

Department of European Cultures & Languages



MA Aesthetics of Kinship and Community

Handbook 2010-2011

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Introduction

The MA Aesthetics of Kinship and Community provides you with an understanding of the ways in which two dominant paradigms of the inter-subjective bond have been conceptualised and represented from antiquity to the present day, by artists, writers, film makers, critical thinkers and philosophers. The core course concentrates on presenting you with case studies based on works of art, and theoretical or philosophical texts, to give you an overall grasp of what it means to define human beings as belonging to a family, a community, a tribe, a society, how these categories are sometimes understood to be mere visionary constructs, and how the forms and shapes of these constructs have varied over time and across space.

All modules aim to give you the opportunity to develop and practice the interpretational skills required for advanced study in the Arts and Humanities and to develop your abilities to think analytically and work independently.

DEGREE STRUCTURE

This programme is available part-time over two years or full-time over one year.

Part-time programme

Year One	1.	Core Module (20 weeks)	30 credits
	2.	Option I (10 weeks)	30 credits
	3.	Research Skills (10 weeks)	0 credit
Year Two	1.	Option II (10 weeks)	30 credits
	2.	Option III (10 weeks)	30 credits
	3.	Dissertation (15,000 words)	60 credits

Full-time programme

Year One	1.	Core Module (20 weeks)	30 credits
	2.	Research Skills (10 weeks)	0 credit
	3.	Option I (10 weeks)	30 credits
	4.	Option II (10 weeks)	30 credits
	5.	Option III (10 weeks)	30 credits
	6.	Dissertation (15,000 words)	60 credits

Master's by Research (MRes)

Part-time programme

Year One	1.	Core Module (20 weeks)	30 credits
	2.	Research Skills (10 weeks)	0 credit
Year Two	3.	Option I (10 weeks)	30 credits
	4.	Dissertation (30,000 words)	60 credits

Full-time programme

Year One	1.	Core Module (20 weeks)	30 credits
	2.	Research Skills (10 weeks)	0 credit
	3.	Option I (10 weeks)	30 credits
	4.	Dissertation (30,000 words)	60 credits

Postgraduate Diploma (PG Dip)

Part-time programme

Year One	1.	Core Module (20 weeks)	30 credits
	2.	Research Skills (10 weeks)	0 credit
	3.	Option I (10 weeks)	30 credits
Year Two	4.	Option II (10 weeks)	30 credits
	5.	Option III (10 weeks)	30 credits

Full-time programme

Year One	1.	Core Module (20 weeks)	30 credits
	2.	Research Skills (10 weeks)	0 credit
	3.	Option I (10 weeks)	30 credits
	4.	Option II (10 weeks)	30 credits
	5.	Option III (10 weeks)	30 credits

Postgraduate Certificate (PG Cert)

Year One	1.	Core Module (20 weeks)	30 credits
	2.	Research Skills (10 weeks)	0 credit
	3.	Option I (10 weeks)	30 credits

Term dates and teaching times

The term dates for the academic year 2010-2011 are as follows:

Autumn Term	Monday, 4 October to Friday, 17 December 2010
Spring Term	Monday, 10 January to Tuesday, 29 March 2011
Summer Term	Wednesday, 27 April to Friday, 8 July 2011

An induction evening for new MA students of this and other MA programmes will take place on 4 October at 5pm.

Week six of the autumn and spring terms is Reading Week during which no teaching takes place.

In the summer term there is no teaching.

All teaching takes place in the evenings between 6.00 and 9.00 at 43, Gordon Square.

TIMETABLE

TERM 1	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
6.00-7.20pm	Core Course: Modern Kinships and Communities: Theories and Representations		Option: Exhibiting the Pain of Others: Museums, Violence and Memory Option: Museums, Memory and National Identity	Option: Of Japanese Descent	Option: Narrating the Nation: The Modern Novel in Japan
7.40-9.00pm		Compulsory Module: Research Skills	Option: Reinventing the Family in Contemporary French Film Option: Childhood Cultures in Modern Spain		
TERM 2					
6.00-7.20pm	Core Course: Modern Kinships and Communities: Theories and Representations		Option: Algeria: from colony to post-colony Option: Sex and Sexualities in Modern French Literature	Option: Men and Masculinities in East Asia	
7.40-9.00pm		Option: Negotiating Gender	Option: Film, Melodrama and the Family		

Communication with staff

Emails

Emails are the best way to communicate with staff. It is reliable and fast and the staff can check them outside of normal working hours.

Students are advised to check their emails regularly for up-to-date information on the programme. Please ensure that you have marked our bbk.ac.uk emails as 'safe' to ensure that they are not directed to your spam folder. You may request your own Birkbeck email address. If you wish to do this, please contact the *MyBirkbeck* Helpdesk (please see section 5.2) as soon as possible, otherwise your nominated personal email will be used.

Mail and messages

Students will be allocated pigeon-holes in the Reception area (ground floor) of 43 Gordon Square. These pigeon-holes are labelled 'Postgraduate Students', organised alphabetically by surname, and will be used frequently for written correspondence from the staff including feedback comments and marks. It is important to check your pigeon-hole regularly.

Messages for staff can be left in the staff pigeon-hole in the Reception area or can be given to the Programme Administrator.

Department of European Cultures and Languages notice-board

Students are advised to consult the notice-board in the Reception area regularly, as notices and information for the MA ACK are posted here.

Notice of change of contact address

All students must notify the Programme Administrators in writing immediately of any change of address, telephone number, email address or other circumstances concerning their degree.

Module Descriptions

You will be expected to prepare for classes in advance using the bibliographies provided here. Teaching generally takes place in small seminar groups and you will be encouraged to participate in classroom discussions. In some modules you are also expected to give oral presentations. You will receive more comprehensive reading lists for each subject in the course of the programme.

The following modules will be taught in 2010-11:

Core Module: Modern Kinships and Communities - Theories and Representations

Level: 7

Credit Value: 30

Time: Mondays, 6.00-7.20 (Term one and two)

Room: tbc

Module conveners: Dr Andrew Asibong and Dr Nathalie Wourm

Teachers: Silke Arnold-de Simine, Andrew Asibong, Joanne Leal, Nathalie Wourm

All extracts will be provided at the beginning of the year.

Term One

Capital and kinship (AA)

4/10: Engels' *Origin of the Family, State and Private Property* (Penguin Classics, 2010) (extracts)

11/10: *Summer Hours* (film by Olivier Assayas, 2008)

Psychoanalysis and kinship (AA)

18/10: Freud's 'Family Romances' (from Freud, *Standard Edition IX*, pp. 235-41) + Linda Joan Kaplan's 'The Concept of the Family Romance' (*Psychoanalytic Review*, 61, 1974) + Martin E. Widzer's 'The Comic-Book Superhero: A Study of the Family Romance Fantasy' (*Psychoanalytic Study of the Child*, 32: 1977)

25/10: *Donkey Skin* (film by Jacques Demy, 1970)

Structuralist visions of kinship (NW)

1/11: Lévi-Strauss's, *The Elementary Structures of Kinship* (1949) (extracts)

8/11: READING WEEK

15/11: Joseph Conrad, *Heart of Darkness* (novel, 1899) + various paintings by Gauguin + Chinua Achebe's "An Image of Africa: Racism in Conrad's *Heart of Darkness*" (1975)

Schizoanalysis and community (NW)

22/11: Gilles Deleuze and Félix Guattari, *Anti-Œdipus* (1972) & *A Thousand Plateaus* (1980) (extracts)

29/11: Daniel Defoe, *Robinson Crusoe* (novel, 1719), Michel Tournier, *Friday* (novel, 1977), Olivier Cadiot, *Future, Former, Fugitive* (novel, 1993) (extracts from all)

Gender and kinship (JL)

6/12: Judith Butler's *Gender Trouble* (Routledge Classics, 2006) (extracts)

13/12: *XXY* (film by Lucía Puenzo, 2007)

Term Two

Memory communities (SAdS)

10/1: Annette Kuhn's *Family Secrets: Acts of Memory and Imagination* (Extracts: introduction and 'Phantasmagoria of Memory')

17/1: *Good Bye, Lenin!* (2003 D, dir. Wolfgang Becker)

Unspeakable kinship and community (SAdS)

24/1: Judith Butler's *Antigone's Claim: Kinship Between Life and Death* (Columbia University Press, 2002) (extracts)

31/1: Sophocles' *Antigone* (Cambridge University Press, 2003)

Racialized community (AA)

7/2: Paul Gilroy, *There Ain't No Black in the Union Jack: The Cultural Politics of Race and Nation* (Routledge, 2002) (extracts)

14/2: READING WEEK

21/2: *Pressure* (film by Horace Ové, 1975)

Queerness and the critique of 'community' (AA)

28/2: Leo Bersani's 'The Gay Outlaw', extract from *Homos* (Harvard University Press, 1996)

7/3: *Desperate Living* (film by John Waters, 1974)

Post-structuralist philosophies and representations of community (AA)

14/3: Jean-Luc Nancy's *The Inoperative Community* (University of Minnesota Press, 1991) (extracts)

21/3: *L'Intrus* (film by Claire Denis, 2005)

Suggested preparatory reading:

Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (Verso, 2006)

Lauren Berlant, *The Anatomy of National Fantasy: Hawthorne, Utopia and Everyday Life* (University of Chicago Press, 1991)

Leo Bersani and Ulysse Dutoit, *Forms of Being: Cinema, Aesthetics, Subjectivity* (BFI, 2004)

Janet Carsten, *After Kinship* (Cambridge University Press, 2003)

Janet Carsten (ed.), *Cultures of Relatedness: New Approaches to the Study of Kinship* (Cambridge University Press, 2000)

Anthony P. Cohen, *The Symbolic Construction of Community* (Routledge, 1985)

James D. Faubion (ed.), *The Ethics of Kinship: Ethnographic Enquiries* (Rowan and Littlefield, 2001)

Michel Foucault, *Aesthetics, Method and Epistemology: Essential Works of Foucault, 1954-1984* (Penguin, 2000)

Elizabeth Freeman, *The Wedding Complex: Forms of Belonging in Modern American Culture* (Duke University Press, 2002)

Beth Hinderliter et al. (eds.), *Communities of Sense: Rethinking Aesthetics and Politics* (Duke University Press, 2009)

Boris Wiseman, *Lévi-Strauss, Anthropology and Aesthetics* (Cambridge University Press, 2007)

Assessment

This course is assessed by two 3,000 word essays (50% each), the first one to be submitted by 17 January 2011, the second one by 9 May 2011. Both essays are to be submitted electronically via Blackboard.

Compulsory Module: Postgraduate Research Skills

Time: Tuesdays 7.40-9.00 (Term One only)

Room: tbc

Module co-ordinator: Dr Eckard Michels

Aims

This course aims to do a number of things:

- to encourage you to think about the differences between undergraduate and postgraduate study and reflect on the nature of the skills needed to become a good researcher;
- to offer you information about some of the kinds of practical research tools you will need in the course of your studies;
- to help you understand some of the methodological and theoretical approaches you are likely to come across and might want to work with as you develop as a researcher.

This last aim is the most important and this is reflected in the structure of the course. The initial more practical sessions are followed by one which encourages you to reflect on the over-arching question of what interdisciplinarity might be. This is then followed by a series of sessions which focus on a different disciplinary approach. Our aim with these classes is to help you understand the distinctiveness of each of these approaches but also to see how they feed into and have developed in relation to one another. Our aim is to help you to understand how interdisciplinarity works in a practical sense by working in each class with specific examples, and to help you to gain the confidence to work with a variety of methodological and theoretical approaches in your own research.

05.10.2010	No teaching (MA SPLAS induction)
12.10.2010	What is postgraduate study? (Andrew Asibong) In this class we will discuss precisely what new skills, approaches and attitudes may be needed when making the leap from undergraduate to postgraduate study. We will focus on what exactly may be meant when we talk about postgraduate research skills and, focusing on one particular textual case study, will put these putative research skills to the test.
19.10.2010	Electronic Library Resources (Ken Mackley)
26. 10.2010	What is interdisciplinarity? (Zoltan Biedermann) Details tbc
02.11.2010	Cultural Globalisation (Shinji Oyama) Details tbc

- 09.11.2010 Reading Week
- 16.11.2010 **Film (Joanne Leal)**
 In this class we will examine what it means to study film as a medium firmly embedded in a social and historical context. We will examine how film theory can be used to explore cinema as site in which social power structures, defined in relation to categories such as class, gender, 'race' and sexuality, can be reinforced, negotiated or possibly exploded.
- Reading/Viewing:
 'The Rise of Cultural Studies', in Robert Stamm, *Film Theory. An Introduction*, Malden, MA-Oxford-Carlton, Victoria: Blackwell, 2000, pp.223-29
 Laura Mulvey, 'Visual Pleasure and Narrative Cinema' (extract to be provided)
 Rainer Werner Fassbinder, *The American Soldier* (we will watch a clip in class, but if you have a chance to see the whole film, so much the better!)
- 23.11.2010 **Literature (Mari Paz Balibrea)**
 This class will make us aware of what the study of literature has become after the paradigmatic 'cultural turn'. We will identify what methodological skills are required for the study of literature as culture. We will explain the change of paradigm as a historical phenomenon and discuss its impact on academic institutions.
- Reading:
 Easthope, Antony. *Literary into Cultural Studies*. London: Routledge, 1991.
- 30.11.2010 **History (Eckard Michels)**
 In this class we will first discuss the distinction between primary and secondary sources from a historian's perspective. We will then explore the different kinds of primary sources and their intrinsic cognitive limitations. Finally we will look at the ways in which they are held in historical archives and ask to what extent this informs and limits the work of historians.
- 07.12.2010 **Memory Studies (Silke Arnold-de Simine)**
 In this class we will discuss the concept of 'cultural memory' and the so-called 'memory boom' of recent decades. We will analyse the impact of this paradigm on the study of history and culture (literature, film etc).

and identify methodological paradigms which are important in the field of memory studies.

Reading:

Assmann, Aleida: "Transformations between History and Memory", in Ariën Mack (ed.), *Collective Memory and Collective Identity. (Social Research. An International Quarterly of the Social Sciences. Vol. 75, No. 1 (Spring 2008))*. New York: The New School, 2008, 49-72.

14.12.2010

Writing a literary review (Akane Kawakami)

This class will prepare you for the written task attached to this course which you have to submit after the Christmas break to your respective MA programme director.

Assessment

Although the module is not credited and thus does not count towards the final degree mark, it is assessed by a compulsory literary review of approximately 1,500 to 2,000 words which has to be passed. This is to be submitted by 17 January 2011.

Option: Algeria: from colony to post-colony

Level: 7

Credit value: 30

Time: Wednesday 6.00 – 7.20 (term 2)

Room: tbc

Module convener and teacher: Dr Martin Shipway

Aims

This Option offers students an opportunity to study in depth Algeria's singular experience of French colonialism, its uniquely complex and overwhelmingly violent path to independence, and its efforts to shake off the legacy of colonialism in the years following independence, as well as France's efforts to confront its colonial past across the Mediterranean. More than forty-five years on from independence, the history of the Franco-Algerian war retains the power to shock to and to make news both in Algeria and in France, even while the gradual opening of the French archives has opened up the subject to a range of research approaches both in France and in the English-speaking world. Students taking this module will engage with some of these approaches, and with the diverse legacies and complex memories of this exceptional case in the history of decolonisation.

Adopting a broad thematic approach, the Option will examine a number of themes and topics arising from the period of French colonisation of Algeria, starting around 1930 (the centenary year of French conquest), focusing in

particular on the Franco-Algerian War (1954-1962), and concluding in 1988, the climactic year of the Algerian civil conflict between the FLN regime and the Islamic Salvation Front.

The Option is taught in English, and is available to students with little or no reading knowledge of French, but can also be taken by students working in the medium of French, who will have access to research materials in French.

Themes covered may include some or all of the following:

- the nature of French colonialism in Algeria
- the currents of Algerian nationalism
- the Algerian 'late colonial state'
- origins and rationales of the FLN's insurrection
- insurgency and counter-insurgency, terror and counter-terror
- French debates around torture and colonial violence
- the Franco-Algerian war in international perspective
- Franco-Algerian relations after 1962
- the origins of civil conflict in post-colonial Algeria

Selected secondary sources

(in English and French – but see above)

Alexander, Martin S., Evans, Martin & Keiger, John, eds (2002). *The Algerian War and the Military: experiences, images, testimonies*. Palgrave Macmillan, Basingstoke.

Branche, Raphaëlle (2001). *La Torture et l'armée pendant la guerre d'Algérie, 1954-1962*. Gallimard, Paris.

Branche, Raphaëlle (2005). *La Guerre d'Algérie : une histoire apaisée ?* Seuil « Points », Paris.

Connelly, Matthew (2002). *A Diplomatic Revolution: Algeria's Fight for Independence and the Origins of the Post-Cold War Era*. Oxford UP, Oxford.

Evans, Martin, & Phillips, John (2007). *Algeria: Anger of the Dispossessed*. Yale UP, New Haven.

Horne, Alistair (1996). *A Savage War of Peace: Algeria, 1954-1962*, rev.ed. Macmillan, Basingstoke.

Le Sueur, James D. (2001). *Uncivil War: Intellectuals and Identity Politics during the Decolonization of Algeria*. Pennsylvania UP, Philadelphia.

Meynier, Gilbert (2002). *Histoire intérieure du FLN, 1954-1962*. Fayard, Paris.

Pontecorvo, Gillo (1965). *La Bataille d'Alger/The Battle of Algiers*. Film.

Shepard, Todd (2006). *The Invention of Decolonization: The Algerian War and the Remaking of France*. Cornell UP, Ithaca NY.

Shipway, Martin (2008). *Decolonization and its Impact: A Comparative Approach to the End of the Colonial Empires*. Blackwell, Oxford.

Stora, Benjamin, & Harbi, Mohammed, eds (2004). *La guerre d'Algérie: 1954-2004, la fin de l'amnésie*. Laffont, Paris.

Assessment:

One research essay of 5000 words, to be submitted on 17 January 2011.

Option: Reinventing the Family in Contemporary French Cinema

Level: 7

Credit value: 30

Time: Wednesday 7.20 – 9pm (term 1)

Room: tbc

Module convener and teacher: Dr Andrew Asibong

Aims

This module will explore the changing forms of familial relation represented by recent French cinema. We will assess filmic elaborations and transfigurations of kinship – both literal and metaphorical – and will examine representations of inter-subjective bonds in need of aesthetic, ethical and political reflection. Ranging from the revamped family melodramas of François Ozon, Arnaud Desplechin and André Téchiné to the post-communitarian concerns of Michael Haneke and Claire Denis, as well as addressing the question of kinship between filmmakers, we will attempt to uncover new ways of showing and envisaging the modern couple, family and group.

François Ozon, *Sitcom* (film, 1998)

Patrice Chéreau, *Those Who Love Me Can Take the Train* (film, 1998)

Michael Haneke, *Time of the Wolf* (film, 2003)

Arnaud Desplechin, *Kings and Queen* (film, 2005)

André Téchiné, *The Witnesses* (film, 2006)

Claire Denis, *35 Shots of Rum* (film, 2008)

Secondary reading:

Andrew Asibong, *François Ozon* (MUP, 2008)

Leo Bersani and Ulysse Dutoit, *Forms of Being: Cinema, Aesthetics, Subjectivity* (BFI, 2004)

Martine Beugnet, *Claire Denis* (MUP, 2004)

Peter Brunette, *Michael Haneke* (UIP, 2010)

Jean-Michel Frodon, 'Famille politique', *Cahiers du cinéma*, September 2005 (No. 604)

Roy Grundmann (ed.), *A Companion to Michael Haneke* (Blackwell, 2010)

Bill Marshall, *André Téchiné* (MUP, 2007)

Douglas Morrey (ed.), *Claire Denis and Jean-Luc Nancy*, special issue of *Film-Philosophy* (12:1), 2008, <http://www.film-philosophy.com/index.php/fp/issue/view/11>

Phil Powrie, *French Cinema in the 1990s: Continuity and Difference* (OUP, 2000)

René Predal, *Le jeune cinéma français* (Armand Colin, 2005)

Brian Price and John David Rhodes (eds.), *On Michael Haneke* (Wayne State University Press, 2010)

Assessment:

One research essay of 5000 words, to be submitted on 17 January 2011.

Option: Sex and Sexualities in Modern French Literature

Level: 7

Credit value: 30

Time: Wednesday 6.00 – 7.20 (term 2)

Room: tbc

Module convener and teacher: Dr Akane Kawakami

Aims

Sex in the 20th and 21st centuries seems to occupy a much more prominent place in the public consciousness than in previous centuries, and portrayals of it in literature reflect this development. In this Option, we will be looking at works which attempt to come to terms with different aspects of sexuality in the modern world, and asking questions such as the following: are sexual preferences a result of nature or nurture? Can there be any values in a world of sexual relativism? Is sexual identity a social construct? We will approach these and other questions through some critical theory (such as Queer Theory), but mainly through close readings and viewings of the primary material. Students will consider whether works representing lesbian, gay, incestuous and heterosexual relations can be taken to illustrate a genuine liberation and loosening of attitudes, and they will examine the extent to which such representations of different forms of sexuality are associated with innovative aesthetic practices.

Sample Materials

Primary Sources:

Colette, *Le blé en herbe*

Proust, *Sodome et Gomorrhe*

Duras, *L'Amant*
 Michel Houellebecq, *Plateforme*

Secondary Sources:

Leo Bersani, *Homos* (1995)
 Judith Butler, *Bodies that Matter: On the Discursive Limits of Sex* (1993)
 Michel Foucault, *The History of Sexuality*, vol. 1, *An Introduction* (1981)
 Annamarie Jagose, *Queer Theory: An Introduction* (1996)
 Christopher Robinson, *Scandal in the Ink* (1995)
 Eve Kosofsky Sedgwick, *Epistemology of the Closet* (1990)
 Stambolian and Marks (eds), *Homosexualities and French Literature* (1979)
 Malcolm Bowie, *Proust among the Stars* (1998)
 Jean Duffy, *Colette: le blé en herbe* (1989)
 Diana Holmes, *Colette* (1991)
 Julia Kristeva, *Le Génie féminin III: Colette* (2002)
 James S. Williams, *The Erotics of Passage: Pleasure, Politics and Form in the Later Work of Marguerite Duras* (1997)
 Keith Reader, *The Object Object: Avatars of the Phallus in Contemporary French Theory, Literature and Film* (2006)

Assessment:

One research essay of 5000 words, to be submitted on 17 January 2011.

Option: Film, Melodrama and the Family

Level: 7

Credits: 30

Time: Wednesdays 7.30-9.00, Term Two (10 weeks, 1½ hours per week)

Room: tbc

Module convener: Dr Joanne Leal

Teachers: Andrew Asibong, Joanne Leal

Aims

This module aims to explore film melodrama as a genre, taking its 1950s Hollywood manifestations as a starting point, before moving on to investigate how it has been appropriated, exploited, extended and undermined in a European context. The course will focus particularly on melodrama's representation of the family, exploring the significance of the cultural and (film) historical contexts in which various filmmakers work for their depiction of family dynamics and their reinterpretation of melodrama as a genre. Finally the course will return to the American context and to the work of Todd Haynes with a view to drawing some conclusions about the potential and limits of the genre.

Week 1 What is (American) melodrama? The films of Sirk and Ray

- Week 2 British melodrama of the 1960s: *A Taste of Honey* (Richardson)
- Week 3 French New Wave melodrama: *The Umbrellas of Cherbourg* (Demy)
- Week 4 French New Wave melodrama: *Hiroshima mon amour* (Resnais)
- Week 5 Contemporary French melodrama: *Water Drops on Burning Rocks* (Ozon)
- Week 6 Reading Week
- Week 7 *Fear Eats the Soul*, Rainer Werner Fassbinder
- Week 8 *Martha*, Rainer Werner Fassbinder
- Week 9 *What Have I Done to Deserve This?* Pedro Almodóvar
- Week 10 *All about my Mother*, Pedro Almodóvar
- Week 11 Post-modern melodrama? Todd Haynes, *Far From Heaven*

Recommended advanced viewing:

Douglas Sirk, *All That Heaven Allows*
 Douglas Sirk, *Imitation of Life*
 Nicholas Ray, *Bigger Than Life*
 Tony Richardson, *A Taste of Honey*
 Alain Resnais, *Hiroshima mon amour*
 Jacques Demy, *The Umbrellas of Cherbourg*
 François Ozon, *Water Drops on Burning Rocks*
 Rainer Werner Fassbinder, *Fear Eats the Soul*
 Rainer Werner Fassbinder, *Martha*
 Pedro Almodóvar, *What Have I Done to Deserve This?*
 Pedro Almodóvar, *All About My Mother*
 Todd Haynes, *Far From Heaven*

Recommended advanced reading:

Elsaesser, Thomas "Tales of sound and fury: Observations on the family melodrama." *Monogram* 4. 1972. (In *Film Genre Reader II*. Ed. B.K. Grant)

Fischer, Lucy. "'How Do I Love Thee?': Theatricality, Desire and the Family Melodrama." (In *A Family Affair: Cinema Calls Home*. Ed. Murray Pomerance)

Pomerance, Murray. "The Look of Love: Cinema and the Dramaturgy of Kinship." (In *A Family Affair: Cinema Calls Home*. Ed. Murray Pomerance.)

London, England: Wallflower, 2008. 293-303.)

'Melodrama' (In Pam Cook (ed.), *The Cinema Book*, London: BFI, 2007)

Assessment:

One 5,000 word essay to be submitted on 9 May 2011.

Option: Exhibiting the Pain of Others: Museums, Violence and Memory

Level: 7

Credit value: 30

Time: Wednesday, 6.00-7.30 in Term one

Room: tbc

Module convener and teacher: Dr Silke Arnold-de Simine

Aims

In the last twenty years the museum as institution has gone through a period of redefining its role and its function in society. One of the results is a new type of history museum which could be more aptly described as a "memory museum". Susan Sontag used this as a generic term for the United States Holocaust Memorial Museum in Washington (1993), the Jewish Museum in Berlin (2001) and Yad Vashem (revamped in 2005). However, it should be noted that the globalization of Holocaust memory means that museum practices developed in these museums have been used as templates for a diverse range of museums which engage with modern atrocities on the basis of collective mourning. This ethical dimension of the museum blurs the distinction between the museum and the memorial. The term "memorial museum" stands for museums commemorating violent histories that led to mass suffering such as war, dictatorship, annihilation and displacement. Memory Museums have proliferated over the last 15 years as a globally successful type of history museum and have diversified into a range of 'sub-genres' which can be seen to address a range of very different historical events and periods. They form part of an international debate about human rights, restitution, and justice. That does not mean that they necessarily transcend national perspectives and contribute to transnational understanding. Memory museums claim to democratise the authoritative master narratives and prescriptive vantage points of historiography by providing access to a range of diverse memories. However, most of them are still producing master narratives which are an integral part of identity politics. In this module we will attempt to problematise the appropriation of

the Holocaust iconography and exhibition practices by looking at examples of “memory museums” in Germany, Great Britain and France.

- Week 1: Commemorative discourses and the “memorial museum”
- Week 2: The Holocaust Museum and the birth of the Memory Museum
- Week 3: Jewish Museum (2001) and Holocaust Memorial with Documentation Centre, Berlin (2005); Mémorial de la Shoah, Paris (2005)
- Week 4: War Museums: German-Russian Museum Berlin-Karlshorst (1995) and Historial de la Grand Guerre, Peronne (1992)
- Week 5: Contested pasts in the museum
- Week 6: Reading Week
- Week 7: GDR Museum, Berlin (2006)
- Week 8: Liverpool International Slavery Museum (2007)
- Week 9: Migration Museums: German Emigration Centre, Bremerhaven (2005)
- Week 10: Cité nationale de l’histoire de l’immigration, Paris (2007)
- Week 11: Memory Media and the museum environment

Preparatory Reading:

Susan Sontag, *Regarding the Pain of Others* (New York, 2003).

Paul Williams, *Memorial Museums. The Global Rush to Commemorate Atrocities* (Oxford, New York, 2007).

Bernice Murphy: “Memory, History and Museums”, in *Museum International*, Vol. 57, No. 3 (2005), pp.70-78.

Jeffrey K. Olick, *The Politics of Regret: On Collective Memory and Historical Responsibility* (New York, 2007).

Assessment

One 5,000 word essay to be submitted on 17 January 2011.

Negotiating Gender

Level: 7

Credits: 30

Time: Tuesdays, 7.30-9.00, Term Two (10 weeks, 1½ hours per week)

Room: tbc

Module Convener: Joanne Leal

Teachers: Mari Paz Balibrea, Nicolette David, Akane Kawakami, Joanne Leal

Aims

This course aims to explore the ways gender has been represented and negotiated within a variety of cultural forms at different historical moments within different European cultures. Representative examples will be examined in detail in order to allow you to identify and explore the reasons for commonalities and distinctions in the ways gender can be negotiated within different media. You will also be encouraged to explore intersections between gender and the issues of class and race. In addition you will develop the critical tools appropriate to the analysis of gender in literature and the visual arts and be introduced to and encouraged to work with a number of theories of gender.

Week 1: An introduction to gender and its representations (Joanne Leal)

Week 2-4: Women and dictatorship (Mari Paz Balibrea)

This section of the course will use literature and film produced under the Francoist Spanish dictatorship (1939-1975) to explore the relation between patriarchal processes of gendering and authoritarian practices, and how cultural texts work to question this relation and/or symbolically overcome it.

Primary texts

Rodoreda, Merce, *La placa del diamante* (The Time of the Doves), 1962. Novel

Saura, Carlos, *Cria cuervos* (Raise Ravens), 1975. Film

Secondary texts

D'Lugo, Marvin, *The Films of Carlos Saura. The Practice of Seeing*, Princeton: Princeton University Press, 1991. Chapter V. Hardcastle, Anne, 'The Guilt of the Innocent: Memory, History, and Trauma in Saura's *Cria cuervos* and Matute's *Primera memoria*', *Letras peninsulares*, 17.2-3, 2004 Fall-2005 Winter, 387-403. Read only part on Saura.

Mayock, Ellen, 'Black and Blue: Silence and Voice in Merce Rodoreda's *La placa del Diamant*', *Monographic Review*, 16 (2000), 120-34.

McNerney, K. and Vosburg, N., *The Garden Across the Border: Merce Rodoreda's Fiction*, Selinsgrove: Susquehanna University Press, 1994.

Week 5, 7: Sexuality and gender in fin de siècle Germany (Nicolette David)
In the Lulu plays, desire and society come into explosive conflict. In this module we will explore the way in which representations of sexuality and gender are inextricably intertwined.

Primary text:

Frank Wedekind, 'The Lulu Plays: Earth Spirit and Pandora's Box', The Marquis of Keith, translated and adapted by Steve Gooch (London: Oberon Books, 1990).

Secondary reading:

Elizabeth Boa, *The Sexual Circus: Wedekind's Theatre of Subversion*, Oxford: Blackwell, 1987

Sigmund Freud, *Civilization and its Discontents*

Week 8-9: Gender and Autobiography (Akane Kawakami)

Simone de Beauvoir was born in 1908, Annie Ernaux in 1940: several generations apart, both were academically successful women who became career teachers and writers. Their surprisingly different experiences, as detailed in their autobiographical writings, will form the basis for our study of gender through autobiography, autobiographical fiction and autofiction, particularly as practised by women.

Primary Texts:

Simone de Beauvoir, *Memoirs of a Dutiful Daughter*
Annie Ernaux, *A Frozen Woman*

Secondary Reading:

Ursula Tidd, *Simone de Beauvoir, Gender and Testimony* (1999)

Claudia Card (ed.), *The Cambridge Companion to Simone de Beauvoir* (2003)

Siobahn J. McIvanney, *Annie Ernaux: The Return to Origins* (2001)

Lorraine Day, *Writing Shame and Desire: The Work of Annie Ernaux* (2007)

Weeks 10-11 Exploring gender in the films of Michael Haneke (Joanne Leal)

In this section we will look at two films by Austrian film director, Michael Haneke, one a French-language adaptation of the novel *The Piano Teacher* by Nobel-prize-winning Austrian author, Elfriede Jelinek, the other his most recent German-language film, *The White Ribbon*. Both films are centrally concerned in very different contexts with the relationship between gender, sexuality, violence and power and we will explore ways in which these relationship can be represented in contemporary film.

Films:

Michael Haneke, *The Piano Teacher*, 2001

Michael Haneke, *The White Ribbon*, 2009

Background reading:

Catherine Wheatley, *Michael Haneke's Cinema: The Ethics of the Image*, Berghahn, 2009

Assessment:

One 5,000 word essay to be submitted on 9 May 2011.

Option: Museums, Memory and National Identity

Level: 7

Credits: 30

Time: Wednesdays, 6.00-7.20, Term One

Room: tbc

Module convener: Dr Gabriel Koureas

Option: Childhood Cultures in Modern Spain

Level: 7

Credits: 30

Time: Wednesdays, 7.20-9.00, Term One

Room: tbc

Module convener: Dr Jessamy Harvey

Option: Of Japanese Descent

Level: 7

Credits: 30

Time: Thursdays, 7.20-9.00, Term One

Room: tbc

Module convener: Dr Jonathan Mackintosh

Note: All texts used for this course are in English (translation); there is **no** Japanese language requirement.

The global influence of Japan is often associated with this nation's economic power and export of material goods. Escaping notice, hence representation, are significant movements of ethnic Japanese and the establishment of a Japanese presence in various areas around the globe. This course will

examine these groups and communities. It will interrogate the widely-held conception that Japanese identity is exclusive to those whose bonds are maintained by a physical and geographical presence on Japanese territory, which for its part is imagined as cultural space. Backed by a variety of theoretical approaches - diaspora, postcolonial race/sex, Asian American Studies - our explorations will take us through a diverse range of communities in North and South America, the United Kingdom, as well as the 'return' migration of people of Japanese descent to Japan.

Option: Men and Masculinities in East Asia

Level: 7

Credits: 30

Time: Thursdays, 7.20-9.00, Term Two

Room: tbc

Module convener: Dr Jonathan Mackintosh

NOTE: All texts used for this course are in English (translation); there is **no** Japanese language requirement.

This cross-cultural, inter-disciplinary course offers an exciting opportunity to explore key issues in the representation and construction of male identity in East Asia. Each week, we will examine a variety of materials from Transnational China (Hong Kong, People's Republic of China, Taiwan), Korea, and Japan ranging from written texts to visual culture and film.

This course is organised thematically and will interrogate, as a point of departure, 'hegemonic masculinity' in East Asia by surveying the production and dissemination of normalising discourses of gender. Turning attention to how men experience, perceive, construct, and then represent themselves as men, 'sub-altern' and other identities that complicate and challenge the hegemonic model will be examined. These include the male performances specific to different socio-cultural classes, race and gender, and finally, the representation of male-male interaction ranging from the homo-social to the homo-sexual.

Our objective is two-fold. As we critically cross the axes of traditional and modern, East and West, global and local, we consider the complex interplay between representation and self-representation - the ways individuals negotiate interpellating discourses to produce meanings of a male self - in societies that share much historically and culturally. In so doing, we shall attempt to deconstruct the Western colonial gaze that still often characterises popular and scholarly perceptions of East Asia and that continues to be informed by an understanding of East Asian masculinities as a 'feminine principle' and 'neutered Other'

Option: Narrating the Nation: The Modern Novel in Japan

Level: 7

Credits: 30

Time: Fridays, 7.20-9.00, Term One

Room: tbc

Module convener: Dr Jonathan Mackintosh

Modules in other Departments

It may be possible to substitute optional modules from the MA Modern Languages programme with modules from other MA programmes within Birkbeck's School of Arts or the School of Social Sciences with the consent of the programme director. Alternative options should either reflect previous expertise of the student in this field and/or fit into the overall learning outcomes of the programme.

Teaching Staff

Names	Qualifications	Contact Information
Dr Silke Arnold-de Simine (SAdS)	Mphil (Karlsruhe), PhD (Mannheim)	s.arnold-desimine@bbk.ac.uk
Dr Andrew Asibong (AA) (Programme Director and Admissions Tutor)	BA (Oxon), MA, PhD (London)	a.asibong@bbk.ac.uk Room 408; Tel: 020 7631 6176
Dr Mari Paz Balibrea Enriquez (MB)	Lic.Fil, MA, PhD	m.balibrea@bbk.ac.uk
Dr Nicolette David (ND)	MA (Cantab), MA (Lond), PhD (Lond)	n.david@bbk.ac.uk

Dr Jessamy Harvey (JH)	BA, PhD	j.harvey@bbk.ac.uk
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Dr Martin Shipway (MS)	MA, MPhil, DPhil (Oxon)	m.shipway@bbk.ac.uk
Dr Nathalie Wourm (NW) (Programme Director and Admissions Tutor)	LèsL, MèsL (Lyon), DPhil (Oxon)	n.wourm@bbk.ac.uk Room 422; Tel: 020 7631 6191

Students are advised to read the European Cultures and Languages notice-board, and check their pigeon-holes (situated in the foyer of 43 Gordon Square) as well as their Birkbeck student's email accounts regularly.

Birkbeck Research in Representations of Kinship and Community

You will be taught by Birkbeck academics who are experts on the aesthetic representation of kinship and community, all of whom are attached as researchers to Birkbeck Research Centre in Representations of Kinship and Community (BRRKC). This means that as well as the research-led teaching provided by the programme, you will benefit from the optional advantage of regular seminars, lectures, reading group meetings, film screenings, poetry readings, contacts with London artists, conferences, and the research culture of the Centre.

The URL for BRRKC is: <http://www.bbk.ac.uk/brrkc/>

SCHEME OF ASSESSMENT

The Core Course will be examined by two 3000 word essays each worth 50% of the total mark for the course, one to be submitted on 17 January and one to be submitted on 9 May.

The Option modules will each be examined by a 5000 word essay.

For the MA students will produce a dissertation of c. 15000 words. The submission date is 30 September.

The final mark will be ascertained via the weighted average of the marks for the assessed work for the Core and Option courses and the Dissertation. The Core Course and Options are weighted equally for the purposes of assessing the candidate's overall performance (30 credits each). The Dissertation is weighted to the equivalent of two times the value of the other courses (60 credits).

The minimum pass mark will be 50%. Marks between 50-59% constitute a pass mark. Candidates achieving an average between 60-69% will be awarded a merit mark for the programme as a whole. Candidates achieving an average of 70% or over and who have a distinction mark in the dissertation will be awarded a distinction for the programme as a whole.

Candidates may if they wish replace an Option with one course taken from a different programme. This is subject to prior approval by the coordinators of each of the MA programmes concerned. In such a case, the candidate's performance will be subject to the guidelines governing the MA programme from which the course has been chosen. The Chair of the Examination Board will request the mark awarded for that programme, together with a brief report by the relevant examiners, in time for the next meeting of the Board.

Candidates enrolled in a different MA programme may be allowed to take an Option within the MA European Cultures programme. This is subject to prior approval by the coordinators of each of the MA programmes concerned. In such a case, the candidate's performance will be subject to the present guidelines. The Chair of the Examination Board will communicate the mark awarded, together with a brief written report by the relevant examiners, following the relevant meeting of the Board.

All marks are provisional until they have been confirmed by the Board of Examiners which meets in November.

For further details on the award of postgraduate degrees see 'Common Awards Scheme – Postgraduate Programmes'

LATE SUBMISSION OF ASSESSED WORK

Any work that is submitted for formal assessment after the published deadline is given two marks: a penalty mark of 50%, assuming it is of pass standard; and the 'real' mark that would have been awarded if the work had not been late. Both marks are given to the student on a coversheet. If the work is not of a pass standard a single mark is given.

If you submit late work that is to be considered for assessment then you should provide written documentation, medical or otherwise, to explain why the work was submitted late. You will need to complete a standard pro-forma and submit it, with documentary evidence as appropriate, to the Chair of the Examination Board for your programme. The case will then be considered by the appropriate Board or delegated panel.

If no case is made then the penalty mark will stand. If a case is made and accepted then the examination board may allow the 'real' mark to stand.

For the College policy on mitigating circumstances and to download the form please go to:

<http://www.bbk.ac.uk/mybirkbeck/services/administration/certificate-exams/mitigating-circumstances>

GUIDELINES FOR ASSESSED WORK

Assessed essays

Students are encouraged to formulate their own essay titles in consultation with the relevant lecturer, although sample essay questions may be provided. All essay titles must be approved by the programme director. Students are expected to submit an essay plan to their respective supervisors no later than four weeks before the deadline for the essay.

Essays should not be merely descriptive (i.e. either describing the subject matter of the material studied, or repeating points made by other critics), but show clear signs of critical analysis and an ability to construct a theoretically informed argument, with appropriate use of evidence from primary and secondary sources.

The completed essays must be submitted electronically, via Blackboard, by the appropriate dates. Your class tutor will explain the procedure for doing this if you have not used this system before. You should copy and paste a copy of the coursework coversheet into your essay, and where it asks for a signature you can simply type your name. You can find a copy of the coversheet at the following web-address:

<http://www.bbk.ac.uk/european/current-students/postgraduate-study>

Marked essays will normally be returned to students within four weeks of receipt. You will be given written feedback and a grade for your essays; a feedback tutorial with the relevant lecturer is available. **Please note that all marks are provisional until they have been confirmed at the final meeting of the Board of Examiners.**

All essays are double marked by course teachers and moderated by a Visiting Examiner.

Dissertation

Students should have agreed a topic for their dissertation with a lecturer who has agreed to supervise it by the beginning of April of the year in which the dissertation is to be submitted. All dissertation titles must be approved by the programme director.

The subject can be any area of European cultural studies that can be supervised by a course lecturer.

The Dissertation should show evidence of independent enquiry or consist of a thorough critical examination of a particular topic. Performance will be evaluated in terms of:

- a. Evidence of original treatment of a given topic
- b. Quality of exposition, expression, argument and presentation
- c. Handling of critical apparatus
- d. Bibliographical and other research material

The dissertation should have a clear and coherent critical perspective and should study a limited, well-defined body of material.

Once the subject of the dissertation has been agreed students will need to submit a detailed plan of their proposed dissertation to the lecturer and arrange a second tutorial with them. The plan should include the points to be covered by the dissertation, the different sections, and some thoughts on the theoretical works to be used. Once the plan has been agreed students will then normally see their supervisors on a further two or three occasions in the spring and summer terms. Supervisors are not allowed to read the complete dissertation before it is submitted, but he or she would normally expect to have read at least one or two sections (up to two thirds of the total). Supervisors will make suggestions as to how to re-write your sections in order to maximise their potential. Students should not submit their dissertation without having received agreement from their supervisors.

When students embark on a dissertation their immediate focus is on their choice of topic, their research design and the process of carrying out the work, rather than the final report. Here are some helpful guidelines:

Keep everything

Keep everything you write. If you write summaries of what you are reading and what you think of it right from the beginning you may well find that you can incorporate parts of these summaries into your final dissertation.

Make copies

As with references and written material it is important to make copies of any audio and visual material if at all possible.

Submission: Students should submit one electronic copy and one hard copy of their dissertation to the Programme Director.

PRESENTATION OF ASSESSED ESSAYS AND DISSERTATION

Presentation

Paper of A4 size should be used, and pages should be fastened securely together (for example by staples) or secured in a simple binding or cover. A margin of one and half inches should be allowed. The first page of the essay or dissertation should be a title page, bearing the title of the essay. The pages of the essay (including notes and bibliography) should be numbered consecutively throughout, and each page should bear at its head the name of the student.

Structure

Think carefully about the structure of your essays and dissertation. Depending on the subject-matter, it may be appropriate to divide an essay into several shorter chapters, consisting perhaps of an Introduction, Conclusion, and a number of sections between them. In this case an introductory List of Contents, on a separate sheet, with index references to page-numbers, may be appropriate. Make sure the numbering and titles of chapters and sub-sections in the List of Contents correspond in every detail to those in the body of the text. Consult your supervisor for guidance on the overall structure of your work and other matters of style and layout about which you are not clear.

Style and Layout

The clarity and consistency with which you express your ideas and marshal your argument should be reflected in an equal clarity and consistency in matters of style and presentation. No amount of attention to style and layout can compensate for an inadequate argument, but the efficacy of a good argument will be lost if the presentation is sloppy, the references to sources are absent or inconsistent, and the bibliography incomplete or imperfectly laid out.

References

All the points made in your essays should be backed up by reference to examples, and to points made by critics or in secondary sources. Quotations from these sources should be brief. It is an excellent idea to analyse a passage of a prescribed

text in detail; but quote only those specific phrases that illustrate your particular point. Often it is more effective to refer to a text in your own words, rather than to quote; but always make clear which text you are talking about.

Whenever you refer to any critical or supporting text, you must acknowledge your source. If you take a particular idea, or phrase, or whole sentence, from a published source, be it in printed form or on the Internet, you must give cite the source in a reference. Any quotation should be placed within quotation marks, and a precise reference given. A reference should be given for a mention of someone else's ideas as well as for quotations. If you are in any doubt about the extent to which you have borrowed ideas or phrases, it is better to cite the source, again with a precise reference (see below). If you do not follow this advice, you might seem to be trying to pass off someone else's work as your own, which constitutes plagiarism. Deliberate plagiarism is an offence which is penalised (see below, and refer to the College's published guidelines).

It should be emphasised, however, that the purpose of giving references or citations is not simply so that you can avoid suspicion of plagiarism. Rather, referencing your work is academic good practice which acknowledges the extent to which you have learned from other people's work, while at the same time making clear what are your own ideas and arguments. In principle, providing references enables your reader to track back to your sources, not only to check them (which may be the case for a teacher marking your work), but more generally to consult the source him/herself and learn from it! In fact, referencing becomes increasingly important as you progress through your academic studies, and becomes even more vital if you move on to research.

There are many ways of presenting your references, and you can use any, as long as you use one set of rules or conventions in a way that is internally consistent. You will find, for example, that referencing conventions differ according to the country of origin of a publication, or even from one publisher to another. However, broadly speaking there are two basic types of reference which you are likely to encounter, the first of which is usually preferred in work relating to the humanities (which includes the fields of language, literature and history). The other method is typically used in work with a social sciences orientation (which includes applied linguistics, anthropology, political science).

MHRA method

Some basic principles and a few brief examples will suffice here, so for more detail please consult the fairly authoritative *MHRA style guide: A Handbook for Authors, Editors, and Writers of Theses*, published by the Modern Humanities Research Association (London, 2002), and available in bookshops.¹ In all of the following examples, you should pay particular attention to the punctuation, as the placing of brackets, commas and full stops is part of the convention.

- The title of a book or journal is always given in italics (e.g. *Madame Bovary*, *German Life and Letters*), while the title of a journal article or a

¹ The MHRA did not invent this method, so the name is used here only as a convenient label. You can also download the *MHRA Style Guide*, free of charge, as a PDF, from <http://www.mhra.org.uk/Publications/Books/StyleGuide/download.shtml>

chapter in a book is given in roman script, enclosed within single speech marks (e.g. 'Violence and power in the work of John Smith', 'Individual differences in second language acquisition').

- For books, you should always give the following information, where it is relevant, in this order: author(s), title, editor or translator, series, edition, number of volumes, details of publication (i.e. place of publication, name of publisher, date of publication, in brackets), page numbers referred to:

Richard W. McCormick, *Politics of the Self: Feminism and the Postmodern in West German Literature and Film* (Princeton: Princeton University Press, 1991), p. 52

The Trouble with Men: Masculinities in European and Hollywood Cinema, edited by Phil Powrie, Ann Davies and Bruce Babbington (New York-London: Wallflower, 2004)

Albert Camus, *The First Man*, translated by David Hapgood (London: Penguin, 2001) [orig. *Le Premier homme*, 1995].

- For articles you should give: author(s), title, title of journal, volume number, year(s) of publication (in brackets), first and last page numbers, (and for precise references, page number(s) in brackets, and preceded by p. or pp.).

Elizabeth Heineman, 'The Hour of the Woman: Memories of Germany's 'Crisis Years' and West German National Identity', *American Historical Review*, 101 (1996), 354-95 (pp.362f.)

Patrick ffrench, 'The Memory of the Image in Chris Marker's *La Jetée*', in *French Studies*, 59 (2005), 31-37.

- For book chapters (e.g. in multi-authored works), give full book details (as above), preceded by author, title and 'in', and followed by page numbers for the whole chapter (with pp.), and perhaps a more precise reference:

Frederick Cooper, 'The Dialectics of Decolonization', in *Tensions of Empire. Colonial Cultures in a Bourgeois World*, ed. by Frederick Cooper & Ann Laura Stoler (Berkeley: University of California Press, 1997), pp.406-435 (p.420).

- For articles in newspapers and magazines, the following information (only) is needed: author, article title, journal, page number(s):

Neal Ascherson, 'As the Queen goes to France this week, the Entente Cordiale remains a fractious, fragile alliance', *Observer*, 4 April 2004, p.21.

- For internet sources, you should provide, in addition to appropriate information on author, title, etc, the complete URL of the resource (in angle brackets < >) and the date on which the resource was consulted:

'Le site Facebook vend le profil de ses internautes aux publicitaires', *Le Monde*, 10 November 2007, <www.lemonde.fr> [accessed 11 November 2007].

The examples given are all suitable for using in footnotes, but after you have given a reference once, subsequent references to the same source should be abbreviated in the shortest intelligible and unambiguous form, e.g.:

Cooper, 'Dialectics', p.430.

McCormick, *Politics of the Self*, pp.45-61 OR

McCormick, pp.45-61.

These abbreviated references should also be placed in footnotes, though they may, if you prefer, stand in brackets in the body of your text. In particular, you may wish to abbreviate the details of prescribed texts which you are analysing, e.g. (Flaubert, *Madame Bovary*, p.162) OR (*Madame Bovary*, p.162) OR (p.162). In these latter examples your bibliography should make plain which edition you are using, so that your references may be checked (especially important for detailed examples), e.g.:

Flaubert, Gustave, *Madame Bovary* (Paris: Garnier-Flammarion, 1966)

At the end of your essay, irrespective of the form of references in your text, you should give a full bibliography, i.e. a list of references of all the texts referred to or consulted, in alphabetical order by name of (first) author or editor (or by title, excluding Le/la, The/A, etc.). Do not include works which you did not use for this particular essay, and you do not need to cite dictionaries, e.g. *Le Petit Robert*.

The form of references in a bibliography is much the same as for footnotes, but the (first) author's name should be given surname first, and editors' names should appear before the title of edited works. (Note the absence of full stops at the end of each entry):

'Battle of Algiers, The', <en.wikipedia.org> [accessed 11 November 2007]²
Bettelheim, Bruno, *The Uses of Enchantment: the Meaning and Importance of Fairy Tales* (Harmondsworth: Penguin, 1991)

Hobsbawm, Eric, and Terence Ranger, eds, *The Invention of Tradition* (Cambridge: Cambridge University Press, 1983)

By now, you may see the point (or part of the point) of using a word-processing application on a computer in order to produce your work! Indeed, specialised

² This example should not be taken as encouragement to use Wikipedia extensively: this is a valuable but not entirely reliable source, as it may be updated by any individual user.

software exists which allows you to process references, for example when they are copied from electronic sources such as library catalogues.

Author/date or 'Harvard' method

The underlying principles remain the same for this method, which is favoured for writing in the social sciences, where references tend to be more frequent, and/or where there is more discussion of others' ideas or theories. The chief difference between this method and the 'MHRA' method is that references are always given in the body of the text (i.e. not in a footnote), in brackets, in the form (Author surname, date of publication, page ref.), e.g. '(Cooper, 1997, 430)'. Where the author's name is mentioned in the text, it is omitted from the reference, e.g. 'Smith (1999) contends that...' or 'Smith's (1999, 251) argument that...'. These abbreviated references *must* then be followed up with a full reference in the bibliography, which is broadly similar to the entry in a MHRA-type bibliography, *except* that the date immediately follows the author's name. Otherwise, various conventions may be followed, e.g.:

Chakrabarty, Dipesh (1992). 'Postcoloniality and the Artifice of History: Who Speaks for 'Indian' Pasts?', *Representations*, 37, 1-26

Lightbown, Pat, & Nina Spada (1999). *How Languages are Learned*, Oxford, Oxford University Press

Where there are two or more publications by a given author in a single year, these should be listed (in the bibliography and in the text) as, e.g. 1997a, 1997b, etc.

PLAGIARISM WARNING

Plagiarism is the most common form of assessment offence encountered in universities, partly because of the emphasis now placed on work prepared by candidates unsupervised in their own time, but also because many students fall into it unintentionally, through ignorance of what constitutes plagiarism. Even if unintentional, it will still be considered an assessment offence.

The College Policy on Assessment Offences describes three stages in the process for dealing with assessment offences (which include plagiarism, collusion, examination offences and other offences). The first stage allows for a very rapid and local determination for first or minor and uncontested offences. Stage 2 allows for a formal departmental 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 3 involves a centrally convened panel for third and serious offences, dealt with under the Code of Student Discipline.

The College treats all assessment offences seriously. It makes strenuous efforts to detect plagiarism, including using web-based software that can provide clear evidence. If you are in any doubt as to what constitutes acceptable conduct you should consult your personal tutor or another member of academic staff. The

College has a wide range of sanctions that it may apply in cases of plagiarism, including the termination of a student's registration in the most serious cases.

This section of the Handbook is intended to explain clearly what plagiarism is, and how you can avoid it. Acknowledgement is made to guidance issued by the USA Modern Language Association (MLA, 1998).

Plagiarism is the presentation of another person's ideas as one's own. In any form, plagiarism is unacceptable in the Department, as it interferes with the proper assessment of students' academic ability.

Plagiarism has been defined as "the false assumption of authorship: the wrongful act of taking the product of another person's mind, and presenting it as one's own" (Lindey, 1952, p.2). Therefore, using another person's ideas or expressions or data in your writing without acknowledging the source is to plagiarise.

Borrowing others' words, ideas or data without acknowledgement

It is acceptable, in your work, to use the words and thoughts of another person or data that another person has gathered but the borrowed material must not appear to be your creation. This includes essays, practical and research reports written by other students including those from previous years, whether you have their permission or not. It also applies to both 'hard-copy' material and electronic material, such as Internet documents. Examples include copying someone else's form of words, or paraphrasing another's argument, presenting someone else's data or line of thinking.

This form of plagiarism may often be unintentional, caused by making notes from sources such as books or journals without also noting the source, and then repeating those notes in an essay without acknowledging that they are the data, words or ideas belonging to someone else. Guard against this by keeping careful notes that distinguish between your own ideas and researched material and those you obtained from others. Then acknowledge the source.

Example 1

Original source:

To work as part of a team, to be able and prepared to continue to learn throughout one's career, and, most important, to take on board both care for the individual and the community, are essential aspects of a doctor's role today.

Greengross, Sally (1997), 'What Patients want from their Doctors', *Choosing Tomorrow's Doctors*, ed. Allen I, Brown PJ, Hughes P, Policy Studies Institute, London.

Plagiarism:

The essential aspects of a doctor's role today are to work as part of a team, be able and prepared to continue to learn throughout one's career, and, most importantly, to take on board both care for the individual and the community.

Acceptable:

One social writer believes that the essential aspects of a doctor's role today are to work as part of a team, be able and prepared to continue to learn throughout one's career, and, most importantly, to take on board both care for the individual and the community (Greengross, 1997).

Example 2

Original source:

The binary shape of British higher education, until 1992, suggested a simple and misleading, dichotomy of institutions. [...] Within their respective classes, universities and polytechnics were imagined to be essentially homogenous. Their actual diversity was disguised. [...] The abandonment of the binary system, whether or not it encourages future convergence, highlights the pluralism which already exists in British Higher Education.

Scott, Peter (1995), *The Meanings of Mass Higher Education*, SRHE and Open University Press, Buckingham, p.43.

Plagiarism:

Prior to the removal of the binary divide between polytechnics and universities in 1992, there was a misleading appearance of homogeneity in each sector. Now there is only one sector, the diversity of institutions is more apparent, even if convergence may be where we're heading.

Acceptable:

Peter Scott has argued that prior to the removal of the binary divide between polytechnics and universities in 1992, there was a misleading appearance of homogeneity in each sector. Now there is only one sector, the diversity of institutions is more apparent, even if convergence may be where we're heading. (Scott, 1994)

In each revision, the inclusion of the author's name acknowledges whose ideas these originally were (not the student's) and the reference refers the reader to the full location of the work when combined with a footnote or bibliography. Note that in the second example, the argument was paraphrased – but even so, this is plagiarism of the idea without acknowledgement of whose idea this really is.

In writing any work, therefore (whether for assessment or not) you should document the source of everything that you include – not only direct quotations and paraphrases but also information and ideas. There are, of course, some common-sense exceptions to this, such as familiar proverbs, well-known quotations or common knowledge.

But you must indicate the source of any appropriated material that readers might otherwise mistake for your own. If in doubt, cite your source or sources.

Copying material verbatim

Another example of plagiarism is the verbatim copying of chunks of material from another source without acknowledgement *even where they are accepted facts*, because you are still borrowing the *phrasing* and the *order* and the *idea*

that this is a correct and complete list. Also, you might be infringing copyright (see below).

Re-submission of work

Another form of plagiarism is submitting work you previously submitted before for another assignment. While this is obviously not the same as representing someone else's ideas as your own, it is a form of self-plagiarism and is another form of cheating. If you want to re-work a paper for an assignment, ask your lecturer whether this is acceptable, and acknowledge your re-working in a preface.

Collaboration and collusion

In collaborative work (if this is permitted by the lecturer) joint participation in research and writing does not constitute plagiarism in itself, provided that credit is given for all contributions. One way would be to state in a preface who did what; another, if roles and contributions were merged and truly shared, would be to acknowledge all concerned equally. However, where collaborative projects are allowed, it is usually a requirement that each individual's contribution and work is distinguishable, so check with your lecturer. Usually, collusion with another candidate on assessed work (such as sharing chunks of writing or copying bits from each other) is NOT allowed.

Copyright infringement

Finally, you must guard against copyright infringement. Even if you acknowledge the source, reproducing a significant portion of any document (including material on the Internet) without permission is a breach of copyright, and a legal offence. You may summarise, paraphrase and make brief quotations (as I have done from my sources), but more than this risks infringing copyright.

References:

Modern Language Association (1998), *Guide for Writers of Research Papers* (4th edition), MLA, New York

Lindey, A (1952), *Plagiarism and Originality*, Harper, New York.

ASSESSMENT CRITERIA

Each piece of coursework and the dissertation will be judged according the following criteria:

1. Evidence of independent thinking and/or ideas, aims and approach
2. Relevance of answer to the question set
3. Accuracy of information
4. Coverage of answer: the appropriate range of facts and ideas are expressed
5. Structure and organisation of argument
6. Quality of analysis, argumentation and critical evaluation

7. Argumentation and understanding of literary and/or historical and/or critical issues
8. Quality of expression and presentation (layout, quotations and referencing, bibliography)

The following table gives an indication of what is expected for each range of marks.

80-100% High Distinction	Marks in this range indicate an exceptionally high level of scholarship and outstanding performance in terms of all of the criteria outlined. It will exhibit a high degree of research initiative, a high quality of analysis, academic sophistication, comprehension and critical assessment, making an original contribution to the relevant research area empirically, critically and/or theoretically.
70%-79% Distinction	Marks in this range indicate high levels of scholarship, and high performance in terms of all of the criteria outlined. Comprehensively argued, work will show evidence of independent research and originality. It must be well organized and presented, exhibiting a sound critical and analytical grasp of the relevant literature(s) and draw on an extensive range of relevant academic sources. The work will display an excellent understanding of historical perspectives and/or critical and/or theoretical frameworks as appropriate, as well as employing appropriate research methods and analytical techniques.
60%-69% Merit	Work that demonstrates a good command of the subject and relevant literature(s) as well as a sound grasp of critical issues, with evidence of independent thought and a high standard of argument as well as good presentation. Work towards the bottom of this range may have occasional weaknesses and flaws but will nevertheless show a generally high level of competence. Work towards the top of this range will be highly competent in all areas.
50%-59% Pass	Answer reasonably competent in all or most areas, or uneven answer showing strength in some areas but weakness in others. Fair knowledge or understanding of the material studied, but characterised by one or more of the following: lack of critical analysis; lack of independent thought; argument not very well structured or relevant; some gaps in planning and in use of evidence. Lacks the comprehensiveness, accuracy and/or cohesiveness expected of a merit. Some evidence of good understanding of the subject; awareness of critical debates but may be too descriptive or generalised; would benefit from a sharper focus and more reflection.
49%-0% Fail	Weak answer in all or most areas, tending to be descriptive with uncritical coverage of debates and issues. Work in the upper range will contain some basic relevant information and understanding and/or some evidence of reading and an attempt to address the question or topic. Skills of planning, structuring and presentation weak; barely adequate or inadequate understanding of concepts, and use of reading and sources.

ADVICE AND SUPPORT SERVICES FOR STUDENTS

Primary contact

The programme directors, Andrew Asibong and Nathalie Wourm, are available to advise all students on academic matters as well as any personal matters that might affect their work for the degree.

At the beginning of the term students will be invited to attend an induction evening at which there will be a question and answer session.

At least once a year the programme director will call a staff-student meeting which all students are invited to attend and at which they will have the opportunity to talk to staff about the programme and offer suggestions and constructive criticisms. Students are encouraged to ask the Programme Director to include any item they wish to discuss on the meeting agenda.

Each individual course is invited to have a representative to convey the views of students to the academic staff and the Students' Union. Please notify an administrator in the Departmental Office if you would like to act as course representative.

Students are encouraged to make the programme director aware of any factors that might have an effect on the course of their studies.

Students should also be aware that financial support is available for those on low incomes who would otherwise be prevented from entering, or continuing in, higher education. A summary of the types of financial support available can be found on the College website at:

<http://www.bbk.ac.uk/mybirkbeck/services/facilities/studentfinance>

Birkbeck Student Centre

The 'Birkbeck Student Centre' is open for all enquiries. The *My Birkbeck* Helpdesk is located in the foyer of the main building in Torrington Square (WC1) and staff will be on hand to provide the information and advice you need.

My Birkbeck Helpdesk opening hours:

- Term time: Monday to Friday 10am - 10pm
- Vacations: Monday to Friday 10am – 8pm
- All year: Saturday and Sunday 11am – 5pm

Contact details:

- Email: info@bbk.ac.uk
- Tel: 0845 601 0174 (lo-call number)
- Tel: +44 (0)20 7631 6601/6435/6692 (if outside the UK)

Supporting your study and English language skills

Birkbeck's Study Skills team offers advice and information on access to a wide range of activities relating to academic study and personal and professional skills development including:

- Preparing to return to study
- Academic writing
- Study skills techniques
- Personal development planning
- Library access skills
- IT skills/development/enhancement
- In-depth assessment of English language proficiency level
- English language courses
- Maths and stats support

The Study Skills team offer one-to-one sessions where you can get advice and support on any study difficulties you may be facing and this year we will be delivering a range of courses and workshops on topics such as essay writing, preparing for exams and note-taking. They can also advise on English language skills, assess a student's level of language and recommend strategies for improvement.

A range of learning materials and e-learning packages to help you in your studies are also available.

For the latest details please see the website:

<http://www.bbk.ac.uk/mybirkbeck/services/facilities/support>

Please feel free to contact the Study Skills team if you would like advice on supporting your learning.

The team are based in the Malet Street building and can be contacted on 020 7631 6683 or by emailing studyskills@bbk.ac.uk

Birkbeck Students' Union

Birkbeck Students' Union provides student support services, promotes welfare issues, represents students' interests on College committees and provides social activities via events, Clubs and Societies. All students are automatically members of the Union (although there is an opt-out facility) which entitles them to benefit from all the facilities and services the Students' Union offers. Birkbeck Students' Union is affiliated to the National Union of Students (NUS).

The support services that Birkbeck Students' Union offers are counselling, an advice centre, Skills for Study workshops, student representation and more. For further information please consult your guidance handbook provided by the Birkbeck Student Union or email the Union at info@bcsu.bbk.ac.uk or consult www.bbk.ac.uk/su.

Birkbeck Graduate Research School

We know how challenging research can be. We also recognise how important your research is and want you to achieve the highest standards. The Birkbeck Graduate Research School (BGRS) exists to support you in your research endeavours. Its main responsibility is to enhance the experience of postgraduate research students of the College by:

- providing training for both supervisors and students in collaboration with schools: get details of training events, links to all three training films, slides from past Generic Skills Workshops and a link to the Bloomsbury Postgraduate Skills Network
- promoting good practice in supervision across the College
- maintaining links with the Bloomsbury Colleges Postgraduate Skills Network: Birkbeck is an active member of the Bloomsbury Postgraduate Skills Network, meaning you can take advantage of various facilities offered at other University of London colleges located in the Bloomsbury area.
- facilitating international links and working with the International Office to meet the specific needs of international research students
- organising academic and social events for all research students in collaboration with the Birkbeck Students' Union

For further information, visit the Research School web pages at <http://www.bbk.ac.uk/research/research-school>.

Bloomsbury Postgraduate Skills Network

Birkbeck is a member of the Bloomsbury Postgraduate Skills Network (BPSN) which is a collaboration between eight colleges of the University of London (Birkbeck, University College London, the Institute of Education, the School

of Oriental and African Studies, the London School of Hygiene and Tropical Medicine, the Royal Veterinary College, the School of Pharmacy, and the School of Advanced Study). This Network enables students of the eight colleges to attend generic skills courses provided at any of the colleges. Information about the Network and the courses is available on the University College London (UCL) Graduate School website, and students are asked to register for courses on-line.

The URL for the BPSN Web-form is: <http://www.grad.ucl.ac.uk/bloomsbury/>

The Student Community

The MA programme enables students to get to know each other and to share knowledge and expertise amongst themselves; this is particularly important in the early stages. You will form part of a cohort of students who join the programme at the same time and you should regard your fellow students as a significant resource. You should be able to learn from and support each other, and gain other social and academic benefits from your fellow students within a supportive, friendly and productive research environment.

College Facilities

Birkbeck College has traditionally specialised in providing university teaching for students who can only study on a part-time evening basis. Thus most of the College's formal lectures take place in the evenings, but libraries and computing facilities, as well as other college facilities, are open throughout the day and evening. Due to the emphasis on evening studies, these facilities are often relatively free during the day. Full details of College facilities, which are mainly located in Birkbeck's main building in Malet Street, are given in the College prospectus.

Canteen facilities in Gordon Square

There is a snack bar at 43 Gordon Square open for lunch and snacks throughout term-time. This can be found on the ground floor.

Library

Please see the library website at www.bbk.ac.uk/lib for details of opening hours, as well as full details of subject guides, electronic resources and access to other libraries. Alternatively you could call Helpdesk enquiries on 020 7631 6063.

Once you have enrolled at the College you will be issued with a College identity card which should give you automatic use of the library. Birkbeck library has an excellent collection of books and journals in special areas of research in the department. Students registered at Birkbeck are entitled to use the libraries of the Universities of London, including the University Library at Senate House.

SCHOOL OF ARTS POSTGRADUATE FUNDING

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 the Anthony Bale (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 Catrux, Assistant School Manager (c.catrux@bbk.ac.uk). In due course, these forms will be put up on the School website.

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. Such items might include travel to a unique archive, 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 Anthony Bale, Assistant Dean (a.bale@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 Anthony 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 Anthony if they have projects for which support is sought. All funded events must be open to all research students in the School.

DISABILITY STATEMENT FOR THE SCHOOL OF ARTS

At Birkbeck there are students with a wide range of disabilities including dyslexia, visual or hearing impairments, mobility difficulties, mental health needs, HIV, M.E., respiratory conditions etc. Many of them have benefited from the advice and support provided by the College's disability service.

The Disability Office

The College has a Disability Office located on the main corridor of the Malet Street building. We have a Disability Service Manager, Mark Pimm, and a Disability Advisor, Steve Short.

Mark is your first point of referral for disability enquiries at the College whilst Steve is for dyslexia. They can provide advice and support on travel and parking, physical access, the Disabled Students Allowance, special

equipment, personal support, examination arrangements etc. If you have a disability or dyslexia, we recommend you come to our drop in session where we can discuss support and make follow up appointments as necessary. The drop in sessions are between 4pm and 6pm Monday to Friday.

At your first appointment at the Disability Office they will ask you to complete a Confidentiality Consent Form. This allows you to state who in the College can be informed of your disability. Remember, if you wish, we do not need to inform people of the exact nature of your disability, just your disability related needs.

They will also complete an Individual Student Support Agreement form, confirming your support requirements and send this to 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 have induction loops for people with hearing impairments and we have large print and tactile signage. Disabled parking, lockers, specialist seating in lectures and seminars and portable induction loops etc can all be arranged by the Disability Office.
The Disabled Students Allowance

UK and most EU students with disabilities on undergraduate and postgraduate courses are eligible to apply for the Disabled Students' Allowance (DSA). The DSA usually 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 Office can provide further information on the DSA and can assist you in applying to Student Finance England for this support.

The Personal Assistance Scheme

Some students need a personal assistant to provide support on their course, for example a note-taker, sign language interpreter, reader, personal assistant, disability mentor or dyslexia support tutor. Birkbeck uses a specialist agency to recruit Personal Assistants and they can assist you with recruiting, training and paying your personal assistant. Please contact Steve for information on this scheme.

Support in your School

The provision which can be made for students with disabilities by Schools is set out in the Procedures for Students with Disabilities. This is available from the Disability Office and the Disability website (see below).

As mentioned above your School will receive a copy of your Individual Student Support Agreement from the Disability Office. This will make

specific recommendations about the support you should receive from the School.

Whilst we anticipate that this support will be provided by the Programme Director, tutors and School Administrator the School of Arts also has a Student Disability Liaison Officer. If you experience any difficulties or require additional support from the School then they may also be able to assist you. They may be contacted through the School Office or the Disability Office.

Support in IT Services and Library Services

There is a comprehensive range of specialist equipment for students with disabilities in IT Services. This includes software packages for dyslexic students (TextHELP Read and Write and Inspiration), screen reading and character enhancing software for students with visual impairments, specialist scanning software, large monitors, ergonomic mice and keyboards, specialist orthopaedic chairs etc. For advice and assistance please contact Disability IT Support. There is also a range of specialist equipment in the Library including a CCTV reading machine for visually impaired students as well as specialist orthopaedic chairs and writing slopes. The Disability Office refers all students with disabilities to the Library Access Support service who provides a comprehensive range of services for students with disabilities.

Specific Learning Difficulties (Dyslexia)

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, which make studying significantly easier. If you think you may be dyslexic you should contact Steve, he can screen you and where appropriate refer you to an Educational Psychologist for a dyslexia assessment. These assessments cost £215. Some students can receive assistance in meeting this cost from their employer. In exceptional cases students may receive assistance from the Access to Learning Fund. Examinations

Students with disabilities and dyslexia may be eligible for special arrangements for examinations e.g. extra time, use of a word processor, amanuensis, enlarged examination papers etc. In order to receive special arrangements a student must provide Medical Evidence of their disability (or an Educational Psychologists Report if you are dyslexic) to the Disability Office. For School examinations you should contact your Programme Director to request special arrangements at least 2 weeks before the examination. For main College summer examinations you are given the opportunity to declare that you require special provision on your assessment entry form. Students who require provision should then attend an appointment with the Disability Office to discuss and formalise the appropriate arrangements. The closing date for making special examination arrangements in College examinations is the 15th March and beyond this date consideration will only be given to emergency cases.

The Disability Handbook

The Disability Handbook provides detailed information on the support available from the College. Copies are available from all main reception areas, the Disability Office and from the College disability web site at: <http://www.bbk.ac.uk/mybirkbeck/services/facilities/disability>

For further information or to make an appointment to see Mark or Steve, please call Steve Short (Disability Advisor) on 020 7631 6336 or email disability@bbk.ac.uk.

COMMON AWARDS SCHEME – **Postgraduate Programmes**

Introduction

1. The majority of Birkbeck's postgraduate programmes are offered as part of the College's Common Awards Scheme. Programmes within the Scheme have common regulations, and a common structure, and this makes it possible for you to take modules from other programmes across the College (subject to programme regulations and timetable constraints).
2. This paper gives a brief introduction to the Common Awards Scheme. Further details on regulations and policies that form the Common Awards Scheme can be accessed via:

<http://www.bbk.ac.uk/reg/regs>

Structure of Programmes

3. All programmes offered as part of the Common Awards Scheme will consist of modules, each of which will be "credit-rated". In order to achieve your award you will need to gain at least the following, and meet the requirements outlined in your programme specification:

Qualification	Credits needed	Min at upper level	Max at lower level	Birkbeck common awards schemes
Masters Degree	180	150 level 7	30 level 6 (not included in calculation of classification)	4 modules plus dissertation
Postgraduate Diploma	120	90 level 7	30 level 6 (not included in calculation of classification)	4 modules
Postgraduate Certificate	60	60 level 7	n/a	2 modules

4. The Common Awards Scheme offers, for postgraduate programmes, half modules (15 credits), modules (30 credits), double modules (60 credits), or exceptionally triple modules (90 credits) and quadruple modules (120 credits – normally for MRes dissertations)
5. The detailed requirements for each programme are published in the relevant programme specification. Each module on a programme is designated as one of the following:

- core** the module must be taken and passed to allow the student to complete the degree
- compulsory** the module must be taken, and Programme Regulations must stipulate the minimum assessment that must be *attempted*
- option** students may choose a stipulated number of modules from a range made available to them. Option modules are clearly identified in Programme Regulations.
- elective** students may replace an option module with modules from another programme, subject to approval of Programme Directors, availability of places and timetable requirements.

Modules may also be designated as **pre-requisite** modules, meaning they must be taken and passed to allow for progression to a specified follow-up module.

Degree Classification

6. Postgraduate awards may be made with Merit or Distinction. Distinctions are normally awarded to students who achieve an average result of 70% or more, including a mark of 70 or over in their dissertation, for all level 7 modules on their programme. A Merit is normally awarded to students who achieve an average result of 60% or more, but less than 70% for all level 7 modules. Level 6 modules included as part of the programme are not included in the calculation for degree classification for postgraduate programmes.

Failure and Re-assessment of a Module

7. The Regulations for Taught Programmes of Study outline how an examination board should treat a failed module when considering progression and awards. However, each examination board is responsible for judging, within these regulations, whether a fail can be "compensated" (ie whether you can be awarded credit for that module even if you have not actually passed), whether you will need to re-take the module (see paragraph 8) or whether you will be able to attempt a re-assessment (see paragraph 9)
8. For any module on a postgraduate programme, if you fail to pass at the first attempt then any subsequent attempt will either be a "re-take" or a "re-assessment". A re-take requires attendance at the module's lectures and seminars as well as another attempt at the assessment, whereas "re-assessment" is where a student attempts only the failed element(s) of a failed module. The decision on whether

you will be offered a re-take or re-assessment will be made by your sub-board of examiners.

9. A Board of Examiners may offer an alternative form of assessment for failed elements as part of a re-assessment regime.
10. The timing of any re-assessment will be at the discretion of the Board of Examiners; this will normally be either at the next normal assessment opportunity or in some instances before the beginning of the next academic year.
11. You will normally be offered two attempts at passing a module (the original attempt plus one further attempt which will either be a re-assessment or a re-take). After this, if the module has not been passed it will be classed either as a "compensated fail" (see 12) or a fail. In some cases this will mean that it will not be possible for you to gain the award that you have registered for; in such cases, your registration will normally be terminated.
12. If your module result is between 40 and 49% your Board of Examiners may award a "compensated fail". This will mean that you retain the module result, but are awarded credit for that module. An MA or MSc may be awarded to a student carrying no more than 30 credits as compensated fail. A core module may not be treated as a compensated fail; core modules must be passed in order to gain the award. The awards of MRes, Postgraduate Diploma or Postgraduate Certificate do not normally permit the inclusion of compensated fail results in the calculation of classification

Common Award Scheme Policies

1. As part of the introduction of the Common Awards Scheme, the College has implemented a number of College-wide policies. The full policies can be seen at <http://www.bbk.ac.uk/mybirkbeck/services/rules>
Some brief details on key policies are included here:

Late Submission of work for assessment

2. College policy dictates how Schools will treat work that is due for assessment but is submitted after the published deadline. Any work that is submitted for formal assessment after the published deadline is given two marks: a penalty mark of 50% for postgraduate students, assuming it is of a pass standard, and the 'real' mark that would have been awarded if the work had not been late. Both marks are given to the student on a cover sheet. If the work is not of a pass standard a single mark is given.

3. If you submit late work that is to be considered for assessment then you should provide written documentation, medical or otherwise, to explain why the work was submitted late. You will need to complete a standard pro-forma and submit it, with documentary evidence as appropriate, to your Tutor or Programme Director. The case will then be considered by the appropriate sub-board or delegated panel.
4. If no case is made then the penalty mark will stand. If the case is made and accepted then the examination board may allow the 'real' mark to stand.

Assessment Offences

5. The College Policy on Assessment Offences incorporates the College policy on plagiarism.
6. The policy describes three stages in the process for dealing with assessment offences (which include plagiarism, collusion, examination offences and other offences). The first stage allows for a very rapid and local determination for first or minor and uncontested offences. Stage 2 allows for a formal school 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 3 involves a centrally convened panel for third and serious offences, dealt with under the Code of Student Discipline.
7. The College treats all assessment offences seriously. It makes strenuous efforts to detect plagiarism, including using web-based software that can provide clear evidence. If you are in any doubt as to what constitutes acceptable conduct you should consult your personal tutor or another member of academic staff. The College has a wide range of sanctions that it may apply in cases of plagiarism, including the termination of a student's registration in the most serious cases.

Mitigating Circumstances

8. The College Policy on Mitigating Circumstances determines how boards of examiners will treat assessment that has been affected by adverse circumstances. Mitigating Circumstances are defined as unforeseen, unpreventable circumstances that significantly disrupt your performance in assessment. This should not be confused with long term issues such as medical conditions, for which the College can make adjustments before assessment (for guidance on how arrangements can be made in these cases please see the College's Procedures for Dealing with Special Examination Arrangements).

9. A Mitigating Circumstances claim should be submitted if valid detrimental circumstances result in:
 - a) the late or non-submission of assessment;
 - b) non-attendance at examination(s);
 - c) poor performance in assessment.

10. For a claim to be accepted you must produce independent documentary evidence to show that the circumstances:
 - a) have detrimentally affected your performance or will do so, with respect to 9a, 9b and 9c above;
 - b) were unforeseen;
 - c) were out of your control and could not have been prevented;
 - d) relate directly to the timing of the assessment affected.

11. Documentation should be presented, wherever possible, on the official headed paper of the issuing body, and should normally include the dates of the period in which the circumstances applied. Copies of documentary evidence will not normally be accepted. If you need an original document for another purpose, you should bring the original into the School Office so that a copy can be made by a member of College staff. (Where a photocopy is made by a member of staff they should indicate on the copy that they have seen the original).

12. Discussing your claim with a member of staff does not constitute a submission of a claim of mitigating circumstances.

13. You are encouraged to submit your claim for mitigating circumstances in advance and at the earliest opportunity. The final deadline for submission of a claim is *normally* 1 week after the final examination unless otherwise stated by your School. Where possible, claims should be submitted using the standard College Mitigating Circumstances claim form (available from your School office) which should be submitted in accordance with the procedure for submission published by your School. Claims should always be supported by appropriate documentary evidence.

14. You should be aware that individual marks will almost never be changed in the light of mitigating circumstances. Assessment is designed to test your achievement rather than your potential; it is not normally possible to gauge what you would have achieved had mitigating circumstances not arisen. Where mitigating circumstances are accepted, and it is judged by an examination board that these circumstances were sufficiently severe to have affected your performance in assessment the usual response will be to offer you another opportunity for assessment without penalty, at the next available opportunity.

15. Guidance on what may constitute acceptable mitigating circumstances is available as an appendix to the policy, available from <http://www.bbk.ac.uk/reg/regs> or your School office; you should note that this is not an exhaustive list, and that each case will be treated on its merits by the relevant sub-board or delegated body.
16. You should note that decisions on mitigating circumstances are the responsibility of the sub-board for your programme. Where you are taking an elective or other module offered by another department or school, any application for mitigating circumstances should be to your "home" department.

Break-in-Studies Policy

17. The Common Awards Scheme regulations allow you to suspend studies for a maximum of two years in total during your programme of study. This may be for one period of two years, or for non-consecutive shorter periods (see 17) that add up to a total of two years or less.
18. Any break-in-studies on a postgraduate programme would normally be for a minimum of one year; breaks may also be permitted for a period of one or two terms, dependent on the structure of the programme.
19. Any application for a break-in-studies should be made in writing to your programme director or personal tutor. If you are applying for an approved break-in-studies, you should give details of the length of the proposed break and the reasons for the application.
20. You will not be liable for fees while on an approved break-in-studies. If you have attended for part of a term you will normally be liable for the fees due in that term, unless there are mitigating circumstances.
21. If you are on a break-in-studies you will not have access to the Library or ITS unless you make an application and pay the appropriate fee to use these facilities. Applications must be made directly to the Library and/or ITS.
22. If you do not re-enrol after having completed two years of break-in-studies you will be deemed to have withdrawn from your programme. If you wish to resume your programme after having been withdrawn, you will normally be required to re-apply for admission.

Other Policies

22. In addition to the policies above, other College academic-related policies include:

Accredited Prior Learning
Termination of Registration
Procedures for Dealing with Special Examination Arrangements

Suspension of Regulations
The Operation of Boards and Sub-Boards of Examiners
The Role of External & Intercollegiate Examiners
Marking and Moderation

To see these policies, please see the Common Awards Scheme website:

<http://www.bbk.ac.uk/mybirkbeck/services/rules>

23. The College also operates a Procedure for Appeals Against Decisions of Boards of Examiners; this is also available from this website.

June 2010

FOR ALL FURTHER INFORMATION PLEASE REFER TO THE HANDBOOK 'PRACTICAL INFORMATION FOR STUDENTS IN THE DEPARTMENT OF EUROPEAN CULTURES AND LANGUAGES'.



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