.
**ELEMENT 1: ANTHGC01: Core Course in Material and Visual Culture.**

This is taught over two terms, involving our specialist lecturers in material and visual culture. It includes both theory and methodology as well as an introduction to the various specific genres covered. The course is examined by a combination of 2 x 2,500 word essays (please see Moodle Page for deadline information), a two-hour examination to be taken in May worth 8.33% of your mark and an assessed Practical Project Lab Book (Term Two) worth 8.33% of your mark. Students will also receive feedback on an un-assessed written assignment during the middle of Term One. All will be first and second marked by members of staff, and externally examined by the External Examiner for the course. Together these assessments constitute a total of 25% of the final grade of the overall MA course.

**ELEMENT 2: Optional element.**

This allows students to take three optional courses which treat particular genres or approaches to material and visual culture in more depth. Examination is by one 3,000 word essay for each option. Please note that these cannot be guaranteed to be available in each year.

Specialist options include:
- Anthropology of Art and Design
- Anthropology of Media and Consumption
- Anthropology of the Built Environment
- Social Construction of landscape
- Technologies and Society
- Cultural Heritage (Institute of Archaeology)

There are also courses in Social and Biological Anthropology which are generally available as options, subject to timetabling issues. See the Departmental website for the complete list of available options, including course summaries:

**Assessment**

Each optional field is examined by one essay (approx. 3,000 words each). The three essays together count for 25% of the final mark.

**ELEMENT 3: Ethnographic Methods in Material and Visual Culture**

Students are required to attend. This work is supplementary and is not assessed. A schedule will be issued at the beginning of Term One.
ELEMENT 4: ANTHGC99: Dissertation
Half (50%) of the final grade for the full course is allotted to a 15,000 word dissertation, conducted under the supervision of a member of the academic staff on an agreed topic. Guidelines on preparation and submission of the dissertation are provided in Section 5 of this Handbook, a separate section at the end of this Handbook designed specifically to provide all the information needed to complete a Masters Dissertation with UCL Anthropology.

ELEMENT 5: Research Seminars
Students are required to attend the Material Culture Seminar held on Mondays from 5 - 6.30 pm. Apologies have to be submitted in person to the course tutor. This is a vital opportunity to meet both staff and postgraduate students in Material Culture and to participate in the wider intellectual community of the College. Students are furthermore encouraged to make as much use as possible of the various other seminars held in the Department and in neighbouring colleges. The speaker, members of staff and post-graduate students meet for a drink after the seminar in the common rooms in the Department. This is an opportunity to meet staff and students informally. Seminar programmes are posted in the Department, as are special events in and around UCL. This component is not examined.

Recommended Readings


Core Staff in Material And Visual Culture Section

Victor Buchli (Professor, Material and Visual Culture)
Interests are in material culture and social change with specific reference to architecture, post-socialist transition and the archaeological study of the present. He has conducted fieldwork in Russia and Kazakhstan as well as in Britain. Current research projects concern the reconstruction of the post-Soviet built environment.

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1.5 MSc Anthropology, Environment and Development

Course Tutor
Emily Woodhouse
Room 121, 14 Taviton Street
Tel: 0207 679 8620
E-mail: e.woodhouse@ucl.ac.uk

Course Objectives
The MSc in Anthropology, Environment, and Design (AED) provides a graduate training and qualification, integrating natural and social science approaches to environment and development, as a foundation for higher research and professional work. It focuses on the implications of the changing environment for production systems and human welfare, on sustainable use of natural resources in the Global South, and on environmental and welfare impacts of changing patterns of resource use with development.

The programme integrates biological and social anthropological aspects of environment and development by using:

- theory and state of knowledge review
- case studies
- in depth assessment of research methodology relating to specific issues and topics
- dissertation based on original data collection or analysis
- training in dissemination of results, presentation of seminars and reports

The AED programme implements this through a core course (Resource Use and Impacts), specialist options (for example, Ecology of Human Groups or Anthropology of Development), Research Methods courses, and Research Seminars.

Programme Diet
The MSc in Anthropology, Environment and Development is comprised from a core and specialist taught courses, research seminars and discussion groups, and a
supervised dissertation conducted between April and September. The principal course components are set out in more detail below.

The core course (ANTHGE05: Resource Use and Impacts) is worth 16.6% of the total MSc mark, with the remainder being made up from the two specialist options (2 modules each worth 8.3% of the final grade), the two research methods components (2 modules each worth 8.3% for a total of 16.6% of the final grade) and a dissertation worth 50% of the overall final grade.

1. Core Course (compulsory):
   - ANTHGE05: Resource Use and Impacts

2. Specialist Taught Courses:
   Students must take TWO out of the following FOUR specialist courses:
   a) ANTHGE02: Ecology of Human Groups
   b) ANTHGE03: Population and Development
   c) ANTHGE06: Anthropology of Development
   d) Either one other option from the UCL Anthropology Masters programme (e.g. in Medical anthropology, Social anthropology etc.) or, where timetabling permits, courses in other departments.

To view the full list of anthropology course options, visit the postgraduate course page: http://www.ucl.ac.uk/anthropology/courses/pg.

For more information on option registration, please see the relevant section below.

3. Research Methods:
   a) ANTHGE04: Anthropological Research Methods
   b) ANTHGE07: Statistics for AED Students

4. Research Seminars


6. Skills Training and Personal and Professional Development Programme (optional)

**ELEMENT 1: Core Course**

**ANTHGE05: Resource Use and Impacts (compulsory), Terms 1 & 2**
This is the obligatory core course for students on the MSc. This unit focuses on key conceptual issues and methodological tools in the anthropological study of human ecology and development. The aim of the first term is to provide students with an overview of some of the current approaches to environmental issues, particularly in
less developed countries; and the implications that contrasting understandings have for management and development. The aim of the second term is to provide students with specialist methods training and guidance on research design. The course focuses on empirical case studies of actual developing country situations and patterns of change, and focusing primarily on the practical dimensions of the subject whilst being informed by key theoretical approaches. By investigating the way impacts of resource use are measured and interventions planned, and by critically assessing research design and method, this course will equip students with some of the theoretical ideas and practical skills required for their own original research project in the third term.

Topics covered could include: Local ecological knowledge vs Western science and management models (e.g. in dryland and forest systems); understanding poverty livelihoods and wellbeing; political ecology and community conservation; cultural context of rainforest conservation; tenure and access; research design, research methods including sampling strategies, participatory rural appraisal, interpreting statistics and indicators.

**Assessment**
Assessment for the first term of the course consists of one essay to be handed in at the start of the Spring Term (8.3%) and an unseen examination (after reading week in the second term (8.3%). Assessment for the second term of the course (which concentrates on project and research design) is in the form of a Take Home Exam (described in the methods section below).

**ELEMENT 2: Specialist Options**
**Option A: ANTHGE02: Ecology of Human Groups, Term 1**
This course introduces the ecology of different types of rural production system in less developed countries. This year the course will cover pastoralists and fishers. The course combines social and natural science approaches to the study of rural populations in developing countries. Starting with rather separate bodies of knowledge the course aims to integrate insights and perspectives from the different disciplines as the course goes along. You may find the following journals useful general browsing: *Human Ecology; Development and Change.*

**Assessment**
The course is assessed by the BETTER of TWO essays of 2,500 words, one to be submitted in mid-November, the second by the end of the first week of the spring term. Detailed feedback will be provided on the first essay. BOTH essays must be submitted to complete the course. The chosen essay is worth 8.3% of the final mark.
Option B: ANTHGE03: Population and Development, Term 1
The course examines topical issues in population distribution and dynamics which are relevant to development and development interventions, with a particular focus on fertility and mortality in developing countries. Data collection methods are a constant theme and we reflect on how these influence both academic and interventionist perspectives on population issues.
By the end of the course students should be able to:
1. Demonstrate understanding of demographic variation and the forces of demographic change in developing countries.
2. Appreciate the complexity and ramifications of interventions and change in demographic behaviour.
3. Demonstrate an awareness of data collection and interpretation problems faced by field researchers and fieldworkers using population data
4. Show sensitivity to different disciplinary approaches to and interpretations of demographic issues.

Assessment
The course is assessed by the BETTER of TWO essays of 2,000 words, one to be submitted in mid-November, the second in the first week of the spring term. Detailed feedback will be provided on the first essay. BOTH essays must be submitted to complete the course. The chosen essay is worth 8.3% of the final mark.

Option C: ANTHGE06: Anthropology of Development, Term 2
The course will cover major topics and debates in the anthropology of development. It will provide an introduction to the inter-disciplinary nature of development studies, and to the concepts and tools necessary for critical engagement with a wide range of theories and themes. The course will explore a number of anthropological critiques of development, from a range of angles and at a variety of scales. The module will provide a solid foundation in the social and political theories underlying development discourse and its critiques, whilst using a broad range of ethnographic material to explore both the workings of the development industry and its impacts on the people it seeks to benefit. Special attention will be given to how development practice impacts the environment in different ways. Weekly topics will include culture and rational choice theory, money and the market, work and livelihoods, education, technology and infrastructure, political ecology, and conservation

Assessment
The course is assessed by one essay of 3,000 words. There is also a formative peer marked book review of 1,500 words. Detailed feedback will be provided on the book review. BOTH pieces of work must be submitted to complete the course. The essay is worth 8.3% of the final mark.
Option D. Alternative options from within or outside Anthropology
This unit provides an opportunity for students either to do other relevant UCL Anthropology Masters Level courses or to take an appropriate Masters course from other UCL Departments, where they fit with time-tableing. Lectures, seminars and tutorials will depend on the options chosen, as will the form of assessment. This will be agreed with the Module MSc tutor and the AED course tutor at the beginning of the academic year.

ELEMENT 3: Research Methods (compulsory)
There are two separate elements to methods training. The first (ANTHGE04), Anthropological Research Methods, is run within the Department of Anthropology and is tailored to developing competence in understanding and applying a range of anthropological methods and tools, as well as a critical awareness of the appropriateness of each to the examination of particular issues and contexts, whether practical or theoretical. The second element of research methods training is in statistics (ANTHGE07). This aims to give students competency in quantitative analysis, the use of descriptive and inferential statistics and the use of a common computer statistical package (R). Finally, in addition to these two elements, there is also an online Moodle course on more generic social science research methods run through the Graduate School which students are encouraged to enrol in. The Graduate school also hold other optional workshops and sessions that students will be encouraged to enrol on, where relevant, once they start the Masters, see http://courses.grad.ucl.ac.uk/ for details. Discussion of Research Methods will also form a significant part of the Human Ecology Research Group Programme.

3.1 ANTHGE04: Anthropological Research Methods
The Anthropological Methods course taught by staff from the Anthropology Department runs in Term One as a combination of lecture and practical exercises. The aims is that students will get hands-on experience of using different methods. It includes but is not limited to the following: observation, participation and documentation; ethics; questionnaires; semi-structured interviews; visual methods; managing data and an introduction to NVIVO software. More theoretical debates and epistemological discussions will be covered through articles up-loaded to Moodle which students can access when needed. There is no specific assessment linked directly to completion of this course. Instead, both this course along with the more specific AED research training in the second term of the core course (ANTHGE05) will be simultaneously assessed via a Take Home exam at the end of the second term (see below).
3.2 ANTHGE07: Introduction to Statistics

The introductory statistics course addresses the types of quantitative analyses you might encounter and/or use during the programme. Students will be expected to attend all sessions. It is taught through a series of lectures and practicals. Areas covered include the following: descriptive statistics; hypothesis testing and probability distributions; non-parametric methods; univariate tests of group difference; correlation and regression analysis; and the relation between quantitative and ethnographic, qualitative methods. Students will work with relevant data sets for the duration of the course in order to get a feel for the manipulation of real data and to consider application of statistical analyses to their own research plans. They will gain familiarity with the open-source computing package R. Assessment is a mixture of weekly practical exercises and an unseen exam. Students draw on this course and others, including the research seminars to assist them in the take home examination (see below).

3.3 Assessment of methods/research design: Take Home Exam (8.3% of final mark)

Knowledge of research methods – learnt through a combination of ANTHGE04 (Anthropological Research Methods, the second term of ANTHGE05 (Resource Use and Impacts), and attendance at the Human Ecology Research Group Seminars – will be assessed through a take-home open-book exercise which students are given one week to complete. A week before the end of the spring term, students will be given a selection of research questions or problems pertinent to the content of the degree. The student must select one of these and prepare a research proposal that would investigate and answer the question concerned.

This proposal should include ALL the following:
1. Selection of population and/or site
2. Sampling method and sample size
3. Data collection methods with attachments of draft questionnaires/check sheets, etc. where appropriate
4. Data analysis plan - choice of data entry and analysis program, tabulations to be produced, statistical and other quantitative techniques to be used
5. Timing of data collection and analysis
6. Discussion of practical, technical and theoretical problems which you might anticipate encountering

It is not necessary to provide a budget.

As mentioned below, methodologies and research ideas expressed in the take home examination MAY overlap with those eventually used in the dissertation, but your answer to this examination should NOT be based on case material that you plan to use for your dissertation.
Students have a full week at the end of the Spring term to do this component of the which should be between 12 and 20 pages double-spaced.

**ELEMENT 4: Research Seminars**

Human Ecology Research Group (HERG):
Attendance at this is COMPULSORY for AED students during Term 1 and Term 2. The HERG group meet every week on Tuesday afternoons (2–4 pm) during Terms 1 and 2. The seminars are attended by staff, research students, all AED MSc students, and others who may be interested.

HERG is a forum for the presentation of work in progress by staff, presentations by outside speakers or research students, and for UCL Anthropology postgraduates and post-doctoral researchers working in ecology-related fields to present work in progress or research findings.

**ELEMENT 5: ANTHGE99: Dissertation**

Half (50%) of the final grade for the full course is allotted to a 15,000 word dissertation, conducted under the supervision of a member of the academic staff on an agreed topic. Guidelines on preparation and submission of the dissertation are provided in Section 5 of this Handbook, a separate section at the end of this Handbook designed specifically to provide all the information needed to complete a Masters Dissertation with UCL Anthropology.

Dissertation Information: Anthropology, Environment and Development **ONLY**
In Term Two, ALL AED students will be expected to present a plan for their dissertation to staff and students during the core course (GE05) sessions.

**ELEMENT 6: Skills Training, Personal and Professional Development**

All students on the Masters course are expected to take full advantage of the Skills Programme. Some skills training is undertaken within the Department (this includes some of the research methods courses described above), whilst some is run centrally by the graduate school. A full list of possible courses can be found via [http://courses.grad.ucl.ac.uk/](http://courses.grad.ucl.ac.uk/). General research skills and personal development and employment related skills are catered for through courses in the following areas: Library/Electronic and Archive Resources; IT skills; languages; writing/reading/thesis preparation; research environment; presenting and publishing your research; entrepreneurship and the management of innovation; teaching skills; personal and professional development; and career management and employability skills.
Students, in consultation with the Masters tutor, are expected to choose a suite of courses that are important for the successful completion of the Masters programme and that meet their own particular needs and those of prospective future employers.

**Assessment**

There is no specific assessment for these courses. However, students are expected to give a presentation of their intended research project in the second term to staff and their peers (see the information on attendance at research seminars) and they are expected to produce a presentation of professional standard, with the use of PowerPoint and/or other visual aids.

**Recommended Readings**

There is no textbook for this course and no single work adequately covers the range of issues the AED course addresses. Following is a brief list of relatively general works that cover some of the relevant issues.

- Homewood K et al. (2012) Pastoralist livelihoods and wildlife revenues in East Africa: a case for coexistence? *Pastoralism: research, policy, practice* 2:19 [http://www.pastoralismjournal.com/content/2/1/19](http://www.pastoralismjournal.com/content/2/1/19)


  http://dx.doi.org/10.1080/00220388.2014.968135


### Core staff in Anthropology, Environment and Development

Marc Brightman (Lecturer, Social Anthropology) [Research sabbatical 2017-18]
Room 142, 020 7679 8652, m.brightman@ucl.ac.uk
The political importance of the transformation of the environment, and on indigenous Amazonian forms of property, and he has recently begun to investigate these in the context of the emergence of new forms of property occurring through the evaluation of environmental services, particularly in the context of UN-REDD.

Lewis Daly (Teaching Fellow in Social Anthropology / Anthropology, Environment, and Development)
Room 235 020 7679 5567 l.daly@ucl.ac.uk
Multispecies relations and the politics of conservation in Amazonia. He has been working with the indigenous Makushi people of southern Guyana since 2011, on themes including forest farming, hunting, crop diversity, the use of charm plants, ethno-ornithology, and shamanism. Lewis’s research interests include environmental anthropology, the ethnography of Amazonia, the anthropology of techniques, and the politics of conservation (ecotourism, PES incentives, REDD+).
Caroline Garaway (Senior Lecturer, Human Ecology)
Room 123 020 7679 8846, c.garaway@ucl.ac.uk
The human ecology of natural resource use, aquatic resources management, fisheries enhancement and the impact of development on human/environment interactions. A strong interest in Action Orientated Research.

Katherine Homewood (Professor, Human Ecology)
Room 121, 020 7679 8620, k.homewood@ucl.ac.uk
Environment and development, particularly the interaction of conservation management with poverty, livelihoods and welfare on the one hand, and of changing land use with environmental indices on the other. Particular focus on sub-Saharan Africa with a special focus on pastoralist peoples in drylands.

Jerome Lewis (Reader, Social Anthropology)
Room 235, 020 7679 5567, jerome.lewis@ucl.ac.uk
Working with Central African hunter-gatherers and former hunter-gatherers since 1993, particularly in Congo-Brazzaville, Jerome's research focuses on socialization, play and religion; on egalitarian politics and gender relations; and techniques of communication.

Sara Randall (Professor, Anthropology)
Room 126, 020 7679 8629, s.randall@ucl.ac.uk
Demography, health and welfare particularly in francophone West Africa. Current interests are around the production of data; what different forms of data mean for those who they are supposed to represent, those who actually collect the data and the end users of data, and the disjunctures between these different groups.

Emily Woodhouse (Lecturer, Human Ecology and Conservation)
Room 121, 0207 679 8620, e.woodhouse@ucl.ac.uk
The social dimensions of human-environment relationships, the impacts of conservation on human well-being, and the implications for justice and sustainability. Emily has a particular interest in pastoralist and agro-pastoralist systems and their changing governance.
1.6 MSc Digital Anthropology

Course Tutor
Haidy Geismar
Room 146, 14 Taviton Street
0207 679 8651
Email: h.geismar@ucl.ac.uk

Course Objectives
The MSc in Digital Anthropology offers a hybrid (theory/practice) course intended to equip students to: 1) critically analyse the social dimensions of information technologies and digital media; 2) show how anthropological research has been used to investigate the consequences of digital technologies for specific populations; and 3) inform and steer the design of digital systems.

Course Description
This programme is centrally concerned with those systems, practices, institutions, and media forms that intersect with technologies defined as digital. Designed as an advanced research degree, students will be introduced to a diverse palette of theoretical perspectives, analytical methods, and tools for social research into information systems and the design of digital technologies. Topics will span the burgeoning field of Digital Anthropology, ranging from the Internet, social networking sites, and mobile phones to intellectual property, work automation, and activism. Associated practical classes will expose students to methods for data gathering, analysis, and the production of digital ethnographies. Students will have the opportunity to take three optional seminars, each of which will allow a specialist focus on the digital and will be contextualized within the broader discipline of anthropology. Finally, students will be able to concentrate on a single topic by writing a dissertation at the end of the year.

Programme Diet
Student participation in the course entails SEVEN principal elements, the first four of which are formally assessed:

- a two-term Core Module (including two essays and a practical project)
- three one-term Optional Modules
- a two-hour, written Examination
- the Dissertation
- the Anthropological Research Methods Module (Term 1 only)
- the Material, Visual & Digital Culture Research Seminar
- the Postgraduate Presentation Day

Each of these is described in more detail below, but the assessed elements are given the following weighting (the area of each block in this diagram corresponds to its weight):

<table>
<thead>
<tr>
<th>Best of Two Core Module Essays (8.33%)</th>
<th>Practical Project (8.33%)</th>
<th>Exam (8.33%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Option Module 1 Essay (8.33%)</td>
<td>Option Module 2 Essay (8.33%)</td>
<td>Option Module 3 Essay (8.33%)</td>
</tr>
</tbody>
</table>

Dissertation (50%)

**ELEMENT 1: ANTHGM01: Core Module**

This module is taught over two terms, and is comprised of a two-hour weekly seminar and a two-hour practical. The module is run by Dr Knox and Dr Geismar with additional teaching from core staff and guest lecturers. Topics will be tightly focused on the theories, issues, cases, and methodological questions of specific relevance to the study of digital culture.

**Term essays**

The primary deliverable product for each of these seminars will be a 2,500 word essay worth 8.33% of the grade for the course (NB: only the higher mark of the two will count toward the final grade). Prior to the Reading Week of each term, students will be given a number of questions (roughly one per seminar week) from which they will select one to respond to.
Practicals (Two terms)
A series of two-hour practicals will also be convened in Term One and Term Two. These will be convened by the core teaching team (with invited guests), and will usually be convened in the department's Digital & Visual Culture Lab or the Darryl Forde Seminar Room and will involve activities outside the department or off campus.

The practicals provide applied training in doing social research on digital practices and the place of digital technologies in people’s everyday lives and other anthropological research settings. In Term One, Students will be required to find a small “field”, where they will undertake repeated observations of digital activities. During the practical sessions we will plan the observations, analyse different aspects of the data collected, and design an online platform for presenting the results. The practicals are also intended to foster reflexivity and creative experimentation with anthropological modes of inquiry, analysis, and representation.

Practical Projects
The culmination of the practical is a project worth 8.33% of the grade for the course (see Tentative Schedule for deadline). The project will present a mini ethnography of digital technology use. A public website will showcase the work of the Digital Anthropology students. More detailed project guidelines will be distributed separately.

ELEMENT 2: Optional Modules
Students in the programme are required to take three optional courses that treat particular genres or approaches to material and visual culture in more depth. Options include an emphasis upon theoretical issues as well as more substantive and regional topics depending upon the interests of the particular student. Examination is usually by three 3,000 word essays, one for each option.

Teaching is through specialist seminars. However, Masters students are also advised to attend the open lectures for these courses (where these are appropriate. For those who have not taken anthropology before, we particularly recommend ANTH2006, the undergraduate introduction to Social Anthropology and Material Culture.

Assessment of Optional Modules
Each optional module is examined by one essay (approx. 3,000 words each), worth 8 1/3% of the course grade (25% total). See the Tentative Schedule section for deadlines and the Appendices for information on the department's essay submission procedure including details of late submission penalties.
ELEMENT 3: Examination
In Term Three students will be examined via a two-hour, handwritten exam (see the Tentative Schedule for date). As with the term essays for the Core Module, a number of questions will be devised, each drawn from one of the 18 or so examinable weeks of Terms One and Two (though some may be derive from multiple weeks). Students will not see these questions prior to the date of the exam (i.e. it is “unseen”), but will be expected to select two from the full set once the exam begins and respond to each within the allotted time.

Confirmation of the exam time and place will be distributed early in Term Three. Should physical limitations make two hours of handwriting a significant hardship, students may seek a disability exception in order to type their exam instead (contact the UCL Disability Centre as early in the exam year as possible to make arrangements).

ELEMENT 4: ANTHGM99: Dissertation
Half (50%) of the final grade for the full course is allotted to a 15,000 word dissertation, conducted under the supervision of a member of the academic staff on an agreed topic. Guidelines on preparation and submission of the dissertation are provided in Section 5 of this Handbook, a separate section at the end of this Handbook designed specifically to provide all the information needed to complete a Masters Dissertation with UCL Anthropology.

ELEMENT 5: Research Methods Module
Students are to attend the departmental Research Methods module (1 hour lecture + 2 hour workshop/seminar) in Term One. This work is supplementary and is not assessed but attendance is compulsory and registers will be taken.

ELEMENT 6: Material, Visual & Digital Culture Research Seminars
Students are required to attend this research seminar (scheduled for Mondays from 5 - 6.30 pm), at which speakers drawn from our department, other departments at UCL, and other institutions present on their latest research. The speaker, members of staff and post-graduate students typically meet for a drink after the seminar (either in the common rooms in the Department or at an outside venue). This component is not examined.

ELEMENT 7: Postgraduate Presentation Day
This is an annual event – typically a full day in mid-May, shortly after the exam – involving the participation of all the students of the MA in Material & Visual Culture and the MSc in Digital Anthropology, as well as the Material & Visual Culture staff.
and any doctoral students who they supervise. Masters students are asked to introduce themselves and their proposed dissertation topic to the group. The amount of time allotted to each individual depends on the number of enrolments in a given year, but typically runs only a few minutes. This is an opportunity to get a broad sense of the types of projects being carried out within the section. If you expect to be unable to participate, apologies must be submitted in advance in person to the course tutor.

Students may bring in their own laptops and make use of the building's wireless network and there will also be opportunities to use media and digital production facilities of the department's Open City Doc's Ethnographic Film school.

Because the Lab is being relocated within the Department this year, details on its use will be made available separately.

**Recommended Readings**

Baym, N. 2010 *Personal Connections in a Digital Age*. Polity.


Miller, D. 2011 *Tales from Facebook*. Polity.


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**Core Staff in Material, Visual and Digital Culture Section**

Victor Buchli (Professor, Material and Visual Culture)  
Interests are in material culture and social change with specific reference to architecture, post-socialist transition and the archaeological study of the present. He has conducted fieldwork in Russia and Kazakhstan as well as in Britain. Current research projects concern the reconstruction of the post-Soviet built environment.

Ludovic Coupaye (Lecturer, Material and Visual Culture)  
Focuses on the arts and anthropology of the Pacific, with an emphasis on the groups, material cultures and technologies of Melanesia. His doctoral thesis (SRU/UEA 2005) was titled *Growing Artefacts, Displaying Relationships: Outlining the Technical System of Long Yam Cultivation and Display among the Abelam of Nyamikum Village* (East Sepik Province, Papua New Guinea). He is currently writing on the magic and social life of ritual objects among the Abelam.

Adam Drazin (Lecturer, Material, Anthropology and Design)  
Interests include anthropology of design, design anthropology, post-socialism, domesticity, creativity, heritage, and care. He conducted his main fieldwork on the Romanian home in Romania and Ireland. He has conducted smaller pieces of research work with designers and engineers in Intel, HP Labs, and the Technical University of Eindhoven. He has taught design anthropology in several universities and design schools.

Haidy Geismar (Reader, Material, Visual and Digital Anthropology)  
Coordinator of the MSc in Digital Anthropology. Dr. Geismar’s research focuses on new property relations and property forms, emerging cultural markets, the material production of indigenous identity, critical museum theory and practice and how all of these are translated into new digital domains and materialities. She has longstanding research connections in Vanuatu, New Zealand and in museums in Europe and...
North America and has also curated a number of international exhibitions. Her most recent publication is *Treasured Possessions: Indigenous Interventions into Cultural and Intellectual Property* (Duke University Press, 2013) which explores the ways in which new property regimes around indigenous culture are constituted in the South Pacific. She is currently in the early stages of a project exploring the archival qualities of social media photography platforms and the material networks that instantiate digital photography.

Hannah Knox (Lecturer, Digital Anthropology and Material Culture) [Research leave 2017-2018]
Field research in the UK and Peru focusing on the anthropology of technology including: research on information technologies and transformations in work; anthropology of infrastructure, the state, and expertise; and the anthropology of climate change, the ‘anthropocene’ and the place of data and models in human/environmental relations.

Susanne Küechler (Professor, Material and Visual Culture) [Research leave 2017-2018]
Fieldwork in Northern New Ireland (Papua New Guinea) on gift exchange, memory and image-transmission and in the Cook Islands (Polynesia) on the history of the introduction and take-up of clothing, the local and historical trajectories of the translation of fabric into quilts designed as core exchange valuable, and the social and economic impact of quilting in the Cook Islands. Recent research has been directed to the emergence of materials libraries and their place in the networks of knowledge transfer in the materials industry in the UK. Her work is concerned with the relation between material aesthetics, cognition and consciousness, focusing on calculation and its material manifestation, with theorizing the relation between science, design and materials, and with investigating emerging properties of materials by design and associated concepts of ambience and agency using ethnography.

Daniel Miller (Professor, Material and Visual Culture)
Interests are material culture and mass consumption. He has conducted fieldwork in India, Trinidad and London. Recent books include work on mobile phones, consumption the use of new media in transnational parenting, denim, and Facebook. His current research is on the use of webcams.

Chris Tilley (Professor, Material and Visual Culture)
Interests are archaeology, material culture and social identity. Recent books are on archaeological theory relating hermeneutic, structuralist, and post-structuralist perspectives and material culture. His current work is on phenomenological perspectives on landscapes in southwest Britain; and landscape, material culture and social identities in the South Pacific.
Antonia Walford (Teaching Fellow)
Antonia’s research examines the relationship between digital practices and emergent forms of engagement with nature and the environment. She also works on questions around anthropological practices of comparison. She has published on climate science, data ontologies, and transdisciplinarity, and is working on a book manuscript.

Shireen Walton (Teaching Fellow)
Shireen Walton researches popular digital photography and visual/digital culture in Iran and globally. She has published theoretical and methodological work on photography and anthropology, with a particular interest in participatory and collaborative visual and digital research methods.

Other Staff Regularly Teaching in Programme:
Jerome Lewis (Reader, Social Anthropology)
Developing geographic information systems for non-literate users; monitoring poaching and illegal hunting. Developing mapping software for non-literate hunter-gatherers to identify and map illegal hunting activities; Extreme Citizen Science: making tools and developing methodologies for scientifically valid data collection to be done by non-literate people.

Digital courses outside UCL Anthropology
Digital Humanities
INSTG061 Advanced Topics in Digital Humanities
INSTG062 Knowledge Representation and Semantic Technologies

UCL Interaction Centre
PSYCGI15 Affective Interaction
PSYCGI11 Understanding Usability and Use
PSYCGI10 Interfaces and Interactivity
PSYCGI09 Sociotechnical Systems: IT and the Future of Work

Bartlett School of Architecture and Planning
BENVGACL Digital Ecologies
BENVGACJ Embodied and Embedded Technologies: Body as Interface
BENVGACK Embodied and Embedded Technologies: City as Interface
BENVGAAD Design as a Knowledge-Based Process

Computer Sciences
COMPGV07 Virtual Environments
Geography
Have a number of relevant courses in their masters which are worth looking at.

Other Things Of Interest
UCL Bitcoin Research Seminar (http://blog.bettercrypto.com/?page_id=20)
1.7 MSc Human Evolution and Behaviour

Course Tutor
Lucio Vinicius
Room 238, 14 Taviton Street
Tel: 020 7679 8849
E-mail: l.vinicius@ucl.ac.uk

COURSE OBJECTIVES
Evolutionary theory has radically altered our understanding of human life. Against this background, our master course is designed to provide students with a solid practical and theoretical grounding in issues relevant to the evolution of human and non-human primates. The compulsory programme involves (a) a core module covering a choice of two topics from three that are on offer (Palaeoanthropology, Primate Socioecology, Human Behavioural Ecology; one of the three modules can also be taken as an option); (b) graduate research methods (statistics); (c) attendance at the research seminar in evolutionary anthropology. Students also choose three options from a variety of topics (Advanced Human Evolution; Archaeology of Hunter-Gatherers from the Emergence of Modern Humans; Archaeology of Human Evolution in Africa; Dental Anthropology; Evolution of Human Brain, Cognition and Language; Evolution of Human Cumulative Culture; Evolution of the Human Brain and Behaviour; Primate Evolution; Variation and Evolution of the Human Skull; Advanced Statistics; Practical Ethnographic and Documentary Filmmaking). Assessment is largely based on examination, essays and an MSc thesis. – Note: This programme has run successfully since 1996, taught and supervised by academics who are internationally recognised researchers and leaders in their fields.

PROGRAMME DIET

Compulsory core course modules
(25% of overall marks for the degree; thus, each of the three compulsory elements counts 8.3%)
- Two of the following: AnthGH16 Palaeoanthropology (term 1), AnthGH15 Primate Socioecology (term 1), AnthGH14 Human Behavioural Ecology (term 2)
- AnthGH03 Post-Graduate Methods/Statistics 1 (term 1)
- Presentation about intended dissertation project (formative assessment) (term 2)

Optional modules (3) (25% of the overall mark for the degree; thus, each option counts 8.3%)

AnthGH99 MSc Dissertation (50% of the overall mark for the degree)

Involvement in the Department's research environment
- Weekly 2-h departmental seminar
- Occasional attendance at non-departmental seminars

Summary of Module Compositions

MSc HEB full time
- compulsory core course: AnthGH03 plus two of the following three (AnthGH14, AnthGH15, AnthGH16)
- options - select 3 from the following list: AnthGH02, AnthGH04, AnthGH07, AnthGH08, AnthGH14 (if not selected as core course), AnthGH15 (if not selected as core course), AnthGH16 (if not selected as core course), AnthGH17, AnthGH05, AnthGS17/20/25 (additional fee applies), ArclG128, ArclG144, ArclG145, ArclG183, ArclG176
- AnthGH99 dissertation

MSc HEB part time, year 1
- compulsory core course: AnthGH03 plus two of the following three (AnthGH14, AnthGH15, AnthGH16)
- aim to select 1 of 3 compulsory options (recommended): AnthGH02, AnthGH04, AnthGH07, AnthGH08, AnthGH14 (if not selected as core course), AnthGH15 (if not selected as core course), AnthGH16 (if not selected as core course), AnthGH17, AnthGH05, AnthGS17/20/25 (additional fee applies), ArclG128, ArclG144, ArclG145, ArclG183, ArclG176

MSc HEB part time, year 2
- select remaining options from list above
- AnthGH99 dissertation
### Timetable MSc in Human Evolution & Behaviour

#### TERM 1

<table>
<thead>
<tr>
<th>Time</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
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<tr>
<td>11</td>
<td>UG Lecture</td>
<td>ANTH2003 Palaeoanthrop. Seminar</td>
<td>ANTHGH16 Variation &amp; Evol. of Human Skull</td>
<td>ANTHGH16 Palaeoanthrop. Lab (option 1)</td>
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<td>12</td>
<td>ARCLG144 Variation &amp; Evol. of Human Skull Lecture</td>
<td>UG lecture (second half of term) Seminar</td>
<td>ANTHGH16 Variation &amp; Evol. of Human Skull Palaeoanthrop.</td>
<td>ANTHGH16 Palaeoanthrop. Lab (option 2)</td>
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<td>13</td>
<td>ANTHGH03</td>
<td>ANTHGH05 Evol. of Human Cumulat. Cult.</td>
<td>ANTHGS20 Ethnographic &amp; Documentary Filmmaking Seminar</td>
<td>ANTHGH08 Evol. of Brain, Cognition &amp; Language Seminar</td>
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<td>14</td>
<td>Statistics 1 / Postgraduate Methods</td>
<td>ANTH7022 Evol. of Brain, Cognition &amp; Language Seminar</td>
<td>ANTHGH08 Evol. of Brain, Cognition &amp; Language Seminar</td>
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<td>Lab</td>
<td>UG Lecture</td>
<td>Practical</td>
<td>Lab (option 2)</td>
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<tr>
<td>17</td>
<td>Seminar</td>
<td></td>
<td></td>
<td>ARCLG176 Archaeol. Hum. Evol. in Africa Seminar</td>
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#### TERM 2

<table>
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<th>Time</th>
<th>MONDAY</th>
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<th>THURSDAY</th>
<th>FRIDAY</th>
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<tr>
<td>9</td>
<td>ANTHGH17</td>
<td>ARCLG183 Evol. of Human Brain Seminar</td>
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<td>ANTHGS25</td>
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<td>10</td>
<td>Primate Evolution</td>
<td>ANTH7018 Human Behav. Ecology Seminar</td>
<td>ANTHGH02 Advanced Human Evol. Seminar</td>
<td>ANTHHS25 Documentary Filmmaking Lab</td>
<td>ANTHGH04</td>
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<tr>
<td>11</td>
<td>Lab</td>
<td>ANTHGH02 Advanced Human Evol. Seminar</td>
<td>ANTHGH17 Primate Evol. &amp; Environments Seminar</td>
<td>ARCLG145 Dental Anthrop. Practical (option 1)</td>
<td>ANTHGH04</td>
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<td>ARCLG145 Dental Anthrop. Lecture</td>
<td>UG Lecture Seminar</td>
<td>ARCLG145 Dental Anthrop. Seminar</td>
<td>ARCLG145 Dental Anthrop. Practical (option 2)</td>
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<td>ARCLG128 Archaeol. Hunter-Gath. Seminar</td>
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CORE COURSE MODULES

Human Behavioural Ecology – ANTHGH14 (Ruth Mace)
- Term 2, Weekly 2-h post-graduate seminar
- Recommended attendance of weekly 2-h undergraduate lecture (ANTH7018 Human Behavioural Ecology)
- Assessment: 1.5-h exam (50%), 2000-word essay (50%)
This component is about the evolution of behaviour in humans. It examines how much of the variation in behaviour can be understood in terms of maximizing reproductive success in different ecological and social circumstances. There is increasing recognition that Darwinian approaches can contribute to our understanding of human demography, health, psychology and culture, in hunter-gatherer, traditional and modern agricultural and post-industrial societies. The course will cover those aspects of our behaviour and life history that have parallels in numerous species, and also those that may be uniquely human (such as menopause and the demographic transition), including how cultural evolution has influenced our behaviour. The subjects covered in the weekly seminars will relate to those covered in the optional undergraduate lectures, but the first two thirds of the lecture course is about theory and its application to animals, with the last third being exclusively about humans, whereas the seminar will concentrate on humans exclusively throughout. Areas covered: theoretical approaches to the study of behavioural and evolutionary ecology (such as kin selection, the comparative method and optimality), social evolution (altruism, social living, life history theory, reproductive strategies).

Primate Socioecology – ANTHGH15 (Volker Sommer)
- Term 1, Weekly 2-h post-graduate seminar
- Recommended attendance of weekly 2-h undergraduate lecture (ANTH7009 Primate Behaviour and Ecology) and 1-day visit to London Zoo
- Assessment: 2000-word essay (40%), 1.5-h exam (60%)
Several hundred species including humans belong to the mammalian order of primates. Like all animals, prosimians, monkeys and apes are faced with the problems of how to survive, breed and rear offspring. Some do better in this regard than others - they have a higher reproductive success and their genetic information is more frequently represented in future generations. The course focuses on current Darwinian theories about how primates organise their social and reproductive strategies to adapt to specific environmental conditions and how these challenges are reflected in their cognitive abilities. The module also creates awareness for the plight of our closest living relatives as their continued existence on this planet is increasingly endangered. Topics include ecological competition; sexual selection; mating and breeding systems; parenting; intra-specific aggression; cognition, with focus on technological and social intelligence (particularly deception); cultural zoology; animal rights. With visit to London Zoo.
Palaeoanthropology – ANTHGH16 (María Martinón-Torres)
- Term 1, Weekly 2-h post-graduate seminar plus weekly 2 h lab class
- Recommended attendance of weekly 2-h undergraduate lecture (ANTH2003 Palaeoanthropology)
- Assessment: 2000-word essay (40%), 2-h exam (60%)
This course introduces the fossil evidence for human evolution and its interpretation. It includes an introduction to techniques of species recognition and phylogenetic reconstruction as well as to the molecular evidence of the human line in the Miocene (23 - 5.5 mya). The second half of the course looks at the evolution and adaptation of the genus Homo, its spread out of Africa and the controversies surrounding subsequent evolution of modern humans. -- The laboratory sessions aim to familiarize you with (1) the relevant comparative anatomy, (2) the casts of the relevant fossils, and (3) the methodology and techniques necessary to interpreter the fossil material.

Post-graduate methods/statistics – ANTHGH03 (Lucio Vinicius)
- Term 1, Weekly 3-h post-graduate lab
- Assessment: weekly coursework (30%), 3-h exam (70%)
The course assumes no background knowledge of either statistics or related software, but provides an introduction from their very basics. Topics include an introduction to R language, distributions, hypothesis testing (t-tests, proportion tests, ANOVA), correlation, linear regression, multivariate statistics (multiple regression, PCA, discriminant analysis) and logistic regression.

OPTIONAL MODULES
Note: Not all options might be on offer during each session. A minimum of 5 students are required for any one option to be run. In reality, this number is almost always achieved, as students often originate from various programmes. Options administered by the Institute of Archaeology prioritise students from IoA MSc programmes. There might be slight changes to lecturers and course requirements from year to year.

Modules run by Department of Anthropology

Advanced Statistics (Statistics 2) - ANTHGH04 (Lucio Vinicius)
- Term 2, Weekly 3-h seminar / lab
- Assessment: coursework (30%), exam (70%)
This optional module is being created specifically for students in the MSc Human Evolution and Behaviour, designed to follow the compulsory module ANTHGH03 (Statistics 1). The module builds on the basic material introduced in Term 1 and introduces students to more advanced statistical techniques, such as logistic regression, survival analysis, mixed-effects models, multilevel analysis and phylogenetic regressions.
Advanced Human Evolution: Evolutionary Medicine - ANTHGH02 (Gul Deniz Salali)
- Term 2, Weekly 2-h post-graduate seminar
- Assessment: 3000-word essay

The focus of this module varies from year to year as it is typically taught by academics visiting the UCL Department of Anthropology to carry out a specific cutting-edge research project or by teaching or research fellows. In the past, the option has covered topics such as Evolutionary Medicine, 3-D Imaging of Fossils, Evolution of Social Behaviour using Comparative Methods or Hunter-Gatherer Ecology. The specific content addressed by this module is normally known at the commencement of a new session.

Primate Evolution – ANTHGH17 (Christophe Soligo)
- Term 2, Weekly 2-h post-graduate seminar
- Recommended attendance of (a) weekly 2-h practical lab-class, (b) weekly 2-h undergraduate lecture (ANTH3052 Primate Evolution and Environments), (c) 1-day paleontological field trip
- Assessment: 3000-word essay

The course will cover topics relating to primate evolution from the origin of the order through to the modern day. Specific subjects for discussion will be chosen each year following latest developments in the field, but will tend to focus on central issues, in particular the environmental and chronological context of major clade diversifications, species diversity and adaptive innovations. After completion of the course, students should have a good understanding of key issues and current research in the field of primate evolution. They will have gained a good knowledge of extant and extinct primate diversity and will be in a position to critically assess and inform key topical debates relating to primate evolution, but also, more broadly, to apply their knowledge to current societal issues relating, for example, to species conservation or climate change.

Evolution of Human Cumulative Culture – ANTHGH05 (Andrea Migliano)
- Term 1, Weekly 2-h post-graduate seminar
- Assessment: Weekly group reports (20%), 1700-word scientific report (80%)
- Recommended attendance of weekly 2-h undergraduate lecture (ANTH3003 Evolution of Human Cumulative Culture)

Social connections are fundamental to human culture, accumulating over generations as a product of multiple minds in a population. This cumulative or ‘ratchet’ effect seems to be a particularly important adaptation of human life that is likely to have deep evolutionary roots. The social structure of hunter-gatherers in particular can throw light on the socio-ecological conditions that favoured its development. The course explores the selective pressures and social as well as
cognitive characteristics of humans that allowed for this kind of culture to be created, transmitted and accumulated.

**Evolution of Human Brain, Cognition and Language – ANTHGH08 (Lucio Vinicius)**

- Term 1, Weekly 2-h post-graduate seminar
- Recommended attendance of weekly 2-h undergraduate lecture (ANTH7022 Human Brain, Cognition and Language)
- Assessment: 4000-word essay (100%)
- Students are advised to choose between ANTHGH08 and ARCLG183

The module will analyse human cognition from evolutionary and functional perspectives. The first part of the module places the human brain in a comparative and evolutionary context. The second part analyses differences and similarities between the human mind and other forms of animal cognition, and evolutionary models of brain and cognitive evolution, with emphasis on cultural intelligence models. The final part of the module is dedicated to language. We analyse the theories proposed by Chomsky, Pinker, the idea of a 'universal grammar', recent research in neurolinguistics, and models of language origins.

**Practical Ethnographic and Documentary Filmmaking – ANTHGS20/25**

- Term 1 & 2: Teaches technical skills needed to complete a 15-minute video project to broadcast standards using the cameras, workstations and facilities in the department's visual laboratory. Students will acquire practical, analytical and intellectual skills in using moving image and sound recording equipment and discover how new technologies create new methodologies
- Assessed on the student's final 15-minute video project, devised, shot and edited during the course (80%), and 20% on a Project Diary
- Note: This course entails an additional lab fee of ca. £1,000

The course offers practical training in the skills of observational ethnographic documentary digital video under the rubric that, "We live in a world of moving images and to communicate our ideas we need to be as fluent in the use of sound and imagery as in the printed or the spoken word". Filmmaking, that was once technically remote, is now universally accessible, even for a researcher with a mobile phone. The latest digital still cameras now shoot high-definition video and synchronous audio. Every researcher and fieldworker has the tools to hand. This course enables researchers to use them with skill and creativity to bring their academically informed genius to life with a vision that can reach out to a wider audience. Students will be trained in the technical and creative skills of video and digital technology to represent and document social and scientific research to broadcast standards under the guidance of an industry professional guiding them through both the practical skills, aesthetic and ethical approaches to visual representation.
Modules run by Institute of Archaeology

Archaeology of Hunter-Gatherers from the Emergence of Modern Humans – ARCLG128 (Andrew Garrard)
- Term 2, Weekly 2-h post-graduate seminar
- Assessment: 3000-word essay
A detailed examination of some of the key issues in human ecology and behavioural evolution from the emergence of “cognitively-modern” humans in the early Upper Pleistocene until the beginnings of food production in the Holocene. The course will review contemporary debates on issues such as: the emergence of biological and behavioural modernity in Africa, the adaptations of hunter-gatherers to the harsh environmental conditions of the last glacial in Europe, the analysis and interpretation of Upper Palaeolithic cave-art, the nature of hunter-gatherer societies immediately prior to the transition to agriculture in Europe and the Near East, the colonisation of Australia and the Americas and human involvement in megafaunal extinctions.

Variation and Evolution of the Human Skull – ARCLG144 (Simon Hillson)
- Term 1, Weekly 1-h lecture plus 1.5 h lab class
- Assessment: essays and practical tests
A detailed introduction to the methodology used in the study of the skull in archaeology and physical anthropology, and the main current issues in research. It provides an anatomical background to the skull, as well as morphological variation, changes with age and development, and pathology, dealing specifically with the remains of Late Pleistocene and Holocene hominids, especially anatomically modern humans, but including Neanderthals. Upon successful completion of the course, students should be able to (i) identify confidently all the bones of the skull in both adult and juvenile remains; (ii) label the main features and landmarks of the skull; (iii) understand variation in size and shape of the skull, and its interpretation in terms of sexual dimorphism, growth and modern human origins; (iv) take the most commonly used skull measurements and have a working knowledge of the main statistical methods used to interpret them; (v) understand development of the skull and its role in estimating age at death; (vi) recognise the most common types of pathological lesions and developmental anomalies in the skull and discuss the ways in which they may be interpreted. The course is taught through lectures and practicals.

Dental Anthropology – ARCLG145 (Simon Hillson)
- Term 2, A master's-only course involving lectures and practicals
- Assessment: essays and practical tests
A detailed introduction to the methodology used in the study of teeth in archaeology and physical anthropology. It provides an anatomical background to the dentition, as well as the histology of dental tissues, morphological variation, changes with age and development, and dental pathology, dealing specifically with the remains of Late Pleistocene and Holocene hominids, concentrating on anatomically modern humans, but including Neanderthals. Upon completion of the course, students should be able
to (i) identify all the elements of human jaws and dentition; (ii) label the main features of each tooth; (iii) variation in size and shape of the dentition, and its interpretation in terms of sexual dimorphism, evolution, migration and growth; (iv) understand developmental processes in the formation of the jaws and teeth, the different types of wear and the way in which they progress with age; (v) identify the key microscopic features in the histology of enamel, dentine and cement, and understand the main ways in which they can be used for anthropological research; (vi) have a good working knowledge of the role of dentition in estimation of age; (vii) identify and record the most common types of dental pathological lesions and understand the way in which they may be interpreted.

Evolution of the Human Brain and Behaviour – ARCLG183 (James Steele)
- Term 2, Weekly 2-h post-graduate seminar
- Assessment: One essay and one scientific research design (4,000 words total)
- Students are advised to choose between ARCLG183 and ANTHGH08
This course will examine the evidence for the evolution of the uniquely human brain and style of cognition. Students will assess the evidence from a wide range of disciplines including not only archaeology and anthropology, but also cognitive neuroscience and neuroanatomy, comparative and developmental psychology, primatology and evolutionary biology, to investigate how and why human brains have adapted to their ecological and social environments to develop our distinctive forms of technology, language, social life and culture. By the end of the course, students will be familiar with the strengths and limitations of the different forms of evidence available, and how they inform on the evolution of brains and cognition among primates, hominins and humans.

The Archaeology of Human Evolution in Africa – ARCLG176 (Ignacio de la Torre)
- Term 1, Weekly, including 3 lectures (6 hours), 3 practicals (6 hours), 4 seminars (8 hours)
- Assessment: 4000-word essay (80%), seminar presentation (20%)
The course will focus on the behavioural characteristics of early humans in Africa and describe when and how the first archaeological sites appeared in the African continent. The first dispersal of Homo outside of Eastern Africa will be modelled, as well as the colonization of the rest of the continent and the so-called "out of Africa-hypothesis". The last lectures will be dedicated to the origins of modern humans in Africa, and the cultural characteristics of the Middle Stone Age.

EVOLUTIONARY ANTHROPOLOGY SEMINARS
Attendance is compulsory for all post-graduate students. Tea, coffee and snacks are provided half an hour before the seminar starts. Afterwards, speaker, members of
staff and many post-graduates go out for drinks and often also for dinner. This is an opportunity to meet staff and students informally.

Other seminars
UCL and nearby academic institutions organise many seminar series which often host word-class speakers. Attendance is optional for graduate students, but it is highly recommended that students use the opportunity to familiarise themselves with the latest developments in Evolutionary Biology and Evolutionary Anthropology. You can also, of course, attend seminars organised by other sections of the department, given that we highly value a multiple field approach towards anthropology. In particular, we recommend attendance at the cross-sectional departmental seminars during the second half of term 1 (Wednesday, 11:00-13:00).

AnthGH99 DISSERTATION
Half (50%) of the final grade for the full course is allotted to a max. 15,000-word dissertation (for main text; excluding bibliography, tables, appendices), conducted under the supervision of a member of the academic staff on an agreed topic. Guidelines on preparation and submission are provided at the end of this master student handbook. However, note that MSc HEB dissertations are science-based and therefore differ in character from those produced for other master programmes in the department.

The dissertation is based on independent research and thought. This may be achieved at an empirical level (by presenting source or case materials) or at a theoretical level (by exploring and synthesising previously published sources), or in a mixed manner. A good dissertation demonstrates awareness of similar research, situates itself critically in relation to what has come before and will also point to other areas of research. – The thesis supervisor will be chosen on the basis of topic and/or theoretical expertise, and is typically an instructor of a core course or option course. Other academics might act as supervisors during field or lab work phases, given that students will often collect dissertation data in research groups located outside UCL. – The dissertation should aim to be suitable for publication in an appropriate scholarly journal (notwithstanding that it would have to be shortened and edited before it could be submitted). Production of and payment is the responsibility of the student. Topics of dissertations from previous years and resulting publications can be found on the MSc HEB webpage.
CORE STAFF IN EVOLUTIONARY ANTHROPOLOGY

Ruth Mace (Professor, Evolutionary Anthropology)  
Human behavioural ecology, life history, evolution of human diversity, with regional expertise in Africa and China

María Martínón-Torres (Senior Lecturer, Palaeoanthropology and Human Evolution)  
Hominin palaeobiology, palaeopathology, dental anthropology

Andrea Migliano (Reader, Human Behavioural Ecology)  
Human morphological, physiological, developmental and genetic variation

Christophe Soligo (Senior Lecturer, Primate and Human Evolution)  
Evolutionary anatomy, primate radiations, palaeoenvironment

Volker Sommer (Professor, Evolutionary Anthropology)  
Social and sexual behaviour in primates, field studies of monkeys and apes

Lucio Vinicius (Lecturer, Biological Anthropology)  
Brain evolution and life history in humans

Gül Deniz Salali (Teaching fellow in Biological Anthropology)  
Expertise in a specific field of Evolutionary Anthropology

Associated UCL Staff Teaching on the Course

Andrew Garrard (Reader, Palaeolithic and Mesolithic Archaeology)  
Palaeolithic and Neolithic of Western Asia, especially Neanderthal and early modern human societies, late Pleistocene hunter-gatherers, origins of food production

Simon Hillson (Professor, Bioarchaeology)  
Dental anthropology, bioarchaeology, skeletal biology

Ignacio de la Torre (Professor, Palaeolithic Archaeology)  
Lithic technology; site formation processes; Palaeolithic archaeology; hunter-gatherers

James Steele (Professor, Archaeology)  
Evolution of speech, human population dispersals, cultural transmission
1.8 MSc Medical Anthropology

Course Tutor
Joseph Calabrese
Room 242, 14 Taviton Street
Tel 020 7679 5587
E-mail: j.calabrese@ucl.ac.uk

Course Objectives
The aim of the MSc in Medical Anthropology is to provide an advanced taught degree training in the concepts, tools and techniques required for research either (i) as medical anthropologists operating academically within the discipline of anthropology or in an ‘applied’ context working for a field agency; (ii) as anthropologists taking up social science posts in the health field, or; (iii) as health professionals returning to their jobs in the health services after completion of the MSc. For this last group (who mainly come from transcultural psychiatry and public health), a further aim is to provide the research techniques and analytical insights that will enable them to work more effectively in cultural settings other than their own or with culturally diverse populations in their own country.

The MSc emphasises researching health in a diversity of cultural settings as well as the development of a critical awareness of the cultures of biomedicine. The skills taught in the course therefore relate to field techniques and approaches to the analysis of data with an emphasis on qualitative methods and the relationship between close observation and large-scale data sets, and basic issues of caring and cultural competency. The aim of the programme is to understand how wellbeing is constructed and restored by individuals and groups both within and across cultures, through developing student sensitivity to the ways that distress, illness and health are expressed mentally, somatically, and socially.

Among other transferable skills, on completion of the course the student is expected to have the framework with which to construct an analysis of medicine (broadly interpreted) as practised in any one society or community, whether in the UK or a developing country. As a corollary, the student should be able to use this analysis to identify key problems and suggest possible solutions, while being aware of how lay responses and interpretations develop in matters of health and misfortune.
The MSc usually has a mix of health professionals and social scientists. The inclusion of health professionals on the MSc programme adds considerably to the resources of experience within the group as a whole, bringing practical arguments and critical scepticism to debates and seminars. Conversely, the social scientists bring a familiarity with the assumptions and ideas of social theory, and learn to argue their case with greater clarity. One of the objectives of the MSc, therefore, is to provide a mix of experience within the student group and to meet the specific needs of individual students: the resulting diversity in the training process adds stimulus and makes the course more effective, not less, in our experience.

An important outcome of the programme is the creation of a pool of professionals trained to a high standard in the sub-discipline of medical anthropology, a discipline still relatively rare (at least in the UK and the rest of Europe), and one that is continuing to develop new methods of work and research. The MSc aims both to contribute to that development and to train students to drive the discipline forward themselves.

**Assessment**

The course is assessed in a variety of ways, which together give students training in analysis and written reports, and ensures their competence in four distinct techniques of presentation:

1. 
   (a) By formal written examination on the whole field of medical anthropology. In revising for this unseen exam paper, individually or in groups, and in formal revision sessions, students get an overall grasp of the subject and its methods and demonstrate their command of the field (worth 8.5% of the final mark).
   (b) By writing an essay on a topic the student chooses related to the core Medical Anthropology elements during Term One (worth 8.25% of the final mark).
   (c) By drafting a research proposal in the context of the Term Two Clinical Ethnography Seminar (worth 8.25% of the final mark).

2. By one essay for each of three optional modules. These optional modules together comprise 25% of the final mark and are therefore each worth 8.25% of the final mark.
   Important to note: some optional modules require two shorter essays where the higher mark is used in the final assessment or they incorporate exams, projects, or other means of assessment.

3. By a dissertation (worth 50% of the final mark) within the field of medical anthropology. The dissertation topic will develop from a student's special interests, either arising out of work on the course or applying newly learnt techniques to a pre-existing professional interest.

4. Finally, certain seminars, in which students present work orally to a group, are assessed informally, with attendance and quality of performance monitored.
A crucial discipline of the course is the re-focusing of components towards issues arising within medical anthropology and the problems of health and society. The methods of assessment and the range of subsidiary fields of study require this focus to ensure the coherence of the course as a whole.

**Course Description**
The MSc in Medical Anthropology is divided into five components. Only the first three are taught components:

1. Core
2. Specialist Options
3. Anthropological Research Methods
4. Research Seminars
5. Dissertation

The Term One Core Seminar in Medical Anthropology introduces fundamental concepts and literature in this field. Students also attend a department-wide overview of research methods during Term One. In Term Two, the Clinical Ethnography Seminar orients students to the particular methodological and ethical issues involved in doing ethnographic research in clinical settings and on clinical topics. Students are also required to select three additional options over Term One and Two. The bulk of the teaching is done in these first two terms, with the work in Term One ensuring that students have a secure foundation in social theory and in medical anthropology. Experience has shown that postgraduate students even with good BSc degrees in a social science need this systematic, in-depth coverage of the field, and it has proved essential for students coming from the health professions with much health-service experience but only rather limited exposure to social science.

**Programme Diet**
**ELEMENT 1: ANTHGD01: The Core Course**
The core course, running over two terms, provides a framework by topic on which to construct an analysis of medicine and human wellbeing as practiced in any one system of healing: cosmopolitan, traditional or plural.

The Core Course meets over Terms One and Two. While both sections of the course are reading intensive, Term One focuses on cross-cultural caring and competency, modes of thought and efficacy, and anthropological perspectives on biomedicine and globalisation of health technologies. In Term Two the core seminar is based around examination of Clinical Ethnographies, exploring methodological and ethical issues in the practical application of anthropological research, and methods in health care settings. This seminar course also helps prepare students for work on their dissertations and offers opportunities to present their own work in progress.
Term One Core Course: Medical Anthropology Lecture and Seminar
The core course provides a comprehensive overview of key concepts and approaches in the discipline, including interpretative and critical medical anthropology, therapeutic interrelations between patient, healer and community, belief and efficacy in healing practice, global public health challenges and the role of health technologies in addressing risk and prevention across local and transnational arenas of health care.

Term Two Core Course: Clinical Ethnography Seminar
This seminar covers methodological approaches to provide a hands-on approach to the practice of doing clinically-relevant ethnography. This will include discussions of the ethical dimensions of work with clinical populations, designing and setting up a project, using clinically-informed ethnographic techniques, and critical analysis of the inequalities and cultural ideologies shaping intervention and health outcomes.

Examples will illustrate the range of clinically-relevant ethnographic approaches, exploring such topics as understanding patients' experiences of cancer or mental illness, clinical trials, bioethics, cultural competency, reflexivity, interviewing, narrative analysis, and constructing an anthropological understanding of local therapeutic approaches in a sociopolitical context.

Assessment
In addition to the written examination, students submit 2x 3,000 word papers, one for the Term One component in Medical Anthropology, and a second for the Term Two Clinical Ethnography Seminar in the form of a hypothetical research proposal.

ELEMENT 2: Specialist Options
The student takes three subsidiary subjects or options; in some cases an additional specialist course might be taken if time permits and there is a professional reason for doing so.

ANTHGD10: Anthropologies of Science, Society and Biomedicine
This course will critically engage with recent anthropological research and theory, addressing the social and cultural context of novel developments in the fields of genetics, biotechnology and the life/medical sciences. These shape-shifting arenas of science and technology, and their actual or predicted implications for questions of disease risk, collective/individual identity, and the politics and ethics of health care, have been the focus of much recent research within medical anthropology, STS (Science and Technology Studies) and the anthropology of science. The course incorporates emerging research in different national contexts that include the ‘Global South’, drawing on ethnographic work in Asia and South America to provide a critical comparative perspective on these transnational developments.
ANTHGD11: Anthropology and Psychiatry
This course examines one particular field in great depth and focuses upon the anthropology of mental illness. In medical anthropology, psychiatry has been one of the sub-discipline’s central concerns since the early 20th century, with academic psychology and psychoanalysis contributing also to anthropology. The course, based on weekly two-hour seminars, examines both popular and professional notions of ‘mental illness’ and their roots in the wider social, economic and ideological aspects of particular societies. The particular research problems of a cross-cultural ‘anthropology of the mind’ are especially addressed.

ANTHGD20: Aspects of Applied Anthropology
This seminar will explore the intersections between anthropology, medicine, and population health -- the field of social medicine or applied medical anthropology. We will read and interrogate classic and contemporary studies from the anthropology and medical literatures; policy documents from the World Health Organisation and major philanthropic foundations; and the recently published UCL Lancet Commission on Culture and Health. The goal of the seminar is to equip students to critically evaluate and apply anthropological ideas to current problems in medicine and public health.

ANTHGD21: Ritual Healing and Therapeutic Emplotment
In this postgraduate seminar, we will explore semiotic/communicative aspects of health and healing, focusing on ritual healing practices and "emplotment" in therapeutic narratives, both in small scale societies and in modern biomedical settings. The seminar will include discussions of ritual, symbolism, narrative, clinical care, postcolonial revitalization movements, spirit possession, and the social production and ethnographic description of healing experiences in sociopolitical context. The course will combine the perspectives of medical anthropology, psychological anthropology and the social anthropology of religion and ritual. The aim is to illuminate a particular mode of human social communication and semiotic intervention, studied by anthropologists, that is very ancient and widespread and is implicated in socialization, healing and religious or psychological/political manipulation.

ANTHGD22: Anthropology of Ethics and Morality
Medical anthropologists have been concerned with the relationship between academic work and the ‘real world’ consequences and responsibilities of the anthropological endeavor. In part this has been the result of a common anthropological concern to study the structural inequalities that underpin many contemporary health issues. The recent turn to the Anthropology of Ethics has refigured a concern with ethics and morality as an ethnographic, rather than analytic, challenge. We will compare ‘engaged’ or ‘public’ anthropology, an approach that promotes a form of anthropology that is socially concerned and politically critical, with the anthropology of ethics, an approach that seeks an ethnographic exploration of value, virtue and ethical self-cultivation. Bringing these two approaches together...
we will explore the ethical questions that differently motivate health-seeking practices and anthropological endeavor.

**ANTHGD23: Reproduction, Sex and Sexuality**
The course will apply different theoretical and disciplinary approaches to the study of contemporary issues in reproduction, sex and sexuality. Each week will examine a different theme with readings from different perspectives (medical anthropology, demography, biological anthropology, social anthropology, biomedical sciences, psychology etc.)

- Sex, sexuality and gender
- NRTs
- Love hormones and bonding
- Sterility and infertility
- Pregnancy loss: miscarriage, still birth, abortion
- Adolescent sex and reproduction
- Breastfeeding
- Migration, reproduction and care
- Low fertility

Students will also be expected to identify a reading of their own each week and circulate a summary.

**ANTHGD28 - Biosocial Anthropology, Health and Environment**
This course will critically examine and engage with approaches, topics and themes related to Biosocial Medical Anthropology. Developing a cross disciplinary perspective it will consider and address the importance, utility and challenges of productively aligning ecological, environmental and cultural-historical approaches in the context of disease, chronic illness, health and medicine.

**ANTHGE03: Population and Development**
The course examines topical issues in population distribution and dynamics which are relevant to development and development interventions, with a particular focus on fertility and mortality in developing countries. Data collection methods are a constant theme and we reflect on how these influence both academic and interventionist perspectives on population issues. By the end of the course students should be able to: 1. Demonstrate understanding of demographic variation and the forces of demographic change in developing countries. 2. Appreciate the complexity and ramifications of interventions and change in demographic behaviour. 3. Demonstrate an awareness of data collection and interpretation problems faced by field researchers and fieldworkers using population data. 4. Show sensitivity to different disciplinary approaches to and interpretations of demographic issues.
ELEMENT 3: METHODS TRAINING
The methods taught are both those developed in classical social anthropology (as used in extended fieldwork) and those more recently developed for shorter-term social survey work, along with computer-based analytical techniques. Weekly seminars examine methods and research techniques (and their problems) that are particular to medical anthropology. In some cases these methods are themselves under development, and students are expected to bring their own professional experience to bear on them. Medical anthropology provides health professionals (already familiar with quantitative techniques) with the various qualitative methods of close-focus social anthropology. In Term Two, the Clinical Ethnography course will provide students with the tools to reflect on the utility of a range of methodological strategies used in medical anthropological research with further hands-on experience of applying these methods in specific cultural domains inside and outside the academic context.

ELEMENT 4: RESEARCH SEMINARS
A weekly seminar which is open to all runs throughout both teaching terms. In this seminar, well-known researchers in the field of medical anthropology present their most recent findings. MSc students are required to attend, and are expected to participate in the discussion.

ELEMENT 5: ANTHGD99: DISSERTATION
Half (50%) of the final grade for the full course is allotted to a 15,000 word dissertation, conducted under the supervision of a member of the academic staff on an agreed topic. Guidelines on preparation and submission of the dissertation are provided later in this Handbook (p.105), a separate section at the end of this Handbook designed specifically to provide all the information needed to complete a Masters Dissertation with UCL Anthropology.

Dissertation Information: Medical Anthropology Students ONLY
Term Three is largely given over to revision sessions, essay writing and preparations for writing the dissertation. By this stage the student is consolidating what has been learnt, re-focusing the material and presenting it in written form - and drafts of this work require commenting upon and revision. During July and August there is limited supervision by the course organisers, with certain fixed sessions for all students (plus occasional individual consultations). However, the course tutor will be available via email and skype even if in the field.

Recommended Readings
This is a list of recommended readings of contemporary texts in medical anthropology which can be found in any good bookstore, on Amazon, or cheaply at www.abebook.co.uk. No prior knowledge of the discipline of medical anthropology is needed to read these books as they contextualise the topics we will cover in greater detail throughout the course:


Randall, S. 2011 ‘Fat and fertility, mobility and slaves: Long term perspectives on Tuareg obesity and reproduction’. In M. Unnithan-Kumar & S. Tremayne, eds., Fatness and the Maternal Body: women’s experiences of corporeality and the shaping of social policy. Berghahn


**Core Staff in the Medical Anthropology Section**

Joseph Calabrese (Reader, Medical Anthropology, Course Tutor)  
[Research Sabbatical Term 2, 2017-18]  
Room 242, j.calabrese@ucl.ac.uk  
Fieldwork with Native North Americans, in Haiti and, most recently, Bhutan. Trained in Anthropology and Clinical Psychology. Interested in culture and mental health, with several years spent working with persons having mental illness (both as a clinician and as a researcher). Was a Medical Anthropology fellow and a Clinical Fellow in Psychology at Harvard. Other interests include anthropology of religion and ritual, healing, postcolonial revitalisation, symbolism, and comparative human development.

Joanna Cook (Reader, Medical Anthropology)  
Room 137, joanna.cook@ucl.ac.uk  
Fieldwork in Thailand and the United Kingdom on Buddhist meditation practices and their incorporation into mental healthcare programmes. Interests include medical anthropology, well-being and happiness, post-democracy, the anthropology of religion, the anthropology of Southeast Asia, anthropology of ethics, asceticism, gender, the body, the gift, hagiography, theory and methodology.

Sahra Gibbon (Reader, Medical Anthropology)  
Room 240, s.gibbon@ucl.ac.uk  
Fieldwork in Cuba, Brazil and UK on genetics, breast cancer, disparities and activism. Interested in genomic knowledges and technologies, public health in comparative cultural arenas (especially Latin America); gender, kinship, breast cancer and ‘BRCA’ genetics; biosocialities and communities of health activism; and inter and cross-disciplinary research practices.
Dalia Iskander (Teaching Fellow, Medical Anthropology)
Room 137, dalia.iskander@ucl.ac.uk
Medical anthropologist with expertise in youth identity/health, technology and behaviour change. Fieldwork in the Philippines on youth identity and malaria demonstrating the positive impact of a behaviour change intervention using photography. Experience designing and conducting qualitative and quantitative research projects in international settings. Broad interests in participatory visual methodologies, particularly PhotoVoice and participatory video.

Roland Littlewood (Professor, Medical Anthropology)
Room 242, r.littlewood@ucl.ac.uk
Field research in Trinidad, Haiti, Lebanon and Albania. Has practiced psychiatry at the UCL Medical School and interests include mental health, medical and cognitive anthropology. His current projects include post-adoption incest, zombification, millennialism, stigmatisation, blood feuds in Northern Albania, the anthropology of Western psychological illness and the embodiment of the experience of organic brain disorder.

David Napier (Professor, Medical Anthropology) [Research sabbatical 2017-18]
Room 243, 020 7976 8647, d.napier@ucl.ac.uk
Fieldwork in Indonesia and India, and has spent several years working with the homeless and with primary-care doctors in rural settings. Other interests include the anthropology of religion, symbolic anthropology, art and anthropology, and globalisation. He is the founder and current Executive Director of Students of Human Ecology (SHE), a non-profit organisation that sponsors mentor-apprentice learning opportunities in the areas of medicine, the environment and culture. He also directs UCL’s Centre for Applied Global Citizenship.

Aaron Parkhurst (Teaching Fellow, Medical Anthropology)
Room G12, a.parkhurst@ucl.ac.uk
Fieldwork constructed in the United Arab Emirates on identity construction as it relates to religion, rapid development, health systems, technology, and immigration, with a focus on how foreign knowledge systems, specifically genetic models of inheritance, are incorporated into indigenous bodies of knowledge to reshape the ways in which local people see themselves in the world. Current research in Europe follows men and women as they develop new techniques in self-described cyborg technology to pursue novel ways to ‘be’ in the world and move through urban and social landscapes.

Sara Randall (Professor, Anthropology)
Room 126, Taviton Street, 020 7679 8629, s.randall@ucl.ac.uk
Trained in Medical Demography at the London School of Hygiene and Tropical Medicine following undergraduate studies in Anthropology. Her fieldwork has been largely in francophone West Africa investigating various issues around demography, health and welfare. She has worked on nomadic populations, reproductive decision
making in different contexts, and is currently involved in two West African research projects: in Senegal on the impacts of migration on those left behind and in Ouagadougou, Burkina Faso where she is part of a large multi-disciplinary research team looking at health disparities in poor urban districts of the town. Her most recent interest is in health and welfare of the elderly poor in African cities.

Jed Stevenson (Teaching Fellow, Medical Anthropology)  
Room 240, e.stevenson@ucl.ac.uk  
Fieldwork in Ethiopia and Congo on child development, schooling, and inequities in access to food and water. Jed is currently investigating the psychological impacts of improvements to water supplies; and the politics of measuring hunger and thirst.
Course Objectives
This degree offers a flexible programme of study designed to provide a thorough grounding in anthropological theory and analysis, an understanding of ethnographic approaches to the study of contemporary society, and a strong foundation in ethnographic method and other research practices. The course guarantees:

- Thorough grounding in anthropological theory
- Personal academic tutorials throughout the year
- A diverse range of specialist options
- Thorough training in ethnographic method (i.e. fieldwork) and other social science research methods
- Opportunities to focus on the relevance of anthropological research to professional practices (e.g. development, digital environments, environmental, health, government, NGOs).
- Opportunities for professional internships and ethnographic fieldwork
- Opportunities to participate in diverse Research Seminars and Reading and Research Groups

The Two Track System
The MSc in Social and Cultural Anthropology is taught in two Tracks, which differentiate from each other in Term Two (see Course Structure below). While applicants elect to pursue one or other of these recommended tracks according to their academic interests and professional priorities, the MSc in Social and Cultural Anthropology provides scope for customising a programme of study combining elements of both.
Students must decide which Track they shall be pursuing by the end of Term One and advise the Course Tutor accordingly.

**TRACK I: Theory, Ethnography and Comparative Analysis (TECA)**
Provides comprehensive training in social and cultural anthropology, emphasising the discipline’s contribution to the comparative study of human beings in their diverse social and cultural formations. Alongside the classical anthropological themes of kinship, social organisation, exchange, ritual and cosmology, particular emphasis is placed on people’s experience of contemporary society and culture. This track is strongly recommended for students wishing to pursue anthropological research at doctoral level.

**TRACK II: Theory, Ethnography and Professional Practice (TEPP)**
Provides comprehensive training in social and cultural anthropology, emphasising the relevance of anthropological research and methods to professional practice in contemporary society. This track is recommended for students who wish to deploy a sound grasp of anthropological theory and method in relation to diverse fields of professional and policy-related practice, including governance, NGOs, health, environment and development.

**Programme Diet**
The programme includes:

1. **ANTHGS02**: Critical Issues in Social Anthropology, a compulsory 'core' seminar course which is taken over two teaching terms (Term One and Term Two). The two Tracks take their 'core' course together in Term One. In Term Two the two Tracks split and take separate 'core' course modules. Students on the TECA Track take the module in Critical Issues in Anthropological Comparison, while students on the TEPP Track take Critical Issues in the Ethnography of Professional Practices.

2. **ANTHGS04**: Method in Ethnography is taken in term one and includes the chance to conduct a small fieldwork-based project in preparation for the Dissertation.

3. Three specialist options chosen from the range of courses available in the Department. Courses both within the department and across the College are available to all students, although students on the TEPP track are strongly recommended to take at least one of those courses on offer which deal with aspects of professional practice, including Medical Anthropology, Population and Development, Digital Anthropology etc. Likewise, students on the TECA track are expected to take at least one, if not two, courses from within the social anthropology section. See online Options page for full listings.
(http://www.ucl.ac.uk/anthropology/courses/pg). Please note options are subject to change each academic year.


5. In addition, MSc students are expected to attend the Social Anthropology Research Seminar with invited speakers. This takes place over both Term One and Term Two every Wednesday at 11–1 pm at the Daryll Forde Seminar Room, 2nd floor of the Anthropology building.

So the course’s structure for the two Tracks is as follows:

**TRACK I (TECA)**

Terms 1 & 2

3 Specialist Option courses

Term 2

‘Core’ course: Critical Issues (both Tracks)

Term 3

Dissertation

**TRACK II (TEPP)**

Terms 1 & 2

3 Specialist Option courses

Term 1

‘Core’ course: Critical Issues (both Tracks)

Term 2

‘Core’ course:

Term 3

Dissertation

**Course Assessment**

- Students submit two 2,000 word papers for Critical Issues, one in Term 1 and one in Term 2, which together count for 8.33% of the final degree mark.
- They submit one 1,500 word paper on anthropological methods and deliver a group presentation, which together carry a maximum of 8.33% of the final mark.
- They take a 2-hour unseen examination paper on the material covered in Critical Issues at the end of Term 2 (carrying a maximum of 8.33% of the final mark).
- Typically one 3,000 word essay for each Specialist Option course (total 25% with each essay comprising a maximum 8.33% of the marks for the course)
• A 15,000 word dissertation counting for a maximum of 50% of the final mark

**Course Description**
The Social and Cultural Anthropology programme involves two compulsory taught components, both of which run throughout Terms One and Two:

1. Critical Issues in Anthropological Theory
2. Method in Ethnography

**ELEMENT 1: ANTHGS02: Critical Issues in Social Anthropological**
This is a compulsory core course that runs throughout Terms One and Two. In Term One all students take the same core course content, delivered in weekly 2-hour seminars. In Term Two the two Tracks split and take separate core course seminars.

**Assessment**
1. A two-hour unseen exam at the end of Term 2. Students will be expected to answer TWO questions from this paper.
2. TWO 2,000 word essays, one in Term One and the other in Term Two, which together count for 8.33% of the final degree mark.

**ELEMENT 2: ANTHGS04 Method in Ethnography**
The Methods component of the Core Course is taught in Term One. The course will take the form of weekly seminars in the first half of Term One, followed by group mini research projects in the second half. Students are also required to attend lectures at 10-11am on Wednesdays as part of the Department-wide course on Anthropological methods, which is attended also by students on other Masters’ programmes in the department. Details of each of the sessions can be found on ANTHGS04 Moodle page.

**Assessment:**
1. Group presentation of mini research project. This counts for 50% of the final module mark.

2. A 1,500 word paper based on student’s proposed dissertation research. This counts for 50% of the final module mark. This paper should outline the topic of the student’s proposed project (500 words), followed by an extended methodology section (1000 words) explaining how a student will obtain the necessary data required to answer their dissertation research question. This paper is intended to directly integrate methodological training with students’ individual dissertation research, and can be discussed with supervisors as part of developing a dissertation research proposal.
ELEMENT 3: Specialist Options
Students registered for the Masters degree in Social and Cultural Anthropology are required to take three specialist single term options from the course options list. For this year’s availability please refer to the Options Section of the Departmental Website.
Also note that courses in Biological Anthropology are available to Social Anthropology students in exceptional circumstances. Students are able to register for ONE option outside the department in UCL or in another college in the University of London, subject to permission of the course Tutor as well as permission from the external department.

Assessment
Each specialist option will be assessed by one essay of 3,000 words (unless otherwise specified in the course description).

ELEMENT 4: ANTHGS99: Dissertation
Half (50%) of the final grade for the full course is allotted to a 15,000 word dissertation, conducted under the supervision of a member of the academic staff on an agreed topic. Guidelines on preparation and submission of the dissertation are provided in p.105 of this Handbook, a separate section at the end of this Handbook designed specifically to provide all the information needed to complete a Masters Dissertation with UCL Anthropology.

Dissertation Project Proposals: Social Anthropology Students ONLY
All Social and Cultural Masters students are expected to submit a formal Dissertation Project Proposal to the Course Tutor, Alison Macdonald (alison.macdonald@ucl.ac.uk) at the start of Term Two.

The project proposal should include the following:

1. student’s name and e-mail address
2. state which track of the MSc the student is on (TEPP or TECA)
3. a provisional project title
4. preferred supervisor’s name (if known)
5. specification of the data set being analysed (e.g. library-based project based on published sources, fieldwork, museum data, oral history, archives, film)
6. Two pages of text describing the research project.

Students will be encouraged by their Personal Tutors to decide on their dissertation topics by the beginning of Term Two. Students are required to meet with their Personal Tutors twice in Term one, and once in the first half of Term Two. During personal tutorials students are encouraged to discuss ideas for dissertation projects.
and will receive initial guidance on how to develop the research for the thesis and write this up into a formal project proposal.

**Dissertation Supervision: Social and Cultural Anthropology Students ONLY**

Based on the Project Proposals submitted by the students, the Course Tutor will produce a list of supervisor allocations. The list will be circulated to all students and staff by email. Students can expect to have four meetings with their supervisor. An initial meeting should take place in the first half of Term Two to firm up the research plan for the dissertation and arrange a timeframe for the research and further supervisory meetings. And at least one more meeting should be arranged during the second half of Term Two.

By the end of Term Two students should have produced a draft plan for research, an outline of the structure of the dissertation, and begun to build a relevant bibliography based on their readings on the topic, as agreed with the supervisor. Students must consult with their supervisors about content and presentation early and, if possible, throughout their work. Failure to take such advice may result in loss of marks when the dissertation is examined.

**Recommended Texts**

General Introductory Readings


**Some works by our staff:**


Freeman, L. 2007 Why are some people powerful? In Questions of Anthropology, Astuti, Parry & Stafford (eds.) Oxford: Berg


Holbraad, M. 2012 Truth in Motion: The Recursive Anthropology of Cuban Divination. Chicago UP

Mandel, R. 2008 Cosmopolitan Anxieties: Turkish Challenges to Citizenship and Belonging in Germany. Duke UP.


Stewart, C. 2012 Dreaming and Historical Consciousness in Island Greece. Harvard University Press


Core staff in the Social Anthropology section

Allen Abramson (Senior Lecturer, Social Anthropology)
Room 143, 020 7679 8640, a.abramson@ucl.ac.uk
Field research in Fiji focusing on gender and sexuality; property relations, land rights and land rites; and cultural dimensions of economic development. Field research in Britain, Europe and New Zealand on landscapes of risk, latter-day epic and dangerous games.

Marc Brightman (Lecturer, Social Anthropology) [Research leave 2017-18]
Room 142, 020 7679 8652, m.brightman@ucl.ac.uk
Field research in Amazonia and other parts of Latin America focusing on the politics of human relationships with the living environment; indigenous ownership and leadership; the globalisation of tropical forest conservation and aspects of the ‘green economy’.

Lewis Daly (Teaching Fellow)
Room 235 020 7679 5567, l.daly@ucl.ac.uk
Conducts research in Amazonia - in particular, Guyana and Brazil - focusing on multispecies relationships and cosmological dynamics. Research interests include
ethnobotany, ethno-ornithology, shamanism, Amerindian perspectivism, and the politics of conservation.

Rebecca Empson (Reader, Anthropology)
Room 122, 020 7679 8625, r.empson@ucl.ac.uk
Conducts research in Inner and East Asia, especially Mongolia, focusing on personhood and subjectivity, the politics of memory, exchange across bodily and territorial boundaries, new religious economies, migration and diaspora communities, visual and material culture.

Martin Holbraad (Professor, Social Anthropology)
Room 139, 020 7679 8639, m.holbraad@ucl.ac.uk
Conducts research in Cuba, focusing on Afro-Cuban religions and socialist politics. Themes of research include myth, consecration, cosmology, imagination, political subjectivity and the relationship between anthropological and philosophical analysis.

Ashraf Hoque (Teaching Fellow)
Room 138, 020 7679 8652, a.hoque@ucl.ac.uk
Field research in Bangladesh (Sylhet) and England (Luton, Tower Hamlets) on alternative youth identities, migration and diaspora, the anthropology of Islam, the anthropology of democracy, and legal anthropology. Most recent work focuses on the Bangladeshi diaspora and local politics in Tower Hamlets.

Jerome Lewis (Reader, Social Anthropology)
Room 235, 020 7679 5567, jerome.lewis@ucl.ac.uk
Working with Central African hunter-gatherers and former hunter-gatherers, Jerome’s research focuses on socialization, play and religion, egalitarian politics and gender relations, and techniques of communication.

Alison Macdonald (Teaching Fellow)
Room 237, 020 7679 8650 a.macdonald@ucl.ac.uk
Field research in India focusing on breast cancer and communities of urban health activism. Themes of research include politics of personhood, gender, kinship and the body, urban middle-class religious engagement and cosmologies of health and well-being.

Ruth Mandel (Reader)
Room 234, 020 7679 8646, r.mandel@ucl.ac.uk
Fieldwork on Turkish, Kurdish, and Greek migrant workers in Berlin, in conjunction with fieldwork on returned migrants in Turkey and Greece. More recent work in post-Soviet Central Asia, primarily Kazakhstan.

Alexandra Pillen (Lecturer)
Room 140, 020 7679 8641, a.pillen@ucl.ac.uk
Field research in Sri Lanka and in Kurdish communities in London, focusing on linguistic anthropology and the anthropology of war-torn societies.
Charles Stewart (Professor)
Room 237, 020 7976 8650, c.stewart@ucl.ac.uk
Research on folklore and religion in Italy and Greece. Current interest in Greek
dream narratives from an original perspective combining historical testimonies from
antiquity and the middle ages with accounts of contemporary informants.

Michael Stewart (Professor)
Room 222, 020 7976 8637, m.stewart@ucl.ac.uk
Field research among Hungarian Roma (Gypsies) and Romanian shepherds and
farmers. Focus on political and economic anthropology, historical anthropology, the
anthropology of genocide, socialist and post-socialist transformations, and cognitive
anthropology.
2 Anthropology Research Methods

Course Tutors Dr Jed Stevenson
and Dr Dahlia Iskander

This course is for Masters students studying the following programmes:
MA Material Anthropology and Design
MSc Anthropology, Environment and Development
MSc Digital Anthropology
MSc Medical Anthropology

Aim
To introduce students to a range of basic social science methods and provide them with practical experience of each one

Objectives
1. Introduce a number of different social science data collection methods and methodological issues
2. Provide students with a basic awareness of the epistemological and theoretical implications of choice of research methods and study design
3. Give students practical experience of collecting and processing the data they collect, both in order to plan for their dissertation research AND for when they enter the professional world
Overview

This course is a practical hands-on introduction to a range of methods used in Anthropology. It is not exhaustive – there is a huge range of methods and individual researchers will also have their own styles and ways of using each method. We will expect each of you to develop your own preferences.

In choosing the method(s) you will use for your research a large range of considerations need to be taken into account. All methods have their biases, their advantages and disadvantages. We will touch on some of these in our introductions to the method – but this is not a course about the relations of methods to theory. A selection of articles / readings which cover some of the theoretical aspects of different methods and their use are posted on the Moodle site for this course.
3 Masters Dissertation Guidelines

This Section Contains Important Information
For All Taught Masters Students

Purpose and Scope of the Dissertation
The Masters dissertation is a scholarly document of a maximum of 15,000 words based on independent research and thought and including some analysis of data that integrates anthropological perspectives in an original way. It must use anthropological materials (i.e. theories; methods; ethnographic data) in some way. This may be achieved at an empirical level (by presenting source or case materials) or at a theoretical level (by exploring and synthesising previously published sources), or in a mixed manner, showing how the two levels are related. A good dissertation demonstrates awareness of similar research, situates itself critically in relation to what has come before and will also point to other areas of research. Conventionally it includes a literature review, a report of experiments or fieldwork analysed with tables, diagrams, and maps as appropriate, and a summary of theoretical or practical conclusions drawn. However, with consultation a student may modify this format if the material is so unusual as to warrant modification.

In most cases the dissertation will report on original data collected by the student in order to address a particular empirical question within the scope of the degree. Such a dissertation will include a literature review on other similar work demonstrating the practical or theoretical justification for this particular dissertation, a description of the methodology, and appropriate analysis of the results. Some students may analyse appropriate data collected by a third party or do further analysis of published data. In all cases appropriate statistical techniques must be used where relevant. Fieldwork to collect primary ethnographic data is encouraged wherever it is practicable and relevant. However, students should not feel discouraged from conducting library research into topics for which fieldwork will be technically impossible or intellectually inappropriate.
The purpose of the dissertation is to provide both an exercise in and a test of the student’s mastery of anthropological approaches to an issue of their choice. The topic chosen usually arises either from a professional interest of the student, or as part of developments toward PhD research. Formal fieldwork is not expected, in part because of inadequate time between the completion of taught components and the dissertation submission date; in part because anthropological methods often cannot be properly learnt from a rapid excursion into the field. Nonetheless, collection and analysis of field data is encouraged where possible, but with the scale of a small pilot study. Hence the dissertation is often an exercise in analytic skills plus a small case study that demonstrates the possibilities of the kind of field study done in anthropology. Where a student already has suitable field data from earlier work, it is sometimes possible to amplify that into a case study supplemented by additional field enquiries.

The intended outcome, therefore, is a dissertation that exemplifies – in addition to an acquired competence in basic computing, organisation of data and presentation – the techniques, methods and theories of anthropology (and, if relevant, their limitations), enabling the student to apply and develop the methods learnt to other contexts as appropriate. In doing so, dissertations are expected to be an original contribution to knowledge; indeed, some of the dissertations submitted and examined have been considered worth publishing in part.

**Schedule**

The formal events in the dissertation research, writing, and evaluation schedule are as follows (please note that EXACT dates and schedules may differ by programme and the student is advised to ask their supervisor or course tutor for these):

1. First meeting with supervisor (assignment of supervisor; topic registration)
2. Second meeting with supervisor (draft plan for research and dissertation outline)
3. Third meeting with supervisor (final plan for research and writing)
4. Submit draft dissertation to supervisor for review (no commenting after this date)
5. Submit final dissertation to department
6. First and second marking
7. Ratification by external examiner

**Dissertation Supervision**

   a. Supervisions - face-to-face (preferably) or electronically if not - should take place on at least three occasions prior to the end of the summer term.
   b. Normally, a student will have presented a supervisor with a piece of writing. If not, the supervisory still goes ahead but it may well be shorter as a result.
c. Feedback on a piece of writing should be complete by the time of the next meeting.

2. Times when supervision should not be expected
The following are times when supervision is most unlikely and includes the reading of drafts. These are also norms. Individual staff and student may well arrange supervision during these times:

a. Weekends
b. December 22nd – January 2nd
c. Easter Week (1 week)
d. During the Undergraduate and Masters marking period in the Summer Term (usually three weeks in May), meetings may be possible, but staff should not be reading drafts at this stage unless they have a gap in their marking (3 weeks)
e. Staff vacation (three week period usually in August but not always)

Hence, there are 9 weeks in the calendar year in which supervision is unlikely.

3. The Summer Vacation (Middle of June – end of September)
Students should note that staff are expected to be carrying out their research throughout the summer months. Research may well mean that staff are away for extended periods and, quite possibly, the entire summer. Consequently, supervision may:

a. be less regular during this period;
b. be conducted electronically rather than face-to-face;
c. may be carried out by an alternative supervisor (to be arranged by the first supervisor in consultation with the student);
d. Masters students can expect supervisors to read one draft of their dissertation provided this is submitted by an agreed time. This time will be arranged between supervisor and student and will take into consideration both the availability of the supervisor over the summer period and the need for adequate time to act on feedback. Ordinarily this will be sometime between 15th July and 15th August.

It is crucial that BOTH supervisors and students make feasible and agreeable arrangements in advance and that students do receive supervision through the summer on the basis of these arrangements. These agreements should be arranged in the final supervision before term ends and fieldwork commences.
4. Supervision during the Period of Fieldwork
   a. Prime time for Masters field-work is over April, May and June, with July, August and September used for writing up. Please note that these are normative guidelines only.
   b. If supervision is needed during fieldwork, this will normally be conducted via Skype, email and/or telephone.
   c. Crucially, supervisors must retain sufficient on-going contact with students and know their whereabouts during the dissertation period. Students must also inform the Departmental Office of any change in their contact details.

IMPORTANT: It is the responsibility of the student to arrange meetings with their supervisor.

Topic Registration, Ethics and Risk Procedures
All dissertation topics must be registered with the supervisor, course tutor, and Postgraduate Coordinator by Friday 3 March 12pm. This involves filling in the dissertation registration form, including the title of the dissertation, the name of the supervisor, and providing a brief synopsis of around 250 words stating the coverage and approach of your dissertation. This should include relevant details such as methodology, participants, location etc.

Without such details you will not be given Departmental approval.

This must be signed by both the student and the supervisor. In the event of any major change in the title or content of the dissertation, a new copy of the form must be completed.

Furthermore, research on human subjects must adhere to institutional regulations on ethics and data protection, and proposals for fieldwork must be evaluated by dissertation supervisors in terms of the risks entailed for the student. Along with an Approved Code of Practice form, these must be submitted to the Postgraduate Taught Programmes Officer in the Departmental office prior to beginning research.

Please note that NO RESEARCH can be conducted until these forms have been signed by a member of the Departmental ethics committee.

To successfully register your dissertation with the Department and the University and be allowed to undertake fieldwork, ALL the following forms MUST be completed and returned to the office, part from the Data Protection Form which is filled in online:

- Data Protection Form
- Ethics Form
- Risk Assessment Form
- Dissertation Registration/Reference Form
• ACOP (Approved Code of Practice) Form (last page only)
• Travel Bursary Form (only if wishing to apply for the Travel Bursary)

Most forms can be found attached to this Handbook as Appendices C – E and all forms can be downloaded from the following location:

http://www.ucl.ac.uk/anthropology/current-students

The Dissertation Registration Process
1. Complete the Research Registration Form (Appendix C) and Data Protection Forms. The Data Protection Form MUST be completed online at the following link:
http://www.ucl.ac.uk/legal-services/research

Electronically submit your completed Data Protection Form to the UCL Data Protection Officer with copies of any information sheets and consent forms that you are using: data-protection@ucl.ac.uk

Please make sure you copy Martin O’Connor martin.oconnor@ucl.ac.uk (Departmental Data Protection Officer) and Chris Hagisavva c.hagisavva@ucl.ac.uk (Computer Representative) when emailing the form.

The UCL Data Protection Officer may have some questions about the information you provide, but you will normally be provided with a registration number within a week of submitting the form. Once approved, the Research Registration Form will be returned to you with the appropriate registration number (DP reference), which you must then quote on your Ethics Application Form. This may be emailed to the Postgraduate Coordinator at a later date.

2. Complete the Ethics Form (Appendix D). This form can also be found here:
http://www.ucl.ac.uk/anthropology/current-students

You need to complete all sections of the form, including where they ask you whether your project falls within one of the exemption categories. Please refer to the UCL Research Ethics Committee guidelines at:
http://ethics.grad.ucl.ac.uk/exemptions.php

PLEASE READ AND COMPLETE THESE FORMS CAREFULLY.
Many dissertation forms get returned because the Ethics Form has been incorrectly completed and no research may be undertaken until ethical approval is granted.
3. Download and complete the Risk Assessment Form:
   http://www.ucl.ac.uk/anthropology/current-students

4. Download and complete the ACOP form:
   http://www.ucl.ac.uk/anthropology/current-students/documents/fieldwork_acop.pdf

5. Complete the Dissertation Reference Form (Appendix E) and ask your supervisor to READ and SIGN this and ALL your forms.
   NO SIGNATURES, NO FIELDWORK!

6. Return forms in person to:
   Postgraduate Coordinator (anthro-masters@ucl.ac.uk).

**Fieldwork**
Where it is relevant and appropriate, fieldwork may be conducted to collect primary ethnographic data for the dissertation project. Fieldwork must take place in a period of 4 to 8 weeks during April, May and/or June. Fieldwork should not be conducted any later than the end of June since this would interfere with the writing up of the dissertation, which should start no later than the beginning of July. Students should submit a draft of the dissertation to their supervisor for feedback and comments.

**Presentation**
The main text of the dissertation should be a MAXIMUM of 15,000 words in length for all Masters’ programmes. This DOES NOT include the following: title page, abstract, acknowledgements, contents, appendices, illustrations, tables, footnotes, and bibliography.

A word count must be given on the title page.

The text must be word-processed on A4 paper, double-spaced, with 2.5 cm margins. It can be printed on both sides. Every page must be numbered (apart from the title page), including pages with illustrations, the bibliography and appendices. Furthermore, each illustration should itself be numbered (e.g. fig.1).

The dissertation should aim to be suitable for publication in an appropriate scholarly journal (notwithstanding that it would have to be shortened and edited before it could be submitted).

Production of and payment for all dissertation costs is the responsibility of the student.
**Structure**
ALL the following should be included (as appropriate):

- Title page (example on p.130)
- Abstract
- List of Contents
- List of Illustrations (if relevant)
- Preface (optional)
- Acknowledgements
- Bibliography

To follow the main text

The main text should consist of an introduction, structured chapters and a concluding chapter.

In special circumstances, it may be possible to accept a dissertation that is not presented in this manner, but any variation must be agreed in advance, through the supervisors, with the Chair of the Board of Examiners.

**Abstract**
A brief summary (not exceeding 200 words) of the topic, and of the result and conclusions, must be given on a separate page headed ‘Abstract’, following the title page.

**Preface**
The preface is an optional element, but it can be useful in conveying to the readers explanatory comment that one might express verbally if one were delivering the dissertation in person. It is an opportunity to describe informally, and to justify those aspects of the topic that the dissertation attempts to cover, and those aspects that it does not. It may also be useful to use the preface to explain to the reader the rationale behind the organisation of the dissertation. It would be acceptable to describe the approach and context of each of the chapters, if this might be of assistance to the reader in assessing the dissertation. The preface might also serve as a place to acknowledge sources of assistance and advice, if these acknowledgements are not extensive enough to justify a section of their own.

**Acknowledgements**
Any help or information received from your supervisors or anyone else must be fully acknowledged.

**Bibliography and References**
A bibliography should be included that lists the information, both published and unpublished, used while preparing the dissertation. The information should be listed
alphabetically by the names of the authors or editors following an accepted set of conventions.

Submission

Deadline

The deadline for submission of the dissertation is **4pm on Monday 10 September, 2018.**

Two copies of the dissertation should be submitted to the Department’s office **no later than 4pm.** 10% will be deducted if the dissertation is submitted after 4pm and up to 2 working days late (but no lower than the pass mark). More than 2 working days, but less than 5 working days late will be capped at a pass (50%). More than 7 days late will result in a zero mark. There will be no exceptions unless you have applied for an extension (**Extenuating Circumstance**). Please hand in your dissertation to the Postgraduate Coordinator. All dissertations will be date stamped as proof of submitting before the deadline.

As with coursework, a Moodle electronic copy must also be submitted by 4pm. You should follow the same procedure as described in the Moodle Submission Guide (**Submission guide**). If you are having problems submitting your dissertation on Moodle, please contact m.yang@ucl.ac.uk.

You must submit the **DISSERTATION SUBMISSION FORM** when handing in your dissertation. You will find the form on the last page of this Handbook: **Appendix G** (p.131). This is a legally binding document and students are warned that they are required to sign this form, thereby certifying that the work submitted is their own and that any quotation or illustration used from the published or unpublished work of other persons has been fully acknowledged.

All dissertations must be bound using the comb-binding system and should have an acetate cover on the front (so that the title page can be seen). The University of London Union in Malet Street offers such a service at reasonable rates.

You must submit your dissertation under your specific degree programme dissertation code (See below). Please note that the deadline for submission is the same for both the printed and the electronic copy.

**Moodle Dissertation Codes:**

<table>
<thead>
<tr>
<th>Code</th>
<th>Programme</th>
</tr>
</thead>
<tbody>
<tr>
<td>ANTHGC99</td>
<td>MA Material and Visual Culture</td>
</tr>
<tr>
<td>ANTHGD99</td>
<td>MSc Medical Anthropology</td>
</tr>
<tr>
<td>ANTHGE99</td>
<td>MSc Anthropology, Environment and Development</td>
</tr>
<tr>
<td>ANTHGF99</td>
<td>MA Ethnographic and Documentary Film</td>
</tr>
<tr>
<td>ANTHGH99</td>
<td>MSc Human Evolution and Behaviour</td>
</tr>
<tr>
<td>ANTHGM99</td>
<td>MSc Digital Anthropology</td>
</tr>
</tbody>
</table>
Extensions
Please see Extensions and Extenuating Circumstances (p.45) in the Regulations, Policies & Procedures Handbook for all information regarding dissertation extensions and/or extenuating circumstances.

Deferrals
In exceptional circumstances students may be permitted to defer submission of the dissertation for one year, but formal application for advance approval of such deferral must be made on the appropriate form by 1 August 2018.

After The Examinations
Return of dissertations to candidates.
One copy of the dissertation can be returned to candidates if they provide a stamped addressed envelope when the dissertation is submitted. Please weigh your dissertation and find out the cost from the Post Office website. Dissertations are kept in the office until 1 December after you submit.

The markers comments can be emailed electronically to students who request them. Please contact the PGT coordinator: anthro-master@ucl.ac.uk This will be possible after the Exam Board have met at the end of October.

Failure
Candidates who have failed in just one of the written papers or coursework-assessed papers may usually continue with the dissertation unless advised otherwise by their tutor. If a dissertation is submitted and passed, the candidate will then only have to re-sit the written paper or coursework failed and not to re-enter all the papers for the MA/MSc. Examinations re-sits take place at the same point the following year. Candidates who fail the dissertation may re-enter and submit a dissertation in the following year. In the event of failure, please discuss your position with the course tutor and your supervisors.

Publication of Dissertations
Dissertations are part of an official University examination and as such copyright is vested in the University. If UCL is mentioned in connection with the publication, the following forms of words should be used:
“This was (or formed part of) a dissertation submitted in partial fulfilment of the requirements of the degree of MA/MSc/MRes of the University of London in (date).”

Consultation of UCL copy
An electronic copy of each dissertation is held by the Chair of the Board of Examiners for a minimum of two years. These may be consulted on request by other students provided you have indicated your consent on the dissertation submission form.
4 APPENDICES

APPENDIX A
Masters’ Programme Assessment Criteria

Criteria for Assessment of Examinations, Dissertation and Core Course
The following guidelines serve as a specific set of criteria for the assessment of dissertations and Coursework Essays for the Masters programmes. Specific marking criteria is found on p.120 of this document.

**Distinction**
70% and above
- Student shows originality in the synthesis of ideas.
- Student shows a comprehensive knowledge and familiarity with the relevant literature and their work exhibits the following qualities:
  - Ability to construct a coherent and persuasive argument.
  - Critical ability.
  - Analytic ability.
- Evidence of comprehensive research - original ethnographic or historical or empirical research to be rewarded if done well, but it is not necessary for success.
- Student shows a significant awareness of other research, and of the sociological/historical/scientific context of their own work.
- Work is excellently organised, clearly written and well presented.

**Merit**
- Student shows wide relevant reading and productive engagement with the main issues of the course
- good analytical and/or synthetic skills, and of informed critical thinking
- the ability to construct and control a logical argument to make
- the ability to develop a sensible and original research question or topic
- a coherent response to a question or other intellectual/historical issue
- an effective use of concepts and of examples to construct an argument
- reliable command of scholarly apparatus (eg proper use and formatting of footnotes)
- effective use of written English

**Pass**
- awareness of the main topics and issues of the course
• generally competent employment of data and ideas from class notes and standard texts, without much clear evidence of productive independent work
• only intermittent ability to argue logically and organise answers effectively
• the predominance of narrative or assertion rather than argument
• significant or repeated failures in factual accuracy and in command of scholarly apparatus
• some weaknesses in the large- or small-scale structuring of written work
• less than effective use of written English

Fail - less than 50%
For work which fails to reach the criteria for a pass, namely:

• Student shows an inability to fruitfully synthesise ideas, and presents nothing more than summaries of secondary material.
• Student shows meagre reading, with notable omissions or inaccuracies.
• Student shows lack of awareness of other research, and consequently presents implausible or contradictory arguments.
• In case of empirical research: major methodological or analytical shortcomings.
• Work is incoherently written, unclear and/or badly presented.

Note on Failure of Elements
Candidates who have failed in just one of the written papers or coursework-assessed papers may usually continue with the dissertation unless advised otherwise by their tutor. If a dissertation is submitted and passed, the candidate will then only have to re-sit the written paper or coursework failed and not to re-enter all the papers for the MSc Examination re-sits take place the following year. Candidates who fail the dissertation may re-enter and submit a dissertation in the following year. In the event of failure, please discuss your position with the course tutor and your supervisors.
### Table 1: Marking criteria for Postgraduate study

<table>
<thead>
<tr>
<th>Marks</th>
<th>0-19</th>
<th>20-39</th>
<th>40-49</th>
<th>50-59</th>
<th>60-69</th>
<th>70-79</th>
<th>80-100</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Knowledge and Understanding</strong></td>
<td>Fail</td>
<td>Fail</td>
<td>Fail</td>
<td>Pass</td>
<td>Merit</td>
<td>Distinction</td>
<td>High distinction</td>
</tr>
<tr>
<td>Major gaps in Knowledge and Understanding of material at this level. Significant inaccuracies.</td>
<td>Gaps in knowledge. And only superficial. Understanding of the well-established principles of area(s) of study. Some inaccuracies.</td>
<td>Some knowledge and understanding of material, of well-established principles of area(s) of study, and of the way in which those principles have been developed.</td>
<td>Broad knowledge and understanding of material, of well-established principles of area(s) of study, and of the way in which those principles have been developed.</td>
<td>Good knowledge and understanding of material, of well-established principles of area(s) of study, and of the way in which those principles have been developed.</td>
<td>Very good, detailed understanding of material, main concepts/theories at this level.</td>
<td>As for 70-79 but exceptional in some or all of these aspects</td>
<td></td>
</tr>
<tr>
<td><strong>Intellectual skills e.g. analysis and synthesis; deploying logical argument supported by evidence; focus on topic; drawing</strong></td>
<td>Unsubstantial generalizations made without use of any credible evidence. Lack of logic, leading to unsupportable conclusions. Lack of analysis and relevance.</td>
<td>Views/findings largely irrelevant, illogical or contradictory. Generalisations/statements made with scant evidence. Conclusions lack relevance and/or validity.</td>
<td>Awareness of most of the issues but some gaps. Some weaknesses in the structure of argument. Some evidence provided to support findings, but not always consistent. Some relevant conclusions.</td>
<td>Awareness of main issues. Structure of argument effective but with some gaps or weaknesses. Some evidence provided to support findings, but not always consistent. Some relevant conclusions.</td>
<td>Issues identified and critically analysed within given areas. An awareness of different stances and ability to use evidence convincingly to support argument. Ability to apply concepts and principles effectively outside study context. Strong well supported conclusions.</td>
<td>As for 70-79 but exceptional in some or all of these aspects</td>
<td></td>
</tr>
<tr>
<td><strong>Research and Enquiry e.g. grasping, framing and/or creating questions; methods for gathering evidence; ethics and integrity; analysis of evidence; communicating findings in a style appropriate for A given context and audience (specialist/non-scientist)</strong></td>
<td>Little or no evidence of the required skills in any of the areas identified for assessment at this level. Communication style inappropriate.</td>
<td>Limited evidence of skills in the range identified for assessment at this level. Significant weaknesses evident in key areas including style of communication.</td>
<td>Some evidence of ability to collect/collate and interpret information appropriately but with weaknesses in some key areas including the communication of findings.</td>
<td>Skills in the ability to collect/collate and interpret information are evident, but not complete. Communication style largely appropriate with some weaknesses.</td>
<td>Strong ability to collect/collate and interpret information that is also well communicated. Some evidence of research autonomy (e.g. drawing on a wide range of sources.</td>
<td>Excellent ability to collect/collate and interpret information. Student draws on a range of sources demonstrating a significant degree of research autonomy. Finding are very well communicated.</td>
<td>As for 70-79 but exceptional in some or all of these aspects</td>
</tr>
<tr>
<td><strong>Scholarly Practices e.g. referencing and citation, appropriate use of academic English and clarity of text, good spelling and grammar</strong></td>
<td>Academic conventions largely ignored and also weak in other areas of scholarly practice.</td>
<td>Academic conventions used weakly and significant issues in other aspects of scholarly practice.</td>
<td>Academic conventions and other scholarly practices generally weak and largely consistent, but weaknesses in other areas of scholarly practice.</td>
<td>Academic conventions and other scholarly practices generally sound.</td>
<td>Academic conventions and other scholarly practices generally very good.</td>
<td>Academic conventions and other scholarly practices excellent.</td>
<td>Academic conventions and other scholarly practices excellent.</td>
</tr>
</tbody>
</table>
APPENDIX B
Criteria for Award of a Masters Degree

i) For an award of a Masters degree students must have completed 180 UCL credits or the equivalent 1800 learning hours and obtained an overall average mark of 50% or greater which must include a mark of 50% or greater for the dissertation.

ii) A maximum of 25% of the programme’s taught element (i.e. excluding the dissertation) may be condoned at 40 – 49%.

iii) A student may be required to make specified amendments to their dissertation within one month provided that:
   a) The amendments are minor and the dissertation is otherwise adequate;
   and
   b) The student has satisfied all other requirements for the award of a Masters degree.

iv) The award of merit must be given to students on Masters programmes if they have satisfied all of the following criteria, but do not meet the criteria for an award of distinction:
   a) The overall weighted average mark over 180 credits is 60% or higher; and
   b) The mark for the dissertation is 60% or higher;
   and
   c) There are no marks below 50%, no condoned marks, no re-sit marks, and all marks are first attempts.

v) The award of distinction must be given to students on Masters programmes if they have satisfied all of the following criteria:
   a) The overall weighted average mark over 180 credits is 70% or higher; and.
   b) The mark for the dissertation is 70% or higher;
   and
   c) There are no marks below 50%, no condoned marks, no re-sit marks, and all marks are first attempts.
APPENDIX C
Dissertation Registration Form

COURSE TITLE: .................................................................................................................................

TITLE OF DISSERTATION: ..............................................................................................................
..........................................................................................................................................................
..........................................................................................................................................................

NAME OF STUDENT:

NAME OF SUPERVISOR:

SYNOPSIS (around 250 words stating coverage and approach of the dissertation. You must include relevant details such as methodology, participants, location etc. Without such details you will not be given Departmental approval):

You must MEET and DISCUSS your proposed research with your supervisor. This title and synopsis has been agreed by:

Student:

Supervisor:

In the event of ANY change in the title or content of the dissertation a NEW copy of this form must be completed.
APPENDIX D
Anthropology Department: Ethical Approval Form

Your supervisor MUST have discussed this form’s contents with you. Your form MUST be signed by BOTH you AND your supervisor – unsigned forms will not be approved.

It is useful at this juncture to remind ourselves that, ultimately, ethics is not primarily about forms: All research has an ethical dimension. Your dissertation and individual research is an opportunity to potentially locate the reading and thinking you have been doing throughout your course in a social world outside of the university.

This comes with a responsibility to think about why your research matters, to whom it matters, and how it matters. The colonial legacy of research, and related issues of class and power, has left many groups of people mistrustful of social scientific research, even as new collaborative methodologies are being developed that expand ideas of participant observation and destabilise the boundaries between observer and observed. In thinking about the ethical dimensions of your study you are not only beholden to a University bureaucracy that decides who is vulnerable, who is accountable and how accountability, privacy, and confidentiality should be organized. You are also encouraged to think about the social relations that your own research rests within and what your ethical responsibilities are as a researcher.

Importantly, you should approach the ethics procedure as a means of critically engaging with and thinking about the inter-linked issues of anthropological ethics, literature, methodology, and practice. It is this critical engagement that you will need to demonstrate as part of successfully procuring ethical approval.

It is essential that you discuss your project, methods and ethical issues with your supervisor BEFORE submitting this form.

THEN complete the questions below, get your supervisor to sign approval, submit form to the administrator PGT anthro-master@ucl.ac.uk. If you are a CCE or EDF student please submit to Angela O’Regan a.o’regan@ucl.ac.uk

Both signatures can be electronic (e.g. scan of a handwritten signature), but cannot be typed in.
NAME .........................................................................................................................

DEGREE COURSE ........................................................................................................ Year of study.........

SPECIFIC COURSE FOR WHICH PROJECT IS UNDERTAKEN.................................

1. TITLE OF PROJECT AND DETAILS (please give as much relevant detail about your fieldwork as possible, for example, what will the project aim to discover; where will it be based, etc)

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2. METHODS:

2a. Provide details of all the methods you intend to use: eg who you will be interviewing and how you will recruit the interviewees, whether you will use participant observation, questionnaires etc

........................................................................................................................................

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2b. Describe the population you will be working with: highlight whether your research might involve vulnerable groups or individuals such as children, prisoners, mental health patients or others who might be considered unable to give free and informed consent? Think through the consequences of potential power relations. If in doubt, explain your doubts.


3a. How will you ensure that you abide by these guidelines?

4. You must ALSO read the UCL GUIDELINES TO ETHICAL RESEARCH before completing the rest of this form.

Note that there are two levels of ethical approval of research:
- Anthropology Research Ethics Committee – can approve most student projects
- UCL Research Ethics Committee (UCLREC) – required for projects involving vulnerable groups, children, complex power relationships or potentially risky or invasive research

Have you read the UCL Research Ethics Committee guidelines?  
At:  [http://www.grad.ucl.ac.uk/ethics/](http://www.grad.ucl.ac.uk/ethics/)

4a. Does your project fall into an exemption category?  
(as defined by the UCL Research Ethics Committee guidelines)

ie. you do NOT need to apply to UCL REC

If you have answered YES to Q4a, you MUST copy and paste below the relevant exemption category from [http://ethics.grad.ucl.ac.uk/exemptions.php](http://ethics.grad.ucl.ac.uk/exemptions.php)

ONLY COMPLETE 4b if you have answered ‘NO’ to Question 4a
You will (normally) need to apply to UCL REC for approval of your research project. We strongly advise that you consult the chair(s) of the Anthropology Ethics Committee for advice on your UCLREC application. [if you think you do not need to apply but you cannot identify an exemption category please explain why above].

4b: I need to apply / have applied to UCL REC: Not yet | Pending | Approved

5. Will your fieldwork take place outside the UK?  
   No – Go to Q6  
   Yes - continue

   5a. I will be working in…………………………………………….[country]

   5b. I am planning to spend ......................months in that country

5c: Do you need a research permit or a research visa to work in that country? Please provide details of required research permits /visas and whether you have applied for them OR explain why you think you do not need a permit /visa


6. Are you aware of the national Data Protection Act and UCL’s Data Protection policy?  
   http://www.ucl.ac.uk/finance/legal_services/data_protection/index.php

6a. Have you informed UCL’s Data Protection Officer?  

If so, please provide DP reference number ...........................................................................
6b. How will you ensure that any information you record does not enable participants to be identified?

I confirm that these details are correct and that I will report any changes in the project to the relevant Tutor.

Signed .......................................................... Date ...........................................

Project Approved by Course Tutor / Supervisor

Signed........................................NAME........................................... Date.................

Project Approved by Departmental Ethics Committee

Signed.......................................................... Date..............................
APPENDIX E
Dissertation Reference Form

(This MUST be completed AND SIGNED by the Primary Supervisor)

Name of Student …................................................. Date..............

Programme of Study .................................................................

1. Is the fieldwork necessary for the project as conceptualised?
   Yes / No

2. Is the fieldwork likely to be sufficiently valuable given the time constraint?
   Yes/No

3. Is the student up-to-date assignment-wise to warrant support for this fieldwork?
   Yes/No

4. Has the Ethics Form been signed off?  Yes / No

5. Has the Risk Assessment Form been completed and signed off?  Yes / No

6. Has the ACOP form been completed and signed off?  Yes / No

Additional Comments: Supervisors, PLEASE comment upon potential issues.
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...........................................................................................................
...........................................................................................................
...........................................................................................................
...........................................................................................................

Signature of Supervisor .................................................................
APPENDIX F: Sampler Title Page

MA, MSc, MRes in……………………………………… Dissertation

Sample title page: the wording given here must be included

TITLE

AUTHOR

Dissertation submitted in partial fulfilment of the requirements for the degree of MA, MSc, MRes in ……………….. (UCL) University of London in 2017

Word Count ..............................

UNIVERSITY COLLEGE LONDON
DEPARTMENT OF ANTHROPOLOGY

Note: This dissertation is an unrevised examination copy for consultation only and it should not be quoted or cited without the permission of the Chair of the Board of Examiners for the MA, MSc in ……………….. (UCL)
APPENDIX G
Dissertation Submission Form

University College London
UCL ANTHROPOLOGY

Name of Student: ....................................................................................................................

Degree: ..................................................................................................................................

Exact Title of Dissertation (in full): ......................................................................................

I certify that the work submitted for the above dissertation is my own and that any quotation from the published or unpublished work of other persons has been duly acknowledged.

Please tick as appropriate:

☐ I hereby give permission for my dissertation to be used as electronic reference material for subsequent Masters students in the Anthropology Department.

☐ I do not give permission for my dissertation to be used as electronic reference material for subsequent Masters students in the Anthropology Department.

Signature: ............................................................................................................................

Date: ....................................................................................................................................

THIS FORM MUST BE SUBMITTED WITH THE DISSERTATION