

**School of Arts
Department of English & Humanities**

**MA Renaissance Studies
2011-12**

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Structure and Timetable of the Course

All students take the core course, three option courses, attend the summer programme, and write a supervised dissertation. Full-time students (one year) take the core course and one option in term 1 (October – December), two further options in term 2 (January – March), complete the summer programme and begin work on their dissertation in term 3 (April – July) and complete the dissertation over the summer after the end of teaching. Part-time students (two years) take the core course in term 1 of their first year, and an option course in term 2. They take an option in terms 1 and 2 of their second year, attend the summer programme and complete the dissertation over the summer after the end of teaching in their second year.

Terms

Monday 3 October 2011 to Friday 16 December 2011

Monday 9 January 2012 to Friday 23 March 2012

Monday 23 April 2012 to Friday 6 July 2012

Option modules run over one term and take up at least ten teaching weeks. Reading weeks are observed in most courses. As Renaissance Studies is a multidisciplinary course drawing on lecturers from several departments, starting dates and reading weeks can vary. You should always check the dates on which modules start with the lecturer.

Deadlines and Important Dates

Critical Bibliography: **6.00 pm, Monday 14 November 2011**

Critical Review: **Monday 9 January 2012**

Option Essay – Term 1: **Monday 9 January 2012**

Option Essay(s) – Term 2: 6.00 pm, **Monday 23 April 2012**

Dissertation form: **16 March 2012** (full-time and year 2 part-time students)

- to be submitted to Shabna Begum, Postgraduate Administrator

Dissertation: **6.00 pm, 28 September 2012**

NB. Deadlines for option courses offered outside the School of English and Humanities may differ. Students should check with the teacher of the option concerned.

Contacts

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Administrator: Shabna Begum – shabna.begum@bbk.ac.uk; 020 3073 8376

Starting your Course

Enrolment: Important Information

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

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

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

Fees/ Finance

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

How to get your Birkbeck ID card

Once you have [completed your enrolment](#), you will be entitled to an ID card - here's what you need to do:

The simplest way to get your ID card is by ordering it via your [My Birkbeck profile](#). Just upload a recent image of yourself and submit your order.

Alternatively, visit the [My Birkbeck Helpdesk](#) where we can take a photo of you and produce a card. Please note you may be required to queue during busy periods.

The ID card will remain valid for the duration of your studies, and you will not be issued with a new card for each subsequent academic year.

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

Contact Details/Email

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

Schedule

(Note: the slight differences in seminar lengths is due to the fact that these options are offered by different departments.)

Term 1 Autumn

Monday Literature of Elizabethan London, ca. 1550-1660 (Dr Adam Smyth, 7.40-9pm)

Tuesday Gothic in England: Architecture, Liturgy and Identity 1170-1360 (Dr Zoë Opacic, 6-7.20pm)

Italian Interiors: Behind the Façade of the Renaissance Palazzo (Sam Bibby, 6-7.20pm)

Kings, Cannibals and Columbus: European Visions of Amerindian Peoples, 1492-1650 (Dr Surekha Davies, 6.00-8.00pm)

Wednesday Death, disease and the early modern city (Professor Vanessa Harding, 6-8pm)

Term 2 Spring

Monday Art and Devotion in Renaissance Italy (Dr Robert Maniura, *Monday or Thursday*)

Medicine, Science and New Worlds, 1450-1750 (Dr Surekha Davies, 6.00-8.00pm)

Tuesday Shakespeare's Globe: Culture and Contemporary Performance (Dr Farah Karim-Cooper: this module runs at Shakespeare's Globe, 6-9pm)

Thursday Magic, Science and Religion in the Renaissance (Dr Stephen Clucas, 6.00-7.20pm)

Text & Image: Printing and Visual Culture in Renaissance Venice (Dr Michael Douglas-Scott, 6-7.20pm)

Renaissance Florence: Society, Religion and Culture (Professor John Henderson, 6-8pm)

Friday The Art of Persuasion: Religious Imagery and the Catholic Reformation (Dr Dorigen Caldwell, 6-7.20pm)

Term 3 Summer

Wednesday (Weeks 1-5) Core Course: Renaissance Witnesses, 6.00 – 7.20 pm
These lectures will continue and extend topics covered in the first term of the core course, and will respond to issues that arise on the course.

Wednesday (Weeks 1-3) Dissertation Workshops, 7.40 – 9.00 pm

Core Course

From week 2, the Core Course will be taught on Wednesdays, by means of a lecture from 6.00 – 7.20 pm, and seminar from 7.40 – 9.00 pm.

Week 1 [5 October 2011]: Induction & Guest lecture

Week 2 [12 October 2011]: What is the Renaissance? (Lecture: Stephen Clucas)

Reading for lecture:

Burkhardt, Jacob, *Civilisation of the Renaissance in Italy* (most easily available in the Penguin Books edition, 1990).

Reading for seminar:

Greenblatt, Stephen, *Renaissance Self-Fashioning More to Shakespeare* (Chicago, University of Chicago Press, 1980), esp. Introduction and Chapter 1.

Additional reading:

Panofsky, Erwin, *Renaissance and Renascences in Western Art* (Stockholm: Almqvist and Wiksell, 1960, though you are more likely to come across it in the Paladin edition, 1970 or the Icon one of 1972), esp. chapter 1.

Week 3 [19 October 2011]: Print and the history of the book (Lecture: Adam Smyth)

Reading for lecture:

Elizabeth Eisenstein, *The Printing Press as an Agent of Change* (Cambridge: Cambridge University Press, 1991), chapter 1, 'The Unacknowledged Revolution'

Reading for seminar:

Roger Chartier, *The Order of Books*, trans. Lydia G. Cochrane (Stanford: Stanford University Press, 1994), esp. chapter 1, 'Communities of Readers'

Background and additional reading:

Chartier, Roger, *The culture of print: power and the uses of print in early modern Europe*, translated by Lydia G. Cochrane (London: Polity, 1989)

Pettegree, Andrew, *The Book in the Renaissance* (New Haven: Yale University Press, 2010)

Marotti, Arthur, *Manuscript, Print and the English Renaissance Lyric* (Ithaca: Cornell University Press, 1995)

Johns, Adrian, *The Nature of the Book: Print and Knowledge in the Making* (Chicago: University of Chicago Press, 2000, 2005)

Chartier, Roger, *Publishing drama in Early Modern Europe* (London: British Library, 1999)

Week 4 [26 October 2011]: Courts, drama and power (Lecture: Sara Trevisan)

Reading for lecture:

Orgel, Stephen *The Illusion of Power* (Berkeley and London: University of California Press, 1975)

Reading for seminar:

Butler, Martin *The Stuart Court Masque and Political Culture* (Cambridge: Cambridge University Press, 2008), Introduction

Background and additional reading:

Anna Maria Testaverde, 'Spectacle, theatre and propaganda at the court of the Medici', in *The Medici, Michelangelo and the Art of Late Renaissance Florence* ed. by Christina Acidini Luchinat (Newhaven and London: Yale University Press, 2002), pp. 123-131.
Bevington, David, and Peter Holbrook, *The politics of the Stuart court masque* (Cambridge: Cambridge University Press, 1998)
Lindley, David (ed.), *The Court masque* (Manchester: Manchester University Press, 1984)

Week 5 [2 November 2011] Reformation (Lecture: Sue Wiseman)

Reading for seminar:

MacCulloch, Diarmaid, *Reformation: Europe's House Divided, 1490-1700* (London: Penguin, 2003): a long book, but read as much of it as you can!

Reading for lecture:

Duffy, Eamon, *The Voices of Morebath: Reformation and Rebellion in an English Village* (New Haven: Yale University Press, 2003)

Background and further reading:

Betteridge, Tom, *Literature and politics in the English Reformation* (Manchester: Manchester University Press, 2004)
Cummings, Brian, *The Literary Culture of the Reformation: Grammar and Grace* (Oxford: Oxford University Press, 2002) pp. 15-175
Gilmont, Jean-François (ed.), *The Reformation and the book*, trans. by Karin Maag (Vermont: Ashgate, 1998)

Week 6: READING WEEK

Week 7 [16 November 2011]: Gender (Sue Wiseman)

Reading for lecture:

Hutson, Lorna, *Feminism and Renaissance Studies* (Oxford: Oxford University Press, 1999), esp. Lorna Hutson, 'Introduction'; Natalie Zemon Davis, 'Women on Top'; and Patricia Parker, 'Literary Fat Ladies and the Generation of the Text.'

Reading for seminar:

Kelly, Joan, 'Did Women Have a Renaissance?', in Hutson, *Feminism*.

Background and further reading:

Further chapters from Hutson, *Feminism*.

Week 8 [23 November 2011]: The social history of art (Robert Maniura)

Reading for lecture:

Baxandall, Michael, *Painting and Experience in Fifteenth-Century Italy: A Primer in the Social History of Pictorial Style* (Oxford, 1972).

Reading for seminar:

Randolph, Adrian, 'Gendering the Period Eye: *Deschi da parto* and Renaissance Visual Culture', *Art History* 27 (2004), 538-562

Additional reading:

Baxandall, Michael, *The Limewood Sculptors of Renaissance Germany* (New Haven and London, 1980), 'The Period Eye', 143-163.

Langdale, Alan, 'Aspects of the Critical Reception and Intellectual History of Baxandall's Concept of the Period Eye', *Art History* 21 (1998), 479-97. This was a special issue of *Art History* on Michael Baxandall also issued as A. Rifkin (ed), *About Michael Baxandall* (Oxford, 1999).

Panofsky, Erwin, 'Iconography and Iconology: An Introduction to the Study of Renaissance Art' in *Meaning in the Visual Arts* (Harmondsworth, 1970), 51-81.

Warburg, Aby, *The Renewal of Pagan Antiquity: Contributions to the cultural history of the European Renaissance*, trans. David Britt, (Los Angeles: Getty Research Institute, 1999).

Week 9 [30 November 2011]: Popular Culture in the Renaissance (Lecture Sue Wiseman)

Reading for lecture:

Bakhtin, Mikhail, *Rabelais and his World*, (Indianapolis: Indiana University Press; 1968, or New Ed edition 1984). esp chapter 1.

Reading for seminar:

Ginzburg, Carlo, *The Cheese and the Worms: The Cosmos of a sixteenth century Miller* (Baltimore and London: Johns Hopkins University Press, new ed. 1997).

Additional reading:

Burke, Peter, *Popular Culture in Early Modern Europe* (London: Temple Smith, 1978)

Camporesi, Piero, *Bread of Dreams: Food and Fantasy in Early Modern Europe* (Cambridge: Polity Press, 1989)

Davis, Natalie Zemon, *The Return of Martin Guerre* (Cambridge: Harvard UP, 1984)

Ginzburg, Carlo, *Ecstasies: Deciphering the Witches Sabbath* (London: Penguin, 1992)
The Night Battle: Witchcraft and Agrarian Cults in the Sixteenth and Seventeenth Centuries (London: Penguin, 1997)

Harris, Tim, ed., *Popular Culture in England, c.1500-1800* (Basingstoke: Macmillan, 1975)

Kaplan, Stephen. ed., *Understanding Popular Culture* (Berlin: Mouton, 1984)

Reay, Barry, ed., *Popular Culture in Seventeenth-century England* (London: Croom Helm, 1985)

Watt, Tessa, *Cheap Print and Popular Piety, 1550-1640* (Cambridge: Cambridge University Press, 1981)

Week 10 [7 December 2011]: Material culture (Adam Smyth)

Reading for lecture:

Ann Rosalind Jones and Peter Stallybrass, *Renaissance Clothing and the Materials of Memory* (Cambridge, 2000), Introduction, chaps. 1, 3, 7.

Reading for seminar:

Hamling, Tara, and Richardson, Catherine, *Everyday Objects: Medieval and Early Modern Material Culture and its Meanings* (Ashgate, 2010), esp. Introduction

Additional reading:

Ajmar-Wollheim, Marta and F. Dennis (eds), *At Home in Renaissance Italy: Art and Life in the Italian House 1400-1600*, London 2006

Jardine, Lisa and Jeremy Brotton, *Global Interests: Renaissance Art Between East and West*, Ithaca N.Y. 2000

Welch, Evelyn, *Shopping in the Renaissance: Consumer Cultures in Italy 1400-1600*, New Haven 2005

Week 11 [14 December 2011]: Guest Lecture: tbc

Core Course Assessments

The core course written work is in two parts:

The core-course is assessed by means of two pieces of assessed work, a compulsory but non-assessed task – the **Critical Bibliography** – and an assessed piece of work – the **Critical Review**. Both of these assessments are designed to help develop your research skills and ability to engage critically with the field of Renaissance Studies. Many of you will be taking the MA with a view to proceeding to PhD studies. These assessments provide a vital piece of “professional training” for the would-be research student, and helps to prepare to face the rigours of your MA studies, where a higher degree of critical and research expertise is required than you will have been used to in your BA studies.

The Critical Bibliography

For many undergraduates the “bibliography” is nothing more than a tedious exercise one is obliged to perform after the all-important essay has been written, before it is submitted. For a Masters student, however, the bibliography should be far more than a simple list of books used in order to write an essay, it should be a *research tool*. Rather than a list of the books one has managed to scramble together from the university library before writing an essay, a critical bibliography is a way of mapping out the field of scholarship into which you are about to intervene. Whatever the topic you are intending to research, whether it be for an option course essay, your dissertation, or (perhaps) a PhD, your first priority is to find out what has been written on the topic already. Secondly, and this is where the “critical” part of *critical* bibliography comes in, you need to know what the most significant and important contributions to the topic have been, you need to assess and consider the body of material you have amassed, gauge who the important and influential scholars are in the field, and get a sense of what the debates are in the area which is of interest to you. Unless you have taken the trouble to do this you could find yourself “re-inventing the wheel”, repeating what other scholars have already said, or (perhaps worse) remaining unaware of what the key issues and debates in the field are. As such the bibliography should be the map which guides you through your field of study, and not a pointless appendix which you add to the end of your piece of written work.

First of course, you need to find your topic. For the Critical Bibliography it is best to choose a fairly delimited field. “Shakesperean Tragedy” or “The Renaissance Nude” would probably be a *bad* choice (unless you have several months and endless patience!), whereas a more delimited field (“Psychoanalytical interpretations of Shakespeare’s *King Lear*” or “Studies of Leonardo Da Vinci’s *La Gioconda*”) might be more workable. Having found one’s topic, of course, is only the first hurdle. One of the most important things this exercise will teach you is how many ways there now are to find and locate the works you are looking for. While the time-honoured methods of visiting the appropriate shelf-location in the University library and skimming through the bibliographies of all the books that you can find on your topic is not entirely redundant, you might find it faster and more efficient to use the increasing number of Electronic resources available via the Library. Even printed Bibliographies (such as the Modern

Language Association Bibliography) are now much more conveniently searched online, although there are still printed bibliographies on particular topics which continue to be useful points of entry into particular topics (the Middlesex South Library and the Palaeography Room in ULL have an excellent collection of bibliographies and other resources relevant to Renaissance Studies) . A visit to the Library and a chat with the Subject Librarian (Ken Mackley) about electronic resources is often the best place to start. While often the most important studies will take the form of books, journal-articles are often an equally important source, and these can also be searched for electronically. Reviews of important studies in specialist journals can often be a good way of gauging the impact or importance of the works you have located, and are also useful for identifying the main lines of critical debate.

The Bibliography itself should be **approximately 2000 words in length**, and aim to set out around 6-10 of the key works relating to the topic you have chosen. You should list these items as you would in a bibliography for an essay, and then provide a critical account of the works, their main theses, their methodology, and the reasons for their importance in the field. This may involve showing how a critical consensus has recently been challenged, or how a new methodological or historiographical concerns have changed the understanding of your topic, whatever kind of narrative you create (and this will very much depend on your topic) you should aim to show that you have understood the works and their significance for the topic. The benefits of having done this before beginning work on an option essay or a dissertation should, I hope, be obvious. It will also be invaluable to those of you who wish to go on to PhD research, when choosing your research topic. **Deadline: 6.00 pm, Monday 14 November 2011**

The Critical Review

The Critical review is a short essay of **between 2500-3000 words**, and is linked in many ways to the kind of critical activity involved in the Critical Bibliography. Unlike the Bibliography it invites you to select a work which has particular significance for the field of Renaissance Studies. This should normally be selected from our list of recommended reading (which gathers together some of the most important critical works in the various fields covered by the MA), or from the texts covered on the Core Course, although it may be possible (with the approval of the Course Director) to suggest a work which is not on the list, provided you can make a good case for why you have chosen it. The review should aim to do *two* things: *firstly* it should give a critical account of its main arguments and theses (this does not mean that you should simply *criticise* it – as a reviewer might, for example – but that you should provide an analytical and reflective account of its ideas) and why these represent an important account of the subject which is being addressed. *Secondly*, the text should be placed in its scholarly context and its contribution to Renaissance Studies assessed. This should include an account of its influence and reception, and the debates which it has stimulated within its discipline (or, if applicable, *across* the disciplines). It is important that *both these aspects* are represented: the Review should be more than simply a synopsis of the chosen work, but must critically assess its importance, influence and impact. **Deadline: 6.00pm, Monday 9 January 2012.**

The Core Course resumes in a different form in Term 3: 6-7.20 weeks 1-5.

Study Skills

Term 1

Thursday 13 October 6.00-7.30pm	Using the Library: Electronic resources (Charlotte Hobson), Library Seminar Room
Tuesday 18 October 7.40-9.00 pm	Critical Bibliography
Tuesday 22 November 7.40-9.00 pm	Research and writing skills

Other sessions may be scheduled during terms 1 and 2. If you have any other concerns about study skills, please see your tutor for advice.

Term 2

Palaeography will be taught for 8 weeks in term 2 by Dr. Patricia Brewerton. All year 1 students are expected to attend.

Term 3

- Dissertation workshops will run in the first three weeks of term, Wednesdays 7.40 – 9.00pm. They follow the summer Core Course: ‘Renaissance Witnesses’ (details will be sent to all students towards end of autumn term).

Option Courses

Autumn Term

The Literature of Elizabethan London (ENHU081S7)

Dr Adam Smyth, Monday, 7.40 – 9.00 pm

The course will look at a range of texts produced during the Elizabethan period (broadly interpreted) which relate to the representation of London, including plays, pamphlets, poems, broadside ballads, and civic entertainments. It aims to consider the role of such writing in articulating the city's efforts to create an identity for itself in a time of rapid expansion and cultural change. There will be a consideration of topics such as the impact of the growth of the population and the influx of immigrants, attitudes to law and order and the perception of crime, trade, commerce and the creation of wealth, the interrelations of social classes, the lives of women, the role of the monarch, and the place of the stage. Primary reading may include work by Nashe, Greene, Shakespeare, Jonson, Dekker, Rowlands, Marston, Isabella Whitney, and John Stow.

Learning Outcomes.

By the end of this course, students will be able to

- demonstrate a broad awareness of new and reworked genres of London writing
- read closely and relate the close readings to broader critical and historical narratives
- locate texts in their cultural contexts.

Background reading:

Archer, Ian, *The Pursuit of Stability and Social Relations in Elizabethan London* (Cambridge: Cambridge University Press, 1991)

Beier, A. L., and Roger Finlay (eds.), *London 1500-1700: The Making of the Metropolis* (London, Longman, 1986)

Bergeron, David, *English Civic Pageantry 1558-1642* (London: Edward Arnold, 1971)

Clark, Sandra, *The Elizabethan Pamphleteers 1580-1640* (London: Athlone Press, 1984)

Gibbons, Brain, *Jacobean City Comedy*, 2nd ed. (London: Methuen, 1980)

Griffiths, Paul, and Mark S. R. Jenner, eds., *Londinopolis. Essays in the Cultural and Social History of Early Modern London* (Manchester: Manchester University Press, 2000)

Halasz, Alexandra, *The Marketplace of Print: Pamphlets and the Public Sphere in Early Modern England* (Cambridge: Cambridge University Press, 1997)

Manley, Laurence, *Literature and Culture in Early Modern London* (Cambridge: Cambridge University Press, 1995)

Mullaney, Stephen, *The Place of the Stage: License, Play and Power in Early Modern England* (Chicago: University of Chicago Press, 1989)

Orlin, Lena Cowen, ed., *Material London, ca.1600* (Pittsburg: University of Philadelphia Press, 2000)

Paster, Gail Kern, *The Idea of the City in the Age of Shakespeare* (Athens: Georgia, 1985)

Rappaport, Steven, *Worlds within Worlds: Structures of Life in Sixteenth-Century London* (Cambridge: Cambridge University Press, 1989)

Sheavyn, Phoebe, *The Literary Profession in the Elizabethan Age*, 2nd ed., revised by J.W. Saunders (Manchester, Manchester University Press, 1967)

Stowe, John, *A Survey of London* (1598) ed. C. L. Kingsford, 2 vols. (Oxford: Clarendon Press, 1909)

Gothic in England: Architecture, Liturgy and Identity 1170-1360 (ARVC002S7)

Dr Zoë Opačić, Tuesday, 6-7.20pm

Gothic was the dominant style of architecture in England from its formation in the late twelfth century until the end of the Middle Ages. Its first fully-fledged example, the choir of Canterbury cathedral, demonstrates the speed with which the English patrons and their architects adopted the new style emanating from France and made it their own. It also left us with an eye-witness record - unique in the history of Gothic architecture – of that campaign. From that point and until the middle of the fourteenth century, Gothic in England refused to follow a single uniform path but diversified in a series of highly original regional styles culminating in the incredible burst of imaginative creativity known as the Decorated style. This course will not simply plot the development of Gothic through a series of outstanding projects but also examine the creative, political and religious forces that shaped them. We will see how architecture was used to express institutional aspirations or defend old traditions at monastic cathedrals such as Wells and Salisbury; to set a stage for important or aspiring new cults of saints at Ely and Lincoln; to frame the royal image in a number of projects mainly focused on London; and finally to become the common language of parish churches, especially with the creation of the Perpendicular style. The course will also consider all aspects of building design from layout to furnishings, as well as the importance of artistic exchange between England and its continental neighbours in the shaping of its architectural identity. What is so particularly English about Gothic which, as late as the nineteenth century, was still considered to be the national style *par excellence*?

This option is seminar-based and the students will be expected to have read key texts for each class and to give presentations.

Learning Outcomes.

By the end of this course, students will be able to

- describe the main aspects of Gothic style in England
- recognize the relationship between different features of Gothic architecture
- read Gothic buildings
- show an awareness of social, political, and religious contexts.

Background reading:

J. Bony, *The English Decorated Style. Gothic Architecture Transformed 1250-1350* (Oxford 1979)

R. Morris, *Cathedrals and Abbeys of England and Wales* (London, Toronto and Melbourne 1979)

P. Crossley, 'English Gothic architecture', in J. Alexander and P. Binski, eds., *Age of Chivalry. Art in Plantagenet England 1200-1400* (1987), pp. 60-73

C. Wilson, 'The English Response to French Gothic architecture, c. 1200-1350', in J. Alexander and P. Binski, eds., *Age of Chivalry. Art in Plantagenet England 1200-1400*, pp. 74-82

C. Wilson, *The Gothic Cathedral* (London 1992)

P. Binski, *Becket's Crown. Art and Imagination in Gothic England 1170-1300* (New Haven and London 2004)

R. Marks, *Image and Devotion in Late Medieval England* (Stroud, 2004)

P. Draper, *The Formation of English Gothic. Architecture and Identity* (New Haven and London 2006)

Italian Interiors: Behind the Façade of the Renaissance Palazzo

Sam Bibby, Tuesday 6.00-7.20pm

This course will focus on the spaces, objects, and people that constituted the domestic sphere in Renaissance Italy, concentrating in particular on the city of Florence during the fifteenth and early-sixteenth centuries. Building on a wealth of current scholarship, the course will challenge perceived notions of the domestic sphere as wholly 'private', and the art contained within it as merely 'decorative', and will provide students with an in-depth insight both into one of the most vibrant spaces of the Italian Renaissance, as well as exciting areas of recent art-historical enquiry. It will consider, amongst others, the following topics: the various methodological approaches to, and theoretical models for, the study of the domestic interior; the nature of different types of documentary evidence – both visual and textual – that can be drawn upon to study this field; the social and economic formation of the household during this period; palace architecture, including its relationship to the surrounding neighbourhood and urban fabric; the different types of space within the domestic interior including, above all, the *camera*, *sala*, and *studiolo*; and, in detail, the variety of objects that would have been displayed and used within these rooms. Students will carry out individual object case studies that will be drawn from the wealth of objects housed in London collections, delivered first as class presentations and then subsequently developed into final assessed essays. The following widely-available exhibition catalogue will provide invaluable preparatory reading for students taking this course: Marta Ajmar-Wollheim & Flora Dennis (eds), *At Home in Renaissance Italy*, London: V&A Publications (2006).

Learning Outcomes.

By the end of this course, students will be able to demonstrate

- an awareness of Italian interiors
- an ability to 'read' the Italian domestic space
- an ability to reflect on scholarly method
- an ability to locate particular readings within broader cultural, critical and historical contexts.

Kings, Cannibals and Columbus: European Visions of Amerindian Peoples, 1492-1650

Dr Surekha Davies, Tuesday 6.00-8.00pm

From the late fifteenth century, European experience had an increasingly global dimension. Explorers, conquistadors, merchants and missionaries attempted to conquer, colonize, convert and trade with the inhabitants of Africa, Asia, the Americas and Australasia.

This module focuses on European views of Amerindians – the indigenous inhabitants of the Americas. It explores the ways in which Europeans acquired, shaped and disseminated knowledge about them. We shall examine encounters between Amerindians and English, French, Spanish and other travellers. The aim is to develop a critical understanding of the relationships between cultural encounters, travel writing and European knowledge of Amerindians, through primary sources and secondary literature. The approach will be comparative, drawing on aspects of European activities in the Caribbean, Brazil, Mexico, Peru, Florida, Virginia and Guiana.

Topics include: medieval monsters in the New World; first-hand experience vs. tradition; debates about cannibalism; the theory of natural slavery; Aztecs, Incas and conquistadors; and visual culture (including prints, maps, book-illustrations and water-colours). No knowledge of languages other than English will be expected.

Learning Outcomes.

By the end of this course, students will be able to demonstrate

- an awareness of European views of Amerindians in the Renaissance
- an ability to reformulate and nuance some of the central narratives that organise scholarly discussion of the Renaissance
- a capacity to read and analyse textual and visual materials.

Background reading:

Abulafia, David, *The Discovery of Mankind: Atlantic Encounters in the Age of Columbus* (New Haven, CT and London, 2008).

Dickason, Olive Patricia, *The Myth of the Savage and the Beginnings of French Colonialism in the Americas* (Edmonton, Alberta, 1984).

Elliott, J. H., *The Old World and the New, 1492-1650* (Cambridge, 1972).

Grafton, Anthony et al., *New Worlds, Ancient Texts: The Power of Tradition and the Shock of Discovery* (Cambridge, MA etc., 1992).

Hanke, Lewis, *Aristotle and the American Indians: A Study in Race Prejudice in the Modern World* (Bloomington, IA and London, 1959).

Hemming, John, *The Conquest of the Incas* (London, 1993 [first published 1970]).

Honour, Hugh, *The New Golden Land: European Images of America from the Discoveries to the Present Time* (London, 1975).

Hulme, Peter, *Colonial Encounters: Europe and the Native Caribbean, 1492-1797* (London, 1992).

Hulme, Peter and Tim Youngs, eds, *The Cambridge Companion to Travel Writing* (Cambridge, 2002).

Kamen, Henry, *Empire: How Spain Became a World Power, 1492-1763* (London, 2003).

Kupperman, Karen Ordahl, ed., *America in European Consciousness, 1493-1750* (Chapel Hill, NC etc., 1995).

Mancall, Peter C., ed., *Travel Narratives from the Age of Discovery: An Anthology* (Oxford, 2006).

- Pagden, Anthony, *The Fall of Natural Man: The American Indian and the Origins of Comparative Ethnology*, reprinted with corrections and additions (Cambridge etc., 1986).
- Parry, J. H., *The Age of Reconnaissance: Discovery, Exploration, and Settlement, 1450-1650* (London, 1982 [first published 1963]).
- Schmidt, Benjamin, *Innocence Abroad: The Dutch Imagination and the New World, 1570-1670* (Cambridge, 2001).
- Schwartz, Stuart B., ed., *Implicit Understandings: Observing, Reporting, and Reflecting on the Encounters between Europeans and Other Peoples in the Early Modern Era* (Cambridge, 1994).
- Sloan, Kim et al., *A New World: England's First View of America* (London, 2007).
- Thomas, Hugh, *The Conquest of Mexico* (London, 1993).

Death, Disease and the Early Modern City (HICL033S7)

Professor Vanessa Harding, Wednesdays 6.00-8.00pm

Early modern cities were widely, and often rightly, regarded as deadly environments. They contained large concentrations of population, often poorly fed and housed, and drawn from a wide migration pool. Infant mortality was high; diseases such as typhus, smallpox, and tuberculosis prospered, and plague epidemics periodically swept through. This course examines the characteristics of disease, demography, and mortality in the city, and the medical and social resources which contemporaries drew upon. It also considers the social and psychic impact of mortality, and the interaction of different needs that determined how the dead were buried. It concentrates on London between c. 1550 and 1700, but the urban context allows for comparative study of some other European cities. Students will be introduced to the main themes and historiographical debates of this period of study, and encouraged to develop a critical approach to sources and secondary literature.

Learning Outcomes.

By the end of this course, students will be able to demonstrate

- an awareness of issues concerning death and disease in early modern cities
- an ability to read and analyse a range of sources
- a critical sense of the broader narratives that define this subject and period/

Background reading:

Forbes, T. R. *Chronicle from Aldgate- Life and death in Shakespeare's London* (1971)

Harding, Vanessa *The dead and the living in Paris and London, 1500-1670* (2002)

Pelling, Margaret *The common lot. Sickness, medical occupations and the urban poor in early modern England* (1998)

Slack, Paul *The impact of plague in Tudor and Stuart England* (1985)

Walter, John, & Roger Schofield (eds.) *Famine, disease and the social order in early modern society* (1989)

Spring term

Art and Devotion in Fifteenth-Century Italy

Dr Robert Maniura, Mondays or Thursdays

This module aims to generate a fresh approach to a much-studied period. The fifteenth century in Italy has long been regarded as a turning point in the history of art and the self-conscious emulation of the art and learning of the classical world has been taken as the defining characteristic of the period. This 'Renaissance' is often paired with the Reformation of the sixteenth century and presented as a comprehensive challenge to received ideas. Yet the culture of the fifteenth century remained rooted in traditional religious observance and one of its most important legacies was its contribution to the transformation of the Christian visual tradition. This module will use the institutions and practices of traditional religion to structure an approach to the art of the period. It will cover some of the most celebrated works in the western canon, not as independent aesthetic objects but as integral parts of a rich ritual system.

Learning Outcomes.

By the end of this course, students will be able to demonstrate

- an awareness of relationships between art and devotion in fifteenth-century Italy
- an ability to engage critically with a range of sources, visual and textual
- an ability to analyse works of art in a critical, self-reflective manner
- a capacity to consider and nuance broader narratives about the period.

Medicine, Science and New Worlds, 1450-1750 (SSHC229S7)

Dr Surekha Davies, Mondays 6.00-8.00pm

This course explores the impact of European exploration of the wider world on scientific and medical knowledge, broadly conceived. The period 1450-1750 witnessed the birth of transoceanic empires (English, Spanish, Portuguese, Dutch and French) and large-scale oceanic migrations. The seminars will assess the consequences of these changes for European medicine, botany, natural history, cosmography, cartography, geography and navigation. Students will gain familiarity with European institutions and learned societies (such as the Royal Society in London and the Casa de la Contratación [Board of Indies Trade] in Seville), and the ways in which they attempted to make sense of the new forms of nature that they found the Americas, Asia and Africa. We shall also examine the relationships between commerce and the making of knowledge; and the impact of a wide range of social groups, including indigenous practitioners, in the production of European natural knowledge. The module will introduce students to exciting new critical perspectives via the historiography on medicine and science in relation to Europe's new worlds, and their wider social, political and intellectual consequences. No knowledge of languages other than English will be expected.

Topics include:

A navigator's universe, or how to cross oceans without sinking

Mapping new worlds and territorial claims

Climate, classics and cannibals: making sense of distant peoples

Colonial botany

Tropical medicine

Local informants and indigenous practices

Botanical gardens and cabinets of curiosity: collecting and classifying exotica

Commerce and the production of knowledge

Scholarly networks and the dissemination of knowledge

Learning Outcomes.

By the end of this course, students will be able to demonstrate

- an awareness of the impact of European explorations of the wider world on scientific and medical knowledge
- an ability to engage critically with a range of sources
- a capacity to relate particular readings and case studies to broader narratives about the period.

Background reading:

Bleichmar, Daniela et al, ed., *Science in the Spanish and Portuguese Empires, 1500-1800* (Stanford, CA, 2009).

Chakrabarti, Pratik, *Materials and Medicine: Trade, Conquest and Therapeutics in the Eighteenth Century* (Manchester, 2010).

Cook, Harold, *Matters of Exchange: Commerce, Medicine, and Science in the Dutch Golden Age* (New Haven, CT & London, 2007).

Harrison, Mark, *Medicine in an Age of Commerce and Empire: Britain and its Tropical Colonies, 1660-1830* (New York, NY, 2010).

- Johnson, Christine R., *The German Discovery of the World: Renaissance Encounters with the Strange and Marvelous* (Charlottesville, VA and London, 2008).
- Portuondo, María M., *Secret Science: Spanish Cosmography and the New World* (Chicago, IL and London, 2009).
- Rubiés, Joan-Pau, 'Travel Writing and Humanistic Culture: A Blunted Impact?' *Journal of Early Modern History*, 10 (2006), pp. 131-68.
- Schiebinger, Londa L. and Claudia Swan, eds, *Colonial Botany: Science, Commerce, and Politics in the Early Modern World* (Philadelphia, PA, 2005).
- Smith, Pamela H. and Paula Findlen, *Merchants & Marvels: Commerce, Science and Art in Early Modern Europe* (New York, NY and London, 2002).
- Wey-Gómez, Nicolás, *The Tropics of Empire: Why Columbus Sailed South to the Indies* (Cambridge, MA and London, 2008).

Shakespeare's Globe: Culture and Contemporary Performance

Dr Farah Karim-Cooper: this module run at Shakespeare's Globe, Tuesdays, 6-9pm

This module introduces students to performance and the making of theatre at Shakespeare's Globe and asks them to chart the development of Shakespearean production in the last 10–12 years by examining the crucial impact of the Globe in the cultural landscape.

The course aims to introduce students to current debates around the role of history and/or 'original practices' in reconstructed venues, with particular reference to Globe productions. Students will be introduced to the unique and historically provocative architectural conditions of the space which shapes and influences performance and reception. The Globe has seen two distinct periods of artistic production and the course will seek to familiarise students to these styles as well as the forms of management that the theatre uniquely has operated under in these two periods. Equally, the course aims to provide students with the vocabulary and methodology for analysing the ways in which the Globe space produces meaning. A final aim for the course is to demonstrate the unique position of the theatre's archive in influencing as well as documenting contemporary performance at the Globe.

Students will watch all or part of at least 2 rehearsals of the current Globe season. Part of their participation in the module may involve their carrying out research errands related to those rehearsals. They will be allowed access to relevant Globe archives for the purposes of their work on this module and, where appropriate, access to Globe theatrical personnel. Students wishing to follow-up on the intellectual content of this module by writing dissertations about the work of the Globe during the ensuing, summer, term will also be granted continuing appropriate access to these facilities.

Learning Outcomes.

By the end of this course, students will be able to demonstrate

- a rich awareness of performance at Shakespeare's Globe
- an ability to reflect on the development of Shakespearean production in the last decade and to consider, critically, the impact of the Globe on culture more broadly
- an ability to engage critically with a range of sources
- a capacity to relate particular readings and case studies to broader narratives and arguments about performance, the theatre, and contemporary culture.

Indicative course structure:

Weeks 1-3 (January 11, January 18, January 25):

Historicising Shakespeare: the primary 'text' for this component of the course will be the Globe's 2003 production of *Richard II* (from which a digital recording was made, of which there will be a screening). This section of the course will focus on the relationship between history and performance and examine the cultural conditions that produced 'heritage' theatre in the late 1900's. It will also engage with the debates surrounding 'original practices' and meet/hear from practitioners who produced 'original practices' productions at the Globe between 1997 and 2005.

Weeks 4-7 (February 1, 8, 22)

(February 15 – Reading Week - Class does not meet this week, during which students can catch up with coursework, reading, preparation and assessments). 17

Presentist Shakespeare: the primary 'text' for this component of the course will be the Globe's 2009 production of *As You Like It* (from which a digital recording was made, of which there will be a screening). This component of the course will examine the contemporary presentist debates about and the conflicts between contemporary performance and the historical imposition of the building. Questions about the use of stage technology to enhance audience engagement will be raised and students will be asked to investigate the ways in which reviewing Globe productions (popular and academic) has developed through the transition between the two periods of production.

Weeks 8-11 (March 1, 8, 15, 22)

Culture, Politics and Reception: the final component of the course will cover a range of critical and creative receptions of Shakespeare's Globe; this will include academic criticism, popular, film, television (e.g. Doctor Who), art and various other media. This component of the course also focuses on the process of theatre-making, rehearsal, material practices and the ways in which the Globe negotiates between its position as a historicised theatrical venue and its need to develop its audiences due to a lack of subsidy.

Background reading:

Farah Karim-Cooper and Christie Carson, eds., *Shakespeare's Globe: a theatrical experiment* (Cambridge: Cambridge University Press, 2008); *Shakespeare Survey* 52 ('Shakespeare and the Globe'), 1999; Michael Cordner, 'The First Globe Season', *Shakespeare Survey* 51, 1998; Dominic Dromgoole, *Will and Me* (London: Penguin, 2007)

Assessment: Students will submit a 2000-word performance analysis essay in week 7, and a 3000-word essay at the end of the course.

Magic, Science and Religion in the Renaissance

Dr Stephen Clucas, Thursdays 6.00-7.20pm

This module investigates the relations between some of the major intellectual currents in Early Modern Europe, the complex interplay between its various kinds of magic, science and religion. The course calls into question conventional forms of historiography that contrast a benighted illicit magic to either a pious religiosity or enlightened science and helps the student develop a familiarity with the theories and practices of those engaged in what has been called “the Other Side of the Scientific Revolution”. The course considers the boundaries of acceptable knowledge and the particular communicability of its forms in Renaissance and Reformation Europe. Discussing the works of significant early modern thinkers (including Agrippa, Bacon, Browne, Copernicus, Dee, Della Porta, Ficino, Pico della Mirandola, Paracelsus, and Reuchlin), it will look at the interaction between magical, religious, and humanist discourse, the relations between ‘occult’ and ‘scientific’ forms of knowledge and natural and supernatural forms of experience and agency. By the end of the course the student will have considered such ‘occult’ subjects as astrology, alchemy, cabala, natural and ceremonial magic, as well as works traditionally associated with the Scientific Revolution (such as Copernicus’s *De revolutionibus* and Kepler’s *De Harmonia Mundi*) in the context of contemporary religious belief.

Learning Outcomes.

By the end of this course, students will be able to

- consider and analyse the relations between magic, science and religion in early modern Europe
- show an awareness of the works of some early modern thinkers
- critically engage with historiographical traditions
- reflect upon the relationships between the categories of the ‘occult’ and the ‘scientific.’

Week 1: Historiographical Debates: The Occult and the Scientific

Key Texts: Frances Yates, *Giordano Bruno and the Hermetic Tradition*, ‘Renaissance Magic and Science’, pp. 144–56 and Extracts from Brian Vickers, *Occult and Scientific Mentalities* (Cambridge: Cambridge University Press, 1984), ‘Introduction’, pp. 1–54.

Background Reading: Brian Copenhaver, ‘Natural magic, Hermetism and Occultism in early modern science’, in David C. Lindberg and Robert Westman (eds) *Reappraisals of the Scientific revolution* (Cambridge: Cambridge University Press, 1990), pp. 261–30

Week 2: Magic and Religion I: Magic as Sacrament

Key Texts: Agrippa, *Three Books of Occult Philosophy*, Book 1, Chapter 2, pp.5-6; Book 3, Chapters 1-9; Pseudo-Pelagius’s *De arte crucifixi*, and Pseudo-Solomon, *Liber virtutis* and *Ars Almadel Salomonis*, Albertus Magnus, *Speculum Astronomiae*, cap. XI (Zambelli ed., pp. 241–51).

Background Reading: Frank Klaasen, ‘English Manuscripts of Magic, 1300–1500: A Preliminary Survey’, in Claire Fanger (ed.) *Conjuring Spirits: Texts and Traditions of mediaeval Ritual Magic* (Stroud: Sutton Publishing, 1998), pp. 3–31; Charles Burnett, ‘Talismans: Magic as Science? Necromancy among the Seven Liberal Arts’, in *Magic and Divination in the Middle Ages: Texts and techniques in the Islamic and Christian Worlds* (Aldershot: Ashgate-Variorum, 1996), item 1.

Week 3: Magic and Religion II: Magic as Impiety

Key Texts: Extracts from Johann Weyer's *De praestigiis daemonum* and Martin del Rio, *Inquisitiones magicae*.

Background Reading: D. P. Walker, 'Ficino's magic in the sixteenth century II: Condemnations', in *Spiritual and Demonic Magic: from Ficino to Campanella* (London: Warburg Institute, 1958, repr. Stroud: Sutton Publishing Ltd, 2000), pp. 145–85, Charles Zika, 'Reuchlin's *De verbo mirifico* and the magic debate of the late fifteenth century', *Journal of the Warburg and Courtauld Institutes*, 39 (1976), 105–138.

Week 4: Learned Renaissance Magic I: Giovanni Pico della Mirandola

Extracts from Giovanni Pico della Mirandola's *900 Theses*, trans. Steven A. Farmer, *Syncretism in the West: Pico's 900 Theses (1486)* (Tempe, Arizona: MRTS, 1998) and *De dignitate hominis* (On the Dignity of Man).

Background reading: Steven A. Farmer, *Syncretism in the West: Pico's 900 Theses (1486)* (Tempe, Arizona: MRTS, 1998), 'Pico and the Syncretic Origins of Renaissance Magic: Further problems in the Yates Thesis', pp. 115-132; Brian Copenhaver, 'Number, Shape and meaning in Pico's Christian Cabala' in Anthony Grafton and Nancy Sirasi (eds.), *Natural particulars: nature and the disciplines in Renaissance Europe* (Cambridge, Mass.: MIT Press, 1999), pp. 25–76; Frances Yates, *Giordano Bruno and the Hermetic Tradition*, 'Pico della Mirandola and Cabalist magic', pp. 84–116.

Week 5: Learned Renaissance Magic II: Marsilio Ficino

Key texts: Marsilio Ficino, *De vita libris tres*, Bk III: *De vita coelitus comparanda*.

Background Reading: Introduction to Carol V. Kaske and John R. Clark, trans. *Marsilio Ficino. Three books on life* (Tempe, Arizona: MRTS, 1998), pp. 45–70; D. P. Walker, *Spiritual and Demonic Magic*, pp. 3–54; Frances Yates, *Giordano Bruno and the Hermetic Tradition*, pp. 62–116.

Week 6: Mediaeval 'Magic' to Renaissance 'Science': Radiation Theory

Key Text: Translated extracts from Al-Kindi, *De radiis siue theorica magica* [handout]; Robert Grosseteste's *De lineis angulis et figures*, trans. in Edward Grant, *A Sourcebook in Mediaeval Science* (Cambridge Mass., 1974), pp. 385–88; John Dee, *Propaedeumata aphoristica* (London, 1568).

Background reading: Nicholas Clulee, *John Dee's Natural Philosophy: Between Science and Religion*, (London: Routledge, 1988), pp. 39–73; Stephen Clucas, 'Corpuscular Matter Theory in the Northumberland Circle', in Christoph Lüthy, John E. Murdoch and William R. Newman (eds.), *Late Mediaeval and Early Modern Corpuscular Matter Theories* (Leiden: Brill, 2001), 181–207.

Week 7: Science and Humanism I: the Copernican "Revolution"

Key Text: Nicolaus Copernicus, *De revolutionibus*, Preface and Book I.

Background Reading: Robert S. Westman, 'Proof, poetics and patronage: Copernicus's preface to *De revolutionibus*' in Westman and Lindberg, *Reappraisals*, pp. 167–205; Hans Blumenberg, *The genesis of the Copernican world*, chapters 4–6, pp. 200–255.

Week 8: Science and Humanism II: Renaissance Natural History

Key texts: Extracts from Albertus Magnus's *Liber secretorum*, Giovanni Battista della Porta's *Magiae Naturalis*, Conrad Gesner, *Historia Animalium* (1580), Sir Thomas Browne, *Pseudodoxia epidemica* (1646) and *The Garden of Cyrus*.

Background reading: William B. Ashworth, 'Natural History and the Emblematic Worldview' in Lindberg and Westman, *Reappraisals*, pp. 303–332, Barbara Shapiro, 'History and natural history in sixteenth- and seventeenth-century England: an essay on the relationship between humanism and science', in *English Scientific Virtuosi in the sixteenth and seventeenth centuries. Papers read at a Clark Library Seminar, 5 February 1977 by Barbara Shapiro and Robert G. Frank, Jr.* (Los Angeles: William Andrews Clark Memorial Library, University of California, 1979), pp. 1–55.

Week 9: Experiment in the Renaissance I: Experiment and Experience

Key Texts: Extracts from Francis Bacon, *Sylva sylvarum*, William Gilbert, *De magnete*, Giovanni-Battista della Porta, *Magiae Naturalis, sive de miraculis rerum naturalium libri IIII* (1558), trans. *Natural Magick ... in twenty bookes* (London, 1658), and experimental MSS by Thomas Harriot and Walter Warner.

Background Reading: Nicholas Clulee, *John Dee's Natural Philosophy*, pp. 171–4; Peter Dear, 'Narratives, Anecdotes and Experiments, in Peter Dear (ed.) *The Literary Structure of Scientific Argument* (Philadelphia: University of Pennsylvania Press, 1991), pp. 135–63, and idem, 'Jesuit Mathematical Science and the Reconstitution of Experience in the early seventeenth century', *Studies in the History and Philosophy of Science*, 2 (1987), pp. 133–75

Week 10: Experiment in the Renaissance II: Alchemy – Symbolic Discourse and Laboratory Practice

Key Texts: Eirenaeus Philalethes, *An Exposition upon sir George Ripley's Vision*; Extracts from Lamsprinck, *De Lapide Philosophico*, George Ripley's *Compound of Alchemy*, and Elias Ashmole's *Theatrum Chemicum Britannicum*.

Background reading: Lawrence Principe and William R. Newman, 'Some problems with the Historiography of Alchemy', in William R. Newman and Anthony Grafton (eds.) *Secrets of nature: Astrology and Alchemy in Early Modern Europe* (Cambridge, Mass., MIT Press, 2001), 385–431, and 'Alchemy vs Chemistry: The Etymological Origins of a Historiographic Mistake', *Early Science and Medicine*, 3 (1998), 32–65. Stephen Clucas, 'Thomas Harriot and the field of knowledge in the English Renaissance', in Robert Fox (ed.) *Thomas Harriot: An Elizabethan Man of Science* (Aldershot: Ashgate, 2000), pp. 93–126 (120–26).

Text & Image: Printing and Visual Culture in Renaissance Venice (Dr Michael Douglas-Scott)

The study of Venetian art of the Renaissance has largely centred on colour and its tradition of oil painting. But the chief means of visual communication in, to and from the city between c.1475- c.1575 was in black and white, in the form of print, whether text or image or both together. From the mid-1470s Venice became the centre of the printed book industry in Europe. Its metropolitan status and geographical position made of it a hub not just of written information but of visual material too. During the sixteenth century Venice was rivalled in Italy only by Rome for the production of printed images. This took a variety of forms including cartographic, ethnographic, political, medical, scientific and of course 'artistic'. This course will focus on the rise of this revolutionary new order and how it impacted not just on painters and painting but on architects and sculptors working in the city. The shift from manuscript codex to printed book will be examined as the emergence of a new kind of object with its own visual structure and protocols; letter design and book ornament will be related to the wider cultural field of the classical revival. The consideration of woodcuts and engravings as a works of art in their own right will be connected with the German world and above all with Durer and his two visits to Venice. Titian's activities as a printmaker will be placed in the context of his entire output and his self-promotional strategies. The issue of copyright and authorial ownership of images will be debated in relationship to that of contemporaneous writings. The relations that tied painters to printers, publisher, booksellers but above all to writers who like Aretino (who lived by the press) will be explored, especially in their attempts to circumvent traditional hierarchies of patronage. How the printed book accelerated the international diffusion of the classical language of architecture through the work of Serlio and Palladio will be studied as will the establishment here as elsewhere (including the anatomical woodcuts of Vesalius) of a dominant visual mode of communicating specialised information to which the text is keyed. The course will end with the imposition of censorship both of texts and images and its consequences for artistic licence with the advent of the Inquisition.

Learning Outcomes.

By the end of this course, students will be able to demonstrate

- a familiarity with the technical processes required in the making of printed material
- an ability to recognise the visual styles and conventions binding texts and images in Renaissance Venice
- a different approach to Venetian art history not centred on painting
- a broader outlook on the visual culture of the 'Renaissance' in general
- a historical perspective on the global digital revolution of our own era.

Background reading:

J. Alexander (ed): *The Painted Page. Italian Renaissance Book Illumination 1450-1550* (London 1995)

P. Brooke: 'Early Modern Venice as a Centre of Information and Communication' in J. Martin and D. Romano (eds): *Venice Reconsidered* (Baltimore & London 200) pp.389-419

P. F. Brown: *The Renaissance in Venice* (London 1997)

M. Bury: *The Print in Italy 1550-1620* (London 2001)

D. Chambers & B. Pullan (eds): *Venice. A Documentary History 1450-1630* (Oxford 1992)

- R. Chartier: *The Order of Books* (Stanford 1994)
- E. Eisenstein: *The Printing Revolution in Early Modern Europe* (Cambridge 1983)
- R. Grendler: *The Roman Inquisition and the Venetian Printing Press 1540-1605* (Princeton 1977)
- P. Hills: *Venetian Colour* (New Haven & London) 1999
- D. Landau & P. Parshall: *The Renaissance Print 1470-1550* (New Haven & London 1994)
- M. Lowry: *The World of Aldus Manutius* (Oxford 1979)
- L. Pon: *Raphael, Durer, and Marcontonio Raimondi* (New Haven & London 2004)
- L. Pon & C. Kallendorf (eds): *The Books of Venice, Miscellanea Marciana Vol XX* (Venice 2007)
- B. Richardson: *Printing, Writers and Readers in Renaissance Italy* (Cambridge 1998)
- U. Romano d'Elia: *The Poetics of Titian's Religious Paintings* (Cambridge 2005)
- B. Wilson: *The World in Venice: Print, the City and Early Modern Identity* (Toronto 2005)
- C. Witcombe: *Copyright in the Renaissance* (Leiden 2004)

Renaissance Florence: Society, Religion and Culture

Professor John Henderson, Thursdays, 6-8pm

For centuries Florence has played a central role in the study of the Renaissance, one of the most important cultural movements in western European history. However, gradually our perception of that movement has been subtly changed and enriched as the great artistic achievements have begun to be examined and understood within their socio-economic, religious and political context. In the process traditional preconceptions of the Renaissance have been rethought, as has the enduring aesthetic of 19th-century writers such as Jacob Burckhardt, Walter Pater and John Ruskin. The course will thus begin with discussion of the historiography of the Renaissance, a theme which will provide a link to subsequent classes, which will be framed by a critical assessment of recent research to include: the economy, politics, religion, the family and disease. Each class will discuss contemporary textual and visual evidence. Thus shifts in the demographic and economic profile of the city will be examined through changes in the urban landscape, while recent work on the family and household can be studied through the extraordinarily detailed Catasto tax survey of 1427 in conjunction with diaries and material culture. This was linked closely to the central role of political and artistic patronage of leading patrician families, such as the Medici, and religious corporations. Indeed one of the more striking shifts in recent years is the re-assessment of the role of religion, as historians have moved away from the dominant secular paradigm towards a picture of the fundamental importance of devotion at all levels of society through examination of ritual and the art of devotion. Another shift in the historiography has been to study the multifarious roles of women, whether as daughters, wives, widows or nuns. Humbler sections of society have also been examined not just as recipients of institutional charity, but also as actors in both politics (the Ciompi revolt of 1378) and at the level of neighbourhood networks. All these themes will help us to appreciate the context of this period of great artistic and intellectual production.

Learning Outcomes.

By the end of this course, students will be able to demonstrate

- an awareness of the society, religion and culture of Renaissance Florence
- an ability to engage critically with a range of sources
- a capacity to establish contexts in which to locate and study the intellectual and artistic productions of the period.

Background reading:

General on Renaissance Italy

P. Burke, *The Italian Renaissance. Culture and Society in Italy* (Cambridge, 1986 rev. ed.).

D. Hay and J. Law, *Italy in the Renaissance, 1380-1530* (London and New York, 1989).
The Renaissance in Italy and Abroad: Rewriting Histories, ed. J.J. Martin (London and New York, 2003).

Introduction to Renaissance Florence

Beyond Florence. The contours of Medieval and Early Modern Florence, ed. P. Findlen, M.M. Fontaine, D.J. Osheim (Stanford, 2003)

** G.A. Brucker, *Renaissance Florence* (New York, 1969; rev. ed. Berkeley, 1983).

J. Hale. *Florence and the Medici: the pattern of control* (London, 1977; rev. ed. London, 2001).

J. Najemy, *A History of Florence, 1200-1575* (Oxford, 2006).

Further reading

M. Baxandall, *Painting and Experience in Fifteenth-century Italy* (Oxford, 1972).

J. Burckhardt, *The Civilisation of the Renaissance in Italy* (London, 1978; 1st ed. 1860)

Gender and Society in Renaissance Italy, ed. J.C. Brown and R.C. Davis (Harlow, 1998).

R.A. Goldthwaite, *The Building of Renaissance Florence: An Economic and Social History* (Baltimore, 1980), ch. 1.

J. Henderson, *Piety and Charity in Late Medieval Florence* (Oxford, 1994, Chicago, 1997).

C. Klapisch-Zuber, *Women, Family and Ritual in Renaissance Italy* (Chicago, 1985)

Patronage, Art and Society in Renaissance Italy, eds. F.W. Kent and P. Simons (Oxford, 1987).

Society and Individual in Renaissance Florence, ed. W.J. Connell (Berkeley, CA, 2002).

E. Welch, *Art and Society in Italy, 1350-1500* (Oxford, 1997).

The Art of Persuasion

Dr. Dorigen Caldwell, Fridays 6-7.20pm

In this course we will examine the debates surrounding the use of religious imagery in the later sixteenth and seventeenth centuries, within political, historical and artistic contexts, so as to evaluate how sacred art was enlisted by the Catholic Church from the Renaissance through to the Baroque. Against the background of the Counter Reformation and the Council of Trent, we will look at a range of imagery in a variety of media, including painting, sculpture and architecture, as well as projects which employ all three, to consider how religious and political meaning were conveyed and viewer responses elicited. We will look at works by artists as diverse as Titian, Michelangelo, Rubens and Bernini, and consider altarpieces, church facades, tomb monuments and vault decorations. With an emphasis on Italy, and specifically on Rome, we will focus on a series of specific themes in order to understand the function of imagery in relation both to devotional practice and to broader issues of patronage and propaganda. Topics for discussion will include the cults of saints and relics, the centrality of the Virgin Mary in Catholic devotion and the altar as locus of salvation. The course will be taught as a series of seminars and students will be expected to give a presentation and to participate in class discussion.

Learning Outcomes.

By the end of this course, students will be able to demonstrate

- an awareness of the multiple uses of religious imagery in the period
- a capacity to locate religious imagery within political, historical and artistic contexts
- an ability to evaluate the uses of sacred art by the Catholic Church.

Background reading:

Boucher, B., *Italian Baroque Sculpture*, London and New York, 1998

Jones, P., *Altarpieces and Their Viewers in the Churches of Rome from Caravaggio to Guido Reni*, Aldershot, 2008

Forms of Faith in Sixteenth-Century Italy, eds A. Brundin and M. Treherne, Aldershot, 2009

From Rome to Eternity: Catholicism and the Arts in Italy, ca. 1550-1650, eds P. Jones and T. Worcester, Boston, 2002

The Genius of Rome. 1592-1623, ed. B. L. Brown, London, 2001

Magnuson, T., *Rome in the age of Bernini*, 2 vols, Stockholm and New Jersey, 1982-6

Minor, V. H., *Baroque and Rococo: Art and Culture*, London, 1999

Saints & Sinners : Caravaggio & the Baroque image, edited by Franco Mormando, Chestnut Hill, MA, 1999

Hall, Marcia, *Renovation and Counter-Reformation. Vasari and Duke Cosimo in Sta Maria Novella and Sta Croce 1565-1577*, Oxford, 1979

Varriano, John, *Italian Baroque and Rococo Architecture*, New York, 1986

Wittkower, R., *Art and Architecture in Italy 1600-1750*, Harmondsworth, 1958

Notes on the Presentation of Essays and Dissertations

1. Essays and dissertations must be typed or word-processed rather than hand-written, double spaced on one side of A4 paper, with suitable margins to enable markers to comment on your work. Hand in TWO COPIES (one must be electronic to be submitted by Blackboard) to the School of Arts office, room G22, 43 Gordon Sq (not the course tutor) and keep a third copy for yourself (this ensures your work should be recoverable if an essay happens to go astray).

2. It is difficult to be prescriptive about the style and scope of the essays and dissertations. Individual topics will often broadly determine the approach you are going to take, how much primary and how much secondary reading you need to attempt and so forth. Certainly, if you feel at all uneasy about how to tackle a particular topic, you should seek tutorial advice.

Some general observations, however, may be offered about the standard expected. We are looking for a developed **critical** argument within your essays. This does not mean that you have to be strikingly original (though that is always welcome) but it does mean that the essay should show a thoughtful assimilation and assessment of the material you are dealing with – whether of a Renaissance text or of secondary material. Bland surveys of scholarship should be avoided. The view of one or two modern writers should not be presented as though they possess infallible ‘textbook’ status. This does not imply that you cannot accept the arguments of a writer you agree with, but you need to show evidence of having come to that agreement after reading widely around the topic.

You should keep in mind the following when preparing your essays and dissertation:

A. Depth and extent of reading. You should try to achieve a balance between these two. Some people prefer to concentrate on close and precise reading of one or two texts or to argue closely on a narrowly focused topic. There is nothing wrong with this, provided you remember also that it is essential to establish a context for the argument. Others like to build arguments based on a large number of wide-ranging texts or to detail a great mass of critical contributions. Again, this is fine, provided that the material presented is germane to the chosen focus of the essay. If you are going to concentrate on a small number of texts – e.g. Petrarch’s Sonnets – you should try to give some indication what position they occupy in the Petrarch canon or, if adopting a generic approach, how Petrarch’s sonnets compare with others of his period or later. In contrast, if you are discussing a very broad topic – e.g. humanistic education – discuss at length some representative examples and avoid making the discussion so diffuse that you cannot offer anything more than commonplaces.

B. Recent scholarship. You should give some indication that you are acquainted with recent scholarship and critical arguments (i.e. that published within the last decade). Clearly, you are not expected to read everything that may have been written on your topic, nor should you necessarily agree with the dominant directions taken by recent criticism, but you must reveal some knowledge of the most important directions. There is little point for instance in only recording accounts of Venice written during the 1950s

and 1960s, and from these constructing an argument about the relationship between aristocracy and confraternities when scholarship since 1975 has completely reformulated the nature of that relation. Similarly, to try to argue a view of Shakespeare based on Tillyard's influential *Elizabethan World Picture* (1943) when most recent critics disagree completely with the book is to invite disaster. Part of the task in preparing your essays and especially the dissertation is discovering what has been written about your topic. It is important that you learn how to use libraries to discover what has been done and to learn how to sift large amounts of information to discover what is important for your discussion. The study skills sessions will help you with advice on this.

C. Documentation. References within your essay and the bibliography should be full, consistent and properly presented. **You are expected to consult and follow the MHRA Style Book** where a much fuller discussion of presentation is to be found. It can be downloaded from the School of English and Humanities website:
<http://www.mhra.org.uk/Publications/Books/StyleGuide/download.shtml>.

Essays for options run by departments other than English and Humanities should, however, follow their documentation guidelines.

While minor lapses (e.g. commas out of place, forgetting to mention the translator of a work in the bibliography) may be ignored if they are infrequent, *you will be penalized for sloppy and inaccurate documentation*. While doing your preparatory reading, it is important to take full and accurate references so as to avoid spending a great deal of time hunting back through works to find page numbers etc.

Often MA students underestimate the time it takes to prepare a successful essay. This is not only because of the extent of the reading required, but because constructing a carefully-documented piece, and dealing with a larger body of primary and secondary materials than you are likely to have experienced in writing undergraduate essays, is a time-consuming process. No matter how long you spend on doing the preparatory reading, leave yourself plenty of time to write your piece.

D. Presentation.

1. Editions

Wherever possible, standard editions should be used, especially for passages essential to the argument of the essay. References to the same work should be to the same edition, unless differences between editions are relevant to the argument of the essay.

2. Quotations

Quotations must be accurate and should be checked carefully before the essay is submitted.

Prose quotations up to about three lines and verse quotations up to one full line should be incorporated into the body of the text. Longer quotations should be inset, in which case inverted commas are not needed.

Once the source of quotation has been clearly identified in a footnote, quotations from the same text and edition can be identified by page number (or line number, or act, scene and line number etc., as appropriate) in parentheses immediately after the quotations, thus avoiding unnecessary footnotes.

3. Footnotes

Footnotes should be succinct; they should not become miniature essays. There are good grounds for restricting footnotes to:

- i) The identification of quotations and other essential documentation.
- ii) Undeveloped references to other relevant material: 'see also...'

Documenting footnotes should follow the sequences:

- a) Printed books: author, title (underlined); editor's name (if appropriate, preceded by 'ed.');
- place and date of publication (in parentheses); volume, and/or page number(s).
- b) Periodical articles: author, title of article (within single inverted commas); title of periodical (underlined); volume number; date of publication (in parentheses); page number(s).

Sample footnotes:

- (1) G. R. Hibbard, *Thomas Nashe: A Critical Introduction* (London: Routledge and Kegan Paul, 1962), p.24
- (2) Hibbard, pp. 25-6 [a following reference to the same book]
- (3) John Dryden, *Annus Mirabilis*, lines 25-6 (*Poems*, ed. J. Kinsley, Oxford: OUP, 1958), I, 53
- (4) Lois Whitney, 'English primitavistic theories of epic origins', *MP*, 21 (1924), 337 or *MP*, xxi (1924), 337

4. List of Sources

At the end of the essay should be listed all the works, including editions of the texts discussed, that have been consulted in its preparation. The list should be in alphabetical order of author. The conventional sequences are as follows:

printed books: author (surname first), title (underlined); editor (if appropriate); number of volumes (if more than one); place of publication [colon] publisher [comma] year of publication

articles: author (surname first); title in single inverted commas; title of periodical (underlined); volume number; date (in parentheses); numbers of first and last pages of article.

5. Acknowledgements

In footnotes and list of sources the student must make clear acknowledgement of ALL works, reports and sources from the internet used in writing the essay and should not descend to plagiarism or collusion. S/he should carefully note the University of London General Regulations for Internal Students, 9.5:

Where the regulations for any qualification provide for part of an examination to consist of 'take-away' papers, essays or other work written in a candidate's own time, course-work assessment or any similar form of text, the work submitted by the candidate must be his own, and any quotation from the published or unpublished works of other persons must be duly acknowledged.

Plagiarism is the quotation, verbatim or virtually verbatim, of other people's work, published or unpublished, without acknowledgement. Plagiarism carries severe penalties and may even warrant exclusion from the course. If in doubt about the protocols of acknowledgement, **ask**.

Grade-Related Criteria

80-100%
High
Distinction

- Possesses all the qualities of work of distinction level, but performed to an exceptional standard in most areas
- Demonstrates the potential for publication

70-79%
Distinction

- Shows a sophisticated understanding of the topic, presenting a highly persuasive and original response
- Displays an outstandingly perceptive knowledge of the relevant primary evidence, making creative, incisive and/or subtle use of that evidence
- Presents an elegantly structured argument that displays sustained critical independence and cogent analysis
- Engages critically and imaginatively with secondary and, where relevant, theoretical literature, moving well beyond the material presented in classes and positioning its own argument within academic debates
- Deploys a lively and sophisticated prose style with precision
- Demonstrates an advanced command of critical vocabulary and the rules of grammar, syntax, spelling and punctuation
- Referencing (including quotations, footnotes and bibliography) immaculately presented according to the course handbook

60-69%
Merit

- Shows a sound understanding of the topic, presenting a perceptive and relevant response
- Displays detailed knowledge of the relevant primary evidence, making sustained, specific and often thoughtful use of that evidence
- Presents a lucid and well-structured argument that displays critical independence and effective analysis
- Engages critically with secondary and, where relevant, theoretical literature and/or material from classes, doing so in the service of an independent argument
- Deploys a lucid and fluent prose style
- Demonstrates an accurate command of critical vocabulary and the rules of grammar, syntax, spelling and punctuation
- Referencing (including quotations, footnotes and bibliography) presented according to the course handbook

- 50-59%
Pass
- Shows some understanding of the topic, and presents a largely relevant response
 - Displays adequate knowledge of the relevant primary evidence under discussion, making appropriate use of that evidence
 - Attempts a structured argument, but may be prone to the general, the arbitrary, the derivative, the incomplete and/or the descriptive
 - Makes use of secondary and, where relevant, theoretical literature (whether critical, theoretical or historical) and material from lectures and seminars, but not always in the service of an independent argument
 - Deploys a fairly fluent prose style
 - Demonstrates an adequate command of critical vocabulary and the rules of grammar, syntax, spelling and punctuation
 - Referencing (including quotations, footnotes and bibliography) largely presented according to departmental criteria

- 0-49%
Fail
- Shows a limited or scant understanding of the topic and presents a less than competent response that lacks focus
 - Displays a barely adequate or erroneous knowledge of the primary evidence
 - Either fails to present an argument or presents one that is incoherent, incomplete and/or flawed
 - Makes little or no use of secondary or theoretical literature or uses it inappropriately and derivatively; is heavily reliant on material derived from classes without evidence of independent assimilation or understanding of it.
 - Deploys an inaccurate and unclear prose style
 - Demonstrates an insecure command of critical vocabulary and the rules of grammar, syntax, spelling and punctuation
 - Referencing (including quotations, footnotes and bibliography) poorly presented according to departmental criteria

Notes:

- *The above table is designed to give an indication of the qualities that are required in the different MA classifications, and to show the factors that are taken into account when marking MA work. Frequently, essays do not fall neatly into any one band. For example, an essay might have the 'lucid and well-structured argument' of a Merit while deploying the 'fairly fluent prose style' of a Pass. In such cases the marker has to weigh these qualities against each other and strike a balance in the final mark and classification.*

- *These criteria will be applied when assessing the work of disabled students (including those with dyslexia), on the assumption that they receive prior learning support. Students who think they might qualify for support should refer to the Disability Statement in this handbook for further information.*

Plagiarism

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

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

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

All work is now submitted electronically, so can be checked against national databases designed to detect plagiarism instantly.

You should **always** consult your tutor or course director if you are in any doubt about what is permissible.

If you knowingly assist another student to plagiarise (for example, by willingly giving them your own work to copy from), you are committing an examination offence.

What happens if plagiarism is suspected?

The College has introduced a new three stage policy for dealing with assessment offences. The first stage allows for a very rapid and local determination for first or minor and uncontested offences. Stage two allows for a formal Department investigation, where a student wishes to contest the allegation or penalty, where there is an allegation of a repeat offence or for more serious cases. Stage three involves a centrally convened panel for third and serious offences, dealt with under the code of Student Discipline.

General Guidelines

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

Plagiarism

<http://pps05.cryst.bbk.ac.uk/notice/bkplag.htm> – Written for Birkbeck’s Registry.

Plagiarism FAQ

http://turnitin.com/research_site/e_faqs.html – Frequently Asked Questions from Turn It In.

Assessment

All assessed essays are double-marked; a set of comments and a mark are returned to the student. These marks remain **provisional** until ratified by the external examiner at the Board of Examiners' meeting in November of the following year.

Marking Scale

70-100	Pass with distinction
60-69	Pass with merit
50-59	Pass

Marks below 50 constitute a 'fail'.

Criteria

To be awarded a PASS at MA level the essay or dissertation should normally:

- Present a reasonably clear argument with some level of detail;
- Show a fair ability to marshal evidence for the argument, even if this is not sustained throughout the essay;
- Display a reasonably thorough knowledge of the relevant sources and texts and the ability to analyse them in some detail;
- Demonstrate a fair grasp of a reasonable range of critical literature relevant to the essay topic;
- Use appropriate scholarly conventions relating to presentation;
- Keep within the word limit;
- Be adequately documented, with footnotes or endnotes, and a bibliography that reveals engagement with relevant primary and secondary texts.

To be awarded a MERIT at MA level the essay or dissertation should normally:

- Present a clear and detailed argument;
- Marshal a body of evidence for the argument confidently and clearly throughout the essay;
- Display a good knowledge of the relevant sources and texts and a critical confidence in analysing them in close detail;
- Demonstrate a good grasp of a range of critical literature relevant to the essay topic, including recent work in the field, and be able to engage with, as well as rehearse, debates on the topic in hand;
- Be well written throughout;
- Be presented in a proper scholarly fashion throughout;
- Keep within the word limit;
- Be well documented, with footnotes or endnotes, and a full bibliography that reveals engagement with relevant primary and secondary texts.

To be awarded a DISTINCTION at MA level the essay or dissertation should normally:

- Fulfil all the criteria of a MERIT essay and, additionally:
 - Show a level of intellectual ambition beyond what is required for a MERIT mark;
 - Display some evidence of originality in the selection and/or interpretation of sources and texts and the capacity to intervene actively in a chosen field;
 - Have a wide range of reference, beyond what is required for a MERIT mark.
- Substantially extend the understanding of the topic discussed.

Criteria for Award of Degree

The Dissertation counts for 33%.

The remaining essays (Core, and three Options) count for 67%.

Dissertation Advice

The dissertation should be between 14,000 and 15,000 words. This excludes titles, diagrams, bibliography and simple references (lengthy, discursive, foot or end notes should be included in the word-count). It must be securely bound (heat-bound or spiral-bound) and, as you submit two copies and submit the third copy to via Blackboard. Please remember to keep a copy for yourself.

A dissertation proposal form, to be submitted to the Course Director by 16th March, is at the end of this Handbook. The outline is not 'official' and may well change. If you have any difficulties about meeting the deadline contact the course director. Dissertation research skills classes will be held in the first three weeks of Term 3.

Dissertation supervisors will read up to 3,000 words of the dissertation submitted by 29 June 2012.

Deadlines

Option choice deadlines:

Students are required to submit their option choices to the relevant Postgraduate Administrator by the given deadlines:

Autumn-term option choices: **Friday 2 September 2011**

Spring-term option choices: **Friday 28 October 2011**

Please ensure that you have notified your course administrator of your choices by those dates. Option choices will be approved by each individual Programme Director, according to the rules of each MA.

Essay deadlines:

Please note that these deadlines apply to ALL students on the MA programmes within the English & Humanities. Those students who take options within other Departments should adhere to the deadlines given by the Department in which the option takes place. Any queries/ concerns should be directed to your MA Course Director.

Critical Bibliography: **6.00 pm, Monday 14 November 2011**

Critical Review: **Monday 9 January 2012**

Option Essay – Term 1: **Monday 9 January 2012**

Option Essay(s) – Term 2: 6.00 pm, **Monday 23 April 2012**

Dissertation: **6.00 pm, 28 September 2012**

Please note: any students taking an option based in another department ie, History, should submit their essays to the Postgraduate Administrator within English & Humanities, who will forward it on to the relevant administrator in the host department.

Two copies of each piece of assessment should be handed into the office, one in hard format and the other in electronic format. The typed paper copy should be handed in to the administrative office at 43 Gordon Square. The electronic version should be submitted via Blackboard. .

Resources

Birkbeck College Library

Birkbeck Library is on the first floor of the main building in Malet Street. To join the Library, bring your College ID card to the Library issue desk. The opening times of the library are designed to meet the needs of part-time students in full-time work. During term-time the Library is open:

Monday - Thursday 10.00 am – 10.30 pm
Friday 11.00 am – 10.30 pm
Saturday - Sunday 10.00 am – 8.00 pm

You can borrow up to 15 items as a postgraduate student, and they can be renewed as long as no-one else has requested them. Most books can be borrowed for 3 weeks. Some books, videos and DVDs can be borrowed for 1 week.

Tours of the Library will be available for you to join at the start of the academic year - watch out for details of times. A more in-depth session with your Subject Librarian may also be arranged.

Birkbeck Electronic Library

The Library subscribes to many electronic journals and databases. You can access these from anywhere within College using your Central Computing Services (CCS) username and password, and the majority of these resources can also be accessed from home or work.

The Library website is at <http://www.bbk.ac.uk/lib>. As well as finding comprehensive information about the Library, its services and collections, you can also:

- Search the Library catalogue, renew your books and place reservations on items out on loan.
- Read articles in over 12,000 electronic journal titles and newspapers.
- Search databases to help you find out what has been written about the subject you are researching, including *Literature Online (LION)*, which includes the *MLA International Bibliography (MLA)* and the *Annual Bibliography of English Language and Literature (ABELL)*, the *Arts & Humanities Citation Index*, *JSTOR*, *PCI* and *Project Muse*.
- Work through LIFE – an online tutorial to help you make the most of the Library.

Other libraries

Birkbeck students can also use a range of other libraries. Students have reference access to most University of London college libraries. In addition, the UK Libraries Plus Scheme allows students reference access to over 135 other higher education libraries and part-time students may also borrow from up to three member libraries. See the Library web site for more information.

Further information and help

If a book you need is not available in the Library or you require any help using the resources or finding information, please ask at the enquiry desk (020 7631 6063). Alternatively, contact your Subject Librarian, Ken Mackley. Telephone: 020 7631 6062. Email C.Hobson@bbk.ac.uk

University of London Library

Senate House,
Malet Street,
London WC1E 7HU

Situated next door to Birkbeck, on the fourth floor of Senate House, this is an excellent research library with a very good collection of up to date critical material and with essential journals for research on the Renaissance. It also has a fairly good collection of early modern English texts in the palaeography room (4th floor). Membership of this library is vital for your MA.

British Library

96 Euston Road,
St. Pancras
London WC1E 7HU

A copyright library, it receives all new books published in Britain and orders patchily from Europe and the USA. It has an unrivalled collection on early modern books. These can be read in the room labelled "Rare Books and Manuscripts". It also has a map library and many other resources. Membership is free, and important. To obtain membership, the current regulations require that you give evidence of needing texts not available elsewhere.

Warburg Institute Library

Woburn Square,
London WC1HOAB

An excellent and fascinating Renaissance collection with much material not available elsewhere. Students from the Renaissance MA are admitted to the library. You may need to show a letter from the Postgraduate Administrator.

Institute of Historical Research

Situated on the ground floor of the North Wing of Senate House, the IHR is an excellent resource for reference and many other materials for the study of early modern Europe and beyond. In order to join, take your Birkbeck College card to reception and join. "Connections", the IHR booklet, will indicate the excellent range of seminars run through the year.

University College Library

University College is on Gower Street, close to Birkbeck. Students from Birkbeck are admitted to the library as reference users (no borrowing). It has good collections in the Renaissance area and some unexpected archives. Check with the library for any revised visiting arrangements. Make sure you have your Birkbeck College card and a photograph when you first visit the library.

Wellcome Institute Library

The Wellcome Building,
183 Euston Road,
London NW1 2BE

The Wellcome Institute has a huge collection of literature on medicine and the body. They also have a museum.

Courtauld Institute of Art Library

Somerset House,
The Strand,
London WC2R 0RN

The Courtauld Institute specialises in Art History. It has excellent literature collections and an image library.

St Bride Printing Library

Bride Lane, Fleet Street,
London EC4Y 5EE
Material on print.

Guildhall Library

Aldermanbury,
London, EC2Y 8DS
Material on London, print and manuscript. Guilds, shows, etc.,

Electronic Resources

It is worth making yourself familiar with the EEBO resource (Early English Books Online) which includes scanned version of almost all Early Modern books in English. This is a phenomenal resource, enabling you to follow up and check references to early modern books easily, to browse and become familiar with texts that you will not necessarily have the time to read in detail. Even if you are not keen on reading large amounts of text from a computer screen, this is a resource that you should try to use. It is available both in the Birkbeck Library and, importantly, from home PCs – you need merely to have your CCS number and sign in. You can also use the same Birkbeck resource to get access to the MLA bibliography – this gives you very up to date information on journal articles.

Student Support and Representation

Support

Each student is assigned a personal tutor. For advice and information you can turn to this personal tutor, to the lecturers teaching you, to Course Director whom you may contact by e-mail or phone. Any matters concerning the course should be taken up with the course director. You may discuss medical problems in strict confidence. You are strongly advised to maintain regular contact with your personal tutor.

You may also take up issues with the Student Union. You become a member of the Union automatically as a registered Birkbeck student. Information on the services they offer are available on their website: www.bbk.ac.uk/su or phone 020 7631 6335.

Birkbeck College also has a Disability Co-ordinator, Mark Pimm, who has been appointed to advise on such issues as Dyslexia assessment, Disabled Students Allowance, Access Funds, and on how to notify the College of conditions that may affect your study. His phone number is 020 7631 6315, and e-mail m.pimm@bbk.ac.uk. More information in the appendix

Representation

Each year, we ask for two students from the MA to represent your concerns to a 'staff-student' committee. These representatives discuss issues specific to your experience as a student on the MA in Renaissance Studies.

College Hardship / Book Buying Funds

It may be possible, if you are having financial difficulties, to apply to the College for assistance with fees and to receive a small award to help with the purchase of essential texts usually in the second year of your degree. For information and advice contact Student Financial Support office on 020 7631 6362

Other Birkbeck Graduate Activities

Renaissance Studies Group

A staff-student group meeting roughly twice per term. The format varies but usually reading will be distributed / available and one or two people will lead an informal discussion. Contact: Sue Wiseman (s.wiseman@bbk.ac.uk).

Early Modern Studies Group

A very wide range of activities, with excellent visiting speakers. For details, contact Laura Jacobs (l.jacobs@english.bbk.ac.uk), or Stephen Brogan (stephen.brogan@btinternet.com).

Early Modern Reading Group

The Early Modern Reading Group is a postgraduate group attended by students from London and beyond. It is run by students themselves who collectively decide what texts will be studied. MA students should try to make use of this reading group, which provides a relaxed and sociable way of studying renaissance texts. See the English and Humanities website under 'research seminars' to find out what events are forthcoming. Contact: Linda Grant
linda_2805@yahoo.co.uk / l.grant@qmul.ac.uk

Graduate Theory Seminars

These run on Thursday nights, 6 – 7.30 pm. It is a reading seminar and meets about five times per term. Check the notice boards or the English and Humanities website under 'Research seminars' for information.

MA Thursday Evening Lectures

Open to all MA and Postgraduate students, guest speakers whose areas of research are linked to the MAs will speak on Thursdays throughout the year. It is likely that you will find subjects of interest that are not directly related to your MA, as well as finding the renaissance topics illuminating. Check the notice boards for information.

London Seminars

London Renaissance Seminar

The London Renaissance Seminar meets regularly during the academic year. It runs seminars on Saturdays, conferences and lectures and usually meets in Birkbeck. Staff and students from Birkbeck are involved as speakers and participants and we hope that you will have a chance to join us. Events are usually free and everyone with an interest in the Renaissance is welcome. In order to join the London Renaissance Seminar e-list please contact Professor Tom Healy on t.f.healy@sussex.ac.uk. This list carries information about a wide range of conferences, events, jobs and issues.

For further information about LRS events in 2011-12 please contact Sue Wiseman: s.wiseman@bbk.ac.uk

Emphasis Seminar

The seminar meets monthly in Senate House and addresses Early Modern 'science' (or natural philosophy), focussing on questions relating to epistemology, conceptual innovation, social and cultural contexts and the relations between 'science' (or natural philosophy) and religion. Contacts: Stephen Clucas and Peter Forshaw.

London Shakespeare Seminar

Meets monthly for talks by scholars working on all aspects of Shakespeare studies. Meetings and contacts in the Institute for English Studies – based in Senate House, 3rd floor: School of Advance Studies.

Institute of Historical Research

Located in Senate House, the IHR holds regular seminars on a wide range of topics. Among the many seminar series to have run recently are the following: 'Society, Culture and Belief, 1400-1800', 'Medieval and Tudor London', 'British History in the Seventeenth Century', 'Tudor-Stuart History', 'History of Women', 'History of Political Ideas'. Check the 'Events' listing on the website of the IHR.

Disability Statement for the Department of English and Humanities

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

The Disability Office

The College has a Disability Office located in room G12 on the ground floor 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.

The Disability Office can also complete an Individual Student Support Agreement form with you, 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 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 the Disability Office 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 on 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 Department of English and Humanities also has a Student Disability Liaison Officer, Dr Joanne Winning. 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 on 020 7073 8418 or by email j.winning@bbk.ac.uk.

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 (e.g. ClaroRead 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 the Disability Office who 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.

Further information

Full information on disability support can be found 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. Alternatively you can go to the Disability Office in room G12 between 4pm and 6pm Monday – Friday.

Staff Email Contact Details

Dr Adam Smyth, English & Humanities, Birkbeck College
adam.smyth@bbk.ac.uk

Dr Stephen Clucas, English & Humanities, Birkbeck College
s.clucas@bbk.ac.uk

Professor Sue Wiseman, English and Humanities, Birkbeck College
s.wiseman@bbk.ac.uk

Dr Isabel Davis, English and Humanities, Birkbeck College
i.davis@bbk.ac.uk

Dr Robert Maniura, History of Art, Birkbeck College
r.maniura@bbk.ac.uk

Dr Vanessa Harding, History, Classics and Archaeology, Birkbeck College
v.harding@bbk.ac.uk

Dr John Henderson, History Classics and Archaeology, Birkbeck College
J.Henderson@bbk.ac.uk

Dr Dorigen Caldwell, History of Art, Film & Visual Media
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Dr Carmen Fracchia, Languages, Linguistics and Culture, Birkbeck College
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Appendices

- Policy on Submission of Essays and Dissertations
- Getting Started with Blackboard
- Degree Regulations/Common Award Scheme
- Dissertation Proposal Form

Policy on Submission of Essays and Dissertations for all MA Programmes in the Department.

Essays

Essays should be 5,000 words long (with the exception of MA Creative Writing components; word length for each as stated in course literature). Please note that excessively over- or under-length essays will be penalised. Also, please be aware of the university regulations against plagiarism and duplication of your own work (i.e. there should be no overlap between this essay and material presented for assessment elsewhere in this course or in another module). Please ensure that your essay follows the style of referencing outlined in the MHRA stylebook. This is available on the web at: <http://mhra.org.uk/publications/books/styleguide/styleguideV1.pdf>.

Handing in Essays

Please submit all work to be assessed in typed, double-spaced format. Put your name and the name of the course at the top of the essay, and include the title of the essay as set out on the list of essay topics. Always leave a good left-hand margin in all your written work so that the reader has somewhere to put comments.

You should submit **an electronic copy of each essay via Blackboard by 11.59pm on the day of the deadline. You should also submit one hardcopy of each essay by 6pm on the day following the deadline.**

Further information on Blackboard can be found at <http://wiki.bbk.ac.uk/bb/Turnitin>.

Staple your essay in the top left corner. Essays should not be given to tutors but handed in either to the School of Arts Office (G22, 43 Gordon Square), or posted in the white box in the ground floor reception area of 43 Gordon Square. If sent by post, they should be addressed to Shabna Begum, Department of English & Humanities, Birkbeck College, Malet Street, London WC1E 7HX.

You should attach an Essay Mark and signed Plagiarism Coversheet to the hard paper copy, to confirm that the assessment is your own work.

The cover sheet is available from reception in the School of Arts office.

Late Submission of work for assessment

College policy dictates how Schools will treat work that is due for assessment but is submitted after the published deadline. From 2008/9 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.

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 mitigating circumstances 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.

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.

Please note:

If you are taking an option within another School please note that you will need to adhere to the deadline/ extension policy of the School in which the option course is based. You should submit your essays to the Postgraduate Administrator within English & Humanities, who will forward it on to the relevant administrator in the host department.

Getting Started with Blackboard

For further help, please contact the ITS helpdesk in the Malet Street building or visit <http://www.bbk.ac.uk/elearning/blackboard/> for more training options.

Logging in and getting started

All modules within the School of Arts will be using Blackboard for coursework submission. The information below can be found at the following link and is located within your MyBirkbeck page: <http://www.bbk.ac.uk/mybirkbeck/services/facilities/ble>

Login to the BLE: you will need your ITS username and password, a computer with a connection to the internet and a web browser such as Internet Explorer or Firefox.

If you are having login problems, please change or recover your password via the online form (allow one hour after completing this form, and then log in to the BLE again). If this hasn't resolved the problem please contact the ITS Helpdesk.

Check your web browser at:

(http://www.cqu.edu.au/blackboard/students/your_computer.htm) if you're having problems: Blackboard usually works successfully with any web browser, but you can use this link to check that your browser is Blackboard-ready.

Download our Guide for new users at:

http://www.bbk.ac.uk/mybirkbeck/services/facilities/ble/ble_guide.pdf

There is an online tutorial which is accessed via your MyBirkbeck page.

Contact ITS

If you want more information, then check our support Wiki (also accessed via the BLE Support Tab) http://wiki.bbk.ac.uk/bb/Welcome_to_Blackboard_Support

If you need some assistance, please email ITS Blackboard Support (blackboard@bbk.ac.uk) or visit the ITS help desk.

Degree Regulations

The majority of Birkbeck's programmes are offered as part of the College's Common Award Scheme (CAS). Programmes will therefore have common regulations, and a common structure. This will help to ensure greater consistency of practice amongst programmes and will also make it possible for you to take modules from Departments across the College which are outside of your normal programme (subject to programme regulations and timetable constraints).

Some areas covered by CAS Regulations include:

- Degree Structure
- Degree Classification
- Module Weighting
- Marking Scheme
- Failure and Re-Assessment
- Plagiarism and Academic Offences
- Mitigating Circumstances.

You are ***strongly*** encouraged to read the information provided below. Hard copies are available on request from the School Administrative Office at 43 Gordon Square. Further details on programme regulation and areas of interest are available on the Common Awards Scheme website: <http://www.bbk.ac.uk/reg/regs/cas>

Research Ethics

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

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

The proposal form is available through our departmental web pages (current students). If you have any queries, please speak to your supervisor in the first instance.

Further guidelines are available on the MyBirkbeck website at <http://www.bbk.ac.uk/mybirkbeck/services/facilities/support/research-ethics>.

**Birkbeck, University of London
Common Awards Scheme**

Postgraduate Programmes

Introduction

1. From 2008/9 the majority of Birkbeck’s postgraduate programmes are offered as part of the College’s Common Award Scheme. Programmes therefore have common regulations, and a common structure. This will help to ensure greater consistency of practice amongst programmes and will also make it possible for you to take modules from Schools across the College which are outside of your normal programme (subject to programme regulations and timetable constraints).
2. This paper gives a brief introduction to the Common Awards Scheme. Further details on programme regulation and areas of interest are available on the Common Awards Scheme website:

<http://www.bbk.ac.uk/cas>

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.

6. Detailed regulations on the structure of programmes, maximum period of registration and other areas are available in the Regulations for Taught Programmes of Study, which can be downloaded from the College Website (<http://www.bbk.ac.uk/reg/regs>)

Degree Classification

7. 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 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

8. 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 9) or whether you will be able to attempt a re-assessment (see 10)

9. For any module on a postgraduate programme, if your module result is less than 40% any subsequent attempt to pass the module will normally be a “re-take” – a re-take requires attendance at the module’s lectures and seminars as well as another attempt at the assessment.
10. If you obtain a module result of between 40% and 49% for any module on a postgraduate programme then the Board of Examiners may offer “re-assessment” as an alternative to a “re-take”. Re-assessment is where a student will re-attempt a failed element of a failed module; it does not require attendance at lectures and seminars. You will not normally be reassessed in elements that you have already passed.
11. A Board of Examiners may offer an alternative form of assessment for failed elements as part of a re-assessment regime.
12. 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.
13. 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 14) 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.
14. 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/reg/regs>
Some brief details on key policies are included here:

Late Submission of work for assessment

2. College policy which dictates how Schools will treat work that is due for assessment but is submitted after the published deadline. From 2008/9 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.

MA RENAISSANCE STUDIES PROGRAMME 2011-12

DISSERTATION PROPOSAL FORM

This form must be returned to Shabna Begum Postgraduate Administrator by 16th March 2012

Name: _____

Supervisor: _____

Telephone: _____

E-mail: _____

Proposed topic:

Brief Outline/ Abstract

Continue over page (if necessary)



Brief indicative reading list/sources to be used

