Introduction

Welcome
Welcome to the postgraduate community in the Department of English and Humanities, in Birkbeck’s School of Arts. We have one of the most vibrant and creative intellectual environments for postgraduate study anywhere in the UK, and we are ambitious in the ways we work actively to develop and support it. We hope you will quickly feel at home, and that you will enjoy your time at Birkbeck. Our aim is to give you the opportunity to develop to your full potential as scholars, critics, writers, researchers and communicators, and to become active members of our intellectual community.

College: The History
When Birkbeck College was established in 1823, its principal mission was to provide education and training to working adults who earlier in life had lacked educational opportunity. A College of the University of London since 1920, Birkbeck is committed to the concept of lifelong education, and especially within the world of work. Birkbeck and the other member colleges of the University of London have many research interests in common and share the same standards and degrees structures, but in one important respect Birkbeck is unique. Our mission is “to provide courses of study to meet the changing educational, cultural and training needs of adults who are engaged in earning their livelihood, and others who are able to benefit” (Birkbeck College Charter).

Birkbeck College has built up special expertise in providing a stimulating, positive learning environment for adult, mature students (by which we mean students who are over 21). We have also richly expanded provision for full-time postgraduate students. We award undergraduate degrees in a full range of disciplines and have an unusually high proportion of students following taught Masters and MPhil/PhD courses. There are currently over a hundred students on the MPhil/PhD programme in the Department of English and Humanities alone, and a larger cohort in the School of Arts as a whole.

Programme
You will probably find postgraduate literary and humanities research very different from the kind of study that you have been used to up to now. Inevitably, a large amount of your time will be spent working on your own. You will need to get used to taking responsibility for your research, initiating and following up ideas yourself, evaluating your progress, projecting and sticking to targets and schedules of writing. This intellectual autonomy is one of the most exciting and rewarding features of postgraduate research in the humanities. However, you may also feel uncertain and isolated at times.

At Birkbeck, we want to try to mitigate this isolation in a number of ways. First of all, we aim to specify as clearly as possible the nature of the relationship between you and your supervisor, the nature of your responsibilities and the Department’s reciprocal responsibilities to you. In part, this is the purpose of this document.

We also believe that it is no less important to develop and sustain your sense of belonging to an intellectual community here at Birkbeck and in the Department of English and Humanities in particular. This sense of belonging is important because it makes your life as a postgraduate more stimulating and enjoyable and also because it will help to deepen and diversify your own work. Indeed, we regard it as part of your intellectual responsibility as a postgraduate student to discuss your own research and that of others, and to contribute to the intellectual life of the Department and University. We are always interested to hear of ways of encouraging and innovating in that exchange, across a wide range of areas, including practice-related research.
Key Staff

Assistant Dean for Research
To co-ordinate the Graduate Programmes and to help ensure that your time at Birkbeck is a happy and successful one, the School has an Assistant Dean for Research and each Department has a Postgraduate Director of Graduate Studies and, in English and Humanities, a Deputy Director.

The Assistant Dean has overall oversight of the School of Arts Research programmes.

Director of Graduate Studies
For 2015-2016 the Director of Graduate Studies will be Dr Ana Parejo-Vadillo. Professor Sue Wiseman and Dr Emily Senior will act as Deputy Directors as confirmed below.

The Director oversees the admission process and chairs the various committees (e.g. Upgrading, Scholarships, Graduate Teaching) that deal with postgraduate affairs. She also works with colleagues and students to develop the creative and intellectual potential of the postgraduate research culture.

Between them the Director and Deputy Director organise the Graduate Lecture Series and the Research Skills, Theory Seminars and teaching programmes, and help students with applications to funding bodies.

Director of Graduate Studies
Dr Ana Parejo-Vadillo
Room 212A, 43 Gordon Square
020 3073 8403
a.parejo-vadillo@bbk.ac.uk
Office Hours: Please contact Ana by email to arrange a meeting.

Deputy Director of Graduate Study
Professor Sue Wiseman (Autumn Term only)
Room 108, 43 Gordon Square
020 3073 8408
s.wiseman@bbk.ac.uk
Office Hours: Please contact Sue by email to arrange a meeting.

Dr Emily Senior (Spring and Summer Term)
Room 304, 43 Gordon Square
020 7631 6100
e.senior@bbk.ac.uk
Office Hours: Please contact Emily by email to arrange a meeting.

Postgraduate Research Administrator
Anthony Shepherd
Room G20, 43 Gordon Square
0203 073 8374
aj.shepherd@bbk.ac.uk
Office Hours: Monday-Friday 10am-6pm.

The Administrator deals with the day-to-day administration of your degree. Anthony is your first point of contact for any concerns you have. Please do not hesitate to contact him.
Administrative Information

Enrolment: important information
After receiving an offer of a place on the degree course, you need to enrol as soon as possible (see Administrative information, below). For early applicants this option is usually available starting in May and for late applicants (those interviewed in September) may experience some delay in receiving their enrolment letters at what is the busiest time of the year for Registry. Please be patient, but also persistent, and if you have difficulties contact your administrator.

The College will expect you to have formally enrolled and to have begun paying your fees by mid-October. You must enrol by the end of October or you will not be eligible to continue your degree.

A student who withdraws after enrolling is liable for payment of fees for the first term of their intended study, and all subsequent terms up to and including the term in which they withdraw or for the full fees due for all modular enrolments (whichever is greater). Fees are not returnable, but requests for ex-gratia refunds of part of the fees paid in cases where a student is obliged to withdraw because of circumstances beyond the student's own control (but normally excluding changes in employment) may be made. All such refunds are subject to an administrative charge of £100, and will be pro-rated to reflect the proportion of a study already elapsed.

Fees/ Finance
College fees may be paid by many methods. Additional expenses will be incurred and it is important to budget for the purchase of books. Whilst we have great sympathy with students who find difficulties in paying their fees, neither the Course Director nor any of your supervisors have the power to waive fees or sanction delays in payment. The College Finance Office deals with fees and you should communicate and negotiate with them directly on 020 7631 6295. Students who fail to pay their fees may become ineligible to continue the course, unable to submit assessments or to upgrade. Any student who has a debt to the College at the end of the year will not be able to progress to the following year.

Contact Details/ Email
Birkbeck students are required to maintain their personal details via the “My Birkbeck” Portal (http://www.bbk.ac.uk/mybirkbeck/) throughout their period of study. Failure to maintain this information up to date will mean that you may miss important information concerning the course: all documentation, reading lists, class notices, etc, is sent to students via the Moodle e-mail system, as is information about associated events that may be of interest. You may nominate an email via your “My Birkbeck” Student Portal. If you encounter any difficulty with this process please visit the MyBirkbeck Helpdesk in the main Malet Street building. Email is the normal means of communication in the School of Arts.

Location
The School of Arts occupies a Birkbeck College building, 43 Gordon Square, where you will find the Administrative Office and individual staff offices. Teaching often takes place in our building, but lectures, seminars and other activities may be housed in any of the University of London or University College of London buildings.

Notice boards and pigeonholes for communications with students are located at 43 Gordon Square, and should be checked frequently. During term time the Gordon Square entrance is staffed from 8.00am to 9.00pm, Monday to Friday. Urgent messages outside these times can be left at Malet Street reception desk, which is open until 10.00pm.

The Administrative Office
The School of Arts Administrative Office is Room G20, 43 Gordon Square, and is open from 10.00am to 6.00pm, Monday to Friday. The administrative team is ready to answer your enquiries, take calls relating to absence, messages for academic staff, and help with any information they can. Outside of the office hours please contact your administrator by phone or email to discuss your query or to book an appointment.
### Term Dates 2015/16

<table>
<thead>
<tr>
<th>Autumn Term</th>
<th>Spring Term</th>
<th>Summer Term</th>
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<tr>
<td>Monday 28 September</td>
<td>Monday 4 January</td>
<td>Monday 18 April</td>
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<td>Friday 11 December 2015</td>
<td>Friday 18 March 2016</td>
<td>Friday 1 July 2016</td>
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<tr>
<th>Autumn Closures</th>
<th>Spring Closures</th>
<th>Summer Closures</th>
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<tbody>
<tr>
<td>Thursday 24 December 2015</td>
<td>Thursday 24 March 2016</td>
<td>College will be closed on</td>
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<td>30 May 2016.</td>
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<td>Friday 1 January 2016</td>
<td>Tuesday 29 March 2016</td>
<td>Normal services will resume</td>
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<td>College will close at 6pm on</td>
<td>College will close at 6pm on</td>
<td>from 9am on Tuesday 31 May</td>
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Formal Requirements

Attendance
Students are required to attend seminars on Research Skills and Critical Theory throughout the first two terms in the first year of study. Subsequent attendance is optional. Students whose attendance at these courses is not adequate will be required to attend in the subsequent year. You are also required to participate in some of the seminars or other activities put on by the Department of English and Humanities, School of Arts, or other institute of the University in each year you are a registered student, and we expect all PhD students to attend the Graduate Lecture Series events.

Supervisions
The Department does not lay down a specific timetable for meetings with your supervisor, although all supervisors will agree a personal timetable of consultation with their students. But we do expect as a minimum that all:

Full-time research students will meet with their supervisors 3 times a term,
Part-time research students will meet their supervisors twice a term.

If no formal timetable of meetings has been arranged, it is up to you to take the initiative in arranging supervisory meetings.

Written Work
In a similar way, the Department requires all full-time students to submit at least two substantial pieces of written work in every academic year and part-time students to submit at least one substantial piece of written work.

Progress Reports
In addition, all students will be required to submit annually to the Department’s Graduate Panel a detailed written report on their progress through the year. Supervisors will in turn be responsible for submitting to the Panel annual reports on students’ progress; every student will be interviewed annually by a member of staff who is not their supervisor after the reports have been received.

Writing

Getting Started
At the beginning of their research, students have formulated their plans with varying degrees of clarity. In many cases, you will have discussed and planned your project with one or more members of staff before being accepted by the Department. To begin with, the university will not formally require you to register anything more than a general area of research. Your first term or so is likely to be spent surveying the primary and secondary literature in your field and planning the precise nature of your contribution to it. But, it is very easy to allow this process of general orientation to go on for far too long. Reading which is not directed toward some end, or is not framed by some hypothesis or enquiry is unlikely to be of much lasting value to your research.

Planning
For this reason, you should try from the very first day of your research and, of course, in close and regular contact with your supervisor, to formulate and articulate the questions to which you are seeking the answers. One way in which you might ensure this is to keep a log of your research, in which you regularly record and evaluate the work you have been doing, the reasons for doing it and the ways in which it has advanced your project. Such a log can also be used productively to plan and project the stages of your work in the future. In order for this exercise to be effective, it must be done regularly; once a week is not too often. Some supervisors may even require students to keep such logs and to show them periodically. Each year you will be required to write a short report on your own progress, which will include your projected timetable for completion; keeping a log will make this easy to do.
Libraries
One of the major benefits of being a student in London is the wealth of libraries and archival resources. There are very many scholarly libraries in the vicinity of Birkbeck and you are likely to use more than one of them during your research. As a Birkbeck student you will automatically have access to Birkbeck and the University of London libraries. We will cover more specialist resources during the Research Skills classes but you should make sure that, as soon as possible, you are registered and hold valid reader’s tickets for the following libraries:

Birkbeck College Library: www.bbk.ac.uk/lib
University of London Library: www.shl.lon.ac.uk
The British Library: www.bl.uk

There are likely to be further specialist collections you will need to use. If you require a letter of introduction for a library, please don’t hesitate to contact Dr Ana Parejo-Vadillo or Anthony Shepherd.

Writing
Another and more important way to maintain the momentum and focus of your research is by writing regularly. Sometimes the impression is conveyed that the process of research consists of two distinct stages: a long period of intake – enquiry, exploration and gathering of evidence – followed by a paroxysm of output – in a concentrated period of "writing up". However appropriate this model may seem to certain kinds of experimental science (and it is doubtful that it is appropriate even here) it is certainly not appropriate to research in the arts and humanities, for which writing cannot be thought of merely as the vehicle for communicating the results of research but must be seen as one of the most important forms in and through which research is conducted. For this reason you should take responsibility for regularly producing and submitting to your supervisor pieces of written work – which need not always be full-blown chapters – in which you develop ideas and deploy materials and evidence.

Some research students are anxious about producing work when they are only at a preliminary stage of their thinking about a topic; but often it is precisely the students who do not write about their topics regularly who fail to identify the problems, see the connections and define the themes which enable their research to develop. As E.M. Forster’s wise aphorism has it: "I don’t know what I think until I see what I say." Very few research students fail to complete because they have not done enough research; most failures are the result of not writing enough or early enough.

Plagiarism
Plagiarism, the act of taking somebody else's work and presenting it as your own, is an act of academic dishonesty, and Birkbeck takes it very seriously.

Examples of plagiarism include (but are not restricted to):

- copying the whole or substantial parts of a paper from a source text (e.g. a web site, journal article, book or encyclopaedia), without proper acknowledgement
- paraphrasing another's piece of work closely, with minor changes but with the essential meaning, form and/or progression of ideas maintained
- piecing together sections of the work of others into a new whole
- procuring a paper from a company or essay bank (including Internet sites)
- submitting another student's work, with or without that student's knowledge
- submitting a paper written by someone else (e.g. a peer or relative) and passing it off as one's own
- representing a piece of joint or group work as one's own.

If you knowingly assist another student to plagiarise (for example, by willingly giving them your own work to copy from), you are committing an examination offence.
What happens if plagiarism is suspected?
In October 2008, the College introduced a new three stage policy for dealing with assessment offences. The first stage allows for a very rapid and local determination for first or minor and uncontested offences. Stage two allows for a formal Department investigation, where a student wishes to contest the allegation or penalty, where there is an allegation of a repeat offence or for more serious cases. Stage three involves a centrally convened panel for third and serious offences, dealt with under the code of Student Discipline.

What if I am worried that I'm not referencing correctly?
Please see your module tutor or contact a member of the learning support team as soon as possible. Ignorance to Birkbeck’s commitment to student standards will not be accepted as an excuse in a plagiarism hearing. The following links from the Registry Department provide some helpful information, but are not intended to replace any guidelines or tuition provided by the academic staff.

General Guidelines
http://www.bbk.ac.uk/mybirkbeck/services/facilities/support/plagiarism

Supervision

Among the responsibilities of your supervisor are the following:

✓ to advise you on the formulation and following through of your research and to advise you about work already published in your area
✓ to discuss with you questions of approach and methodology
✓ to guide you in the use of primary and secondary literature, as well as historical, archive and other source materials
✓ to comment in detail and in a reasonable time upon the written work that you submit
✓ to advise you on how to acquire skills and techniques necessary for your research (for example, learning another language, or editorial or bibliographical skills)
✓ to advise you where to go or whom to consult if you have difficulties which your supervisor cannot resolve
✓ to put you in touch with students and teachers with whom you may share research interests
✓ to keep you informed about how far your work meets the standards required by the university and about university regulations and requirements regarding the organisation and submission of your thesis
✓ to provide pastoral advice and support
✓ to write references as and when these may be requested

You in turn have a responsibility, in addition to formal responsibilities such as producing work to deadlines and complying with the upgrading procedures, to keep your supervisor informed at all times about the progress of your work, and to take part in the academic life of the Department. The College’s full Code of Practice for MPhil/PhD research students and their supervisors is available at http://www.bbk.ac.uk/mybirkbeck/services/rules/pg_code

Every research student is appointed a primary supervisor who is the person, or one of the persons, in the Department best suited to give the advice and direction that he or she needs. Occasionally, students will be supervised jointly by more than one person in the Department or between Departments, although there will always be one principal supervisor who will be responsible for formal and administrative arrangements. In the case of joint supervision, both your supervisors should specify clearly the ways in which the sharing will operate.

You will also be assigned a deputy supervisor by the end of your first autumn term. During the course of your degree, your supervisor may be absent for a period, if, for example, she or he travels abroad during a period of research leave. In this case it is likely to be your deputy supervisor who will look after your work until the supervisor returns. Your supervisor should give you good warning about planned absences and organise alternate supervision. If you are not aware of these arrangements, you should contact the Director of Graduate Studies immediately.
Although a student’s principal point of contact at Birkbeck is his or her supervisor(s), the Department as a whole has responsibility for each student’s academic progress and well-being. It exercises this responsibility through its Graduate Panel, which monitors the progress of all research students and approves transfers from MPhil to PhD status. The annual interview you have with a staff member (see section 4 above) is an opportunity for you to report on and discuss your satisfaction or dissatisfaction with your research progress, your supervision and others aspects of the Department’s provision for graduate study.

It occasionally happens that a student wants to change to another supervisor, for example because their research interests have begun to diverge from their supervisor’s. If you find yourself in this position you should contact the Director of Graduate Studies.
Upgrading to PhD status 2015/16

All research students of the University of London are initially registered as MPhil students at the outset and are then normally subsequently upgraded to PhD status. This does not affect the overall period of your registration. The upgrading panel meets to undertake formal upgrading once a year during the Spring term.

For both the Department and yourself, the upgrading process acts as a type of stock-taking, usually at the mid-point of your degree, to make sure that you are on course, whether you are part-time or full-time, to complete your doctorate in a proper time frame.

The Department views upgrading as a natural progression rather than a difficult barrier: the process is not intended somehow to penalise you.

When to upgrade
All full-time students must upgrade during their second year (unless there are mitigating circumstances or a break in studies). For publicly funded full time AHRC students and holders of many overseas awards it is a requirement that you upgrade during this year.

Part-time students must upgrade during their third or fourth year (unless there are mitigating circumstances or a break in studies).

What you need to have accomplished
The principal requirement is to have completed at least 2 chapters of your thesis (or at least 20,000 words) that are deemed to be of PhD quality. In addition you need to have a clear timetable for completion within the following 18 months (for full time students) or 2 or 3 years for part-time students.

How to apply for upgrading
First, you should discuss upgrading with your supervisor. Your supervisor will be asked by the upgrading panel for a letter of recommendation about your application and the supervisor’s positive support is normally required.

Second, you must make submission to upgrade to the panel. There are no formal application forms for this but your application must contain the following items:

- A Statement (no longer than 2 sides of A4) confirming that you have written two chapters and detailing what they contain and an indication of your work to date.
- The completed chapters
- A Plan for Completion (no longer than 3 sides of A4) providing a description, chapter by chapter, of your intended thesis and a timetable for the completion of each chapter.
- The name of your supervisor, so that we can contact her/him for a reference.

All applications must be typed. Each section should be clearly labelled and have page numbers, and should be presented in a scholarly fashion (preferably following the MHRA Style Guide (London: Modern Humanities Research Association, 2008), with footnotes, bibliography and other relevant apparatus.

Procedure and Dates
Applications for upgrading are submitted to Anthony Shepherd (aj.shepherd@bbk.ac.uk), the postgraduate administrator. He must receive them by 6pm on Monday 15th February, 2016.

We require both a paper and electronic copy of your application. The paper version should be sent to the postgraduate administrator or handed into the School of Arts Office, G20, 43 Gordon Square. The paper version does not need to be specially bound. Another copy must be emailed as a word or pdf. attachment to the postgraduate administrator.
Upgrading Panel
The upgrading panel meets to consider the applications and references in early March. The panel comprises:

- Dr Ana Parejo-Vadillo (Director of Graduate Studies and Chair of the panel)
- Professor Esther Leslie (Head of Department)
- Dr Emily Senior (Deputy Director of Graduate Studies).

Normally, your supervisor's recommendation will be considered and at least one member of the panel or another qualified member of academic staff will read your completed chapters. However, if there is uncertainty about your progress, further members of the panel or another appropriate colleague may read some of your work and you would be contacted about this.

Outcomes
You will be contacted by email shortly after the meeting of the upgrading panel. There is normally one of three possible outcomes.

- You will be upgraded
- You will be asked to clarify information or to complete further work within a specified time frame (normally a month or two). If you accomplish this, you will be upgraded by Chair’s action during the current academic year.
- You will not be upgraded this session but asked to complete further work and reapply the following year.

Appeals
If you feel the panel's decision is unfair, you may appeal by letter to Dr Parejo-Vadillo as Director of Graduate Studies. Normally, she will ask a member of staff who has expertise in your field but who has not been a member of the panel to read your work and comment. In some cases an external advisor may be appointed. With the Head of Department, she will then reach a decision about your appeal.
Completion

Graduates fortunate enough to win AHRC, Commonwealth or other research scholarships will be aware that there are strict rules in operation about completion times. AHRC full-time funded students will be expected to complete the PhD within four academic years, the term of the financial support (a maximum of three) plus a “grace year”. If you go beyond this time you are deemed to fall out of the statistics for successful completion.

This has significant implications for the Department. The AHRC monitors completion rates, and has “blacklisted” certain departments for falling below a certain proportion of completion within four years. When a department is blacklisted it is banned from awarding any more AHRC grants for five years. We therefore have a responsibility to our current and future students: ensuring that projects are well defined and manageable, and that progress is being made. During the year, we have meetings for publicly funded students where we build on support, checking and advice systems to see you through.

All students need to be aware from the start of their postgraduate research that your goal is to complete within three to four years - staying in the infinite pastures of research is never a realistic option! If you are an AHRC student who has not completed by the Easter of the fourth year, you and your supervisor will be required to report on your progress to the Graduate Committee on a monthly basis. To date our record is excellent: we are optimistic that with good supervision and positive support for you, completion can be achieved.

While self-funding and part-time students are not subject to this ruling, all students should be aware of their plan for completion. As stated previously, we expect all students, part- and full-time, publicly funded and self-financing, to produce written work annually. If students continue to fail to meet writing deadlines without valid cause, we reserve the right not to re-register them for the next academic session.

The Research Student Unit in the Registry administers the examination of your thesis and issues the College’s entry paperwork. We strongly recommend that students visit the Registry website (http://www.bbk.ac.uk/registry/) at least four months before they intend to submit their thesis.

The website contains both guidelines about the process, the format and binding of your theses along with the compulsory entry paperwork, which needs to be submitted 4 months prior to submission of the thesis (the PhD Examination Entry form will need to be signed off by your supervisor.)
Postgraduate Events and Opportunities

***Please read this section carefully as it details several compulsory events***

Research Seminars
Sessions on research skills are led by Dr Parejo-Vadillo, Professor Wiseman and Dr Senior, and students are required to attend them throughout their first year. Also compulsory is the series of seminars on critical theory led by Ana, Sue and other members of the staff. Details of these will be made available in the handbook. In addition the Department, the College and the University run a range of research seminars and students are required to attend at least one annually. National research seminars in Medieval Studies, the Renaissance and Nineteenth-Century Studies are also hosted or funded by Birkbeck. Look out for events generated by the Eighteenth-Century Research Group, Centre for Nineteenth-Century Studies, Centre for Contemporary Literature, Contemporary Poetics Research Centre (CPRC), Material Text Network and Centre for Contemporary Theatre, as well as other Research Centres in the wider School of Arts. Ask to be put on their email lists to be regularly updated. Graduate students have themselves set up reading and discussion groups and organised seminars with both internal and external speakers. It’s part of the strength and rich resource of intellectual life here that we emphasise collaboration and exchange, encouraging you to get involved. Becoming a postgraduate is about developing a rich portfolio of skills and possibilities for the future, as well as the primary intellectual focus of the thesis itself.

The Graduate Lecture Series is organised by the Department as a regular intellectual and social occasion for graduate students and staff, and is held on various Thursday evenings a term during the autumn and spring (see below for dates or contact Ana Parejo-Vadillo for further details). This is an opportunity for the Department to come together to hear external and internal speakers, and to discuss current research. It is an important part of your intellectual training, and you should plan to attend the seminar whether or not the week’s subject relates directly to your own research. Apart from the importance of contributing to and benefiting from the Department research culture, you will find that attending seminars on subjects quite distant from your own will broaden and refine your theoretical and methodological approach.

In addition to this, you will find much to interest you in the activities of a number of institutes based in the School of Advanced Study in Senate House, especially English Studies, Historical Research, and Germanic and Romance Studies, which hold regular seminars, conferences and other activities, as do other nearby institutes of the University such as The Warburg Institute and the Wellcome Institute. For the Institute of English Studies series of seminars, symposia and conferences please see www.sas.ac.uk/ies/.

Bloomsbury Postgraduate Skills Network links up the training provided by the various members of the Bloomsbury Consortium; further details are available at www.grad.ucl.ac.uk/bloomsbury/

They run many courses on a wide range of topics, including thesis preparation, research techniques, IT skills, presenting and publishing. At Birkbeck, the College Research School has generic training, workshops on publishing, English language support, IT courses: see www.bbk.ac.uk/crs

It is important that you make full use of these opportunities, because they can all help to take you out of the isolation that sometimes characterises postgraduate study. It is important psychologically, intellectually, and professionally that you do not allow yourself to become too narrowly focussed on your particular area of research but take all opportunities to meet other students and enlarge and refresh your thinking.
Graduate Research Skills & Methods
Organisers: Ana Parejo-Vadillo (AV), Sue Wiseman (SW) Emily Senior (ES)
Thursdays, 6.00-7.30pm

These classes are compulsory for all new research students. If through illness, work or family commitments you cannot attend on a specific evening, you must let Anthony Shepherd, the postgraduate administrator, know as soon as possible.

Before the start of these classes, students are expected to have enrolled formally and become members of Birkbeck College Library (Malet St. Building); Senate House Library (the University of London Library) and the British Library (Euston Road). See the appendix for a library list.

Autumn 2015/16 (Term 1)

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<th>Date</th>
<th>Venue</th>
<th>6.00pm</th>
<th>7.40pm</th>
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<tbody>
<tr>
<td>Thursday 1st Oct</td>
<td>Room 114, Keynes Library</td>
<td>English and Humanities Induction. <strong>All new research students should attend</strong> (AV and SW)</td>
<td>Drinks reception with returning students.</td>
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<tr>
<td>Friday 2nd Oct</td>
<td>B04, 43 Gordon Square</td>
<td>School of Arts Induction Lecture: ‘The Invention of Mountains’</td>
<td>Drinks Reception in the Keynes Library</td>
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<td><strong>Professor Anthony Bale All new research students should attend.</strong></td>
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<tr>
<td>8 Oct</td>
<td>Room 114, Keynes Library</td>
<td>Research Skills: Formulating your research project (AV and SW)</td>
<td>Birkbeck Library Tour (please meet at the Library Seminar Room on the 1st Floor of the Library, Malet Street. The Library Reception staff will be happy to direct you to the Seminar Room)</td>
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| 15 Oct           | Senate House – 4th floor then Room 114, Keynes Library | Resources in [Senate House Library](#) (led by the library’s English subject librarian, Richard Espley). Meet at the 4th floor of Senate House Library. You will need your Senate House Library card. | Graduate Lecture: ‘Title TBC’
|                  |                                |                                                                        | Dr Elma Brenner (Cambridge)                                           |
| 29 Oct           | Room 114, Keynes Library        | Research Skills: Building a bibliography (SW) Umberto Eco, *How To Write A Phd Thesis*
|                  |                                | For this week’s class students are asked to write a brief report on the | Thomas Hardy Society Lecture
|                  |                                |                                                                        | ‘Hardy and Larkin: Poetry versus the Novel.’
<p>|                  |                                |                                                                        | James Booth, author of <em>Philip Larkin, Life, Art and Love.</em>           |</p>
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Details</th>
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<tbody>
<tr>
<td>5 Nov.</td>
<td>READING WEEK</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Critical Theory 2 (SW): Magic Materials</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Please bring an image or text or even a (small) object, not a creature, to assist in magical thinking.</td>
<td></td>
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<tr>
<td></td>
<td>Pleased see box on the right for required reading and viewing:</td>
<td>Reading &amp; Viewing</td>
</tr>
<tr>
<td></td>
<td>• Sam Curtis ‘Harrods Fish Counter’ at Sam Curtis <a href="http://www.scurtis.co.uk/">http://www.scurtis.co.uk/</a> go to ‘Work’;</td>
<td></td>
</tr>
<tr>
<td>12 Nov.</td>
<td>Room 114, Keynes Library</td>
<td>Critical Theory 2 (SW): Magic Materials</td>
</tr>
<tr>
<td></td>
<td>Research Skills: Building and sustaining an argument (AV)</td>
<td></td>
</tr>
<tr>
<td>19 Nov.</td>
<td>Room 114, Keynes Library</td>
<td>Critical Theory 3 (AV): Kant, <em>Perpetual Peace</em>, (Students to bring in paragraphs from Naomi Klein, <em>No Logo</em> and/or Mike Davis, Late-Victorian Holocausts)</td>
</tr>
<tr>
<td>26 Nov.</td>
<td>Room 114, Keynes Library</td>
<td>Graduate Lecture:</td>
</tr>
<tr>
<td></td>
<td>Critical Theory 4 (SW): Animal Magic</td>
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<tr>
<td></td>
<td>Bring any item concerning milk.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Pleased see box on the right for required reading and viewing:</td>
<td>Reading &amp; Viewing</td>
</tr>
<tr>
<td></td>
<td>• Take a look at the NFU website ‘Dairy’. Temple Grandin, From <em>Animals in Translation</em> (London: Bloomsbury, 2005);</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Giorgio Agamben from <em>The Open</em> trans. Kevin Attwell (Stanford: Stanford University Press, 2004);</td>
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### Spring 2015/16 (Term 2)

<table>
<thead>
<tr>
<th>Date</th>
<th>Venue</th>
<th>6.00pm</th>
<th>7.40pm</th>
</tr>
</thead>
<tbody>
<tr>
<td>7 Jan. 2015</td>
<td>Room 114, Keynes Library</td>
<td>Research Skills: Defining an Archive (AV)</td>
<td>Graduate Lecture Birkbeck Staff Panel: TBC</td>
</tr>
<tr>
<td>14 Jan.</td>
<td>Room 114, Keynes Library</td>
<td>Critical Theory 5 (TBC): Foucault: <em>The Order of Things</em></td>
<td></td>
</tr>
<tr>
<td>21 Jan.</td>
<td>Room 114, Keynes Library</td>
<td>Research Skills: Methodology and Secondary Criticism (TBC)</td>
<td></td>
</tr>
<tr>
<td>4 Feb.</td>
<td>Room 114, Keynes Library</td>
<td>Student presentations of research projects x 3 (AV)</td>
<td>Graduate Lecture: TBC</td>
</tr>
<tr>
<td>11 Feb.</td>
<td><strong>READING WEEK</strong></td>
<td><strong>READING WEEK</strong></td>
<td></td>
</tr>
<tr>
<td>18 Feb.</td>
<td>Room 114, Keynes Library</td>
<td>Critical Theory 7: (TBC) The Neurological Turn</td>
<td>Student presentations of research projects x 3 (TBC)</td>
</tr>
<tr>
<td>25 Feb.</td>
<td>Room 114, Keynes Library</td>
<td>Giving a conference paper (open to all years) (TBC)</td>
<td>Graduate Lecture: TBC</td>
</tr>
<tr>
<td>3 Mar.</td>
<td>Room 114, Keynes Library</td>
<td>Critical Theory 8 (TBC)</td>
<td>Student presentations of research projects x 3 (TBC)</td>
</tr>
<tr>
<td>10 Mar.</td>
<td>Room 114, Keynes Library</td>
<td>Student presentations of research projects x 3 (TBC)</td>
<td>Graduate Lecture: TBC</td>
</tr>
<tr>
<td>17 Mar.</td>
<td>Room 114, Keynes Library</td>
<td>Research Skills: Demystifying the Upgrade - from MPhil to PhD (ES)</td>
<td>Graduate Lecture Student Panel: From upgrade to viva</td>
</tr>
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</table>
There are no compulsory classes in the summer term. There will be two optional sessions open to students from all years.

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<tr>
<th>Date</th>
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<th>6.00pm</th>
<th>7.40pm</th>
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<tbody>
<tr>
<td>21 April</td>
<td>Room 114, Keynes Library</td>
<td>Critical Theory 9: (TBC)</td>
<td>Graduate Lecture: TBC</td>
</tr>
<tr>
<td>28 April</td>
<td>Room 114, Keynes Library</td>
<td>The job market (optional, open to all years) (TBC)</td>
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</table>

Please Note:
**Finishing the Thesis:** Dr Luisa Cale will run a seminar for finishing PhD students on TBC (from 6.00pm) in Keynes Library, Room 114 called Finishing the Thesis. Students planning on submitting in the 2015-16 academic year are welcome.

**Graduate Critical Theory Seminars**
Convenor: Ana Vadillo

These sessions for first year doctoral students are deliberately open, creative and exploratory, and about the practice of thinking in different modes and along new lines. They encourage participation and discussion, and connection with the wide range of research interests, periods and objects present in the room.

**These classes are compulsory for all new graduate students.** If through illness, work or family commitments you cannot attend on a specific evening, you must let the postgraduate administrator know as soon as possible.

**AUTUMN TERM**
These classes concern the discovery of new routes and maps to thinking literary history, and the use of a range of critical senses – including walking, listening, and the serious matter of play in global environments. Details and pdfs of specific sections will be made available on Moodle – you may wish to read on.

SPRING TERM and SUMMER TERM
The spring term sessions will allow you to develop your own critical interests contributing reading or material alongside the reading specified for the week. The term moves from discussion of the archive to questions of objects and things, and then to ways of thinking the body and its change and mattering. The Spring and summer term will also have an important digital content. Details to be sent to students and in Moodle.

3. TBC: Thinking the body: the Neurological turn

Graduate Lecture Series 2015/16
The Graduate Lecture Series hosts guest scholars whose expertise covers and cuts across the different disciplines that form the humanities. Up-to-date programme details will be circulated in advance of these sessions. Research students must attend these lectures.

Research Skills Workshops
The School of Arts hosts three annual workshops open to the College’s research community and run by Josie Dixon. Josie ran the Literary Studies List at Cambridge University Press for many years, and was Publishing Director of the Academic Division at Palgrave Macmillan. She is now an informative and compelling university consultant, full of insight into the complexities of contemporary publishing, the successful preparation of articles and monographs, and the nature of research communication today.

Impact and Research Communication Skills – Autumn Term 30th November 2015
This interactive workshop is designed to develop the necessary skills for effectively communicating the significance and value of specialist research to those outside the discipline. Participants learn how to make a powerful case for their project (for grant applications, job applications or publishing proposals), and develop their ability to engage wider audiences for presentations, public engagement, outreach and dealing with the media. Practical exercises encourage a focus on the purpose, impact, outcomes, benefits and applications of participants’ research, with a special focus on particular challenges and opportunities in the arts and humanities.

Publishing Scholarly Monographs – Spring Term 26th February 2016
An eye-opening lecture on academic publishing in the 21st century (covering the state of the market for scholarly publications, online publishing, open access and more) with opportunities for questions and discussion, followed by a half-day interactive workshop for final-year postgraduates and postdocs on making the transition from PhD to book. The course is packed with insights into editors’ decision-making and strategies for maximising your chances of publication in a competitive climate.

Publishing Articles in Peer-Reviewed Journals – Summer Term 13th June 2016
This workshop for researchers aiming to publish in peer-reviewed journals is designed to develop skills with practical advice and exercises on presenting a scholarly argument and highlighting your contribution to the field. It includes valuable insights into what journal editors look for, the peer-review process, and the production and afterlife of a journal article, with implications for what to submit.

Places on each workshop are limited and allocated on a first come first serve basis. Further details including venue and how to apply will be circulated nearer the time.
Other Research Activities
The Department of English & Humanities has a thriving research culture. It hosts *Dandelion*, an AHRC-supported journal and research network for postgraduate students: [www.dandelionnetwork.org](http://www.dandelionnetwork.org).

You are also encouraged to attend events organized by the Department’s research centres and networks such as the *Contemporary Poetics Centre*, *Nineteenth-Century Studies Centre*, *Theatre Conversations*, *Material Texts Network*, and the *Centre for Contemporary Literature*. In addition, the School of Arts and Birkbeck College convene interdisciplinary research initiatives such as the *History and Theory of Photography Research Centre*, the *Eighteenth-Century Research Group*, and Birkbeck Interdisciplinary Gender and Sexuality Studies (*BiGS*). Check the School webpages for details of these events.

Teaching Arts in Higher Education
Dr Joanne Leal and others
Friday 6.00-8.00pm (Spring Term), Room TBC, 43 Gordon Square

This series of introductory seminars, taught on Fridays in the Spring Term, is a pre-requisite for any student who wishes to apply for part-time undergraduate teaching in the Department. You may take it during any year of study (i.e. not necessarily the first), but should aim to do it before you have upgraded.

The module is taught by the academic staff in the School of Arts. A schedule with the weekly topics and seminar leaders will be circulated to all students via email, along with an enrolment form, towards the end of the autumn term.

Teaching
The Department offers research students the opportunity of teaching on its undergraduate courses, though this is subject to financial and other limits, and we try to spread the available hours among as many applicants as is feasible. Research students who have progressed satisfactorily with their study can apply annually and will be put on a list of available teachers, subject to a satisfactory interview with the Graduate Teaching Panel. During the Spring term we offer all students the opportunity of attending a 10 week course on teaching in Higher Education: only those research students who have attended are eligible for teaching positions in the Department.

Conferences
Attending and speaking at conferences are increasingly seen as essential activities for research students. As well as conferences organised locally by the Department, the University and its institutes, you will probably want to attend others in your own specialisation. We will circulate details of conferences that are sent to the department, but you may also want to look at the University of Pennsylvania’s list of calls for conference papers at [http://cfp.english.upenn.edu/](http://cfp.english.upenn.edu/). Journals also carry advertisements for conferences in their field. Information on conference funding can be found under the Student Support and Available Resources section.

Work in Progress Conference
Our “WIP” (“Work in Progress”) Annual Graduate Student Conference will take place on a Saturday in the spring term. More details to follow. All postgraduate research students are expected to attend the conference, be it as a speaker or as a discussant.
Academic Profiles

ANTHONY BALE, MA (OXON), MA (YORK), DPHIL (OXON)

HEIKE BAUER, MA (WALES), PhD (LONDON)

JULIA BELL, MA (UEA)
Lecturer and novelist. Co-editor of the *Creative Writing Coursebook* (Macmillan 2001) and author of two widely translated novels *Massive* (Young Picador 2002) and *Dirty Work* (Young Picador 2007). She also established and is the managing editor of Birkbeck’s literary magazine, *The Mechanics’ Institute Review*. Her work reflects an interest in feminist readings of culture, the problems and paradoxes of British regional identity and the need to invigorate and champion independent publishing in an age of globalized media.

MARK BLACKLOCK, BA (OXON), MA, PhD (LONDON)
Lecturer in Modern and Contemporary Literature. Has an ongoing research interest in literature and mathematics, philosophies of space and the relationship between mathematical and cultural form. His first monograph, *The Emergence of Higher Space* (Oxford University Press, 2016), is a cultural and literary history of higher-dimensional thinking in the late-nineteenth and early-twentieth centuries. Current research examines cultural responses to topology in the twentieth century. He has recently worked in collaboration with the Arthur C. Clarke Award for Science Fiction on an AHRC-funded research project into “geek” culture, and will edit a collection of essays resulting from this. Recently published essays in *Critical Quarterly* and *Interdisciplinary Science Reviews* have examined knots and analogy, and book chapters are forthcoming on *Dracula*, Weird Fiction, higher-dimensional ghost stories and the work of British novelist Tom McCarthy. Having published his first novel, *I’m Jack* (Granta, 2015) to critical acclaim earlier this year, he is also interested in hybrid forms of critical and creative practice.

NICOLA BOWN, BA (PNL), MA, DPHIL (SUSSEX)
Senior Lecturer, has published *Fairies in Nineteenth-Century Art and Literature* (Cambridge University Press, 2001) and co-edited *The Victorian Supernatural* (Cambridge University Press, 2004). She has research interests in the relationships between literature, art and science, in the Victorian supernatural and sentimental culture. Her current research focuses on Victorian sentimentality and the Victorian culture of death, and her next book project will bring these together to explore expressions of love and grief in funerary photography, literary texts, visual images and objects (including porcelain hands and taxidermic cases) found in the drawing room and parlour. She is also involved in a project to mount an exhibition of Victorian representations of childhood death.

JOE BROOKER, BA, MA (EAST ANGLIA) PhD (LONDON)
Reader in Modern Literature, with interests in modernism, especially James Joyce and modern Irish writing; modern US literature; contemporary British literature and culture. He is the author of *Joyce’s Critics: Transitions in Reading and Culture* (Wisconsin University Press, 2004), *Flann O’Brien* (Northcote
House, 2005) and *Literature of the 1980s: After the Watershed* (Edinburgh University Press, 2010). He has co-edited special issues of *New Formations* (on the 1990s, with Roger Luckhurst, 2003) and the *Journal of Law and Society* (on Law and Literature, with Adam Gearey and Patrick Hanafin, 2004), and edited a special issue of *Textual Practice* on Martin Amis’s *Money* (2012), and a special issue of *Critical Quarterly* on the work of Steven Connor (2014).

Joseph Brooker is the Director of the Centre for Contemporary Literature (http://www.ccl.bbk.ac.uk/), which regularly holds events with visiting writers and critics. He has previously organized the symposia *Occasional Music* (on Jonathan Lethem, 2010) and *Joycean Literature* (with Finn Fordham, 2011), and in 2014 is organizer of the major international symposium 100 *Dubliners*.

**CAROLYN BURDETT, BA (ESSEX), MA, DPHIL (SUSSEX)**
Senior Lecturer in Victorian literature and culture with specific expertise in the period 1870-1920. Her research is interdisciplinary with a focus on the intersections between literature and science, especially psychology and post-Darwinian thought. She has worked extensively on the emancipatory politics and ideals of the 1880s and 1890s and beyond, in two books on the South African writer, Olive Schreiner (*Olive Schreiner and the Progress of Feminism: Evolution, Empire, Gender*, Palgrave, 2011 and *Olive Schreiner, Writers and Their Work*, Northcote House, 2013).

She has published on Nineteenth-Century eugenics, including a guest-edited special issue of the journal *New Formations*, and has long-standing interests in alternative forms of faith, co-editing *The Victorian Supernatural* (CUP, 2004). Her current interests lie in the theorization, representation and experience of emotions in the nineteenth century and she has guest edited a special issue of *Journal of Victorian Culture* on ‘Sentimentalities’ (2011). Her current book project, *Coining Empathy: Psychology, Aesthetics, and Ethics, 1870-1920* for which she was awarded a Leverhulme Research Fellowship in 2012-13, focuses on two women writers, George Eliot and Vernon Lee. She is the editor of *19: Interdisciplinary Studies in the Long Nineteenth Century*.

**LUISA CALÉ, PhD (GENOA), DPHIL (OXON)**
Senior Lecturer, works on Enlightenment and Romantic Period literature and visual culture; practices of reading and collecting; visual theory, intermedial translation, reader response, and critical disciplinarity. She is the author of *Fuselli’s Milton Gallery: Turning Readers into Spectators* (OUP 2006), and co-editor of *Dante on View: the Reception of Dante in the Visual and Performing Arts* (with Antonella Braida, Ashgate 2007), and *Illustrations, Optics and Objects in 19C Literary and Visual Cultures* (with Patrizia di Bello, Palgrave 2009); “Verbal and Visual Interactions in 19C Print Culture”, *Nineteen*, 5 (October 2007; with Patrizia di Bello), and ‘The Disorder of Things’, special issue of *Eighteenth-Century Studies*, co-edited with Adriana Craciun (2012).

She convenes the Material Texts Network, co-directs the Centre for Nineteenth-Century Studies, and is a member of research networks on Illustration, The Material Cultures of Knowledge, and on the Reception of Blake in Europe. Her current research is on Blake and “The Book Unbound: Material Cultures of Reading and Collecting, 1750-1900”. She welcomes applications on Romantic period culture.

**STEPHEN CLUCAS, BA (WALES), PhD (KENT)**

**ISABEL DAVIS, BA, MA, PhD (YORK)**
Senior lecturer in medieval and early renaissance literature, her research interests are focused on the
literature and culture of the later Middle Ages. In particular she has published on issues surrounding gender, sexuality and the household and, more recently, on time and class. She has a monograph on Writing Masculinity in the Later Middle Ages (Cambridge: Cambridge University Press, 2007) and recent articles have appeared in the journals Speculum, Studies in the Age of Chaucer and Textual Practice. Her current research is on the kneeling subject in medieval literature.

CAROLINE EDWARDS, BA Hons., MA (WARWICK), PhD (NOTTINGHAM)
Lecturer in Modern and Contemporary Literature, has research interests in 20th and 21st-century British fiction, utopian literature (1516-present), science fiction and post-apocalyptic narratives, critical theory, modernism, postmodernism, cultural studies, post-secularism, Marxist aesthetics (particularly Ernst Bloch, Herbert Marcuse, Walter Benjamin and Fredric Jameson), and Open Access publishing. She is currently completing a monograph on time in contemporary fiction titled Fictions of the Not Yet: Time in the 21st-Century British Novel, and has co-edited two collections on living writers: China Miéville: Critical Essays (2015) and Maggie Gee: Critical Essays (2015). Recent publications include articles on post-apocalyptic fiction, temporality and utopia, the literary criticism of Ernst Bloch, theories of radical subjectivity, Herbert Marcuse’s messianic philosophy of time, and interviews with British writers David Mitchell and Jon McGregor – published in various journals, including: Modern Fiction Studies, Contemporary Literature, Textual Practice, Telos, Radical Philosophy, Subjectivity, Left Lion Magazine and the New Statesman. Caroline is Founding and Commissioning Editor of the open access journal of 21st-century literary criticism, Alluvium, and is a founder and Academic Project Director of the Open Library of Humanities – an initiative set up to publish sustainable open access journal articles and monographs in the humanities. As part of her campaigning for open access, she regularly gives invited talks and lectures at open access conferences and publishing events.

DAVID ELDREDGE
Lecturer in Creative Writing. David Eldridge’s plays have been performed at major new writing institutions in the UK, including The Royal Court Theatre, the Bush Theatre, the Finborough Theatre and the National Theatre. His stage adaptation of the film Festen transferred from the Almeida Theatre to the West End and Broadway. His play Market Boy, informed by his childhood working on a stall at Romford Market, played at the National Theatre's largest space, the Olivier in 2006; Under the Blue Sky was revived at the Duke of York’s Theatre starring Chris O'Dowd, Catherine Tate and Francesca Annis in 2008; The Knot of the Heart played at the Almeida Theatre in 2011 and starred Lisa Dillon, for whom the role of Lucy was written; In Basildon, played at the Royal Court Theatre in 2012. In April, the Royal Exchange Theatre will open his new version of Miss Julie by August Strindberg, starring Maxine Peake.

MARTIN PAUL EVE, BA, MA (QUEEN MARY, LONDON), PhD (SUSSEX)
Senior Lecturer in Literature, Technology and Publishing, has interests in contemporary American fiction, especially Thomas Pynchon, Don DeLillo, Toni Morrison, David Foster Wallace, Jennifer Egan and Dave Eggers; understandings of technology through literary and critical theoretical approaches; the development of experimental publishing technologies; and changes to publishing practices engendered by digital dissemination, including open access (on which he gave evidence to the House of Commons BIS Committee in 2013). He is the author of Pynchon and Philosophy: Wittgenstein, Foucault and Adorno (Palgrave Macmillan, 2014) and has a monograph entitled Open Access and the Humanities: Contexts, Controversies and the Future forthcoming (Cambridge University Press, 2014). Martin is the chief editor of the journal of Pynchon scholarship, Orbit: Writing Around Pynchon; technical editor of Alluvium, the journal of 21st-century literary criticism; and, along with Caroline Edwards, co-Director of the Open Library of Humanities project. Over the coming year, Martin will be establishing the Birkbeck Centre for Literature, Technology and Publishing.

PETER FIFIELD BA, MA (DUNELM), PhD (EBOR)
Lecturer in Modern Literature. His research interests include illness in modernism, Samuel Beckett, ethics, modernist archives and neuroscience. His publications include Late Modernist Style in Samuel Beckett and Emmanuel Levinas (2013), and, as editor, Samuel Beckett: Debts and Legacies: New Critical Essays (2013) and various articles and book chapters. His current project, Sick Literature, looks at responses to physical illness in modernist writing by a range of authors including Woolf, Ford and Lawrence. In 2011 he organized the international conference Samuel Beckett: Out of the Archive at York and edited a follow-up Special Issue of Modernism/modernity (18.4, 2011). He is the editor of The Beckett Circle (www.beckettcircle.org) for the Samuel Beckett Society.
ALISON FINLAY, BA (MELBOURNE), BPHIL, DPHIL (OXON)
Professor Finlay has research interests in the Old Icelandic sagas and skaldic poetry, and Old English heroic poetry. She has published translations of The Saga of Bjorn, Champion of the Men of Hitardale (2000, and in the five-volume The Complete Sagas of Icelanders (1997)) and the historical text Fagrskinna (2004). Her current research is on the characterization of poets in the Kings’ Sagas and Sagas of Icelanders. She is also working on a translation of Heimskringla with Anthony Faulkes, and is part of the collaborative skaldic poetry editing project, and an interdisciplinary group working on Jömsvíkinga saga.

HILARY FRASER, BA (LEICESTER) DPHIL (OXON)
Geoffrey Tillotson Professor in Nineteenth-Century Studies and Dean of the School of Arts, specialises in Nineteenth-Century British literature and cultural history. She was until 2014 Director of the Centre for Nineteenth-Century Studies, and was founding editor of its online journal, 19: Interdisciplinary Studies in the Long Nineteenth Century. She has written five books: Beauty and Belief: Aesthetics and Religion in Victorian Literature (Cambridge, 1986); The Victorians and Renaissance Italy (Blackwell, 1992); English Prose of the Nineteenth Century (Longman Literature in English Series, 1997, with Daniel Brown); Gender and the Victorian Periodical (Cambridge, 2003, with Judith Johnston and Stephanie Green); and Women Writing Art History in the Nineteenth Century: Looking like a Woman (Cambridge, 2014). She is currently writing a book on art writing for Oxford University Press. She is President of the British Association for Victorian Studies.

GRACE HALDEN, BA, MA, PhD (London)
Lecturer in Modern and Contemporary Literature with interests in twentieth and twenty-first century technology and literature. Her research focuses on technological themes in popular culture and literature, the philosophy of technology, science fiction, ideas of the human condition, posthumanism, and genocide/apocalypse studies. Most recently she has been involved in collaborative work for the AHRC funded Critical Waves and ArtLess ‘Arts of Experiment’ projects. She reviews for Science Fiction Film and Television and has chapters forthcoming on legal rights for artificial intelligence, the role of technology in young adult fiction for girls in the twenty-first century, and a piece on nuclear apocalypse in Cold War literature. Her forthcoming book is under contract with Routledge and entitled Three Mile Island: The Meltdown Crisis and Nuclear Power in American Culture.

RICHARD HAMBLYN, BA, MA (Essex), PhD (Cambridge)
Lecturer in Creative Writing; publications include The Invention of Clouds, which won the 2002 Los Angeles Times Book Prize and was shortlisted for the Samuel Johnson Prize; Terra: Tales of the Earth (2009), a study of natural disasters; and the anthology The Art of Science (2011), a collection of readable science writing from the Babylonians to the Higgs boson. He has also written four illustrated books for the Met Office. Richard's current projects include a cultural history of tsunamis for Reaktion's new 'Earth' series, and a collection of true stories about imagined places.

ANNA HARTNELL, BA (SHEFFIELD), MA, PhD (LONDON)
Lecturer in Contemporary Literature. Her research has focused primarily on contemporary literary and cultural constructions of 'America', and has been particularly concerned with the ways in which the national narrative is articulated in relation to race and religion, as well as its intersections with postcoloniality and globalization. She is also interested in postcolonial and diasporic literatures more broadly, as well as literary and cultural responses to the contemporary, particularly perceived moments of rupture and crisis. Published work has looked at African American literature and culture, Jewish diasporic traditions, and representations of 9/11 and Hurricane Katrina. She is the author of Rewriting Exodus: American Futures from Du Bois to Obama (Pluto Press, 2011).

SEDA ILTLER, BA (HACETTEPE), MA (METU), PhD (SUSSEX)
Lecturer in Theatre and Performance Studies. Seda specialises in theatre and performance studies. Her research interests include theory and practice of modern and contemporary drama, theatre and performance, new writing for theatre and performance (dramaturgy, playwriting, non-fiction writing on theatre), new dramaturgies (interactive, multimedia, post-dramatic, intercultural dramaturgies, etc), post-dramatic theatre primarily in the English-language tradition, theoretical and aesthetic implications of new media and mediatised culture in drama and theatre, aesthetics and politics of representation, Theatre

RUSSELL CELYN JONES, BA (LOND), MA (IOWA)

ESTHER LESLIE, BA, MA, DPHIL (SUSSEX)
Professor of Political Aesthetics, has research interests in the Frankfurt School, especially Walter Benjamin and Theodor Adorno. Other research interests include Animation, European literary, visual and political avant gardes, Marxist and Anarchist cultural politics, the poetics and politics of science. Her books are:

In 2014, Derelicts: Thought Worms from the Wreckage appeared with Unkant Press.

A book on the poetics and politics of liquid crystals and screens is almost complete. A further research project involves the politics of creative and domestic labour, through an exploration of the life of a Jewish Austrian exile domestic servant and unpublished author. She is on the editorial boards of the journals Radical Philosophy, Historical Materialism and Revolutionary History.

TOBY LITT, BA (OXFORD), MA (UEA)
Writer and Senior Lecturer in Creative Writing. Toby Litt is the author of four books of short stories: Adventures in Capitalism, Exhibitionism, I play the drums in a band called okay, and Life-Like. He has also published eight novels: Beatniks, Corpsing, deadkidsongs, Finding Myself, Ghost Story, HOSPITAL, Journey into Space and King Death. He is currently working on Wrestliana, a family memoir. In September 2015, Vertigo DC published Free Country: A Tale of the Children's Crusade, Toby's completion of a Neil Gaiman graphic novel. His selected essays, Mutants, will be published by Seagull Press in February 2016.

ROGER LUCKHURST, BA (HULL), MA (SUSSEX), PhD (HULL)
Professor of Modern and Contemporary Literature, researches late Nineteenth-Century literature, science fiction, the Gothic, the contemporary novel and the cultural history of science. He is the author of The Angle Between Two Walls: The Fiction of J G Ballard (1997), The Invention of Telepathy (2002), Science Fiction (2005) and The Trauma Question (2008), The Mummy's Curse: The True History of a Dark Fantasy (2012) and The Shining (2013), Alien (2014) and Zombies: A Cultural History (2015). He has also edited several Oxford World's Classics, including Strange Case of Dr Jekyll and Mr Hyde, Dracula, H. P. Lovecraft's Classic Horror Stories and King Solomon's Mines. He is currently editing a new history of science fiction for the British Library and the Cambridge Companion to Dracula. More undead will shortly fall to his sword.

DAVID McALLISTER, BA, MA (Lon), PhD (Cantab)
Lecturer in Victorian Literature, with research interests in early to mid-nineteenth century literature and culture. He is currently completing a project which examines the aesthetics and politics of death and the evocation of the dead in British literature from 1789 to 1852, and which focuses on Wordsworth, De Quincey, Godwin, Dickens, Gaskell, Carlyle and Oliphant. Other research interests include Victorian sage figures, especially Carlyle and Ruskin; the Victorian revival of interest in paganism; and travel, tourism and dark tourism in the nineteenth century.
ANDREW McKINNON, MA (GLASGOW)
Senior Lecturer, programme director of the MA Creative Producing. Theatre-maker, producer, writer and teacher. Long and wide-ranging professional theatre career includes the artistic leadership of three major UK regional theatre companies (York, Newcastle upon Tyne, Perth) and work with many other theatres, UK and abroad. Consultant on several large-scale arts projects. Considerable experience of theatre internationally and of professionally mentoring theatre artists and creative producers from the UK and worldwide. He has written several UK postgraduate arts degrees. For his company waywardscot he undertook several international co-productions (Netherlands, Greece, Egypt; 2002-2007). As Artistic Associate of Brighton-based Theatre North from 2008, he has directed several recent productions including Naked Homo (2009), the award-winning Billy Budd Sailor, Handel’s Cross and MIRANDO-The Gay Tempest (currently touring internationally - www.theatrenorth.co.uk). He has a particular interest in making LGBTI projects. Research interests include the advanced training of emerging artists and the theatre of personal memory.

MPALIVE-HANGSON MSISKA, BA (MALAWI), MA (ALBERTA), PhD (STIRLING)

LOUISE OWEN, BA (Nottingham), MA, PhD (LONDON)
Louise’s research examines contemporary theatre and performance in terms of economic change and modes of governance. Her recent articles explore theatrical mediations of the financial crisis, site-specific performance, forms of immersive art and theatre, histories of community theatre and performance in London, precarious labour and performance and post-feminism. Her writing has been published in edited collections and journals including TDR: the Drama Review, Contemporary Theatre Review, Performance Research, frakcija and RIPE: the Journal of Applied Theatre and Performance. Her new project, in collaboration with Dr Marilena Zaroula (Winchester), is entitled ‘Performing Assemblies: on Institutions and Affect’. Her monograph, Agents of the Future: Theatre, Performance and Neoliberalization in Britain, is under review with Northwestern University Press. She co-convenes the London Theatre Seminar.

ANA PAREJO VADILLO, PhD (LONDON)
Nineteenth-century literary critic, with specific expertise in the mid to late-Victorian period. She is the convenor of the London Nineteenth-Century Seminar. Her research is interdisciplinary and falls into three broad areas: the urban and cosmopolitan, aestheticism and decadence, and nineteenth-century poetics. She has published extensively on late-nineteenth century literature and is the author of Women’s Poetry and Urban Aestheticism: Passengers of Modernity (Palgrave, 2005), and, with Marion Thain, of Michael Field, The Poet: Published and Manuscripts Materials (Broadview, 2009). She has also edited (with Marion Thain) a Special Editors’ Topic Issue on Fin-de-Siècle Literary Culture and Women Poets for the Cambridge Journal of Victorian Literature and Culture. She has developing interests in nineteenth-century visual media and has worked on Victorian urban transport and railways. Her current project is a book on Cosmopolitanism and the Fin de Siècle. She has many interests in Nineteenth-Century literature. Areas of interest include Victorian and fin-de-siècle London; literature, in relation to travel and technologies; any aspect of Victorian poetry; women and Victorian cities; the country and the city; omnibuses, railways, Amy Levy, Alice Meynell, Michael Field, Christina Rossetti, Oscar Wilde, Arthur Symons and decadent and aestheticist writing by both men and women.

FLEUR ROTHSCCHILD, PhD (LOND)
Dr Fleur Rothschild has teaching and research interests in late medieval and early modern writing and culture and in the historicizing of the material imagination. She is currently researching a book on the cultural and horticultural history of the Daffodil. She also has teaching and research interests in the cultures of Academic Writing.
EMILY SENIOR, BA, MA, PhD
Lecturer in eighteenth- and Nineteenth-Century literature and culture, with research interests in British and Atlantic colonial literatures and the historical interactions between literature, science and medicine. Her current project is titled The Caribbean and the Medical Imagination from the Seven Years’ War to Abolition, and engages with the relationship between literary and medical responses to disease in the Caribbean, 1764-1834. She has recently edited a special issue of the Journal for Eighteenth-Century Studies on The Cultural Production of Natural Knowledge.

ROBERT SWAIN
Professor of Contemporary Theatre Practice and theatre director. Programme director of the MFA Theatre Directing. For five years he was the artistic director of Harrogate Theatre; for nine years the associate director of the New Vic Theatre in Staffordshire; and for two years of the London Bubble. He twice won the Mentorn/Central TV Award for his productions of new plays. He is on the executive and board of Drama UK and oversees the process of accreditation of acting and technical programmes in UK drama schools. He has recently led and devised workshops on director training for the RSC and The Globe and is a consultant to The Globe on their engagement with conservatoire training. Research interests include the training of directors, producers, writers and actors; and new writing, particularly with innovative uses of music: he recently directed a jazz opera, called ‘Vice’, based on Middleton’s The Revenger’s Tragedy. His book on directing, “Directing: A Handbook for Emerging Theatre Directors” is published by Methuen London.

COLIN TEEVAN
Professor of Playwriting and Screenwriting. Colin’s plays include The Lion of Kabul (Tricycle Theatre, Great Game Season), How Many Miles to Basra? (West Yorkshire Playhouse, winner of Clarion Best Play 2007), Amazonia (Young Vic), The Diver and The Bee (both with Hideki Noda for Soho Theatre and Setagaya Theatre, Tokyo), Monkey! (Young Vic), Missing Persons: Four Tragedies and Roy Keane (Assembly Rooms/Trafalgar Studios), Alcmæon in Corinth (Live! Theatre) and The Walls (National Theatre). His adaptations include Kafka's Monkey (Young Vic), Don Quixote (West Yorkshire Playhouse), Peer Gynt (National Theatre of Scotland/Barbican) and Svejk (Gate Theatre/Duke, Broadway). His translations include Bacchai (National Theatre), Iph. (Lyric Theatre, Belfast) from the Greek of Euripides and Cuckoos and Marathon (Gate Theatre) from modern Italian. His stage work is published by Obeon Books. Colin has written more than ten full-length plays for BBC Radios 3 and 4 including the award-winning Glass Houses (2007). He has written feature length screenplays for Vera (ITV), Single Handed (ITV and RTE) Silk (BBC) and currently Foyle’s War (ITV). His original mini-series about the notorious Irish premiere Charles J. Haughey, Charlie (RTE, Touchpaper), is being shot in Dublin from October 2013. He has written on many aspects of theatre including translating for the stage, adaptation, contemporary Irish Theatre and international, cross-disciplinary collaboration.

FINTAN WALSH, BEd (DCU), MPhil (TCD), PhD (TCD)
Senior Lecturer in Theatre and Performance Studies. Fintan researches within the fields of modern and contemporary theatre and performance studies. To date his work has focused on subjectivity, identity, and cultural politics; affect, ethics, and ideas of the therapeutic; socially engaged performance, in particular queer arts practices. Fintan is author of Queer Performance and Contemporary Ireland: Dissent and Disorientation (Palgrave Macmillan, 2015), Theatre & Therapy (Palgrave Macmillan, 2013) and Male Trouble: Masculinity and the Performance of Crisis (Palgrave Macmillan, 2010). His edited or co-edited books include Queer Notions: New Plays and Performances from Ireland (Cork University Press, 2010), Performance, Identity and the Neo-Political Subject (Routledge, 2013), and Crossroads: Performance Studies and Irish Culture (Palgrave Macmillan, 2009). Fintan has co-edited the issue of the journal Performance Research: On Affirmation (19,2, 2014), and is editor of a special issue of the journal Performing Ethos on the subject of ‘Queer Publics,’ (2.2, 2012). His research has appeared in journals including Contemporary Theatre Review, Parallax, TDR: The Drama Review and Theatre Research International, among others. He was a founding member of the International Federation for Theatre Research’s Queer Futures working group, and was co-convener from 2009-2014. He is Associate Editor of the Federation’s journal Theatre Research International, published by Cambridge University Press.
MARINA WARNER, MA (OXFORD)
Professor of English and Creative Writing, writes cultural history and fiction, exploring myths and fairy tales in different media. She has published several studies that address female figures and symbols, including Alone of All Her Sex: The Myth and the Cult of the Virgin Mary (1976; new ed. 2013); Joan of Arc: The Image of Female Heroism (1981; new ed. 2013), Monuments and Maidens: the allegory of female form 1985; studies of fairy tale include From the Beast to the Blonde: fairy tales and their tellers 1994 No Go the Bogeyman 1998. Wonder Tales (ed.) 1994. She has been interested in east-west interconnections, explored in Fantastic Metamorphoses, Other Worlds (Clarendon Lectures, 2000), and in Stranger Magic: Charmed States and the Arabian Nights 2011 Scheherazade’s Children (ed. with Philip Kennedy) 2013, Her most recent book in this area is Once Upon a Time: A Short History of Fairy Tale (Oxford University Press, 2014). She is the author of five novels and two collections of short stories. They include The Lost Father (Booker short list, 1988), Indigo (1992), The Leto Bundle 2001. The Mermaids in the Basement 1993 and Murderers I Have Known (2002).

She is visiting professor at NYU Abu Dhabi from January 2012. She was elected a fellow of the British Academy in 2005, and was made a CBE for services to literature in 2008. She is President of the British Comparative Literature Association (BCLA) for the period 2010-2013 and was elected a two-year Fellow at All Souls College Oxford in 2013. She is currently a trustee of The National Portrait Gallery and patron of Hosking Houses Trust, Reprieve, The Society for Storytelling and is a patron of Bloodaxe Poetry Books. She gave the BBC’s Reith Lectures in 1994. She has been awarded Honorary Doctorates by Oxford University, 2002 King’s College London, 2009 University of Leicester, 2006 University of Kent, 2005 Royal College of Art, 2004 Tavistock Institute (University of East London), 1999 University of St Andrew’s, 1998 University of North London, 1997 University of York, 1997 Sheffield Hallam University, 1995 University of Exeter, 1995.

CAROL WATTS, BA, MA (WARWICK), DPHIL (OXON)
Professor of Literature and Poetics. Her research interests include eighteenth-century transatlantic culture, contemporary writing and poetics. She supervises students across that range, and in poetry and poetics/poetic practice in particular. She is the author of Dorothy Richardson (1995) and The Cultural Work of Empire: The Seven Years’ War and the Imagining of the Shandean State (2007) and has published widely on contemporary film, poetry and poetics, and on eighteenth-century topics from architecture to women’s time, including work in Radical Philosophy and South Atlantic Quarterly. She is a poet, and her work includes Sundog (2013) Occasionals (2011), this is red (2009), when blue light falls (2008, 2010, 2012), Wrack (2007), brass, running (2006) and alphabetise (2005). Her ‘Zeta Landscape’ series is anthologised in the radical landscape collection, The Ground Aslant. Her practice increasingly moves across media (drawing, collage and photography) and has involved collaborative work in dance and film, and sound art. She is Director of the Birkbeck Contemporary Poetics Research Centre, and leads the Voiceworks song programme with colleagues from Guildhall School of Music and Drama: http://www.voiceworks.org.uk. Carol was awarded a National Teaching Fellowship in 2011.

STEVE WILLEY BA, MA, PhD (LONDON)
Lecturer in Creative and Critical Writing and Programme Director of the BA in Creative Writing and English. Steve is the author of two poetry collections, Elegy (Veer Books, 2013) and Sea Fever (Knives Forks and Spoons, forthcoming 2016). In 2014 he was the Writer in Residence at the University of Arizona Poetry Center where he continued to work on ‘Living In’, a long form poem that has been anthologised in Extraordinary Rendition (American) Writers on Palestine (Or Books, 2015), Dear World and Everyone In It (Bloodaxe Books, 2013) and in Better Than Language (Ganzfeld Press, 2011). In 2013 he received an Artists’ International Development Award (a British Council and Arts Council scheme), was the Writer in Residence at the Palestine Writing Center and delivered a series of poetry workshops to Palestinians living in Aida Refugee Camp. In 2015 he co-founded Watadd.com, a community arts organisation that works at the intersection of Western and Arabic poetic traditions, performance and contemporary practice. His research has primarily concerned American and British literature from the 20th and 21st centuries, with a focus on experimental poetry from 1945. His monograph-in-progress, Sounding the Room of British Poetry: Internationalising Community in the School of Bob Cobbing, is a literary history of the international poetic and avant-garde from 1945-2008, as seen through the institutional commitments that defined the careers of a range of 20th century poets, artists, filmmakers, musicians and BBC producers. In addition, he is undertaking practice-led collaborative research into the relationship between

LUKE WILLIAMS, BA (HONS) (EDINBURGH), MA (UEA)

JOANNE WINNING, MA (EDINBURGH), PhD (LONDON)
Senior Lecturer, has research interests in twentieth and twenty first-century literatures, culture and theory. Specific interests include the modernism, especially female and lesbian modernist writing, art and architecture; lesbian subjectivities and cultural production; psychoanalytic theory and practice; illness, embodiment and language. She also has research interests in twentieth-century Australian literature and culture and twentieth-century Scottish literature and culture. Her publications include The Pilgrimage of Dorothy Richardson (Univ. of Wisconsin Press, 2000), the edited Bryher: Two Novels (Univ. of Wisconsin Press, 2000) and Lesbian Modernism: A Cultural Study (forthcoming). She is currently working on a new monograph titled The Affect of Illness.

SUSAN WISEMAN, BA (CANTAB), PhD (LOND)
Susan Wiseman works on the literature and culture of the period 1550-1740, and in particular on writing, metamorphosis and the body; animal-human relations, gender and women’s writing; the literature and culture of the English Civil War; ‘radicalism’ and writing; metamorphosis and transformation; the literature and culture of the night. Her publications include Conspiracy and Virtue: Women, Writing, and Politics in Seventeenth Century England (2006); Aphra Behn (2007); Reading the Early Modern Dream: The Terrors of the Night edited with Kate Hodgkin and Michelle O’Callaghan (2007); The Rhetoric of Complaint: Ovid’s Heroides in the Renaissance and Restoration (Special issue of Renaissance Studies, 2008), edited with Alison Thorne. She is at present working on a new study of metamorphosis in English popular, medical and literary culture with additional new small projects on Izaak Walton and Katherine Austen.

BENJAMIN WOOD, MFA (COLUMBIA)
Benjamin Wood began teaching at Birkbeck in 2007 and is the co-designer and programme director of the BA Creative Writing programme. A former Commonwealth Scholar, he holds an MFA in Creative Writing from the University of British Columbia, Canada. His debut novel The Bellwether Revivals was published by Simon & Schuster in 2012 and translated into several languages. It was shortlisted for the Costa First Novel Award, the Commonwealth Book Prize, and the Waverton Good Read award, and won one of France's foremost literary awards, Le Prix du Roman Fnac, alongside Le Prix Baudelaire for literary translation, in 2014; it is now being adapted for a feature film by Noho & BBC Films. More recently, Benjamin served as the British Council’s first Writer-in-Residence in Istanbul, Turkey, where he began researching and writing his second novel: The Ecliptic (Scribner, 2015) was cited as “a resounding achievement” by The Guardian upon its publication. For more information, please visit: www.benjamin-wood.com

GILLIAN WOODS, MA, MST, DPHIL (OXON)
Lecturer in Renaissance Theatre and Drama. Her research concentrates on early modern drama in its cultural and historical contexts, with a particular focus on post-Reformation religion, visual arts, nostalgia, and the representations of space. She has recently written two books: Shakespeare’s Unreformed Fictions (Oxford University Press, 2013) and A Readers’ Guide to Essential Criticism: Romeo and Juliet (Palgrave, 2012). She has also published articles on plays by Shakespeare, Christopher Marlowe, John Ford, and Anthony Munday.
Disability Statement

Disability & Dyslexia Service

At Birkbeck there are students with a wide range of disabilities, specific learning difficulties, medical conditions and mental health conditions. Many of them have benefited from the advice and support provided by the College’s Disability & Dyslexia Service.

The Disability & Dyslexia Service and Mental Health Service

The Disability & Dyslexia Service is located in the Wellbeing Centre G26, on the ground floor of the Malet Street building.

All enquiries should come to the Wellbeing Centre, who will determine the appropriate referral to specialist staff. They can provide advice and support on travel and parking, physical access, the Disabled Students’ Allowance, specialist equipment, personal support, examination arrangements, etc. If you have a disability or dyslexia, we recommend you call us on 0207 631 6316 to book an appointment.

The Disability & Dyslexia Service can help you to complete your Study Support Plan, confirming your support requirements with your School and relevant Departments at the College so they are informed of your needs.

Access at Birkbeck

Birkbeck’s main buildings have wheelchair access, accessible lifts and toilets, our reception desks and teaching venues have induction loops for people with hearing impairments, and we have large print and tactile signage. Accessible parking, lockers, specialist seating in lectures and seminars and portable induction loops can all be arranged by the Disability & Dyslexia Service.

The Disabled Students’ Allowance

UK and EU (with migrant worker status) disabled and dyslexia students on undergraduate and postgraduate courses are eligible to apply for the Disabled Students’ Allowance (DSA). The DSA provides specialist equipment including computers with assistive technology and training, personal help e.g. note takers, BSL interpreters, specialist tutors for students with dyslexia and mental health mentors and additional travel costs for students who have to use taxis. It provides thousands of pounds worth of support and all the evidence shows that students who receive it are more likely to complete their courses successfully. The Disability & Dyslexia Service can provide further information on the DSA and can assist you in applying to Student Finance England for this support.

Support in your Department

Your Department will receive a copy of your Study Support Plan from the Disability and Dyslexia Service. This will make specific recommendations about the support you should receive from the Department.

Whilst we anticipate that this support will be provided by the Programme Director, tutors and Programme Administrator in the Department, they will also have a Disability Lead. If you experience any difficulties or require additional support from the Department then they may also be able to assist you. They may be contacted through the Programme Administrator.
Support in IT Services and Library Services

There is a comprehensive range of specialist equipment for students with disabilities in IT Services. This includes an Assistive Technology Room, which may be booked by disabled students. We have software packages for dyslexic students (e.g. Claroread and Mind view), screen reading and character enhancing software for students with visual impairments available in our computer laboratories, specialist scanning software, large monitors, ergonomic mice and keyboards, specialist orthopaedic chairs, etc. We have an Assistive Technology Officer, who can be contacted via IT Services.

The Library has an Assistive Technology Centre, where there is also a range of specialist equipment, including an electronic magnifier for visually impaired students, as well as specialist orthopaedic chairs and writing slopes. The Disability and Dyslexia Service Office refers all students with disabilities to the Library Access Support service, who provide a comprehensive range of services for students with disabilities and dyslexia.

Examinations and Assessments

Many disabled and dyslexia students can receive support in examination, including additional time, use of a computer, etc. They are often also eligible for extensions of up to two weeks on coursework, which should be requested in writing.

Specific Learning Difficulties (e.g. dyslexia, dyspraxia)

Mature students who experienced problems at school are often unaware that these problems may result from their being dyslexic. Whilst dyslexia cannot be cured, you can learn strategies to make studying significantly easier. If you think you may be dyslexic you can take an online screening test in the computer laboratories, the instructions for the screening test are available on the Disability Office website. If appropriate, you will be referred to an Educational Psychologist for a dyslexia assessment. Some students can receive assistance in meeting this cost, either from their employer or from Birkbeck.

Further information

For further information or to make an appointment to see the Disability & Dyslexia Service, please call the Wellbeing Administrators on 020 7631 6316 or email disability@bbk.ac.uk.
Student Support and Available Resources

Student Support

Conference Funding
The School of Arts has a limited fund available for help with conference expenses. If you are presenting a paper at a conference you can, with your Supervisor’s support, apply to Dr Luisa Cale (Assistant Dean) for financial help, up to a maximum of £300 each academic year, claimed against expenses.

Applications must be made before the date of the conference and forms are available from Catherine Catrix, Assistant School Manager (c.catrix@bbk.ac.uk) or from the following page:

http://www.bbk.ac.uk/arts/research/research-bursaries-studentships-funding/funding-for-postgraduate-students-events-and-research

Please note that these funds are limited and awarded on a first come, first serve basis.

Extraordinary Research Expenses
The School of Arts has a small fund for extraordinary research expenses; the expenses must be integral and crucial to the successful completion of the research project, and will cover the kinds of expenses which could not be foreseen at the outset of the research project. Such items might include travel to a unique archive, or translation costs, but would not normally include items such as books, word-processing or binding. Sums provided will normally be in the region of £100-£150. Students should contact Dr Luisa Cale, Assistant Dean (l.cale@bbk.ac.uk), with a detailed breakdown of the costs involved, before the expenses are incurred. Students should also ask their supervisor(s) to contact Catherine Catrix to certify that the research in question is integral and crucial to the student’s research project.

School-wide Research Student Activities
The School of Arts will support, as far as it is able, School-wide research student activities (such as the Dandelion project). This might include paying for publicity, catering, computer resources, training events and so on. Students should contact Dr Luisa Cale (Assistant Dean, Arts) if they have projects for which support is sought. All funded events must be open to all research students in the School.

Skills for Study
Organised by the Student Union, classes will be available on Essay Writing Skills and Exam Techniques. Details will be advertised on notice boards throughout the college. For more information, see their website at www.bbk.ac.uk/su. The Birkbeck Graduate Research School (http://www.bbk.ac.uk/research/research-school) exists to support you as a research student at Birkbeck, and organises courses and training to help you with your research.

English Language and Study Skills
English Language and Study Skills courses are available, see the website at: http://www.bbk.ac.uk/study/ce/subjects/academicwriting/enggenstud

Twitter and School of Arts Research Blog
The School of Arts has its own Twitter feed @BirkbeckArtsRes and blog http://blogs.bbk.ac.uk/artsresearch/ - events, calls for papers, funding opportunities and vacancies are all listed here.

Room 112, 43 Gordon Square
The hub of the research student community in the School of Arts is room 112, in 43 Gordon Square which has been specifically set aside for research student activities.

The room is available to be booked by students for reading and discussion groups, meetings and events. Please email Anthony Shepherd if you would like to make a booking.
Room 417, 43 Gordon Square
Room 417 is a student workroom specifically for School of Arts research students. Room 417 has 8 PCs and access to printing. Workstations are available on a first come first served basis.

Research Centres
All our academic staff members are based in Departments or Institutes within our Schools, providing them with a network of colleagues. Linking across these bases are interdisciplinary Centres and Institutes recognised by the College. These encourage research with thematic foci and/or methodological approaches that cannot be contained within any single discipline or department, particularly by offering opportunities for researchers from different Departments to come together for debate and co-work.

Please select the following link for further information: http://www.bbk.ac.uk/research/centres

The Derek Jarman Laboratory
The Derek Jarman Lab offers graduate students technical training in the recording and editing of sound and image. Weekend training workshops are run periodically in which basic practical skills and elements of theory are taught. When the training is completed, students are offered opportunities for paid work filming events at client institutions, which in the past have included the ICA, the Royal Academy of Arts and the Science Museum, among others.

More ambitiously, the lab encourages students to participate in a new form of research led filmmaking, such as the film essay. Examples of this type of work can be seen on our website as well as work in progress from a long-term lab project with John Berger and Tilda Swinton to which students will be invited to contribute. For further information please visit: http://www.jarmanlab.org/ or contact derekjarmalab@bbk.ac.uk.

Vasari Research Centre
The Vasari Research Centre was created by Emeritus Professor William Vaughan in 1988. The first project was of major cultural significance in collaboration with the National Gallery to facilitate early digitisation at the National Gallery London and beyond. This resulted in a number of successor projects and involved international collaboration, including the Uffizi Gallery in Florence.

www.bbk.ac.uk/art-history/our-research/vasari

The Vasari today has a range of unique connections to other media research institutions in the UK and abroad, it has working relationships with museums, galleries and with the creative industries that flourish in this area. It hosts and supports a symposia and conferences to showcase ideas and provide networking opportunities.

A variety of specialist hardware and software (including InDesign, Final Cut Pro, Reaper, Unity, Javascript, Logic Pro and Photoshop on iMac computers) is available for research student use.

Access is available by appointment arranged with History of Art Administrators Susan el-Ghoraiby (s.el-ghoraiby@bbk.ac.uk) and Yvonne Ng (yvonne.ng@bbk.ac.uk)

Training is available by appointment arranged with the School’s Media and Events Technician Dan Whitfield (d.whitfield@bbk.ac.uk) who is also able to assist with digital imaging and audio visual presentations.

Other Resources and Organisations

Birkbeck Student Union
You are automatically a member of the Birkbeck Students’ Union, the University of London Union (ULU) and NUS upon taking up the offer of a place to study at Birkbeck. NUS cards are available online (NUS Extra) or from the Union Office, Malet Street. Application can be made to become a member of the International Students’ Association by completing a form that can also be obtained from their shop.
Location and Telephone: Offices on the 4th Floor of the extension building in Malet Street. General Union Office is in Room 456, Tel: 020 7631 6335. Enquiries: administrator@bcsu.bbk.ac.uk. Visit the website at http://www.birkbeckunion.org/.

Counselling
The Students’ Union offers counselling free of charge.

Birkbeck Evening Nursery
Birkbeck College has an Evening Nursery, which is available for students and current members of staff and accepts children aged 2-10 years. In exceptional circumstances, children up to 12 will be accepted. However, Nursery Staff reserve the right not to accept older children if they are disruptive. Full details, including opening times, may be found at: www.bbk.ac.uk/pers/nursery.

Career Development
Most students are interested in developing their careers, either within their current field of work or in a completely new direction. The Specialist Institutions’ Careers Service [SICS], part of The Careers Group, University of London, offers great expertise and experience in working with students and graduates of all ages and at all stages of career development - and it’s Birkbeck’s next-door neighbour!

During term-time they offer an Early Evening Advisory Service specifically and exclusively for evening students and a Drop-In Advice Service, which is always very popular with the Birkbeck students.

Longer Advisory Interviews can be arranged if necessary - for complete career beginners, for people wanting a practice job interview, and for every stage and situation in between.

They also offer Psychometric Testing and Personality Assessment Workshops, Employer Presentations, Computer-based Career Guidance Programs, Insight Career Courses as well as invaluable information on Course Funding.

For more information and opening times visit the SICS website at: http://www.careers.lon.ac.uk/sics.
## Appendix A: Key Staff and Locations

### Departmental Office

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<th>Follow Us on Twitter:</th>
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<tr>
<td>@BirkbeckArtsRes</td>
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<td>Arts Research Blog:</td>
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### Academic Staff

**Director of Postgraduate Studies**  
Department of English and Humanities  
Dr Ana Parejo-Vadillo  
[a.parejovadillo@bbk.ac.uk](mailto:a.parejovadillo@bbk.ac.uk)  
0207 073 8403

**Assistant Dean (Postgraduate Students), School of Arts**  
Dr Luisa Cale  
[l.cale@bbk.ac.uk](mailto:l.cale@bbk.ac.uk)  
Dr Cale will be on Research Leave for the Autumn Term 2015. During this time Dr Ben Cranfield will be Assistant Dean.  
Dr Ben Cranfield  
[b.cranfield@bbk.ac.uk](mailto:b.cranfield@bbk.ac.uk)

### Administrative Staff

| Catherine Catrix  
Assistant School Manager  
0203 073 8383  
c.catrix@bbk.ac.uk |
|------------------|------------------|
| Debora Quattrocchi  
Administrative Team Leader  
0203 073 8382  
d.quattrocchi@bbk.ac.uk |
| Anthony Shepherd  
Postgraduate Research Administrator  
0203 073 8374  
aj.shepherd@bbk.ac.uk |
Appendix B: Campus Map
Appendix C: Library List

Libraries
Birkbeck students, in common with other students in London, are extremely lucky to have access to some of the best library facilities in the world. Your first port of call should of course be Birkbeck College Library and Senate House Library (this latter is on the 4th floor of the Senate House, next to Birkbeck).

The cost of a Senate House library ticket is included in your fees. After you have enrolled you should be able to use a link from your MyBirkbeck profile, to a ‘certificate of eligibility’. This certificate needs to be printed out and taken to Senate House Library in order to register. Please note that it takes at least 24 hours after enrolment for the link to activate. The certificate will include all relevant information that Senate House Library to issue a library ticket. A Senate House ticket is essential for postgraduate students, as it is an excellent library with rich periodical holdings - invaluable for researchers.

Birkbeck Library, whilst not quite so well stocked, will have a good deal of what you need, and has the benefit of excellent information technology for tracking down articles and books, and for ‘searching’ subjects you are writing on.

I would also strongly urge you to join the British Library at St Pancras: you cannot borrow books, but can work there in an excellent environment; it is a marvellous resource to have so close to hand.

You will be able to get your library tickets as soon as you are a fully registered student of the college. Library induction seminars will be arranged during the early weeks of the core course. You should make every effort to attend these, as the subject librarians (Lindsey Tudor in Birkbeck Library, Richard Espley in Senate House) are very knowledgeable about the relevant holdings, and will also be able to show you how to access the CD-Rom databases etc., and give you an idea of how they will be useful to you. Exact times and places of library inductions will be advertised to you at the start of the course.

Below is a list of libraries in London. We would urge you to use some of these, particularly when it comes to researching your dissertations.

Libraries of the University of London

Birkbeck College Library
Malet Street
London WC1E 7HU
Telephone: 020 7631 6239
Website: http://www.bbk.ac.uk/lib/
Email: library-help@bbk.ac.uk
Nearest Tube: Goodge Street or Russell Square

The Library tries to gear its services towards the needs of part-time students.

The Library endeavours to hold copies of all items on your reading lists, where available, including journal articles.

You can look up items on the Library catalogue, renew books, check whether requested items are waiting for you to pick up, and generally save time before arriving at the Library. Additionally, you can sign up to receive all your library messages by email. There is an online tutorial, Library Induction for Everyone (LIFE), which you can use at your own pace, and which will tell you most of what you need to know about the library service.

The Library has two classification sequences: older materials are in the A-Z, Bliss, sequence, and more recently acquired material in the numerical, Dewey, sequence.

The majority of books are available for 3 or 1 week loan. The Short Loan Collection houses books, copies of chapters of books and journal articles, which are in heavy demand, and which can be borrowed
for up to 4 hours.

**Print journals** are held on Levels 3 and 4, in one A-Z sequence by the title of the journal.

One of the biggest pluses for part-time students is that you can access most of the **electronic resources** to which Birkbeck subscribes remotely, from home or work, using an **Athens personal account**. Ask at the Enquiry Desk for full details.

**Please log in to Birkbeck’s E-Library (available on the library website) to conduct literature searches and to access online periodicals.**

**Instruction on using electronic resources** is the main emphasis of the induction seminar held in the Library during the first few weeks of your course, ensuring that you have the correct passwords and are conversant with the range and availability of the databases and electronic journals which we provide.

Full details of all Library services are available on the Library website at [http://www.bbk.ac.uk/lib/](http://www.bbk.ac.uk/lib/)

**Other Libraries**

**University of London Library**

Senate House  
Malet Street  
London WC1E 7HU  
Telephone: 020 7862 8500  
Fax: 020 7862 8480  
Website: http://www.ull.ac.uk/ull  
Email: enquiries@ull.ac.uk  
Nearest Tube: Goodge Street or Russell Square

**Little Magazines Library**

The Library  
University College London  
Gower Street  
London WC1E 6BT  
Telephone: 0207 380 7796 (direct line) or: 0207 387 7050 ext 7796  
Fax: 020 7380 7727  
Website: http://www.ucl.ac.uk/Library/special-coll/litmags.htm  
Nearest Tube: Goodge Street

**Courtauld Institute of Art Library**

Somerset House  
Strand  
London WC2R 0RN  
Telephone: 020 7873 2649  
Fax: 020 7873 2410  
Website: http://www.britishcouncil.org/eis/profiles/courtaulds/index.htm  
Nearest Tube: Charing Cross

**School of Oriental and African Studies Library**

Thornhaugh Street  
Russell Square  
London WC1H 0XG  
Telephone: 020 7323 6109  
Fax: 020 7636 2834  
Website: http://www.soas.ac.uk/Library/HOME.HTML  
Email: libmembership@soas.ac.uk  
Nearest Tube: Goodge Street or Russell Square
School of Slavonic and East European Studies Library
Senate House
Malet Street
London WC1E 7HU
Telephone: 020 7862 8523
Fax: 020 7862 8644
Website: http://www.ssees.ac.uk/library.htm
Nearest Tube: Goodge Street or Russell Square

University of London Institute of Education Library
20 Bedford Way
London WC1H 0AI
Telephone: 0207 612 6000
Website: http://www.ioe.ac.uk/infoserv/ishome.htm
Email: lib.enquiries@ioe.ac.uk
Nearest Tube: Russell Square

University of London Institute of Historical Research Library
Senate House
Malet Street
London WC1E 7HU
Telephone: 020 7862 8740
Website: http://ihr.sas.ac.uk/cwis/library.html
Email: ihr@sas.ac.uk
Nearest Tube: Goodge Street or Russell Square

Warburg Institute Library
Woburn Square
London WC1H OAB
Telephone: 020 7862 8949
Fax: 020 7862 8939
Website: http://www.sas.ac.uk/warburg/libind.htm
Nearest Tube: Russell Square

The British Library
British Library: Humanities and Social Sciences
96 Euston Road
St Pancras
London WC1E 7HU
Telephone: 020 7412 7676 (reading room) - 020 7412 7677 (membership enquiries)
Website: http://www.bl.uk/
Email: Reader-Services-Enquiries@bl.uk
Nearest Tube: Euston or Kings Cross

The national reference library for the humanities, social sciences and all subjects except current science. Receives all books in the field printed in this country. Large collections of older books and of foreign literary and scholarly works, musical scores, maps, official publications from all countries. National collection of manuscripts.

British Library Newspaper Library
Colindale Avenue
London NW9 5HE
Telephone: 020 7412 7353
Fax: 020 7412 7379
Website: http://www.bl.uk/collections/newspaper/
Email: newspaper@bl.uk
Nearest Tube: Colindale
Daily and weekly newspapers and periodicals, including London newspapers and journals from 1801, English provincial, Welsh, Scottish and Irish newspapers from about 1700, and collections of Commonwealth and foreign newspapers. Most recent dates vary from six months to four years back, but current files of the Times, Guardian, Independent, Telegraph, Observer, Sunday Times.

**British Library National Sound Archive**
96 Euston Road
London NW1 2DB
Telephone: 020 7412 7440
Fax: 020 7412 7441
Website: http://www.bl.uk/collections/sound-archive/
Email: nsa@bl.uk
Nearest Tube: Euston or King's Cross

Music recordings of most periods, styles and countries; oral history, spoken literature and drama; wildlife sounds and sound effects. Duplicate recordings of BBC material. Free public listening service by appointment.

**British Library Oriental and India Office Collections**
96 Euston Road
London NW1 2DB
Telephone: 020 7412 7873
Fax: 020 7412 7641
Website: http://www.bl.uk/collections/oriental/
Email: oioc-enquiries@bl.uk
Nearest Tube: Waterloo or Blackfriars

Most comprehensive collection of Oriental material in the world in the humanities and social sciences, in the languages of Asia and North-east Africa, excluding the languages of the ancient Near East.

**Public Record Office**
Ruskin Avenue
Kew
Richmond
Surrey TW9 4DU
Telephone: 020 8392 5200
Fax: 020 8392 5286
Website: http://www.pro.gov.uk/
Email: enquiry@pro.gov.uk
Nearest Tube: Kew

Comprehensive collection of historical documents and manuscripts, including material relating to censorship, trials etc.
Some Local Libraries
Corporation of London:

**Guildhall Library**
Aldermanbury
London, EC2P 2EJ
Telephone: 020 7332 1868 or 1870
Website: http://www.earl.org.uk/partners/corp_of_london/guildhal.htm
Nearest Tube: St Paul’s, Bank or Moorgate

History and topography of London. Publications of national and local historical societies, newspapers, complete files of House of Commons and Lords debates and journals, large collections of public and local acts and statutory instruments, House of Commons papers complete from 1830.

**Barbican Library**
Barbican Centre
London, EC2Y 8D5
Telephone: 020 7638 0569
Website: http://www.earl.org.uk/partners/corp_of_london/barbican.htm
Nearest Tube: Barbican, Moorgate, St Paul’s.


**St Bride Printing Library**
Bride Lane
Fleet Street
London, EC4Y 5EE
Telephone: 020 7353 4660
Website: http://www.earl.org.uk/partners/corp_of_london/stbride.htm
Nearest Tube: Blackfriars or St Paul’s

Printing, publishing, graphic design and related subjects. Early technical manuals, manufacturers’ prospectuses and type specimens. Trade serials and directories.

**Wandsworth:**
**Battersea Reference Library**
Altenburg Gardens
Lavender Hill
London SW11 1JQ
Telephone: 020 8871 7466
Fax: 020 7978 4376
Website: http://www.wandsworth.gov.uk/las/lib.htm#battersea
Nearest Railway Station: Clapham Junction

Occult, architecture, William Blake, G A Henty, Edward Thomas. Closed some days - it's advisable to ring to check opening hours before visiting.
**West Hill Reference Library**  
West Hill, (corner of Santos Road), London SW18 1RZ  
Telephone: 0208 871 6386  
Fax: 020 7978 4376  
Website: http://www.wandsworth.gov.uk/las/lib.htm#westhill  
Nearest Tube: East Putney

Humanities, fine arts, special loan collections on history and travel. Closed some days - it's advisable to ring to check opening hours before visiting.

**Westminster:**

**Marylebone Library**  
109-117 Marylebone Road  
London NW1 5PS  
Telephone: 020 7641 1037  
Fax: 020 7641 1044  
Website: http://www.westminster.gov.uk/el/libarch/index.html (General)  
http://www.earl.org.uk/earlweb/special/scwestmi.html#sherlock (Sherlock Holmes Collection)  
Nearest Tube: Baker Street or Marylebone

Medical collection, including dentistry and nursing. Also the Sherlock Holmes Collection which contains material relating to Conan Doyle and the history of detective fiction, and can be seen by appointment only.

**Specialist Libraries Open to the Public**

**Catholic Central Library**  
Lancing Street (off Eversholt Street)  
London NW1 1ND  
Telephone: 020 7388 4333  
Fax: 020 7388 6675  
Website: http://www.catholic-library.demon.co.uk/  
Email: librarian@catholic-library.demon.co.uk  
Nearest Tube: Euston

Theology, scripture, church history, Christian mysticism, ecumenism, religious life, philosophy, sociology, liturgy, hagiology, catechetics. Post-reformation Catholic history, papal documents, and Vatican II.

**Commonwealth Resource Centre**  
Commonwealth Institute  
Kensington High Street  
London W8 6NQ  
Telephone: 020 7603 4535 ext. 210  
Fax: 020 7603 2807  
Website: http://www.commonwealth.org.uk/home.htm  
Email: crc@commonwealth.org.uk  
Nearest Tube: High Street Kensington

The Commonwealth Literature Library has a unique collection of 11,000 books, written and translated into English on all aspects of Commonwealth and postcolonial literature. The Commonwealth Resource Centre provides multi-media resources for loan and information on all 54 member countries, peoples and organisations making up the contemporary Commonwealth community.
Fawcett Library (The National Library of Women)
London Guildhall University
Calcutta House
Old Castle Street
London E1 7NT
Telephone: 020 7320 1189
Website: http://www.lgu.ac.uk/fawcett/main.htm
Email: fawcett@lgu.ac.uk
Nearest Tube: Aldgate East, Toynbee Hall exit

Women's history, fiction, poetry, magazines; feminism and feminist criticism. The UK's best resource for women's history and literature.

The Great Britain - China Centre Library
15 Belgrave Square
London SW1X BPS
Telephone: 020 7235-6696
Fax: 020 7245-6885
Website: http://www.gbcc.org.uk/library.htm
Email: info@gbcc.org.uk
Nearest Tube: Hyde Park, Knightsbridge or Victoria


Dr Williams’ Library
14 Gordon Square
London WC1H OAG
Telephone: 020 7387 3727
Nearest Tube: Euston or Russell Square

Theology and ecclesiastical history, esp. 16th-18th century non-conformism, and philosophy.

Imperial War Museum (School of Printed Books)
Imperial War Museum
Lambeth Road
London SE1 6HZ
Telephone: 020 7416 5342
Fax: 020 7416 5374
Website: http://www.iwm.org.uk/lambeth/collect.htm
Email: books@iwm.org.uk
Nearest Tube: Lambeth North

History of the two world wars, and other wars and military undertakings involving Britain and the Commonwealth since 1914.

Poetry Library
Level 5
Royal Festival Hall
South Bank Centre
London SE1 8XX
Website:http://www.poetrylibrary.org.uk/
Email: poetrylibrary@rfh.org.uk
Nearest Tube: Waterloo or Embankment

Extensive collection of 20th century poetry in English and in translation.
The Wellcome Institute for the History of Medicine Library
The Wellcome Building
183 Euston Road
London NW1 2BE
Telephone: 020 7611 8582
Fax: 020 7611 8369
Website: http://www.wellcome.ac.uk/en/1/lib.html
Email: library@wellcome.ac.uk
Nearest Tube: Euston or Euston Square

Private Subscription Libraries
The London Library
14 St James's Square
London SW1Y 4LG
Telephone: 020 7930 7705
Fax: 020 7766 4766
Website: http://www.londonlibrary.co.uk/
Email: inquiries@londonlibrary.co.uk
Nearest Tube: Piccadilly Circus

Literature and general interest. Extremely useful (if idiosyncratic) collection of early periodicals and otherwise hard-to-obtain 19C popular fiction, most of which is available on loan. Membership is quite expensive, but there are special arrangements for students.

Websites Giving UK Library Information

UK public libraries
http://dspace.dial.pipex.com/town/square/ac940/weblibs.html

EARL
http://www.earl.org.uk/
Contact details for UK public libraries

COPAC
http://www.copac.ac.uk/copac/
Access to major UK university libraries

M25 Consortium
http://www.M25lib.ac.uk/M25/
Links to over 100 libraries in the London area
Appendix D: Research Ethics

All research involving human participants and confidential materials, carried out by students in the School of Arts is subject to an ethics approval process. This is to ensure that the rights of participants and researchers alike are protected at all times, and to underline our commitment to excellence in research across a wide range of subjects.

If you are undertaking any such research work for a dissertation, project, thesis etc. please complete the form ‘Proposal for Ethical Review template’ and pass this to your academic supervisor. The proposal will be reviewed and assessed as ‘routine’ or ‘non-routine’. In most cases it is envisaged that such work will be routine, and your supervisor will inform you of the outcome. In a small number of cases, the proposal may be referred to the School's Ethics Committee for further consideration. Again, you will be informed of any outcome.

The proposal form is available through our departmental web pages (current students) and can be accessed from the following link: http://www.bbk.ac.uk/english/current-students/research-ethics. If you have any queries, please speak to your supervisor in the first instance.

Further guidelines are available here: http://www.bbk.ac.uk/english/current-students/research-ethics
## Appendix E: Student Check List

Please see below a quick guide to the expectations for research students during the following years:

<table>
<thead>
<tr>
<th>Year</th>
<th>All Students</th>
<th>Full-Time</th>
<th>Part-Time</th>
</tr>
</thead>
</table>
| 1    | Complete online enrolment  
      | All students are expected to attend:  
      | Graduate Lecture Series  
      | Critical Theory Sessions  
      | Research Skills Sessions  
      | Complete the Annual Graduate Monitoring Report | |  
| 2    | Complete online enrolment  
      | All students are expected to attend the Graduate Lecture Series  
      | Complete the Annual Graduate Monitoring Report | Full time Students will be expected to upgrade |  
| 3    | Complete online enrolment  
      | All students are expected to attend the Graduate Lecture Series  
      | Complete the Annual Graduate Monitoring Report | Part time Students will be expected to upgrade this or next year |  
| 4    | Complete online enrolment  
      | All students are expected to attend the Graduate Lecture Series  
      | Complete the Annual Graduate Monitoring Report | Full-time students may be moving to ‘writing up’ status.  
      | | Full-time students will be expected to complete. | Part time Students will be expected to upgrade this year |  
| 5    | Complete online enrolment  
      | All students are expected to attend the Graduate Lecture Series  
      | Complete the Annual Graduate Monitoring Report | | Part-time students may be moving to ‘writing up’ status. |
Complete online enrolment
All students are expected to attend the Graduate Lecture Series
Complete the Annual Graduate Monitoring Report

Part-time students may be moving to ‘writing up’ status.
Part-time students will be expected to complete.

Complete online enrolment
All students are expected to attend the Graduate Lecture Series
Complete the Annual Graduate Monitoring Report

Part-time students will be expected to complete.

Appendix F: Moodle

Moodle - What is a VLE?

VLE stands for Virtual Learning Environment. Different courses will use a VLE in different ways, most commonly as a central point of storage for documents – for example lecture notes and reading lists – of use to all students on a course. Some courses use more involved features such as discussion boards, electronic submission of assignments and quizzes to either reinforce learning or for assessment.

You should have access to your department’s research page, as well as specific course/module pages which will contain further information, reading, advice and guidance.

Logging into Moodle

You will need:
- An ITS username and password (see Getting help section)
- A computer with a connection to the internet, whether at home, work or in College using ITS workstation rooms or the computers in the library
- A web browser such as Internet Explorer or Firefox

Moodle can be accessed by going directly to http://moodle.bbk.ac.uk/ in your web browser. Enter your username and password (remember it is case-sensitive) in the relevant boxes and click login.

If you have any problems accessing your Moodle account please contact the Postgraduate Research Administrator