



Royal Holloway Students in Founder's Building accommodation, c. 1890 [RHUL Archive]

MA in PUBLIC HISTORY

Royal Holloway

Course Handbook, 2019–20

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NB - This document was published in September 2019 and was correct at that time. The Department of History reserves the right to modify any statement if necessary, make variations to the content or methods of delivery of programmes of study, to discontinue programmes, or merge or combine programmes if such actions are reasonably considered to be necessary by the College. Every effort will be made to keep disruption to a minimum, and to give as much notice as possible.

Welcome to the Department of History at Royal Holloway, University of London and to the MA in Public History. This MA programme was the first of its kind in the United Kingdom and is now in its tenth year. We attract applicants from across the world, places are highly sought after, and Royal Holloway is one of the leading centres for public history in Europe. The wider Department of History, which forms part of the Royal Holloway's School of Humanities, is also one of the most innovative, diverse and well-recognised departments in the country. Our faculty members regularly appear on television, radio and in the popular print media. Other staff are engaged in community-based projects and research that make important contributions to policy development and national debates. Your enrolment on the course therefore means you have been carefully selected and we are confident that you have the proven abilities, aptitudes and the necessary ambition to flourish on the MA and realise your potential as a public historian.

The course offers a unique qualification for those wishing to go on to develop a career in history, working in the heritage sector, in broadcasting or in film, in museums, or in journalism. It provides professional skills of historical interpretation and communication and provides an opportunity to meet leading practitioners in the field: popular historians who work in the media, museum curators, public archivists, publishers and TV and radio producers. This is thus a unique gateway to the heritage sector and to the popular media, and an innovative MA for historians who are keen to engage with the public.

Students enrolled on the course will have a good deal of contact with external institutions and we expect you to display a professional and engaged manner at all times. A number of opportunities for work experience or internships may be made available but students are also encouraged, with relevant departmental support and assistance, to seek out opportunities for themselves in order to gain valuable work experience and contacts for future employment.

The focus of the programme changes across the year. Taught courses are taken in the autumn and spring terms (on two days a week) and then work for the final project/dissertation is completed over the course of the summer. On at least one other day of the week, it is hoped that students would do some work experience in a relevant institution, museum or archive.

As director, I am available via e-mail and in person, and, if necessary, by phone to support you as you navigate your way through the course and develop as public historians. As students of public history, you need to be aware of what is going on in the field and familiar with current debates and issues. In order to become good producers of public history, it is also crucial for you to be a regular consumers of public history on the radio and television as well as in books, magazines and newspapers. You might also consider following key institutions or historians on Twitter. The Twitter account for RHUL's London Centre for Public History is @RHULPublicHist; its website is <http://www.londoncph.org/>. We recommend that you explore the website and follow this account.

Please also be sure to peruse the pages of the Royal Holloway-based Public History blog site, Historians for History, which can be viewed via the following link: <https://historiansforhistory.wordpress.com/> The Twitter account for the site is @hstorians4hstry. Your first assignment of the year will require you to produce your own website and blogpost and the two most high-calibre assignments will be posted on the website.

This course offers a great opportunity for you to develop your abilities and skills, and to gain experiences, to prepare for careers in history, heritage, media and journalism. A range of opportunities will be provided and in order for you to stand out in a competitive employment marketplace you need to be prepared to distinguish yourself, to go the extra mile and through your own initiative, dedication and commitment make the most of the coming year. As a department, we will support your endeavours and look forward to sharing in your successes.

If you have any questions or concerns, please feel free to contact me by e-mail or to come and see me during my office hours.

Dr Edward Madigan

Director, MA Public History

Co-Director, London Centre for Public History and Heritage

September, 2019

TIMETABLE 2019/2020 – MA Public History

Term 1

- HS5450 HISTORY PAST & PRESENT: Dr Paris Chronakis
TUESDAYS (TBC)
- HS5455 STUDYING & COMMUNICATING THE PAST: Dr Nicola Phillips
TUESDAYS (TBC)
- HS5460 PATHWAYS TO THE PAST: Dr Edward Madigan
FRIDAYS: 1- 3pm
- HS5461 PUBLIC COMMUNICATION & THE UNDERSTANDING OF HISTORY:
Alun Lewis. (Students are divided into three groups for this week-
long intensive module. Groups will run in the weeks beginning 14
October, 21 October and 28 October.)

Term 2

- HS5462 THE VOICE OF THE PUBLIC: Dr Amy Tooth Murphy
TUESDAYS (TBC)
- HS5460 PATHWAYS TO THE PAST: Dr Edward Madigan
FRIDAYS: 1- 3pm

PLUS

- HS5463 FINAL PROJECT/DISSERTATION:
Teaching times in Term Two to be arranged.

Part-time students:

Year 1 Term 1: HS5450, HS5455 & HS5461
Term 2: HS5462

Year 2: Terms 1 & 2: HS5460 & HS5463

MODULE OVERVIEWS

HS5460: PATHWAYS TO THE PAST (40 credits)

Teaching: Two-hour seminar-based sessions every Friday afternoon in **Term 1 and Term 2**.

The format will include short lectures, group work and student presentations, guest lectures and numerous visits to public history sites. A full module-guide will be provided.

Co-Ordinator: Dr Edward Madigan (edward.madigan@rhul.ac.uk)

Assessment: An illustrated blog of 1,000 words; a 1,400 word review of a public history project; and a 7,000 word essay.

Module Overview:

This module will introduce students to ideas about, and approaches to, public history in Britain and the wider world. The seminars provide a weekly forum for students to learn about and discuss the rich variety of ways in which historians engage public interest in the past. The module also addresses some core themes and debates about the varied forms that public history assumes; it will enable students to engage with the key intellectual debates in public history, to explore the history of public institutions and to understand that the representation of 'the past' has often been contested and exploited for political, commercial and community ends.

The module also introduces students to a range of themes and practical matters relevant to the presentation of history and the past to contemporary 'publics', including the interpretation of history in public and communal spaces and the management of heritage sites. Students will acquire a repertoire of skills and approaches (combined with the development of advanced skills in the researching and writing of history) to enable them to convey ideas about the past to the public in an engaging and innovative fashion. These include knowledge about ethical and legal matters, strategic planning and development, as well as awareness of a range of issues related to working with local communities, audience/visitor survey and evaluation, exhibition planning and development, collection conservation, and education techniques for working in informal public spaces. The successful communication of ideas about the past, as well as what to avoid when communicating, are key, overarching themes of the module.

Core Reading

- Thomas Cauvin, *Public History: A Textbook of Practice* (Routledge, 2016)
- Gerard Corsane, *Heritage, Museums and Galleries: An Introductory Reader* (Routledge, 2004)
- Jerome De Groot, *Consuming History: Historians and Heritage in Contemporary Popular Culture* (Routledge, 2009)
- Ludmilla Jordanova, *History in Practice* (Hodder Arnold, 2006)
- Hilda Kean, and Paul Martin (eds), *The Public History Reader* (Routledge, 2013)
- John Tosh, *Why History Matters* (Palgrave Macmillan, 2008)

HS5455: STUDYING AND COMMUNICATING THE PAST (MA Skills) (20 credits)

Teaching: One-hour lecture and one-hour seminar in **Term 1** [shared with MA History students]

Co-Ordinator: Dr Nicola Phillips (n.j.phillips@rhul.ac.uk)

Assessment: One Skills Project essay of 4,500 – 5,000 words and a 10 minute Assessed Oral Presentation

Module Overview:

This module introduces students to the research skills and resources they need as historians at postgraduate level. Understanding the range, scope and depth of historical archives, uncovering documents or artefacts, as well as developing the critical intelligence needed to construct a convincing historical story, are all vital skills for history postgraduate students. The module takes advantage of being based at one of the University of London's largest History Departments, and the range and depth of knowledge of the historians based here, as well as incorporating outside speakers. The module will introduce students to a series of different archives and methods for their interpretation, and give them the chance to put these into practice.

The module deals with the interpretation of a variety of evidence including written texts, recorded interviews, film and photography and material objects, as well as some key interpretative methods such as oral and transnational history. It is taught in term one in a series of interactive lectures and seminars. During term one students will also deliver presentations during the seminar classes relating to the module content, which will be assessed.

HS5450 History Past and Present: Concepts and Approaches

Tutor: Dr Paris Chronakis (paris.chronakis@rhul.ac.uk)

Teaching: 1 hour interactive lecture plus 1 hour seminar per week in Term 1: Lectures Tuesdays 2.00 – 3.00 pm, Seminars 3.00 – 4.00 pm [Shared with MA History Students].

Module Overview:

This module looks at history from the point of view of its practitioners. It approaches historians as academic researchers but also as social actors and cultural brokers in dialogue with the past while deeply embedded in the societies they inhabit. The module thus centres around a set of key, if not existentialist, questions, questions that drive historical research as well as historiographical debate today. How do historians think and write about the past? Do they have a role to play in our globalized and very much present-minded world? And how is "history" caught into contemporary debates on identity politics, post-truth and the digital divide? To answer these questions, the module critically interrogates history's ambivalent position between art and social science and asks how historical concepts and historical research practices intersect with methods

of communicating the past to an academic and wider audience. This module is designed for both MA History and MA Public History students.

Introductory Readings:

Geoff Eley, *A Crooked Line: From Cultural History to the History of Society* (University of Michigan Press, 2005)

Lynn Hunt, *Writing History in the Global Era* (Norton, 2014)

Simon Gunn, *History and Cultural Theory* (Routledge, 2006)

Nicholas B. Dirks, *Autobiography of an Archive. A Scholar's Passage to India* (Columbia University Press, 2015)

Melissa Terras, Julianne Nyhan, Edward Vanhoutte (eds.), *Defining Digital Humanities: A Reader* (Ashgate, 2014)

Penelope J. Corfield, *Time and the Shape of History* (Yale University Press, 2007)

Jo Guldi & David Armitage, *The History Manifesto* (Cambridge University Press, 2014)

Coursework

1. **A 3,000 word essay (60%)**
2. **Best 4 of 10 coursework assignments of 500 words each (40%)** to be delivered on a weekly basis throughout the term.

HS5461: THE PUBLIC COMMUNICATION AND UNDERSTANDING OF HISTORY (20 credits)

Teaching: Intensive one-week module in the middle of **Term 1** for which the MA class will be broken up into three groups. Group 1 will take the module in the week beginning 14 October; Group 2, beginning 21 October; and Group 3, beginning 28 October.

Tutor: Alun Lewis (a.lewis@es.rhul.ac.uk)

Assessment: A short Radio 4 style radio programme (20 - 30 mins) to be aimed at a general but reasonably well-informed audience. The material submitted must be accompanied by some written text explaining the aims and methodology of the project.

Module Overview:

The module aims to provide students with a practical skill-set which will enable them to devise, plan, record and produce a variety of aural, written and visual projects which are informative and accurate whilst being entertaining and engaging. Students are taught how to plan, gather material, edit, structure and present, radio programmes. The techniques can also be used to create other forms of aural history.

In order to explore fully the range of possibilities available students are taught the necessary basics of sound recording, from types and use of microphones to various types of sound recording media, and recorders including the latest professional solid state recorders as used by most programme makers today. This is taught at the same time as the

technological side of interviewing techniques. Students then progress to the actual techniques of finding and interviewing useful contributors to obtain the right kind of material to use in a radio programme. Learning how to edit interview material will involve working on provided material before embarking on editing students' own material. Students will be using the latest simple, but effective, non-destructive editing software. As part of this module students will produce a 5-minute audio guide of the history of the college. The major piece of assessment, which is completed after the end of the module, will be to create a radio documentary. Working in pairs the students will produce a fully edited and mixed audio guide on some aspect of the history of the College.

Preparation: Students should have acquainted themselves with the style of history output of BBC Radio 4 or the BBC World Service **before** attending the one week workshop. A selection of such output is available on demand.

Introductory Reading List:

- S. Schama, 'Television and the trouble with history'. In Cannadine, David, (ed.), *History and the media* (2004), p. 20-33.
- Hilda Kean, Paul Martin and Sally J. Morgan (eds) *Seeing History. Public History in Britain Now* (2000)
- Paul Ashton (Editor), Hilda Kean (Editor) *People and their Pasts: Public History Today* (2008)
- D. Cannadine (ed) *History and the media* (2007).
- J. de Groot *Consuming History. Historians and heritage in contemporary popular culture* (2009)
- Graham Roberts, Philip M. Taylor (Ed) *The Historian, Television and Television History* (2001).
- J. Champion, 'Seeing the Past : Simon Schama's "A History of Britain" and Public History'. *History Workshop Journal*, 56 (2003), p. 153-74.
- M. Arrow 'I want to be a TV historian when I grow up!' On Being a Rewind Historian'. *Public History Review*, 12, (2006), p. 80-91
- Susan Porter Benson, Stephen Brier, Roy Rosenzweig (Eds.) *Presenting the Past: Essays on History and the Public (Critical Perspectives on the Past)* (Temple University Press 1986).

HS5462: THE VOICE OF THE PUBLICS: ORAL HISTORY IN PUBLIC HISTORY (20 credits)

Teaching: two hour sessions weekly in **Term 2**. These will be delivered as blended learning: a mix of seminars, practical workshops and on-line (Moodle) activities. Please note that students will be split into two groups for seminars. Details will follow before the start of Term 2.

Tutor: Dr Amy Tooth Murphy (amy.toothmurphy@rhul.ac.uk)

This module aims to introduce students to the theory and practice of oral history in the wider context of public history. Throughout the course we will examine the challenges and opportunities of employing oral history in a range of public history settings, including museums, the web, film & television, and community histories. Beginning with an exploration of the development of oral history as a rigorous academic field with strong grassroots and community-led foundations, we will go on to discover the ways in which oral history and public history have developed together as potentially radical ways in which to 'do' history. The module aims to provide students with the skills necessary to conduct and record an audio oral history interview to current broadcast and archive standards. Each student will undertake an oral history interview as part of a class project, with the completed interviews being deposited in the RHUL Archive.

Coursework:

- **A 2,500 word essay on the use of oral history within public history (50% of final grade).** Students should locate their discussion, analyses and argument within the challenges and controversies of oral history in public history more generally.
- **A life history interview for a public history audience (not assessed).**
- **A 2,500 word reflective essay on the interview (50% of final grade).** This must be submitted along with a digital copy of the interview, and consent and copyright forms (not assessed).
- **10-15 minute presentation** on the use of oral history within a chosen public history setting (**not assessed**). Students should locate their discussion, analyses and argument within the challenges and controversies of oral history in public history more generally.
- In addition students will undertake a **variety of practical exercises**. These may include: interviewing exercises, participating in forum discussions on Moodle, summarising an oral history interview in preparation for archiving (**not assessed**).

Selected Reading List

- Lynn Abrams *Oral History Theory* (Abingdon, Oxon., 2010).
- Paula Hamilton and Linda Shopes (eds) *Oral History and Public Memories* (Philadelphia, 2008).
- Robert Perks and Alistair Thomson (eds) *The Oral History Reader* (London, 2006).
- Allesandro Portelli, *The Death of Luigi Trastulli, and Other Stories: Form and Meaning in*

Oral History (New York, 1991).

- Donald A. Ritchie, *Doing Oral History: A Practical Guide* (Oxford, 2003).
- Donald A. Ritchie (ed) *The Oral History Handbook* (Oxford and New York: 2010).
- Paul Thompson, *Voice of the Past: Oral History* (Oxford: 2000; 3rd edition).

HS5463: PUBLIC HISTORY FINAL PROJECT (60 credits)

Co-ordinator: Dr Edward Madigan (edward.madigan@rhul.ac.uk)

Teaching: Students will be supported by tutorials and input from staff and practitioners. Supervision meetings will be held in which students will be able to receive advice and guidance on refining their chosen theme, and on formulating research strategies and methods. Students are required take responsibility for setting meetings with their supervisors (see below).

Coursework: Essentially, students must design and produce a project that allows them to communicate with the public about the past in an innovative and meaningful fashion. Students will thus be expected to produce an exhibition, podcast, website, educational pack or other project that conveys informed ideas about the past. The general theme and medium of the project should be agreed with the Final Project Co-ordinator in advance and while students may run the project by themselves, they are encouraged to consider developing their output for, or in consultation with, an external partner or institution. The project will meet a particular need identified by the student and/or the external organization and will be produced to a professional standard. The submission will be accompanied by a written treatment – a Reflective Essay – explaining the project’s aims, methods, and research and offering a critique of the final product.

Students will be allocated a supervisor from among the departmental faculty with expertise relevant to the topic, or who is in some other way suitable. Please note that members of the academic staff are all active research scholars and therefore not continuously available throughout the summer months, so it is particularly important to arrange the topic and a work schedule with your supervisor before the end of May.

There will be two scheduled sessions in Term Two to discuss the Final Project, and a series of informal opportunities to discuss and develop ideas in Term One. At the start of the summer term there will also be a one day session (dates to be advised) in which students will present their plans for the Final Project as a “pitch” to a panel of academics, accompanied by a poster presentation. Students will also produce a project poster, and the Reflective Essay accompanying the Final Project – which should be 5,000 words in length – will give students the opportunity to document how they have incorporated feedback received during the year. While most students produce their Final Project during the second half of the year, it is also normal for this to build on links with external partners forged from Term One, and a practical plan of action consolidated during Term Two. HS5463 contributes 40% of the overall grade for

the MA Public History and provides students with the chance to showcase their historical knowledge, technical skills developed and capacity to communicate with a public audience: giving yourself enough time to produce something you – and the department – can be proud of is central to the degree.

* * *

WORK EXPERIENCE

You are strongly encouraged to seek out work experience and internship opportunities with relevant institutions. Many of the big London museums, archives, media companies and heritage sites have formal procedures for applying for work experience so do look out for these. The department also has established links with a number of institutions, so do speak to the course directors and module convenors about the areas in which you might be interested in gaining experience and they can advise where and how you might make enquiries.

TRAVEL EXPENSES

Students may claim for travel undertaken to London and other venues for the purposes of class trips, field work, or research. Further information will be provided about this early in term one.

OPPORTUNITIES FOR MA PUBLIC HISTORY STUDENTS

Field trips

MA Public History students spend a lot of time out in the field, both in learning about public history settings on site, and in completing the various practical elements of assignments on the course. Public History is all about communicating with the public, so get out there and find your publics!

Placements

MA Public History students are strongly encouraged to undertake work experience or internships with public history organisations in tandem with the course. In addition, as part of the creation of Final Projects, students are encouraged to work in partnership with appropriate external public history organisations. The department also has established links with a number of institutions so do speak to the course directors and module convenors about the areas where you might be interested in gaining experience and they can advise where and how you might make enquiries.

Practicals

In addition to being an academically rigorous programme, the application of public history in practice is at the core of the MA in Public History. As such, students undertake a range of formative and summative practical assignments, including researching, scripting and producing a radio programme, and conducting oral history interviews to archive standard. The culmination of this commitment to public history in practice is the Final Project, in which students must design and produce a project that allows them to communicate with the public about the past in an innovative and meaningful fashion. The Final Project may take the form of an exhibition, podcast, website, blog, video documentary, audio guide, teaching resource, or any other medium which successfully engages the public in an area of historical research.

Specialist equipment

As part of both HS5461: Public Communication and Understanding of History, and HS5462: Voice of the Publics students will be given access to a range of professional-level audio recording equipment and editing software. When undertaking final project work, students can also arrange access to this equipment, as well as to video recording and editing equipment and software.

Lone working

Due to the nature of the MA Public History programme, it is very likely that there will be times when you undertake independent work outside the College (field work), such as on-site recordings for podcast material, visits to interviewees' homes or other spaces for oral history interviews, and a wide range of field work activities depending on the nature of your Final Project. The College has a Lone Working Policy and a 'Field Work Code of Practice'. Both of these policies will be made available to view via Moodle, and staff will undertake any necessary risk assessments for lone working undertaken as part of the MA Public History programme.

DEADLINES FOR MA PUBLIC HISTORY COURSEWORK

The following schedule indicates **FINAL summative assessment deadlines** for delivery of the essays/other course work. The only exceptions that can be made to these final deadlines are cases with documented medical or other extenuating circumstances, which students should communicate in writing as soon as possible using the standard extenuating circumstances form before the set deadline. Please see individual module handbooks for all deadlines (summative and formative).

Remember it takes time to edit and to print-out the final versions of coursework - so get started in good time!

MA Public History assignment deadlines, 2019 – 2020

Public History Blog [Pathways to the Past HS 5460]	8 November 2019
Public History Review [Pathways HS5460]	13 December 2019
MA Skills Project [HS5455]	13 December 2019
Public Communications Assignment [HS5461]	18 January 2020 (Group 1) 25 January 2020 (Group 2) 1 February 2020 (Group 3)
MA Concepts Essay [HS5450]	28 February 2020
Voices of the Public Essay [HS5462]	25 March 2020
Voices of the Public Reflective Essay [HS5462]	8 May 2020
Pathways to the Past Essay [HS5460]	22 May 2020
Final Project and Reflective Essay [HS5463]	Tuesday 1 September 2020

POST-MA DISSEMINATION OF RESEARCH

Successful Final Projects of Distinction standard may be deposited in Royal Holloway's Bedford Library - subject to normal copyright regulations; and early Dissertations 1993-2002 are available in the Library.

Students should also consider other outlets for Final Projects and/or Skills Projects, after the award of the MA. For example, if the work has focused upon a specific institution, it is good practice to present a copy to that institution/archive/etc - after inserting a copyright declaration on the title page. It is also worth checking with the press (local or national) to see if there is scope for a spin-off article.

ETHICS AND ETIQUETTE

1. Plagiarism and Collusion

ALL MA EXAMINABLE COURSEWORK, ESSAYS, PROJECTS etc. MUST BE THE STUDENT'S OWN ORIGINAL WORK

Essays written for one component of the MA must not be resubmitted or reused in whole or in part) for any other component of the MA.

All written work must be submitted electronically via Turnitin through the Moodle pages for the relevant module with the correctly completed coversheet on the front of the assignment.

Your work is sent to the Joint Information Services Committee (JISC) Plagiarism Detection Site (PDS) for comparison with the contents of that system's databank. Your work is returned to the markers at Royal Holloway annotated to show matching text and its source(s). The purpose of this step is not to detect plagiarism – we do not expect this to occur and would be very disappointed to discover that it had – but to help the markers to check that you are referencing quoted material appropriately.

For details of the examination processes and regulations, see the *PGT Student Handbook*:
<http://www.rhul.ac.uk/history/informationforcurrentstudents/postgraduatetaught.aspx>

2. E-mail Etiquette

Writing emails in a professional manner to both members of the department and to outside bodies is essential and is treated as a matter of high importance. All emails should therefore comply with the following guidelines:

- Enter the nature of the enquiry in the subject line.
- Include your student number and both your forename and surname in the email sign off.
- Always address the email to the recipient, i.e. Dear Professor Mason, and always sign-off i.e. With best wishes, Harriet.
- Always formulate emails in clear well-written English and do not use text speak or slang. Emails that are not properly written will be returned to you for rewriting.

- If you do not include appropriate information in your email it may not be replied to.
- Any email that you send to the School may be added to your file.

If you have a question for your module organiser you should always try to speak to the module organiser during their office hours. Office hours are designated periods of time (normally two hours a week) when academic staff are available to discuss academic issues with their students. The best way to enquire about any questions that you may have is to attend the office hours. Staff are not required to read emails over the weekend or out of normal office hours.

GENERAL NOTES ON PRESENTATION OF MA COURSEWORK

Penalties for Over-length Work

The College's policy on over-length work applies to all students on taught programmes of study, and can be accessed via the department and college webpages. Penalties are strictly applied.

Title-page of All Essays etc.

1. Please head each title-page with name of the College and the MA
2. Then give name of Course AND Course number
3. And indicate name of tutor who is first marker
4. Then give title of the essay or project or dissertation
5. Then give your student candidate number; plus the date (month and year will suffice).

NB: For any essay plan you may also include your name. But work presented for examination must maintain anonymity (i.e. bear only the student candidate number - NOT student name or student number).

Contents

- All essays must be word-processed
- Please give margin of one inch for binding and type text in either 1.5 or double line spacing, preferably with text that has been 'justified' (ie. extended) to both L and R margins, for professional impact
- Supply notes (either as footnotes or endnotes) and bibliography using the History Departmental house style (see below)
- Number all pages consecutively, including notes and bibliography.

House Style for Presentation of MA Public History Coursework

The History Department uses the Modern Humanities Research Association (MHRA) referencing style. It is important that you use this referencing style correctly and consistently in all your submitted academic coursework. Please note that markers expect this of you and will pick up on errors or inadequate referencing. The MHRA provides a free downloadable pdf copy of the complete Style Guide. In addition, you can view an abbreviated quick version here: <http://www.mhra.org.uk/style/quick.html>

Please also note:

Text Layout

Text should be word processed in double line or 1.5 line spacing, with good left hand margin [at least one inch]. Latin and foreign terminology (but not full quotations) into *italics*.

The Reflective Essay component of your Final Project is normally divided into chapters. Each chapter should start on a new page. Within chapters, you may use numbered or named sub-sections at your discretion and as appropriate. But they should normally be used sparingly and please ensure that you do not use them as an alternative to properly structuring the essay/dissertation. This will be immediately apparent to the examiners.

Pagination

All items should be numbered consecutively, with title page as page 1 and including appendices + bibliography within the same consecutive numeration.

Preface (optional for Final Project; not required for MA Essays)

This comes first - after title page and before Table of Contents. Keep it very brief and formal - give thanks to all who have given help, especially any libraries or archives, if appropriate, but nothing too florid. Thanks may be given to 'teachers' and 'family' but none should be named individually to maintain strict examination anonymity.

Contents Pages for Final Project + Skills Project (not required for Essays)

Table of contents should list all chapter titles and supply appropriate page numbers. The Table of contents should list Preface, even though it precedes the Table of Contents; and then list in sequence Tables, Figures and Illustrations (if any), Conventions, the number and title of all Chapters, plus the end matter which includes appendices (if any) and bibliography.

Conventions (if appropriate)

At the end of front matter, insert Conventions, with standard abbreviations for commonly cited libraries, archives and printed works. E.g. BL for British Library, *OED* for *Oxford English Dictionary* etc. - plus names of any local record office(s) that you have consulted. This saves wordage.

Dates

Dates should be given as: 4 June 1900, 3 Sept. 1901, etc; **not** the 4th of June.

Footnotes

Footnotes should be in single line spacing - clearly demarcated from text - and numbered sequentially throughout each essay or chapter. Remember that all notes must be clear and internally consistent, for ease of checking.

General principle of referencing: published works (books and journal titles) should be indicated in *italics* in contrast to unpublished material, which is not italicised.

Referencing Style for Repeat Citations

Ibid., p. 2. [Ibid. = short for ibidem = the same. It is used only if the identical source is cited in immediately following fn.]

Op. cit. [= work already cited] is not now used. So when referring in a later note to a text already cited in full, use surname + abbreviated but recognisable version of title. Eg. E.P. Thompson, *The Making of the English Working Class* (London, 1963) = Thompson, *Making*, pp. 3-4.

Referencing Style for Documents

Name the archive first, then the documents, followed by the numerical ref. and pagination: eg. British Library (subsequently BL) Place Papers, Add. Ms. 35,505, f. 45. [f= folio]. Same sequence for other archives: eg. Local Record Office (subsequently LRO), Corporation Minutes, Box 350, f. 23. If folios are unnumbered, give date or details of document: eg. Box 351, letter dated 31/1/1781. The former Public Record Office, now known as The National Archives, uses the abbreviation TNA: PRO.

Referencing Style for Websites

Give the website address in full first, then references to any internal page or section within the site. Because websites are not stable sources and are liable to frequent updating, it is good practice also to indicate the date of the website edition that you consulted (the date of compilation or updating is often displayed on first page). But if the date of compilation/updating is not given, then please indicate the date on which you consulted it. In the case of several site visits, then indicate succession of editions or visits. **Health warning:** Websites may contain erroneous information and the source should be checked carefully before citing as authoritative, as opposed to indicative.

Illustrations

Illustrations may be included if appropriate. Please ensure that they are given proper titles and numbers, and that the source is indicated. The illustrations must be integrated into the argument - i.e. not just 'extras'.

Appendices

Statistical or documentary or any other appendices should follow the main text, but only if needed and if fully discussed within the substantive text.

Word Count

For MA essays, Skills Projects and Dissertations, word count includes text and footnotes but *not* bibliography or scholarly appendices. Please indicate the word count somewhere within the coursework - at start or end, as per choice.

Quotation from foreign languages

Students should attempt to keep to short, essential quotations (otherwise paraphrase in English). Foreign quotations should normally also be translated into English – in which case they will count as part of the usual wordage. However, if there are compelling reasons for citing the original words, then the quotation can be made in the original language in the main text. This should then

be footnoted with a translation to English provided in the footnote. **Students should exclude this extra footnoted wordage from their final word count.**

Bibliography

The Bibliography comes at the very end, after appendices. The sequence of citation is usually:

(1) Primary Sources

- (a) manuscript
- (b) printed – e.g. Newspapers; printed texts

(2) Secondary Authorities

- (a) printed
 - can be sub-divided into books and articles if you prefer
- (b) unpublished – e.g. unpublished theses

Please note that book references should give place of publication & date of publication but the publisher's name is not required. Please note too that all references to essays in journals and to chapters in edited books should include in the bibliography **full page references to the specific essay or chapter.**

Binding

MA SKILLS PROJECT AND FINAL PROJECT: **Two** copies of Skills Project and Final Project/Reflective Essay are required, bound or affixed in a permanent binding, such as ring binder or slide binder, plus one copy in electronic format. In exceptional cases when additional items such as tapes or disks are presented as part of the material for examination, **two** sets of these additional items will be needed, affixed clearly to the top copy of the Skills Project or Final Project.

Note on Professional Presentation:

It is worth taking time to ensure that all work is professionally presented. It indicates that you have taken time and trouble, and that are taking your own work seriously. All MA examiners value professional presentation, and it is a quality upon which Visiting Examiners always lay great stress.

The Public Communication Project

Two copies of the audio or video project are required. They should be burned to a CD or DVD in a standard format. This will be dealt with in detail in a course workshop.

RESEARCH LIBRARIES IN LONDON

Bishopsgate Institute Library <http://www.bishopsgate.org.uk/Library> Specialises in London history, labour and socialist history, LGBTQ history, freethought and humanism, co-operation, and protest and campaigning.

British Library, 96 Euston Rd, St. Pancras, London, NW1: contains copy of all UK publications since Caxton. Also has **Manuscript Library; Map Library; National Sound Archive**. Reading room admission requires TWO forms of identification (which should indicate your postal address). The new integrated BL catalogue is available on-line; and advice is available on email: reader-services-enquiries@bl.uk.

The Colindale Collection of Newspapers has been moved to the main British Library building at St Pancras. However, most of the collection has been digitized and is now only available online at <http://www.britishnewspaperarchive.co.uk/>.

The Women's Library (formerly Fawcett Library) Is now located within the London School of Economics Library
<http://www.lse.ac.uk/library/collections/featuredcollections/womenslibrarylse.aspx> - specialisms within women's history.

Goldsmiths' Library, University of London Library, Senate House, WC1 - specialisms in C18 and C19 printed tracts.

Guildhall Library. London Guildhall – holds London history reference books; the manuscripts collection is now based at London Metropolitan Archives.

Institute of Historical Research, London University, Senate House, Malet Street, WC1 - London University MA students are admitted with letter of introduction. Good collection on site (reference only) of poll books, directories, local histories, and printed sourcebooks. The IHR can be consulted online; and its catalogue is accessible via the London University Library electronic catalogue.

London School of Economics Library, Houghton Street, WC2 - specialisms in modern politics, sociology and economics.

London University Library, Senate House, Malet Street, WC1 - London University students need special ticket (ask at RHUL Bedford Library) - lending library with many secondary works; as well as non-lending printed primary collections, incl. specialisms in history of music; magic/witchcraft/occult.

Wellcome Library for History of Medicine, Wellcome House, 183 Euston Road, London NW1 - very extensive collection on medical history, with fine collection also of illustrative material on medical themes (indexed by topic).

Wiener Library, The Wiener Library is one of the world's leading and most extensive archives on the Holocaust and Nazi era. Formed in 1933, the Library's unique collection of over one million items includes published and unpublished works, press cuttings, photographs and eyewitness testimony. 29 Russell Square, London

Specialist Collections: There are also many other specialist Libraries - check in footnotes and bibliographies to find research leads, and explore also on the internet, where many catalogues are available.

ARCHIVES AND MUSEUMS IN LONDON

British Library Manuscripts Room (see previous page for BL) - large and highly eclectic array of papers deposited over the years - including material relating to British home, foreign and imperial history. Contains a lot of un-studied treasures. Worth browsing catalogue on site.

Imperial War Museum (including photographic archive and oral history collections – e.g. interviews with British International Brigaders) <http://collections.iwm.org.uk/>

London Metropolitan Archives (LMA) is the archive repository for many London-wide organisations. The archives of the City of London Corporation (COL) and the former Greater London Council (GLC), London County Council (LCC), Middlesex County Council (MCC) and their predecessors are held here. LMA also holds records for many religious, public, business, local authority and other organisations based in London, as well as a variety of LGBTQ materials.

Museum of London, London Wall, EC2 - exhibits and collections of material (esp. archaeological) on London history from prehistoric times to present.

National Archives (TNA) - formerly Public Record Office, Ruskin Avenue, Kew - now known as TNA: - needs letter of introduction from course tutor. TNA houses all British state archives created since the middle ages. It can be visited on site or consult its website: <http://www.open.gov.uk.pro>.

National Film Archive (British Film Institute), Stephen St, W1 - film history.

National Maritime Museum, Park Row, Greenwich, SE10 - maritime records.

National Register of Archives, Quality Court, Quality Court, Chancery Lane, London, WC2 - register of all manuscripts on British history outside public archives. Consult database on site or website: <http://www.hmc.gov.uk>.

New London Research Centre, Myddleton Street, Islington, EC1 - PRO census data plus collections of Office for National Statistics.

Royal Holloway Archive, in Bedford Centre on Egham campus (Founder's Building, South Tower, entrance through Library) - archives of Bedford and Royal Holloway Colleges - see below.

Victoria & Albert Museum, Cromwell Road, London, SW1 - artefacts, exhibits and books on design history; plus rich archive collection.

ROYAL HOLLOWAY COLLEGE ARCHIVES

The College Archives at Royal Holloway house some of the earliest records relating to the history of higher education for women, in the form of the archives of Bedford College and Royal Holloway College.

The collections are a particularly rich resource, and can be used for research into a variety of **subject areas** within Modern History, including:

- C19 Economic and Social History
- Women's Career Opportunities and Employment
- History of Art and Architecture
- Victorian Philanthropy
- Life in Wartime
- Women's Political and Social Participation in the C19 and C20

Relevant **highlights** from the collections include:

- Administrative and financial records relating to the governance of the Colleges from the time of their foundations
- Student registers and student and staff personal files
- Personal papers of eminent individuals in the history of the Colleges
- Records of student societies, including debating, drama and sport
- Reminiscences, correspondence, diaries and oral history memories of former students and staff, including a large collection of C18 and C19 letters
- Records relating to the design of the Colleges and the Royal Holloway Picture Gallery, including correspondence with artists
- Advertising records relating to Thomas Holloway's manufacture of pills and ointments, and material relating to the Holloway Sanatorium
- A substantial collection of photographs dating from the 1880s

Recent **dissertations** researched using the College Archives include:

- 'Mine was the Motion: Political Activity and Activism at Royal Holloway College, 1890-1920'
- 'Independent Lives: Women's Higher Education and their Occupations'
- 'Philanthropy and its Role in the Establishment of Women's Higher Education: A Study of Bedford College and Royal Holloway College in the Nineteenth Century'
- 'Never Despair: Holloway's Remedies and the Patent Medicine Market, 1837-1937'

Contacts: www.rhul.ac.uk/archives/

The Archive catalogue is online and can be consulted directly. Or for further information contact College Archivist on 01784 443814 or email.

ELECTRONIC RESOURCES

BOX OF BROADCASTS

<http://www.boxofbroadcasts.com/>

BoB is an off-air recording system designed to be accessed by large numbers of users on a network. Simple to use, BoB allows any authorised user to schedule a recording of a programme appearing on the freeview spectrum or on free to air satellite services. BoB displays digital tv and radio broadcast information for the next seven days on a web browser based programme guide. The guide also offers search facilities and will search for programmes by name, key word or phrase.

All the recorded items are stored in a database of programmes and can be accessed by anyone on the BoB network. This means that not only can the user search for programmes due to be broadcast in the next seven days, it is also possible to search the archive for relevant programmes previously recorded. Users can search each other's playlists and tag programmes to make it easier for others to find them.

If an important broadcast is missed, BoB buffers the user's favourite channels in a rolling archive (up to seven days), so the programme is not lost. BoB even has extra modules which allow the user to add old programmes recorded on video tape to the archive, or their own digital assets.

YOU TUBE

<http://www.youtube.com/>

IN OUR TIMES, BBC Radio 4 Archive

http://www.bbc.co.uk/radio4/history/inourtime/inourtime_archive_home.shtml

BBC ARCHIVE

<http://www.bbc.co.uk/archive/index.shtml>

CONTACT DETAILS FOR SOME OF OUR PUBLIC HISTORY PARTNERS

Surrey History Centre

130 Goldsworth Road,

Woking, Surrey GU21 6ND,

Telephone: 01483 518737

Email: shs@surreycc.gov.uk

Contact: Lalage Grundy

National Trust – London Voices

Sutton House

2 & 4 Homerton High Street

Hackney, London E9 6JQ

Telephone: 020 8986 2264

Email: suttonhouse@nationaltrust.org.uk

Contact: Chloe Bird

Hampton Court Palace

Surrey, KT8 9AU

Telephone: 0844 482 7777

Email: hamptoncourt@hrp.org.uk

Contact: Tracey Borman & Lucy Worsley, Joint Chief Curators of Historic Royal Palaces

The Imperial War Museum London

Lambeth Road

London SE1 6HZ

Telephone: 02074165000

Email: mail@iwm.org.uk

History Today

20 Old Compton Street

London, W1D 4TW

<http://www.historytoday.com/contactus.aspx?m=33340>

Contact: Paul Lay (Editor)

BBC History Magazine

Bristol Magazines Ltd
Tower House, Fairfax Street
Bristol BS1 3BN
Email: letters@bbchistorymagazine.com
Contact: Rob Attar (Editor)

Victoria History of the Counties of England

Institute of Historical Research
University of London, Senate House
Malet Street, London, WC1E 7HU
Telephone: 02078628770
Contact: Professor John Beckett

The Geffrye Museum Trust

Kingsland Road
London, E2 8EA
Telephone: 02077399893
Email: info@geffrye-museum.org.uk

London Metropolitan Archives

40 Northampton Road
London, EC1R 0HB
Telephone: 02073323820
Email: ask.lma@cityoflondon.gov.uk
Contact: Dr Lawrence Ward

History and Policy

King's College London
N224, Norfolk Building
Strand Campus
London WC2B 6NR
Telephone: 0207 848 7047
Email: historyandpolicy@kcl.ac.uk

Houses of Parliament

Education Service
London SW1A 2TT
Telephone: 02072194496
Email: education@parliament.uk
Contact: Aileen Walker, Director of Public Engagement, WALKERA@parliament.uk

The British Library

St Pancras
96 Euston Road
London, NW1 2DB
Contact: Dr Alexander Lock, alexander.lock@bl.uk



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Egham
Surrey TW20 0EX

ORAL HISTORY RECORDING AGREEMENT

Recordings of oral histories are an important resource in our understanding of the recent past. Your recorded interview will make an important contribution to my studies. In addition, and with your agreement, the recording will be preserved as a permanent reference resource for use in further research, publication, education, lectures, broadcasting and the internet. The purpose of this Agreement is to ensure that your contribution is added to the collections of Royal Holloway, University of London in strict accordance with your wishes. The Agreement is made between **The History Department, Royal Holloway University of London, Egham Surrey TW20 0EX** (“the Department”) and you (“the interviewee”, “I”)

Your name:.....

Your address:.....

in regard to the recorded interview/s which took place on:

Date/s:.....

Declaration: I, the Interviewee confirm that I consented to take part in the recording and hereby assign to the Interviewer all copyright in my contribution for use in all and any media. I understand that this will not affect my moral right to be identified as the ‘performer’ in accordance with the Copyright, Design and Patents Act 1988.

If you do not wish to assign your copyright to the Interviewer, or you wish to limit public access to your contribution for a period of years, please state these conditions here:

.....

.....

This Agreement will be governed by and construed in accordance with English law and the jurisdiction of the English courts.

Both parties shall, by signing below, indicate acceptance of the Agreement.

By or on behalf of the Interviewee:

Signed:.....

Name in block capitals:Date:

On behalf of the History Department, Royal Holloway, University of London (the Interviewer)

Signed:

Name in block capitals:Date:

Office use only:

Full name:

Acc.no.:

Series title:



NOTES