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Published September 2015

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Introduction

Welcome to the MA Romantic Studies. This new interdisciplinary programme offers a deep grounding in the multisensorial and material dimensions of Romantic literature and culture around 1750-1850. ‘Romanticism’ has long been associated with an interiorization of the imagination the move from a dependence on sense impressions to an idealist account of the imagination and the ‘free play of the faculties’. Inspiration, in this account, depends on an autonomous aesthetic sphere not determined by disciplines, taxonomies, external objects. Yet the period from 1750 to 1850 marks the rise of the museum, the gallery, the zoo and a range of other sites and institutions as arenas for public culture (the British Museum opens in 1753, the museum of the Royal College of Surgeons in 1799, the National Gallery in 1824, the Zoological Gardens in 1828 to specialists and 1847 to the general public and this is to name but a few).

The two core courses give you an exciting and rigorous introduction to key questions, texts, poetics, and aesthetic theories and practices that situate the Romantic Period in the long nineteenth century. ‘Progress and Anxiety, 1759-1859’ starts and ends with the utopian and dystopian representations of revolutionary time and reads history against the grain of linear time and anachronistic divisions between ‘Romantic’ and ‘Victorian’, focussing on breaks, continuities, and historical reinventions and returns in early nineteenth-century culture. A series of masterclasses, seminars and workshops ask you to focus on areas of tension between the apparently relentless forward progression that characterizes the nineteenth century and the anxieties that accompanied these rapid social, technological and cultural changes. Thanks to the programme’s interdisciplinary approach, you will be thinking about literature as part of a multisensorial range of cultural phenomena. Cutting across conventional, but anachronistic, disciplinary boundaries, this programme recuperates the cultural forms that fall in the cracks between today’s disciplines. Together the core courses give you a strong knowledge of Romantic period literature and culture, and rigorous training in interdisciplinary methodologies and prepare you to tailor your studies to your own research interests and to engage in advanced MA Level work in your optional courses. The programme offers advanced MA level work and is an excellent preparation for doctoral research.

‘Modernising Victorians’—which will be offered as a Core Module ONLY to full –time students enrolling in 2015-16—explores some of the key cultural and literary topics of the latter part of the nineteenth century, and will help MA Romantic Studies students to gain knowledge and understanding of how philosophy, science and politics shaped a series of key debates about the poor, women, nationhood, the English. It explores how and why the Victorians felt modern and how this feeling of modernisation was problematical and criticised by the Victorians. You will gain a stronger sense of nineteenth-century culture across period boundaries, and will be encouraged to trace the development of both new and longstanding epistemologies.

‘Romantic Feelings’, offered as a Core in Autumn 2016, so applicable to Part Timers (not to Full Timers enrolling in 2015-16), explores the role of the senses in the production of personal and cultural identity in the Romantic Period. Positing a form of subjective participation, be it a form of sympathy or ‘impartial spectatorship’, feelings offer a new way of analysing history through forms of cultural mediation. You will learn to understand the period through the forms (literary and other) in which
events and other experiences ‘came home’ to the reader and viewer. Each class is structured around a feeling or cluster of feelings, such as the sublime, fear, ecstasy, indolence, and joy. You will get a strong grounding in key Romantic period texts and genres, and learn how literature explored and shaped the experience of important events at a distance.

MA Romantic Studies is run within the Department of English and Humanities, but brings together specialists from other departments in the School of Arts at Birkbeck, drawing on expertise in Art History, Museum Studies, and European Languages and Cultures, which opens up Romantic culture as a transnational European phenomenon.
## Structure and Timetable of the Course

### Part-time Study

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<td>Submission of Dissertation</td>
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### Full-time Study

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## Attendance Requirements

Taking a degree course at Birkbeck requires a high level of commitment, it is important that you attend lectures and classes consistently. **It is your responsibility to make sure you sign the register at every class you attend.** It is accepted that through illness or exceptional pressure at home or at work you may have to miss occasional classes, but if **you have to be absent from several classes**, or you know that you are going to have difficulties in attending regularly, please inform your Course Director as many departments enforce a 75% attendance policy.
Term Dates and Deadlines

Monday 28 September 2015 to Friday 11 December 2015
Monday 4 January 2016 to Friday 18 March 2016
Monday 18 April 2015 to Friday 1 July 2016

Option modules run over one term and take up at least ten teaching weeks. Reading weeks are observed in most courses.

Deadlines and Important Dates

Essay deadlines:

Please note that these deadlines apply to ALL students on the MA programmes within the Department 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.

Progress and Anxiety, 1789-1859 (Core) essay (PT & FT): Monday 4 January 2016, 12.00, noon.

Modernising Victorians (core) essay (FT, 2015 students only) Monday 4 January 2016, 12:00, noon

Option Essay(s) – Term 2: Monday 18 April 2015, 12.00, noon (unless otherwise stated).

Dissertation form: Friday 29 January 2015 (FT and year 2 PT only)
- to be submitted to Bryony Freemantle, Administrator.

Dissertation (FT and year 2 PT only): 12.00 noon, Thursday 15 September 2016, 12.00, noon.

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

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

Spring-term option choices: Friday 30 October 2015

Please ensure that you have notified your course administrator of your choices by the deadline. Acceptance on the option is subject to the approval of your Programme Director. You may also select options outside of the MA offerings subject to the approval of your Programme Director; when the option is external to the programme, it will also need approval by the relevant Tutor and Programme Director, according to the rules of each MA.
Contacts

**Director:**
Dr Carolyn Burdett, (2015/16)
Tel: 020 3073 8416
E-mail: c.burdett@bbk.ac.uk
Room 309A, 43 Gordon Square

**Postgraduate Administrator:**
Bryony Freemantle
Tel: 020 3073 8376
E-mail: b.freemantle@bbk.ac.uk

**Please note:** any students taking an option based in another department, e.g., 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.
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.

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, The College Finance Office deals with fees and you should communicate and negotiate with them directly on 020 7631 6362. 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. Neither the Course Director nor any of your supervisors have the power to waive fees or sanction delays in payment.

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.

Location
The School of Arts is housed at 43 Gordon Square, where you will find the Administrative Office and individual staff offices. Teaching often takes place in our building, but your lectures may be held in any of the University of London or University College London buildings. Pigeonholes for communications with students are located at 43 Gordon Square, and should be checked frequently. During term time the Gordon Square entrance is staffed from 8.00am to 9.00pm, Monday to Friday. Urgent messages outside these times can be left at the Malet Street reception desk, which is open until 10.00pm.

The Administrative Office
The School of Arts student advice desk is located in the foyer of 43 Gordon Square, and is open during term time from 4.00pm to 6.00pm Monday to Thursday until week 6 in the Autumn term, and from 5.00pm to 6.00pm thereafter. Outside these hours, please contact your administrator by phone or e-mail to discuss your query or to book an appointment. 43 Gordon Square is open between 9.00am and 5.00pm on Saturdays during term time for access to student pigeonholes and coursework delivery.

Moodle (Birkbeck’s Virtual Learning Environment Platform)
You will be expected, throughout your studies, to submit relevant coursework through Moodle. You will need your Birkbeck College username and password in order to gain access to Moodle. Your username and password are created by ITS and all enrolled students will receive them. You cannot access this system if you are not enrolled. If you do not have your username and password, please contact ITS Reception in the main Malet Street building or by e-mail at its-helpdesk@bbk.ac.uk. If you have difficulty using Moodle, please contact/visit the ITS Help Desk where they can walk you through the process.

Books: to buy or borrow?
Throughout your degree you will be given reading lists, which will include both essential texts forming the basis of lectures and seminars, and suggestions for wider reading. The distinction between these two categories is clearly marked in this booklet. The first you will normally be expected to buy (particular versions or editions are specified in some cases) or photocopy from the short loan collection in Birkbeck Library. If you have trouble obtaining the recommended edition, or already own an alternative, a substitute will often be acceptable; consult the lecturer concerned if you are in any doubt. If you intend to rely on libraries, bear in mind that many other
students will inevitably need the books at exactly the same time as you do. It is your responsibility to obtain these books in time for the classes. If you do find that a book has become unobtainable for any reason, please let the lecturer know as soon as possible.

**Module Choices**
You will be contacted by your Department with regard to the modules you would like to take for the coming year. Please do not delay in returning your choices as modules are allocated first by year of study and then by date of submission. Students are grouped by year with the earliest submission gaining highest priority within that year. There is a strict deadline in place from the College that is enforced within the School of Arts. This date will be made clear to you on your module choice forms. Students submitting after this date will have modules allocated to them based on degree requirements.
Core Courses

Progress and Anxiety, 1789-1859 (Core 1)

HICL025S7
Wednesdays 6:00-9:00
Tutors: Dr Nicola Bown, Dr David McAllister

This core module provides an introduction to interdisciplinary modes of researching nineteenth-century literature and culture. Starting and ending with the utopian and dystopian revolutionary time captured by representations of the French Revolution, the module discusses narratives of abolition, women's emancipation, the population debates, technological progress, and the Great Exhibition. Reading against the grain of linear time and anachronistic divisions between 'Romantic' and 'Victorian', we will also focus on breaks, continuities, and historical reinventions and returns in early nineteenth-century culture. A series of masterclasses and seminars ask you to focus on areas of tension between the apparently relentless forward progression that characterizes the nineteenth century and the anxieties that accompanied these rapid social, technological and cultural changes. Our Farrer Library series of workshops are designed to help you develop the research skills and methodologies required to complete your postgraduate degree in Victorian Studies.

Your first piece of coursework will require you to choose a book from the Farrer collection and to write a historical-bibliographic essay on it (to be submitted at the beginning of Week 7). In week 10, student representatives will meet with the Programme Director, Dr Carolyn Burdett. In week 11 the seminar will be followed by an end of term drinks party, and your first 3,500 word essay will be due at midday January 4th, 2016.

Week 1: Induction/ Nineteenth Century Masterclass
6.00-7.30 (Induction: Dr Carolyn Burdett)
7.40-9.00: Nineteenth Century Masterclass: ‘Emancipations: Roman Catholics, Enslaved Africans and Jews’. (Professor David Feldman, Director, Pears Institute for the Study of Antisemitism)

Week 2: The French Revolution
6.00-7.30. Group 1 (Dr Nicola Bown); Group 2 (Dr David McAllister)
7.40-9.00 Farrer Library Research Skills Workshop 1: Archives (Dr Heather Tilley)

Primary Reading
Excerpts of primary materials on the fall of the Bastille (14 July 1789) and the execution of Louis XVI will be distributed on Moodle in advance of the class.

**Further Readings**


**Week 3: Women’s Rights, Emancipation, and the Education of Daughters**

6.00-7.30. Group 1 (Dr Nicola Bown); Group 2 (Dr David McAllister)
7.40-9.00 Farrer Library Research Skills Workshop 2: Researching the Digital C19th (Lindsay Tudor). **NB This class will take place in the Library Seminar Room, at Birkbeck Library**

**Primary Reading**

Wollstonecraft, Mary, *A Vindication of the Rights of Woman* (1792), available online at: [http://oll.libertyfund.org/titles/126](http://oll.libertyfund.org/titles/126)
Blake, William, *The Visions of the Daughters of Albion* (1793), available online at [www.blakearchive.org](http://www.blakearchive.org)

**Further Reading**


**Week 4. Evangelicalism**

6.00-7.30. Group 1 (Dr Nicola Bown); Group 2 (Dr David McAllister)
7.40-9.00. Farrer Library Research Skills Workshop 3: Essay Writing (Dr David McAllister)
**Primary Reading**
Various evangelical texts to be distributed on Moodle

**Further Reading**
Douglass, Frederick, ‘Bibles for the Slaves’, *The Liberty Bell* (1848), pp. 121-127
For the poem’s immediate context of publication see: http://www.facstaff.bucknell.edu/gcarr/19cusww/ib/LBindex.html

**Week 5: Malthus, the Poor Laws and Population**
6.00-7.30 Group 1: Dr Nicola Bown; Group 2: Dr David McAllister
7.40-9.00 Farrer Library Workshop 4: Researching C19th Periodicals (Prof Laurel Brake)

**Primary Reading**
T.R. Malthus, *An Essay on the Principle of Population* (1798). (Please note that we will be studying the 1798 first edition of the Essay and that you are strongly recommended to use the Oxford World’s Classics edition (ed. by Keith Gilbert, published in 2008). A good online version of the text can also be found at http://www.esp.org/books/malthus/population/malthus.pdf)
Extract from Harriet Martineau, *Illustrations of Political Economy* (1834) (to be posted on Moodle)
Charles Dickens, *Oliver Twist* (chs 1 & 2 only, to be posted on Moodle).

**Further Reading**

Week 6: READING WEEK

Week 7: Mechanical in Head and Heart?
6.00 - 7.30 Group 1: Dr. Nicola Bown; Group 2: Dr. David McAllister
7.40 - 9.00 No class

Primary Reading
The following texts will be distributed via Moodle.
Andrew Ure, Philosophy of Manufactures (1835), pp. 1-31.
Thomas Carlyle, ‘Signs of the Times’ (1829).
‘The Effects of Machinery on Manual Labour...’, The English Chartist Circular, 2.82 (1842).

Further Reading

Week 8: Elizabeth Gaskell, Mary Barton
6.00-7.30: Group 1: Dr. Nicola Bown; Group 2: Dr. David McAllister
7.40-9.00: Farrer Library Research Skills Workshop 6: Researching Victorian Visual Culture (Dr Nicola Bown)

Primary Reading

Further Reading
Williams, Raymond, *Culture and Society 1780-1950* (London: Chatto and Windus, 1958). Williams’s brief discussion of the novel in this classic text has been enormously influential.

Zemka, Sue, ‘Brief Encounters: Street Scenes in Gaskell’s Manchester’, *ELH* 76.3 (2009), pp. 783- 819.

**Week 9: Back to the Future: the Gothic Revival**
6.00-7.30: Group 1: Dr Nicola Bown; Group 2: Dr David McAllister
7.40-9.00: Farrer Library Research Skills Workshop 7: Researching Archives: Dr Heather Tilley

**Primary Reading**
John Ruskin, ‘On the nature of gothic’, from *Seven Lamps of Architecture* (1854); (Extract posted on Moodle)
AWN Pugin, *Contrasts*, 1836 (copies are available in Birkbeck library, and there will be selections available on Moodle)

**Further Reading**


**Week 10: The Great Exhibition**
6.00-7.30: Group 1 Dr Nicola Bown; Group 2 Dr David McAllister
7.40: meeting with student representatives (Dr Carolyn Burdett)

**Primary Reading**
The following texts will be available on Moodle
Extracts 1.1, 1.2, 1.3, 1.4 and 1.5 from J.M. Golby (ed.), *Culture and Society in Britain 1850-1890* (Oxford: Oxford Univ. Press, 1986), 1-6.
‘Some Moral Aspects of the Exhibition’, *The Economist* (17 May 1851), 532.

**Visual Material**
‘The Queen and Her Subjects’, *Punch* (3 May 1851).
‘The Classes and the Masses’, *Punch* (14 June 1851).
‘Specimens From Mr Punch’s Industrial Exhibition of 1850. To be Improved in 1851’. *Punch* 18 (1850), 145.
‘Dinner-Time at the Crystal Palace’, *Punch* (5 July 1851).
John Nash, stuffed elephant and howdah from India.
‘The Tunis Court’
‘Cannibal Islanders’

**Further Reading**

Deborah Wynne, ‘Responses to the 1851 Exhibition in *Household Words*’, *Dickensian* 97:3 (2001), 228-34.

**Week 11: Revolution and the novel**

6.00-7.30: Group 1: Dr Nicola Bown; Group 2: Dr David McAllister
7.40-9.00: Christmas drinks

**Primary Reading**

Charles Dickens, *A Tale of Two Cities*, 1859 (any good edition will do)

**Further Reading**


Alber, Jan.: "Darkness, light, and various shades of gray: the prison and the outside world in Charles Dickens's *A Tale of Two Cities*." *Dickens Studies Annual* (40) 2009, 95-112


7.40-9.00: Christmas Drinks Party
Core Course II
Modernising Victorians
(Full-time 2015 students only)

Thursdays, 6.00-7.20 (CB)/ Mondays 6.00-7.20 (AV)
NB PLEASE NOTE ALTERNATIVE ARRANGEMENTS FOR WEEK 10
Module Convenor: Dr Carolyn Burdett; module tutor: Dr Ana Parejo Vadillo

Module Aims and Outcomes

This second of the two Core modules takes up chronologically from Core 1 to look at the philosophical, political, cultural, aesthetic and material environments of the second half of the nineteenth century.

Students will gain:

- Knowledge and understanding of how philosophy, science and politics shaped a series of key debates about the poor, women, nationhood, the English;
- Understanding of how and why the Victorians felt modern and how this feeling of modernisation was problematical and criticised by the Victorians.
- The ability critically to analyze a variety of written and visual texts;
- An understanding and appreciation of the breadth and diversity of ways in which the mid to late Victorians investigate their changing world and consequent transformations in subjectivity;
- An ability to form and understand the interconnections between different areas of study;
- The ability to choose and research an appropriate topic;
- An appreciation of available primary and secondary resources, and appropriate use of them.

Other Information:

Students will need to have a copy of novels studied on the course. Other reading can be found either in John Plunkett et al (eds), Victorian Literature: A Sourcebook (Basingstoke: Palgrave Macmillan, 2012); to download through specified online sources; or posted on Moodle.

Week 1: Induction (no class)

Week 2: Philosophies and ideas
This week we read a number of short extracts as a means of introducing ourselves to some of the influential philosophical currents that shaped the Victorians’ thinking about their world.
We will consider the following: secularism and humanism; Positivism; organicism; liberalism and individualism; aestheticism; Nietzscheanism, pragmatism.
Read extracts from Herbert Spencer, Auguste Comte, Ludwig Feuerbach, John Stuart Mill, Walter Pater, Friedrich Nietzsche -- Sections 5.5-5.9 and 5.111 of Victorian Literature (pp. 133-44) plus extract from William James’ ‘What Pragmatism Means’ (on Moodle).
Week 3: **Darwin, post-Darwinism and evolution**

Charles Darwin, *The Origin of Species*, Chp III ‘Struggle for Existence’, pp. 60-64 (to ‘for the world would not hold them’); Chp IV ‘Natural Selection’, pp. 80-84 (to ‘what they formerly were’).

**NB there were 6 editions of Origin published in Darwin’s lifetime, with significant changes. Please read the 1859 (First) edn.** Available at ‘Darwin Online’ with these paginations http://darwin-online.org.uk/content/frameset?itemID=F373&viewtype=text&pageseq=1


Thomas Henry Huxley, ‘On the Physical Basis of Life’, *Fortnightly Review*, 26 NS (Feb 1869), 129-145 [accessed via British Periodicals in the bbk elibrary]. Please read pp. 129-131 (to ‘at one time or other of their existence’) and pp. 136-7 (from ‘Enough has, perhaps, been said’ to ‘after every exertion’).


Week 4: **Realism and the web of life**


Week 5: **Gender and sexuality**

This week we examine two instances of debate about gender in the period. The first is a famous and familiar pairing: John Stuart Mill’s *The Subjection of Women* (1869) and John Ruskin’s ‘Of Queen’s Gardens’ (1865). We will focus on the brief extracts available in section 3 of *Victorian Literature* (3.5 and 3.6, pp. 81-86). If you have not read these texts before (or need to refresh your memory) please do read them in full (they are widely available online).


In addition, we will read the following short pieces on masculinity: Samuel Smiles, extract from *Self-Help* (1859) [3.3 in *Victorian Literature*, pp. 78-9] and the Preface, Explanation and Foreword from Robert Baden-Powell, *Scouting for Boys: A Handbook for Instruction in Good Citizenship* (1908) [Available on Moodle from http://www.thedump scouts can.com/yarn00.pdf; this is not a scholarly edition, so should you wish to quote/ research further, you should consult an authoritative text such as Elleke Boehmer’s edition, published with Oxford University Press in 2004].
And finally, as an example of late-century debate on sexuality, read Havelock Ellis and John Addington Symonds, *Sexual Inversion* (1897) [extract 3.11 in *Victorian Literature*, pp. 94-97].

**Week 6: Reading week**

**Week 7: Art and value**

Many of you will have read Ruskin’s ‘The Nature of Gothic’ – some of you will be doing so currently on Core Course I. It’s an important text, however, so if you need to refresh your memory, please see John Ruskin, ‘The Nature of Gothic’, from *The Stones of Venice*, vol II (1853). Available to download from Gutenberg at [http://www.gutenberg.org/files/30755/30755-h/30755-h.htm#page151](http://www.gutenberg.org/files/30755/30755-h/30755-h.htm#page151)

In addition, please read:


Oscar Wilde, ‘The Soul of Man under Socialism’ (1891). Available to download from Gutenberg at [http://www.gutenberg.org/dirs/etext97/slman10h.htm](http://www.gutenberg.org/dirs/etext97/slman10h.htm)

**Week 8: Modern living**


Please also read:


And, for a different voice on the tensions of living in the city and its effects:

John Davidson, ‘Thirty Bob a Week’, from *Ballads and Songs* (1894) [available on Moodle].

**Week 9: Socialism and Marxism**

Extracts from:


Beatrice Webb, ‘Women and the Factory Acts’ (1896) [link]
Plus the various pieces from the Clarion included here: [link]

Week 10: Darkest England
NB This will be a joint session for both groups, led by Dr Julia Laite. It will take place at 6pm on Monday (30 November) and will run for two hours (6.00-8.00pm)


Secondary Reading
Booth, William, *All About the Salvation Army* (London: The Salvation Army, 1885) – it would be equally helpful to examine other Salvation Army publications from the 1880s and 1890s (such as the War Cry periodical). The British Library holds a lot of relevant material.


Inglis, K. S., *Churches and the Working Classes in Victorian England* (London: Routledge, 1963 – read chapter 5. (For more recent work on religion and the working class, see Hugh Mcleod’s work.)


McLaughlin, Joseph, *Writing the Urban Jungle: Reading Empire in London from Doyle to Eliot* (Charlottesville: University Press of Virginia, 2000) - read Chapter 4 (‘Colonizing the Urban Jungle: General Booth’s In Darkest England the Way Out’)

**Walker, Pamela, *Pulling the Devil”s Kingdom Down: The Salvation Army in Victorian Britain* (Berkeley: University of California Press, 2001) [Key secondary source: please try to read if possible]

Week 11: Empire and race
This week’s work will be a student led session on the Boer War (1899-1902). Preparation will be a mini research project, based upon sources including journalism, literary responses, and contemporary analysis.
ASSESSMENT
Essay (5,000 words. 100% of total possible marks) due midday Monday 4th January 2016. Students will develop their own essay question in consultation with the tutor. All students are expected to contribute to sessions throughout the module.
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<tr>
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<td>The Book Unbound – Luisa Calè</td>
<td>ENHU123S7</td>
<td>Wednesdays, 7.40-9.00pm</td>
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<tr>
<td>The Victorian Fin de Siècle – Carolyn Burdett</td>
<td>HICL139S7</td>
<td>Wednesday – 6.00-7.30pm</td>
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<td>Death in Victorian Culture – David McAllister</td>
<td>AREN119S7</td>
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<td>Art and the British Empire – Sarah Thomas</td>
<td>ARVC183S7</td>
<td>Tuesday - 6:00-7:30pm</td>
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<td>The Nineteenth-Century Press – Laurel Brake</td>
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<td>Wednesday, 6:00-7:30pm</td>
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<tr>
<td>Victorian Poetry - Ana Parejo Vadillo</td>
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<td>Monday, 6.00-7.30pm</td>
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<tr>
<td>History of Art options will also be on offer, details will be provided as soon as they become available.</td>
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The Book Unbound

Module Code: ENHU123S7
Course Convenor: Dr Luisa Calè (l.cale@english.bbk.ac.uk)
Wednesday, 7.40-9.00, Spring Term

This MA module explores the book as a cultural form under changing conditions of technical reproducibility. The materialities of the book have come under increasing scrutiny in the wake of electronic media and the new archival storage possibilities heralded by digital culture. Against millenarian talk about the ‘end of the book’ as a support for the act of reading, this module discusses practices that resisted and reinvented the book’s physical properties at earlier moments of technological change, from Romantic cultures of the book to their recreations in twentieth-century artists’ books. Efforts to resist the book as a commercial object published in identical multiples for an anonymous reading public often took the form of handcrafted interventions, which highlight the bibliographical codes that define the operations of the book as a support for reading. The architectures and archeologies of the page indicate its functioning as a site of sociability, collaborative authorship, and composite art - from the expanded extra-illustrated page to the crowded walls of words of William Blake’s plates, the emergence of embossed books for the blind, and the overwrought margins of William Morris’s Kelmscott Press compared to the fin-de-siècle aspiration for a ‘book all margin; full of beautiful unwritten thoughts’.

Bound and unbound formats speak out the horizon of the book in changing cultures of reading and viewing. The boundaries and partitions of books become dynamic; books nest inside other books, disbound plates trace unpredictable lines of flight and crystallize in hybrid configurations that subvert stable notions of the book as a condition of possibility for the production and circulation of knowledge. Such hybrid forms assemble objects from different periods, challenge distinctions between scribal and print cultures, mechanical and autographic forms. They register the changing visual cultures of the book supplemented by watercolours, prints, and later photographs, and situate it in relation to the archive, the collection, and the gallery. Rooting reading in concrete historical forms, this module opens up new ways of thinking about the composite arts of the book, its multisensorial aesthetics, and intermedial recreations.

Each session concentrates on a book practice that subverts, dismantles, or recreates the codex as an alternative to the commercial book, concentrating on Romantic books and their artistic recreations, including works by Walpole, Gray, Sterne, Blake, Dickens, Morris, Stevenson, artist books by Tom Phillips and John Baldessari, and books in boxes from Marc Saporta and BS Johnson to Chris Ware’s graphic novel Building Stories.

By the end of the course, you will be able to:

- Situate, historicize, and theorize books, their production, circulation, and consumption, ca 1750-2010.
- analyse the materiality of the book as an object and of book practices under specific conditions of cultural production and across different media
- Identify the conceptual framework informing an artist’s book or other kinds of book practice.
• Reconstruct the ‘lives’ of a book across different audiences, times, places, modes of circulation.

Assessment

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<tr>
<td>Coursework</td>
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Preliminary Readings
McDonald, Peter, ‘Ideas of the Book and Histories of Literature: After Theory?’, *PMLA* (January 2006), 214-28
Renée Riese Hubert and Judd David Hubert, *The Cutting Edge of Reading: Artists’ Books* (New York: Granary Books, 2001)

1 (6 January). Unpacking the Library, Rethinking the Archive:
This first session sets up ways of thinking about the book as a material object through key definitions of literary invention in the late eighteenth-century copyright debates, and Romantic imaginations of the book as the medium for a community of sentiment and of the study and the library as scenes of reading and cultural laboratories.

Leigh Hunt, ‘My Books’, *Literary Examiner* (July 1823), 1-6, on moodle
Walter Benjamin, ‘Unpacking my Library: A Talk about Collecting’, in *Illuminations*, ed. by Hannah Arendt, on moodle

This class explores the materiality of the book as a cultural form. Drawing on textual bibliography to envision the partitions and spacings of the book, the paratext, frontispiece, titlepage, margins, colophon open up as sites for appropriation, inscription, transgression: What is inside and outside the book? What happens in the book’s expanded margins?

William Blake marginalia to 1798 edition of The Works of Sir Joshua Reynolds Eighteenth-Century Collections Online (ECCO), through Senate House Library Databases

Thurston, Nick, Reading the Remove of Literature (Information as Material: 2006)


Jackson, H.J., Romantic Readers: The Evidence of Marginalia (Yale UP 2005)

3 (20 January). Between the Sheets: The Extra-Illustrated Book

This session explores extra-illustration, a practice that questions the book as a stable support for reading by altering its form, interleaving it with additional pages, prints, watercolours, and other extraneous materials. As a result, the book ceases to be an identical copy within a homogeneous print run and becomes a unique object that documents an idiosyncratic practice of reading, viewing, and collecting. Our key example in this class, Horace Walpole’s extra-illustrations of Strawberry Hill, exemplifies the metaphorical interchangeability between the book, the house, and the collection as a scene of composition.

Horace Walpole’s Description of Strawberry Hill as extra-illustrated by himself and others:
Lewis Walpole Digital Collection http://lwlimages.library.yale.edu/walpoleweb/ (shelfmark: 33 30).

[Horace Walpole], The Castle of Otranto, A Story. Translated by William Marshall, Gent. From the Italian of Onuphrio Muralto (1764)

Further Readings


Poised between the illuminated manuscript and the portable picture gallery, Blake’s Illuminated books destabilize the idea of the book as a homogeneous commodity, by disrupting the expectation of stability that made it a condition of possibility for the dissemination of knowledge in the Gutenberg era. Is the book ‘an organizing fiction,... a useful mode to try and contain what turn out to be uncontainable images’? (Makdisi). In this class we will consider Blake’s The First Book of Urizen, and the separate life that some of its plates acquire in the Small and Large Books of Designs, which he produced for miniature artist Ozias Humphry.

Blake, William, The Book of Urizen (www.blakearchive.com);
Blake, William, The Small and Large Books of Designs (British Museum; Tate Britain; www.blakearchive.org)

Further Reading
Goode, M., ‘What do Blake’s Images Want?’, Representations, 119:1 (Summer 2012), 1-36

5 (3 February). INTERLUDE: A Book in a Box: Building Stories
In this session we explore the tension between bound and disbound forms, ephemera and the book through the lens of a contemporary box of comics. Chris Ware’s Building Stories (2012) reflects on the material supports of the graphic novel in connection with experiments from Joseph Cornell’s boxed assemblages to books presented as loose fascicles in boxes, from Marc Saporta’s Composition NO 1 (1961) to B.S. Johnson’s The Unfortunates (1969) to the release of Franz Kafka’s . The miscellaneous contents of the box (bound volumes, newspapers, broadsheets, flip books) illuminate the physical formats and unstable generic boundaries of the ‘comic strip’, ‘the ‘comic book’ and the ‘graphic novel’.

Ware, Chris, Building Stories (Jonathan Cape, 2012)

‘Graphic Narrative’, special issue of Modern Fiction Studies, 52: 4 (Winter 2006), guest edited by Hillary Chute and Marianne DeKoven

Kuhlman, Martha, ‘In the Comics Workshop: Chris Ware and the Oubapo’, in Ball, David M. and Kuhlman, Martha B., *The Comics of Chris Ware: Drawing is a Way of Thinking* (University Press of Mississippi, 2010)

Gilmore, Shawin, ‘Formal Disruption and Narrative Progress in *Building Stories*, *The Comics Journal* (2012), special issue on Chris Ware

6 (10 February). READING WEEK

7 (17 February). Dickens In Parts
Serial publication shows the more fluid boundaries of the book unbound, testing ideas about what is inside and outside the text, the relationship between composition and advertising; the book, the work, and the oeuvre. This class explores the serial and unbound publication of Dickens in parts, paying attention to the relationship between official plates and sets of extra-illustrations published to complement the print run of each work. Through the serialization of Dickens’s work we will compare the periodical publication in parts and bound in volume and think about the different temporalities of reading embedded in each.

Charles Dickens, *The Old Curiosity Shop*, serialized in *Master Humphrey’s Clock* (1840-1), read in the Penguin edition

Sets of prints produced to extra-illustrate these works will be discussed in class

8 (24 February). The Ideal Book and the Fantasia of the Library: William Morris’s Kelmscott Press
William Morris founded the Kelmscott Press in 1891 to reinvent the book as a work of art ‘whose only ornament is the necessary and essential beauty which arises out of the fitness of a piece of craftsmanship for the use which it is made’. His organic and architectural notion of book making goes against the division of labour and the distinction between letterpress and illustration in an attempt to recuperate the visual aesthetic of the medieval arts and crafts, ‘the calligraphy of the Middle Ages, & of the earlier printing which took its place’. This class explores the material principles forms of Morris’s press, the corpus and the ‘fantasia of the library’ that can be detected from his list, as a startingpoint for the analysis of one of the books he printed.

Walker, Emery, ‘Letterpress Printing and Illustration’, delivered on 15 November 1888 to the Arts and Crafts Society, reviewed as ‘Printing and Printers’ by Oscar Wilde in the *Pall Mall Gazette*, 16 Nov 1888, in *The Ideal Book*, Appendix B, 324-333


Analysis of one volume published by the Kelmscott Press (eg. Coleridge, Keats, Morris’s Earthly Love...)

Further Reading
Ruskin, John, *Ariadne Florentina: Six Lectures on Wood and Metal Engraving, with Appendix, Given before the University of Oxford in Michaelmas Term 1872* (London: George Allen, 1890)

9 (2 March). Touching The Book: Early Raised Print Books for Blind People (with Heather Tilley)

This class explores the development of raised print books and finger-reading practices in nineteenth-century Britain, which helped to create new communities of literate blind and visually-impaired people. Embossed books draw attention to the sensory regimes of reading, challenging the sight-dominance of (ink) print culture. We will explore samples of some of the wide range of raised alphabetic systems in use in the period as well as different book formats (from small classbooks to multivolume Bible editions), alongside representations of blind people engaged in reading raised print texts.

Samples of embossed books will be brought to the session. Please also look at the online catalogue for the recent exhibition curated by Heather Tilley, *Touching the Book: Embossed Literature for Blind People in the Nineteenth Century:* http://blogs.bbk.ac.uk/touchingthebook/

Readings:

Gall, James, *A First Book for Teaching the Art of Reading to The Blind; A Short Statement of the Principles of the Art of Printing, as here Applied to the Sense of Touch* (Edinburgh: James Gall, 1827)
Martineau, Harriet, ‘Blindness’, *Household Words*, IX (17 June 1854), 421-25
Further Reading:
*The Photobook from Talbot to Rusha and Beyond*, ed. by Patrizia Di Bello, Colette Wilson and Shamoon Zamir (London: IB Tauris, 2012)

10 (9 March). A Treated Victorian Novel: Tom Phillips's *Humument*

In the last two classes of this module we turn to the artist’s book phenomenon as an attempt to question and subvert the book as a cultural form. Tom Phillips’s *The Humument* has been altering W.H. Mallock’s *Human Document* (1892) since 1966, when the ‘objet trouvé’ became a changing palimpsest for a ‘Gesamtkunstwerk in small format’. A first volume published as a box of ten silk screened prints by Tetrad Press in 1970, followed by ten more ‘volumes’ printed as a limited edition of one hundred copies, the first private press instantiation of the work was completed and shown at the ICA in 1973, and subsequently published as a commercial book in five editions (1980, 1987, 1997, 2005, 2012), now also available as an Ipad and Iphone app. Applying William Burrough’s ‘cut up’ technique, Phillips’s ‘Scribe art of the hand’ (1997, p. 7) turns each page into an artwork, which obliterates most of the letterpress apart from selected islands and rivers of words. The text thus obtained becomes a script for changing performances of concrete poetry, variations in the manner of ‘exercises in style’ (Raymond Queneau), a ‘Journal of Secret Scribing and Hiding’ (1997, p. 6). Fragments have migrated to other works from the libretto for the opera *Irma* to Dante’s *Inferno*, and his illustrations of Cicero for the Folio Society.


http://humument.com/

Further Reading:


King, Andrew David, ‘“Were there but world enough and time”: Tom Phillips on A Humument’, *Kenyon Review* (September 2012),
http://www.kenyonreview.org/2012/09/tom-phillips-interview/

http://www.theparisreview.org/interviews/4424/the-art-of-fiction-no-36-william-s-burroughs


11 (16 March). Artists’ Books

The Artist Book is a form that questions the book as a commodity, by intervening on its material form thus calling the reader’s attention to the materiality of form. Inaugurated by the ‘Livre d’artiste’, or ‘Artist’s Book’ as a deluxe edition, This class
concentrates on the work of late 20C and early 21C book artists, using an eighteenth and a nineteenth-century book as a starting point.

*The Life and Opinions of Tristram Shandy, Gentleman* by Laurence Sterne, with 39 photo-collage illustrations by John Baldessari (San Francisco: Arion Press, 1988) (photographs on moodle)

National Art Gallery, Special Collections, shelfmark: X900175 380 419 900 30066


**Further Reading**


Renée Riese Hubert and Judd David Hubert, *The Cutting Edge of Reading: Artists’ Books* (New York: Granary Books, 2001)
The Victorian Fin de Siècle

Spring Term: Wednesday 6-7.20pm
Course convenor: Dr Carolyn Burdett

Learning aims and outcomes
The module will require students to:

- critically examine and analyse a diverse body of literary and cultural texts from the period of the fin de siècle (1880-1900) situating these in the context of wider Victorian debates about art, science, social progress, sexuality and ethnicity;
- relate aesthetic and generic issues with social/political/ethical ones and vice versa;
- critically assess the ways in which the concept of the fin de siècle has been constructed both in late-nineteenth-century discourses (such as degeneration theory) and in current critical debates;
- define and research a topic with appropriate attention to genre and context.

Module description
This module investigates the period of the fin de siècle, from 1880-1900. With its dandies, decadents, and bicycle-riding New Women, the end of the century was viewed by some as the ‘dusk of nations’ amidst fears of social and cultural degeneration. Others celebrated the ending of a Victorian world seen as moralistic and conventional. New opportunities for women, new hopes of a socialist society, and a newly energetic imperialism all characterize the period. The module explores some of the period’s vibrant, experimental, and at times dark and dangerous, cultural products. It also examines key debates such as degeneration, empire, or prostitution.
Assessment

The module is assessed by one essay of 5000 words due midday 18th April 2016.

Essential Book Purchases:
(a) Sally Ledger and Roger Luckhurst (eds), *The Fin de Siècle: A Reader in Cultural History* (Oxford University Press, 2000). Wherever possible, we will use this *Reader* for contextual material. It is, in any case, a highly useful text for beginning your research in the period.

For all fiction texts, please ensure you use a good edition as you will benefit from scholarly apparatus (notes, introduction and further reading) and will avoid the many versions of these stories that have been abbreviated or otherwise altered. Penguin, Oxford World Classics and Broadview are all reliable.
(b) Robert Louis Stevenson, *Strange Case of Dr Jekyll and Mr Hyde* (1886)
(c) Henrik Ibsen, *Ghosts* (1881)
(d) Oscar Wilde, *The Picture of Dorian Gray* (1890)
(e) William Morris, *News from Nowhere, or An Epoch of Rest* (1891)

WEEK 1: DEGENERATION

We begin with what has become a dominant critical paradigm for understanding the fin de siècle – as well as an important term in late-Victorian social, critical and cultural debate: degeneration. We consider why it was potent for the Victorians and why it has been such a central referent in much recent literary critical response to the period. We ask what it allows to bring into focus but also what it excludes.

Essential reading
Robert Louis Stevenson, *Strange Case of Dr Jekyll and Mr Hyde* (1886).
***
In addition, reading (or re-reading) the ‘blueprint’ of degenerationist fiction, H. G. Wells’ *The Time Machine* (1894-5) is well worth doing.

Secondary reading

Questions to help prepare for discussion in Week 1
1. What vocabularies are deployed to articulate the fear of social and cultural degeneration in the extracts by Nordau and Wells? What forms of rhetoric are used in their respective arguments? Pick out some examples and come prepared to explain why you think them important.
What is the basis of Egmont Hake’s and William James’s rebuttal of Nordau respectively? Are the same kinds of rhetoric and the same kinds of vocabularies deployed?
3. Where and how does the ‘degeneration’ trope surface in *Dr Jekyll and Mr Hyde*? Pick out at least two short extracts that you find interesting in relation
to the ‘degeneration’ debates at the fin de siècle and come prepared to
discuss them in class.

WEEK 2: DEGENERATION AND ‘IBSENISM’
‘The key note must be: the luxuriant growth of our culture, in literature, art, etc.—and
by way of contrast: the whole of mankind on the wrong track’ (Ibsen, from a Note
while writing Ghosts)
We read a drama in translation this week. Like ‘Zola’, ‘Ibsen’ came to mean more
than the name of a writer. For socialists and feminists in the 1880s, his work
signalled a radical challenge to contemporary mores of sexuality, class and gender;
for Nordau, he is the obverse of a hard-hitting realist: instead he is an irrational
symbolist, a diseased mind drawn to depict disease. Ghosts introduces us to the
importance of sexuality in the culture and literature of the fin de siècle, to ideas of
mental and physical pathology, and to the spectre of prostitution and syphilis.
Essential reading
Henrik Ibsen, Ghosts (1881)
Symons, ‘Henrik Ibsen’, from Chp 5 of the Ledger and Luckhurst Reader, pp. 120-
30.
***
Secondary reading
A brief, useful introduction to Ibsen’s work is Sally Ledger, Henrik Ibsen (Plymouth,
UK: Northcote House, 1999)

WEEK 3: THE NEW WOMAN: SOCIAL INSURGENTS
The ‘New Woman’ has become a key phrase for the combination of social and
political calls for transformation in the position of women, and forms of literary and
cultural innovation. This week, we combine reading examples of short fiction with
journalistic pieces.
Essential reading
Olive Schreiner, ‘The Buddhist Priest’s Wife’, Stories, Dreams and Allegories
(London: T. Fisher Unwin, 1923) [written 1892; available online at the Victorian
Women Writers Project http://webapp1.dlib.indiana.edu/vwwp/view?docId=VAB7150]
Sarah Grand, ‘The Undefinable’ (1894)
Victoria Cross, ‘Theodora: A Fragment’ (1895)
These stories are anthologised widely eg in Angelique Richardson (ed), Women
or Elaine Showalter (ed), Daughters of Decadence: Women Writers of the Fin de
Chapter 4, ‘The New Woman’ in the Ledger and Luckhurst Reader, pp. 75-96.
***
Secondary reading
Margaret Diane Stetz, ‘The New Woman and the British Periodical Press of the
WEEK 4: AESTHETICISM
‘Aestheticism’ denoted the elevation of taste and the pursuit of beauty as preeminent principles of art and life. Aestheticism’s longer history runs from Ruskin and the Pre-Raphaelites: by the fin de siècle, the influence of writers including Pater was felt in innovative artistic, literary and essayistic work, challenging Victorian traditionalism with the notion of ‘art for art’s sake’. We read Pater’s foundational text, and an ironic essay from the first issue of *The Yellow Book* that takes us to the following week, and aestheticism’s companion, ‘decadence’.

**Essential reading**
Max Beerbohm, ‘A Defence of Cosmetics’, from *The Yellow Book* (1894) [a later edition is available via the Internet Archive at https://archive.org/details/defenceofcosmeti00beer]

**Secondary reading**

WEEK 5: DECADENCE I
This week we continue thinking about decadence by looking further at the first number of the iconic *The Yellow Book* (April 1894). *The Yellow Book* is available to download online from the ‘Yellow Nineties Online’ (a useful source generally) at http://www.1890s.ca/HTML.aspx?s=YBV1_toc.html

**Essential reading**

**Secondary reading**

WEEK 6: READING WEEK – NO CLASS

WEEK 7: DECADENCE II
We read this week one of the most important texts of literary ‘decadence’: Wilde’s *Dorian Gray*.

**Essential reading**
Oscar Wilde, *The Picture of Dorian Gray* (1890, any edition)
Chapter 5, Joris-Karl Huysmans, *A Rebours (Against the Grain)* (1884). You can access this online, from Gutenberg at http://www.gutenberg.org/files/12341/12341-h/12341-h.htm
[Note: If you’re reading other versions (that are variously translated, eg as *Against Nature*) you may need to read Chapter 4, as Chapter 1 is sometimes published as ‘Prologue’]
WEEK 8: EMPIRE TALES
The century’s end saw a more officially expansionist and assertive form of imperialism, under pressure from competition. ‘Empire writing’ was enormously variable and we look at two fictional and a number of non-fictional texts.
Essential reading
H. Rider Haggard, ‘Long Odds’, from Allan’s Wife and Other Tales (1889) [available online at Gutenberg http://www.gutenberg.org/files/1918/1918-h/1918-h.htm]
Rudyard Kipling, ‘The Strange Ride of Morrowbie Jukes’ (1885), in The Man Who Would be King and Other Stories (Oxford Worlds Classics, 1987) [it can be found online: eg at http://www.readbookonline.net/readOnLine/1982/]
From Chapter 6 of the Ledger and Luckhurst Reader, Seeley; Chamberlain; Rhodes; Cunninghame Graham, pp. 133-44; 156-9.

WEEK 9: OUTCAST LONDON
By the fin de siècle, London had become a focus for social debate about ‘progress’ and civilization. From the 1880s, social commentators, popular journalists, socialists and radicals, and novelists entered – imaginatively and in reality – the East End. We compare two short stories, one more sympathetic to its working-class characters than the other.
Essential reading
George Gissing, ‘Lou and Liz’, English Illustrated Review, 10, (1893), 793-801 [you can read a digitised version of the journal here, including the original illustrations: http://babel.hathitrust.org/cgi/pt?id=mdp.39015056059622;view=1up;seq=817
It is also copyable from here: https://www.lang.nagoya-u.ac.jp/~matsuoka/GG-Lou&Liz.html
Arthur Morrison, ‘Lizerunt’, Tales from Mean Streets (1894) [available from Gutenberg at http://www.gutenberg.org/files/40569/40569-h/40569-h.htm
Chapter 2, ‘Outcast London’ in the Ledger and Luckhurst Reader, pp. 25-51
***
Secondary reading

WEEK 10: SOCIALISM AND UTOPIANISM
Socialism transformed radical thinking in the 1880s and 90s. We read Morris’ utopian novel as a response to the often fraught and conflictual politics of the period.
Essential reading
William Morris, News from Nowhere, or An Epoch of Rest (1891)
***
Secondary reading

WEEK 11: PSYCHOLOGY AND PARAPSYCHOLOGY
We close by considering how the emerging discipline of psychology, and new thinking about the mind and its complexities – conscious and unconscious – were interconnected with narrative contents and forms.
Essential reading
Secondary Bibliography
(See also the bibliography in the Ledger and Luckhurst Reader.)
This is intended to be a STARTING POINT for you when you come to write your essays. You will need to do your own literature searches when researching your essay topics. In particular, I have included very few author-based studies, and very few journal articles, here: use the LITERATURE ONLINE, JSTOR, MLA and VICTORIAN databases in Birkbeck’s E-Library to identify the most recent work on individual writers.

General texts about the Fin de Siècle:
Anderson, Amanda and Joseph Valente (eds), Disciplinarity at the Fin de Siècle (Princeton University Press, 2002)
Holbrook Jackson, The Eighteen Nineties (London: Grant Richards, 1913).
Sally Ledger and Scott McCracken (eds), Cultural Politics at the Fin de Siècle (Cambridge: Cambridge UP, 1995).
John Stokes, In the Nineties (Hemel Hempstead: Harvester Wheatsheaf, 1989).
Taylor, Jenny Bourne and Sally Shuttleworth (eds.), Embodied Selves: An Anthology of Psychological Texts, 1830-1890 (Oxford, 1998) [useful for psychology debates]

Degeneration:
Use the MLA to search the large literature on Jekyll and Hyde.
Greta Jones, Social Darwinism in English Thought (Brighton: Harvester Press, 1980).
Ibsen’s theatrical naturalism:
Susan Torrey Barstow, “Hedda is All of Us”: Late Victorian Women at the Matinee’, *Victorian Studies*, 43,3 (2001)
Sally Ledger, *Henrik Ibsen* (Plymouth, UK: Northcote House, 1999) (and follow up the bibliography at the close)

The New Woman
Carolyn Burdett, *Olive Schreiner and the Progress of Feminism: Evolution, Gender, Empire* (Basingstoke: Palgrave, 2001)
Sally Ledger, *The New Woman: Fiction and Feminism at the Fin de Siècle* (Manchester: Manchester UP, 1997).
Angelique Richardson and Chris Willis (eds), *The New Woman in Fiction and in Fact: Fin de Siècle Feminisms* (Basingstoke: Palgrave, 2001)

Aestheticism and Decadence:


Kirsten MacLeod *Fictions of British Decadence: High Art, Popular Writing and the Fin de Siècle* (Basingstoke: Palgrave Macmillan, 2006)


Andrew Smith, *Victorian Demons: Medicine, Masculinity and the Gothic at the Fin de Siècle* (Manchester: Manchester University Press, 2004)


**Imperialism**


**Socialism, poverty, and the city**

**Psychology and parapsychology**
This module offers you the chance to explore the extraordinary and distinctive culture that grew up around the subject of death in the nineteenth century. In a series of seminars and student-led presentations we will cover a huge range of topics, looking at the political, psychological and aesthetic motivations behind the establishment of the garden cemeteries which replaced the parish churchyards which had been the focal point of grief and community for centuries, to the opening of Julia’s Bureau, the West End office in which W.T. Stead sought to ‘bridge the abyss between the Two Worlds’ of the living and the dead. We will examine the rich material culture which developed around death in the period, studying the significance of the death masks, mourning jewellery and other *memento mori* they fashioned, and the businesses that developed to serve the lucrative market for ostentatious displays of commemoration and mourning. You will be encouraged to explore the intersections between this material archive and the representation of death, grief and loss in the literature that was shaped by, and in turn helped to shape, this culture. There will also be an optional field trip to one of London’s Victorian cemeteries.
Week 1: Introduction

Week 2: Reforming Death
Primary Reading: William Godwin, ‘Essay on Sepulchres’ (1809); Jeremy Bentham, ‘The Auto-Icon’ (1832); Thomas Southwood Smith, A Lecture, Delivered over the Remains of Jeremy Bentham, Esq (1832).

Week 3: Burying the dead
Primary Reading: G.A. Walker, Burial-Ground Incendiariam: the Last Fire at the Bone-House in the Spa-Fields Golgotha (1846); John Claudius Loudon, On the Laying Out, Planting, and Managing of Cemeteries (1843); John Strang, Necropolis Glasguensis (1831); Edwin Chadwick Supplementary Report… (1843); various images of garden cemeteries.

Week 4: Public deaths
This seminar will focus on two mid-century funerals: the famous state funeral of the Duke of Wellington in 1852, which is often identified as the culminating point of the elaborate Victorian funeral and, perhaps less familiarly, the burial of bare-knuckle prize fighter Tom Sayers, whose riotous interment at Highgate drew a crowd of 100,000 mostly working-class mourners onto the streets of North London in 1865.
Primary Reading: various textual and visual accounts of the funerals from contemporary sources.

Week 5. Student Presentations

Week 7. Elegies
Primary Reading: tbc.

Week 8 Death and Display: The Paris Morgue in the Victorian Imagination

Week 9. Burial Plots
Primary Reading Charles Dickens, Our Mutual Friend.

Week 10. Picturing the dead: post-mortem photography
Primary Reading: Audrey Linkman, extract from Photography and Death; various images.

Week 11. Talking to the dead: spiritualism and Psychical Research
Extracts from The Proceedings of the Society for Psychical Research; Borderland.
Secondary bibliography
This bibliography is general and indicative, and offers some useful introductory reading. It will be supplemented by more specific bibliographies for each individual seminar on the module.


Art and the British Empire

Module Tutor: Dr Sarah Thomas  Module Code: ARVC183S7
Tuesdays, 6-7.20 (except 20 Oct, 24 Nov and 1 Dec).
Three museum visits, provisionally scheduled for Saturday 17 October (National Maritime Museum) and Saturday 28 November (Tate Britain) and Fri 4 Dec (V&A) all TBC. Room TBC.

Module Description:
In recent years scholars have been arguing for the concept of ‘empire’ to be understood as central to British art, rather than continue to be relegated to its margins (Barringer, Quilley, Fordham, Art and the British Empire, 2007). This course will consider Britain’s global visual culture from the expansion of empire following the end of the Seven Years War in 1763, to the great age of empire during Queen Victoria’s reign.

Aims:
To understand some of the complexities governing the relationship between British art and imperial politics between 1750 and 1900. To examine the relationship between art and empire by drawing from a range of disciplines and methodologies. Students will develop their ability to critically analyse images and texts, and to participate in group discussions.

Objectives:
Students should be able to understand the roles played by visual culture in the period, and to have a critical understanding of some of the relevant works and collections housed in the museums of London and beyond. They should be aware of some of the difficulties in distinguishing ‘colonial’ art from an ‘art of empire’, and of indigenous and diasporic artistic responses to British colonisation and exploration throughout the period.

Teaching and Learning Methods:
Classes are held as seminars, and students are encouraged to participate fully. Visits will be made to three of the key museum collections in London: the National Maritime Museum (The Queen’s House), and the Victoria & Albert Museum. Required readings will be set each week. In addition, each student will be required to give one presentation on a particular theme, object or text, which they may accompany with handouts or visual material if they wish, although this is not obligatory. The presentation will not be formally assessed, but is designed to deepen the student’s engagement with the course readings. Additional reading is provided in the Bibliography, which can be found at the end of this course outline. There are no proscribed essay topics; instead you should come up with your own title, but this must be approved by the course tutor in advance.
Coursework and Assessment
Course assessment is based on a 5,000 word essay which explores a topic that you devise yourself (following consultation with the course tutor). It must include research from both primary and secondary sources, as well as close visual analysis.

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<th>Assignment</th>
<th>Description</th>
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<th>Due Date</th>
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<tr>
<td>Assessed Essay</td>
<td>5,000 Words</td>
<td>100%</td>
<td>4 January 2016</td>
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Late Submission of Coursework: If you are unable to submit a piece of work by the deadline you should complete a Mitigating Circumstances form. The form and College Mitigating Circumstances policy are available on My Birkbeck via this link:

http://www.bbk.ac.uk/mybirkbeck/services/administration/assessment/exams/mitigating-circumstances

If you are in doubt as to whether the circumstances you have experienced are likely to be agreed as reasonable justification for a late submitted piece of coursework (or under-performance), do discuss the issue with your Personal Tutor. Your Personal Tutor should, in any case, always be made aware of any difficulties affecting your studies.

Moodle: Course outlines, links to required readings, the MA History of Art handbook and images used in lectures will be posted on Moodle. Images will usually be posted on Moodle no later than one week after the lecture has taken place. Moodle will also be used for online submission of coursework via Turnitin.

Course Outline

1. Introduction (29 September)
This session introduces some of the course’s key themes and terms. What constitutes an art of empire? How can, or should, it be distinguished from colonial art? How can an art history of empire be conceived so as to provide space for genuine dialogue between the marginalised (‘subaltern’) voices and the dominant (British) discourse? How might our understanding of ‘British art’ be challenged if we are to place ‘empire’ at its heart?

Required Reading:

**Recommended Reading:**

**Further Reading:**


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2. **Art and Exploration: The Travelling Artist** (6 October)

This class examines a new generation of itinerant artists whose very mobility along the edges of empire in the late eighteenth / early nineteenth centuries was part of a much larger circulatory system of exchange (people, goods and ideas) and diplomacy that was at the heart of British colonialism. It will consider the salient role of the travelling artist as an eyewitness at a time when a new ‘global consciousness’ was impacting on the development of scientific knowledge. Focussing on the work of several key artists, the class will examine the significance of cultural encounters between Britain and its colonised ‘others’ (including India, Australasia and the West Indies).

**Required Reading:**


**Further Reading:**


3. Constructing ‘Race’: Representing Indigenous Subjects (13 October)
The late eighteenth century witnessed a burgeoning emphasis on skin colour as the primary marker of human variety—what today we call ‘race’—a concept which was far from fixed and which was widely discussed across British society. This lecture will consider the development of theories of racial difference, and their impact on British artists painting indigenous peoples in Australia, New Zealand, the West Indies and Canada. It will also introduce students to the scholarship of Homi Bhabha and Gayatri Spivak.

Required Reading:

Further Reading:

4. **Visit to The Queen’s House, National Maritime Museum, Greenwich**  
(Proposed for Saturday 17 October, 10am. TBC)  
The National Maritime Museum’s art collection is arguably the best equipped in Britain to explore the relationship between art and empire. Its collection display in The Queen’s House engages boldly and directly with themes of colonialism, encounter and exploration. This class will focus on the art of exploration, with particular attention given to the paintings of William Hodges and John Webber (artists on board James Cook’s second and third voyages to Australasia, 1770s).  

**Required Reading:**  

**Further Reading:**  

5. **Art and Slavery** (27 October)  
The subject of this class is the imagery of slavery produced by British artists who spent much of their lives in the New World, and whose paintings, drawings, prints and illustrated books contributed to the abolitionist debates that preoccupied Britain in the late 18th and early 19th centuries. It will focus primarily on works produced in Brazil and the Caribbean, regions which together absorbed some 90% of all African slaves.
Required Reading:
Further Reading:

6. Reading Week (no teaching)

7. The Imperial Landscape (10 November)
As Britain’s empire expanded in the late eighteenth century, Britons became increasingly fascinated by what their colonies actually looked like. ‘New World’ landscapes proliferated, ranging from the grandest of oil paintings hung at the Royal Academy, to the increasingly lavish books of ‘Picturesque Views’. This class considers landscapes from the United States, Canada, India, Australasia, and the West Indies.
Required Reading:
8. Collecting and Displaying Empire (17 November)
This class will consider the Victorians' obsession with collecting and displaying imperial artefacts. From the mid-nineteenth century, a wide array of objects from across Britain's empire were sucked into the metropolitan vortex—animal and plant specimens, industrial and decorative arts, paintings, prints and drawings. In particular, the great Pacific voyages of Cook led to the amassing of enormous amounts of indigenous artefacts. This session will examine what types of artefacts were collected, for what purpose, and how they were displayed.

Required Reading:

Further Reading:
9. **Artist and Empire at Tate Britain** (proposed for Saturday 28 November, 10am – 12.30pm. TBC)

This exhibition will be the first major presentation of the art associated with the British Empire from the sixteenth century to the present day. It aims to: ‘consider how the empire shaped some of the themes, ways of making and patterns of collecting which defined British art in the past and which continue to have resonance today’ (Tate Britain). Several years in the planning, this class will consider how the exhibition was conceived, what stories have been selected to represent its broad theme, and what kinds of larger scholarly issues it raises.

**Required Reading:**


10. **Visit to the Victoria & Albert Museum** (Proposed for Friday 4 December 6pm – 7.30pm. TBC)

This class will focus on the South Asian collections at one of the world’s greatest storehouses of British imperial artefacts, London’s Victoria & Albert Museum. Individual sessions will be held in The Nehru Gallery of Indian Art and the Prints and Drawings Study Room. It will look at some of the ways in which craft traditions were crucial to India’s trading significance in the period, and the impact of colonial rule on Indian culture.

**Required Reading:**


11. Orientalism (8 December)

The term ‘Orientalism’ was popularised by Edward Said in his 1978 book of the same name, which ignited a global debate over Western representations of the Middle East. This lecture examines the development of British Orientalist painting from the late eighteenth century to the end of the Victorian era, drawing on a range of Said’s key ideas and methods.

Required Reading:

Further Reading:
Bibliography

Art and empire


Britain and empire


Hall, Catherine et al. *At Home With the Empire: Metropolitan Culture and the Imperial World*. Cambridge: Cambridge University Press, 2006.

———. *Cultures of Empire: A Reader: Colonisers in Britain and the Empire in the Nineteenth and Twentieth Centuries*. Manchester: Manchester, 2000.


**India and the British empire**


**Post-colonial theory**


**Art and Travel**


Representing ‘race’


Slavery


Orientalism

Landscape

Collecting and displaying empire
The Nineteenth-Century Press

Course convenor: Professor Laurel Brake
Spring term, Tuesday, 6-7.30pm

The press and publication in it were as important as books in the nineteenth century, and much Victorian writing originated in periodical form. The rhythms of the press – daily, weekly, monthly, quarterly and annual – contributed to the restructuring of time in the period, along with industry and the railways. This course aims to acquaint students with the complex map of nineteenth-century serials, with its 50,000 titles, and its impact on writing, art, politics and contemporary culture. From the staid quarterlies, to the ribald magazines, from the Chartist Northern Star to the Sunday News of the World, and through the fiction and illustrated papers, it will examine print, microfilm and online iterations of the press, identify the variety of methods to approach it, and look at case studies.

Introductory Reading


• Fraser, H, Green, and J Johnston, ‘The Writing Subject’ in *Gender and the Victorian Periodical* (Cambridge: CUP, 2003), 16-47.


• ‘Terminology, including ‘Paratextual material’ in *Editorial Commentary, ncse/Nineteenth Century Serials Edition* [http://www.ncse.ac.uk/index.html](http://www.ncse.ac.uk/index.html). Provides insight into the field of the print media and its remediation into digital format. Also a sample of digitised runs of 19C periodicals


Class Timetable:

1. Serials and books 5 Jan
2. Print Across the Century 12 Jan
3. Ubiquity of Print: BL 19 Jan
4. Current research debates and approaches 26 Jan
5. How to read periodicals, in print and online 2 Feb
6. **Reading week** [9 Feb]
7. Presentations 16 Feb
9. Magazines (monthly; fiction) : SHL 1 Mar
10. Weeklies (all types) 8 March
11. Dailies: 15 March

Classes:

1. **Serials and books**: This class will examine the genealogy of the nineteenth-century books we read, many of which originate in one of the many forms of
serial publication in the period. Fiction, science, philosophy, art and literary criticism, history and reference work often appeared in instalments. We will look at the seriality of book publication itself, and instances of the reliance of authors on the press to fuel plots, or to link in to topicality and controversy. Also will briefly introduce Template for reading serials and digital sites of historic periodicals.

Reading:
  - Website for list of works by Anne Marsh Calder: [http://www.jjhc.info/marshanne1874books.htm](http://www.jjhc.info/marshanne1874books.htm)

2. Print Across the Century:

This class will look at five snapshots of serials in the years 1825, 1843, 1865, 1883, and 1895, including radical, literary, political, popular, family periodicals 'little magazines' and illustrated papers. We will also examine any original content they publish in instalments and reviews of current books, which tie them to topicality and the book trade.

Reading:
- Locate and read an issue of a serial in any two of these years, print (in SHL or Bbk Library) or online (in ProQuest's British Periodicals or Gale’s Newsvault). Look at format, price, size, and paratext as well as types of content. *Please try to do this reading before the class.*

3. Ubiquity of Print

**NB This class will take place in the British Library, Euston Rd.** It is one of the few libraries that holds these directories, which have not been digitised.

This class will introduce students to the Newspaper Press Directories (NPDs), key 19C annuals emanating from Advertising Agents to help understand the press as a
cultural industry. We will examine the NPDs Newspaper Maps, articles, entries and adverts, which constitute a national gallery of the press. We will consider critical terms that emanate from the NPDs, and implied definitions of ‘newspapers’ and ‘periodicals’, and their legacy.

Reading:
For Critical terms:
  *See Checklist of Topics in Index of Headwords at back of volume of DNCJ.

On Time and Frequency:

4. Current Research Debates and Approaches

This class will consider some of the main areas of debate in the field of 19C media history at present. These include Literature and Journalism, Authors and Journalism, Material culture, Genre and Format, Geopolitics and the Press, Gender and the Press, Media History vs Periodical or Newspaper Studies, Collaboration/Mediation or Single Authors and Periodical Publication, Print and Digital, Browsing and Searching, Close reading/digital modernism; and ‘distant reading;/visual realisation.

Reading:

Further Reading, across the field
• V21 Manifesto online

5. **How to read serials, in print and online**

What is the serial text? Is it the single item or article, or the issue, or the run? Who is the author? What about anonymity and attribution? What is to be made of the ‘date stamp’? To what extent are serials ephemeral? How does paratextual material – the title page, the table of contents, the price, the covers, the frequency, the size, the volume, the supplement – contribute to meaning? What is the character of the print, and digital ‘copies’ we read and how do they relate to each other? How does the user interface (in print and online) frame our reading practices and research?

**Reading:**

6. **Reading Week**

Please undertake a comparative reading of a single issue of a serial, in print and online. Prepare a 5 minute presentation for class next week on how each medium represents the serial, and how the distinctive media influence your reading of the issue.

7. **Comparative Readings: Presentations** 5 mins each; and discussion:
   - WHAT are we reading? The item? The issue? The Volume? The run? WHY are we reading? Information about the periodical? About other subjects?

8. **Stability and Change: genre variations: the Review 1802 ff**

This class will consider the phenomenon of stability and change characteristic of journals, through study of the Review --quarterly and the dominant format of high culture periodicals in the first half of the century; nudged to change by the cheap press resulting from the repeal of the stamp act in 1855 and cheaper monthly magazines from 1859; and reconstituted – monthly and less than 1/3 of the price 1865 ff in a new Review format, but for the duration a REVIEW; not a magazine. Titles include pre-1865: *Edinburgh Review, Quarterly Review, Westminster Review* and post 1865 *Fortnightly Review, Contemporary Review, the Nineteenth Century, and the Review of Reviews*

**Reading:**
- Select: two articles in two different Reviews in two different periods.
  
  Check the Wellesley Index for contents of issues and/or authors or subjects you are interested in, and then read them online or in print copies in Senate House or Birkbeck.

9. **Magazines**  This class will take place in Senate House Library, in the Durning Lawrence Room, 4th floor.

We will discuss the Magazines of the period, which were mainly monthly, and notably cheaper and more accessible to a wider readership than the Quarterlies. Overwhelmingly miscellanies that carried articles on travel, history, science, the arts, politics, and literature of all sorts, they were also closely associated with the dissemination of the novel, as well as other works in instalments that reflected their own serial publication. We will consider how the genre of ‘magazine’ shapes its contents, and its relations to other formats of serial publication such as part-issue, and the three-volume and one volume novel, and to the circulating libraries and censorship.

Reading: Magazines

- Two articles/issues in two separate periodicals and periods
  
  pre 1859: the Monthly Magazine, Blackwood’s, Fraser’s, Howitt’s Magazine, Belle Assemble, the English Women’s Journal
  
  post 1859, the ‘shilling monthlies’ and after: Beeton’s English Women’s Domestic Magazine, Macmillan’s, Cornhill, Magazine of Art, Temple Bar, Mind, the Yellow Book

  Look at the contents listings of the Wellesley Index (online and print) to decide what articles and issues you might wish to read. Try to browse through each of your two issues, and well as to search and locate two articles in those issues that you have decided to read.

- See Leslie Howsam, above: Chapter 3 etc. ‘
- See Graham Law, above ‘The Victorian Serial Market’, etc.

10. **Weeklies**

This frequency of publication is the most popular and generically varied of all of the press in the period, and we will consider the implications of this high frequency. We will discuss and problematise its variety: illustrated papers--family, fashion, satiric; popular weeklies such as the Police Gazettes; miscellaneous weeklies of cultural and political news, echoing the news agenda; the Sunday press. Some of these appeared monthly as well.

Reading:
Read two articles in two different papers: titles include: the *Athenaeum*, the *Spectator*, Chambers’s Journal, Cassell’s *Family Paper*, *Household Words*; *All the Year Round*; the *Saturday Review*; the *Lancet*, the *British Medical Journal*, *Reynolds’s Newspaper*; *Lloyd’s; Punch*; the *Tomahawk*; the *Illustrated Police Gazette*


11. Dailies and weekly newspapers

We will examine the London, the regional and the local newspaper press, and their symbiotic relations with each other; the priority of NEWS, but also other features of the daily and weekly press, such as court, foreign, and Parliamentary reporting, market prices, shipping news, their relation to sponsoring bodies such as political parties, the rise of advertising, and how these changed over the century in relation to the repeal of newspaper taxes and technology. We will unpack the miscellany genre of the newspaper press, and note the entry of illustration, railway timetables, fiction, and display advertising, in connection with the new journalism and its overlap with the sensation press (and novel) of the 1860s ff. We will probe the New Journalism. Lastly, we will consider the simultaneous ‘rise’ of journalism and literature.

Reading: two articles from two papers of different periods and locations. Titles include: *Daily Graphic, Daily Telegraph*, the *Standard, the Pall Mall Gazette* *The Times*, *Morning Post*, *Birmingham Daily Post*, *Manchester Guardian*, *Glasgow Herald*, *Scotsman*, *Western Mail*, *Irish Times*, *Northern Star*, *Northern Echo*

- Andrew Hobbes, ‘Northern Echo’ in *DNCJ* (Dictionary of Nineteenth-Century Journalism), pp. 457-8
INTRODUCTION

Nineteenth-century poetry poses the question of what is art and tries to explore what the relationship between art and the real might be. We will examine how nineteenth-century poets engaged with issues such as commodity culture, ethics, religion, gender, class and aesthetics. We will look into how poetic experimentation led to radical approaches to nineteenth-century social, political and sexual issues. Particular attention will be paid to the new visual media and Victorian printing culture, issues that will allow us to consider the ways in which poems circulated in the nineteenth century. We shall also discuss nineteenth-century poetry in relation to other arts, most notably painting and photography, but also in relation to popular entertainment, for example the music hall. Victorian poets saw themselves as intrinsically modern and in seminars we will explore what modernity meant to each poet and poetic school.

Most of the material needed for this course is in the following anthologies:

COURSE OUTLINE

Week 1 – The Modernity Of Victorian Poetry
John Stuart Mill, ‘What is Poetry’ and ‘Two kinds of Poetry’ (1833) [Broadview]
Arthur Henry Hallam, ‘On Some Characteristics of Modern Poetry” (1831) (Broadview)
Tennyson, ‘Mariana’, ‘The Lady of Shalott’ (any edition)
L.E.L. ‘On the Ancient and Modern Influence of Poetry (1832)’ [Broadview]
This seminar is concerned with the nineteenth-century poetics of modernity. We will cover issues of modernity in the context of politics and gender.

Week 2 -- The Dramatic Monologue And Modern Subjectivity
Robert Browning, ‘Porphyria’s Lover’; ‘My Last Duchess’; ‘Andrea del Sarto’ [any ed.]
Augusta Webster, ‘A Castaway’ [Broadview]
A Victorian invention, the dramatic monologue is a central genre in a period rich in poetic experimentation. This seminar focuses on how the dramatic monologue represents speech, creating in the process a modern voice and a modern subjectivity. We will look at the dramatic monologue as a key experimental form and the way in which the genre, invented by Felicia Hemans, was developed by Browning and Webster.

Week 3 -- Ethics, Aesthetics And Experimentation In Narrative Poetics
Elizabeth Barrett Browning, Aurora Leigh (any edition)
Elizabeth Barrett Browning’s ambitious novel-poem focuses on the struggles of Aurora Leigh to become a poet. We shall explore the way in which Barrett Browning’s experimental poem, most notably her reconstruction of the lyric in a narrative form of epic proportions, emphasises the role of poetry in modern nineteenth-century culture. We shall also explore how the novel examines the role of poetry in the context of ethics and aesthetics.

Week 4 -- Pre-Raphaelites-I
Buchanan, ‘The Fleshy School of Poetry’ [Broadview]
Rossetti ‘The Stealthy School of Criticism’ [Broadview]
Please also read: Walter Pater, ‘Dante Gabriel Rossetti’
This and the following seminar will explore a wide range of poems and essays from the Pre-Raphaelite school. We will pay attention to the school’s emphasis on sexual desire as a means of resisting oppressive moral attitudes. We will also look into their poetics of sensuousness and sexuality in the context of aestheticism’s detachment from the social.

Week 5 -- Pre-Raphaelites-II

Week 6 –Reading Week

Week 7 -- The Modernity Of The Past
Walter Pater, ‘Aesthetic Poetry’ [in Blackboard]
William Morris, ‘The Defence of Guenevere’ [any ed.]
Michael Field, poems from Long Ago (in Thain and Vadillo, Michael Field, The Poet)

Why did aesthetic poetry look into the past? This seminar will examine poets’ use of the past (classical, medieval, renaissance) as a way of thinking about the future of poetry and poetics. We shall also see how the past can be used as a context in which to discuss social, sexual and political issues.

Week 8 – Poetry and the Modern City
Amy Levy, A London Plane Tree and Other Poems (any ed.)
Arthur Symons, London Nights (any ed.)
Other Readings: Georg Simmel, ‘Metropolis and Mental Life’ [on Blackboard]
This session will examine late-Victorian responses to the metropolitan way of life. We will discuss how poetic approaches to the modern city and the modern urban environment created a modern lyric that emphasised a closer link between the self and the city.

Week 9 – Visual Lyric – Modern Vision
Michael Field, from Sight and Song (in Thain and Vadillo, Michael Field, The Poet)
W.B. Yeats, ‘La Gioconda’ [Blackboard]

This session will cover the links between nineteenth-century poetry and visual culture. We will examine how late nineteenth-century poets poeticised paintings and other visual media, for example, black and white photographs.

Week 10 – Poetic Drama
Student Choice I: Michael Field, Julia Domna or Equal Love; Swinburne, Bothwell, Thomas Sturge Moore’s Pan’s Prophecy.
In this seminar we will be looking at poetic drama (drama written to be read, not necessarily performed). Each student will be asked to choose a verse play and we will discuss the innovations the genre brought to nineteenth-century poetry and the reasons for its demise.

Week 11 – Victorian / Modernist Poetics
Student Choice II: In this seminar students will be asked to see the connections between nineteenth- and twentieth-century poetry. Each student will be asked to look for a poem by a twentieth-century poet and discuss its connections with the poetics of the nineteenth-century.

ASSESSMENT
1. Essay (5,000 words. 100% of total possible marks): This forms the main element of assessment. Students are encouraged to develop their own essay question in consultation with the tutor.
2. Students are required to do a short 10 minutes presentation: this is compulsory but not assessed
3. Students are expected to contribute to sessions throughout the module.
BIBLIOGRAPHY

Anthologies

Modern Criticism
Armstrong, Isobel and Virginia Blain, eds. Women’s Poetry, Late Romantic to Late Victorian: Gender and Genre, 1830-1900. (New York: St Martin’s Press, 1999).


Knight, Mark and Emma Mason. *Nineteenth-Century Religion and Literature* (OUP, 2006)


*Nineteenth Century Literature.* (UCLA)

*Victorian Literature and Culture.* (Cambridge University Press)

*Victorian Poetry.* (West Virginia University Press)

*Victorian Review: An Interdisciplinary Journal of Victorian Studies.* (Victoria, British Columbia)

*Victorian Studies.* (Indiana University Press)

*Nineteen* (Birkbeck College)

**Databases and Indexes**

*Archive.org*

*Haithi Trust*

*English Poetry Database.* (ProQuest) (coverage from 600-1900)

*Arts and Humanities Citation Index.* (ISI) (coverage from 1977-current)

*JSTOR.*

*Literature Compass.*

*Literature Resource Center.* (Gale)

*Nineteenth Century Masterfile.* (Paratext) (coverage from 1802-1906)

*C19: The Nineteenth Century Index* includes the Wellesley Index to Periodicals.

*MLA International Bibliography.* (coverage from 1963-current)

*Project Muse.* (Johns Hopkins University Press)
Learning Aims and Outcomes

- Research and contextualise a practical task or event in terms of current academic debates and museum policy
- Critically appraise the conjunction of museum theory and practice
- Reflect upon the historical and contemporary display and representation of Romantic Objects
- Understand the constraints and opportunities involved in professional museum work (e.g. economic, political, ideological)
- To learn how to fuse original research with critical writing and contextual information
- Apply relevant theoretical models to a practical event or task
- Analytically compare empirical with theoretical material
- Evaluate research in relation to practice
- Devise well informed solutions to practical problems
- To continue to develop the ability to read critically and analyse primary and secondary literature
- To continue to develop the ability to construct and present their arguments orally, in writing and electronically

Module Description

The internship is the intellectual and practical application of the MA’s focus on the multisensorial and material aspects of Romantic culture. The aim of the Romantic Studies Internship is to allow you to develop an expertise in an institution that holds important Romantic period materials and to develop a historical and interdisciplinary grasp of Romantic period culture, collections, and collecting practices. Working within a museum, gallery, or archive offers you empirical, practical, and experiential skill development. Working within a museum, gallery, or archive will introduce you to a range of disciplinary practices and ways of thinking, giving you a chance to apply historical and theoretical study to practical tasks, and to test the limits of academic learning through practice. You will develop information-gathering, bibliographic, archival and writing skills.

Assessment

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<td>Portfolio of Practical Work</td>
<td>Examples of work produced during the internship + 1000 word reflective log</td>
<td>10%</td>
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<tr>
<td>Assessed Essay</td>
<td>5,000 Words</td>
<td>90%</td>
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NB: The Romantic Studies internship is subject to an application form and selection process. Please contact the Programme Director for further details.
Directed Reading in Romantic Studies

Module Code: AREN155S7

This module allows you to work closely with a member of staff, using her advice to guide an independent research and writing project. The aim is to cater to specialist research needs in subject areas not catered to by the module offerings, allowing students to delve into a well-defined research project involving specialist skills and primary materials (e.g. manuscript materials, official documents, etc.).

Assessment

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NB: this module is available in exceptional circumstances as deemed appropriate by the Programme Director and MA team. Please contact the Programme Director if you would like to discuss this option.
Summer Term Activities

The summer term is dedicated to personal research as well as reading around more wide-ranging explorations in Romantic period topics. Finalizing students will be taking Dissertation Workshops, and we will all meet to for the Research Project Presentations, in which you will get an opportunity to present and discuss your Summer Project. In the second half of the evening, there will be student-led reading group sessions in which you will choose a short text, which is central to your Project, for all to read, and introduce it presenting the questions it raises in your research, then discuss it with your peers. There will also be a range of lectures and panels during Birkbeck Arts Week (usually scheduled in week 5 of the Summer Term).

Dissertation workshops (FT and 2nd Year PT, shared with MA Victorian)
Week 1, Wednesday 20 April 6.00-7.30
Week 4, Wednesday 11 May 6.00-9.00

Research Project Presentations and Reading Group
Week 2, Wednesday 27 April, 6.00-7.20 Research project presentations
7.30-9.00 Student-led reading group
Week 3, Wednesday 4 May, 6.00-7.20 Research project presentations
7.30-9.00 Student-led reading group

Further events will be announced during the academic year.
Coursework Presentation and Plagiarism

Coursework Presentation
Research essays must conform to the MHRA Style Guide (London: Modern Humanities Research Association, 2008), which should be consulted for further explanation. Libraries hold copies of this style guide, and you can buy it in good bookshops (including Waterstones, Gower Street). It can also be downloaded for personal use from: http://www.mhra.org.uk/Publications/Books/StyleGuide/download.shtml

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. Your work should be submitted electronically, via Turnitin and a second copy retain 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 fell 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:
(2) Hibbard, pp. 25-6 [a following reference to the same book]
(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
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.

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

Examples of plagiarism include (but are not restricted to):
- copying the whole or substantial parts of a paper from a source text (e.g. a web site, journal article, book or encyclopaedia), without proper acknowledgement
- paraphrasing another’s piece of work closely, with minor changes but with the essential meaning, form and/or progression of ideas maintained
- piecing together sections of the work of others into a new whole
- procuring a paper from a company or essay bank (including Internet sites)
- submitting another student’s work, with or without that student’s knowledge
- submitting a paper written by someone else (e.g. a peer or relative) and passing it off as one’s own
- representing a piece of joint or group work as one’s own.

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

What happens if plagiarism is suspected?
In October 2008, the College introduced a new three stage policy for dealing with assessment offences. The first stage allows for a very rapid and local determination for first or minor and uncontested offences. Stage Two allows for a formal Department investigation, where a student wishes to contest the allegation or penalty, where there is an allegation of a repeat offence or for more serious cases. Stage Three involves a centrally convened panel for third and serious offences, dealt with under the code of Student Discipline.
What if I am worried that I'm not referencing correctly?
Please see your module lecturer or contact a member of the learning support team as soon as possible. Ignorance to Birkbeck’s commitment to student standards will not be accepted as an excuse in a plagiarism hearing. The following links from Birkbeck’s Registry provide some helpful information, but are not intended to replace any guidelines or tuition provided by the academic staff.

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

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.
Coursework Submission
(This information is also included in Appendix B)

Please use the School of Arts coversheet for coursework submission and fill in all the relevant details, including your name and/or student number, the module title and code (all listed on your student profile), and the title of the assignment as set out on the list of essay topics. You should also sign the declaration that you are submitting your own, original own work. Major pieces of work (worth 30%, or more, of the marks for a given module) should normally be submitted anonymously, but you will be told explicitly if you are expected to do this, and you may, in any case, choose to submit your work anonymously (ie using your student number, and not your name, including for the declaration).

All work should normally be computer-generated (using a format compatible with Microsoft Word, and not a pdf or similar) unless you are told explicitly that an assignment may be hand-written. All work should be submitted double-spaced. Please note that the word count should include footnotes but excludes the bibliography. Ensure 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.

Your work should normally be submitted electronically, via Turnitin by 12 noon on the day of the deadline (or, exceptionally, in case of difficulty with this system, by email to the lecturer concerned). Your coversheet should be cut and pasted, in Word format only, into the front of the document you submit (your “signature” may consist of your typed name or your student number). You may, exceptionally, also be asked to leave a paper copy in the coursework box in the entrance hall of 43 Gordon Square. You should also retain a copy yourself. In no circumstances should essays be handed directly to the lecturer or seminar leader.

Paper copies of coursework should be stapled in the top left-hand corner, with your completed coversheet forming the top page. It should be placed in an envelope which is clearly marked with the name of the lecturer and the module title. Please do not put them in a folder or plastic sleeve: markers prefer to receive work simply stapled.

The Coursework Cover Sheet is available on this link http://www.bbk.ac.uk/arts/coversheets-for-coursework-submission (or via your department’s website, and paper copies are available from the entrance hall of 43 Gordon Square).

For further information and instructions on how to submit coursework using Turnitin please see the appendices or visit the ITS Help Desk.

Return of Coursework
Coursework will normally be marked and returned electronically within 4-6 weeks from the stated submission date or the date of handing in, whichever is later. Larger modules and modules with numerous seminar groups, such as core modules, could take longer due to the number of students involved. There may also be a delay if the
college is closed or if there are extended holidays during that 4-6 week period. If you feel that you need feedback about your work sooner due to other impending work, please contact the lecturer directly to make an appointment to visit within their office hours.

**Essays are never sent back to students by post.** If online submission/return has not been used, your lecturer will advise the method by which your work will be returned – normally via the student pigeonholes at 43 Gordon Square.

**Please do not phone/e-mail to ask whether your essay has been marked unless the marking periods as above have elapsed.**

**College Assessment Policy**
It may also be useful to familiarise yourself with the official college assessment policy. Please see the following link: http://www.qaa.ac.uk/academicinfrastructure/codeOfPractice/section6/COP_AOS.pdf

**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.
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
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
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, and bibliography. It must be securely bound (heat-bound or spiral-bound. Please submit two hard copies and submit the electronic copy via Moodle. 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 26 June 2015.
Degree Regulations

Undergraduate and Postgraduate Study

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, and Appendix D/E at the end of this handbook. Hard copies are available on request in 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.
Disability & Dyslexia Service

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

The Disability & Dyslexia Service and Mental Health Service

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

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

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

Access at Birkbeck

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

The Disabled Students’ Allowance

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

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

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

Support in IT Services and Library Services

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

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

Examinations and Assessments

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

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

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

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

Essay Writing Support
Students who would like further help with study skills and academic writing can arrange to see the School of Arts Learning Development Tutor, Dr Fleur Rothschild (arts-studyskills@bbk.ac.uk and http://www.bbk.ac.uk/arts/about-us/key-staff/study-skills-and-learning-support-adviser). Alternatively, you can contact the College Study Skills team on 020 3073 8042, or email studyskills@bbk.ac.uk.

The following books may provide help with essay writing skills and most are available in paperback:
- Fabb, Nigel and Alan Durant, How to Write Essays, Dissertations and Theses in Literary Studies (Harlow: Longman, 1993).

For students wishing to ‘refresh’ their grammar the following books may also be helpful:
- Stott, Rebecca and Peter Chapman, eds, Grammar and Writing (Harlow: Longman, 2001).

Learning Support
The Department of English & Humanities is conscious of the fact that many of our students, whether or not they have experienced an extended break from formal academic study, feel they need help with developing effective study habits and practices to make the most of their time in the Department. We therefore provide an extensive programme of workshops to explore the basic study skills of reading, listening, note-taking, and essay-writing to academic standards. For students in the School of Arts who wish to secure their use of formal, ‘academic’ English – the academic register – a programme of workshops is also offered in the Autumn and Spring terms by Dr Fleur Rothschild, the Learning Development Tutor. We are also aware of the desire of many students for the opportunity of face-to-face help and advice, and we provide for this assistance in several ways.

School of Arts Learning Development Tutor
BA students in their first year of study are encouraged to seek study skills support from the School of Arts Learning Development Tutor, Dr Fleur Rothschild. Please see the link to information about Dr Rothschild and the study skills and language courses, and one-to-one advice which she offers:
A Message from Learning Development Tutor, Dr Fleur Rothschild

“As Learning Development Tutor, I supplement the help offered by the Departments in the School of Arts to students in their first year of study. My support takes the form of a programme of **Study Skills and Language Workshops** offered throughout the academic year and which are open to all first-year students in the School. These sessions provide you with extra information and advice on improving skills relevant especially to studying the Arts and Humanities; and to improving your use of formal, ‘academic’ English. For details of the programme, please visit my website: [http://www.bbk.ac.uk/arts/depts-staff/study-skills-and-learning-support-adviser](http://www.bbk.ac.uk/arts/depts-staff/study-skills-and-learning-support-adviser)

I also extend help to individual first-year students through an online appointment system for **one-to-one meetings** in my office (Room 210). I look forward to meeting and introducing myself to you at School of Arts pre-sessional and Induction events.”

**Plagiarism and Study Skills: Workshop on Avoiding Plagiarism and the Development of Effective Referencing Skills**

During the Autumn term a workshop, led by Dr Fleur Rothschild, initiates students into the pleasures of devising an effective referencing system in order to avoid the pitfalls of plagiarism. This workshop is open to any student in the Department of English and Humanities, but is compulsory for all students in the first year of their studies.

**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 website, journal article, book or encyclopaedia), without proper acknowledgement
- paraphrasing another’s piece of work closely, with minor changes but with the essential meaning, form and/or progression of ideas maintained
- piecing together sections of the work of others into a new whole
- procuring a paper from a company or essay bank (including Internet sites)
- submitting another student's work, with or without that student's knowledge
- submitting a paper written by someone else (e.g. a peer or relative) and passing it off as one's own
- representing a piece of joint or group work as one's own.
If you knowingly assist another student to plagiarise (for example, by willingly giving them your own work to copy from), you are committing an examination offence.

**What happens if plagiarism is suspected?**
In October 2008, the College introduced a new three stage policy for dealing with assessment offences. The first stage allows for a very rapid and local determination for first or minor and uncontested offences. Stage Two allows for a formal Department investigation, where a student wishes to contest the allegation or penalty, where there is an allegation of a repeat offence or for more serious cases. Stage Three involves a centrally convened panel for third and serious offences, dealt with under the code of Student Discipline.

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

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

**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.
Birkbeck College Resources

Birkbeck Library
The College Library (http://www.bbk.ac/lib/) has a solid and growing core of books, journals and reference. It is primarily an undergraduate library, but through a careful acquisitions policy we try to provide general resources for MA students (although we cannot guarantee that the library covers all areas of interest and work). Most of our material is for three week loan, but we also have material that is one week loan, one day loan and some material (marked Reference) cannot be borrowed at all.

The long opening hours allow you to borrow books after classes. There is an e-mail and telephone enquiry, online reservation and online renewal service, an online catalogue and the eLibrary gives access to electronic resources such as electronic journals (ejournals), databases and past exam papers.

Should you have any questions about library provision, please contact the Department’s Library Liaison Representative or the Department’s Subject Librarian.

The Library has a separate periodicals, A/V and “Reading Room Collection”. The latter consists of photocopies of articles and essential books which have been placed there at a lecturer's request and are for reference use only within the Library.

Information about the layout, collections and services, the Library catalogue and access to the Library’s extensive range of electronic resources is via the Library web site http://www.bbk.ac.uk/lib/ It is very important to familiarise yourself with this site. Detailed information about the Library’s resources can be found in the online Subject Guide.

An introduction to the Library and bibliographical skills is timetabled at the start of your course at which you will meet the Subject Librarian who looks after the collection. They will introduce you to the Library and its electronic resources. In addition, the Library has an online tutorial called LIFE (Library Induction for Everyone) which is always available: http://www.bbk.ac.uk/lib/life/ which has a module in it on ‘Researching a topic’.

eLibrary
As well as its physical holdings, the Library has a comprehensive range of e-resources including bibliographic databases (which tell you what has been written on a topic), and electronic journals. Most of the electronic resources can be accessed from outside the College using your IT Services username and password. If you did not receive this upon enrolment, please ask for them at IT Services reception (Malet Street).

LAMP
The LAMP Service (LibrAry Materials by Post) is a subscription based service which enables you to have books and photocopies of articles posted to your home address. You may find it particularly useful if you are not able to visit the library frequently. Birkbeck students with disabilities may be able to join the service for free on the recommendation of the College Disability Officer, Mark Pimm. If you think you may be eligible for free membership, please first contact Mark Pimm in the Disability Office.
**Interlibrary loans**
The College Library also runs an interlibrary loan service to enable you to obtain copies of books and articles not held in its own collections. As it can take a couple of weeks to obtain copies of requested materials, you are advised to plan ahead in your general reading and essay preparation so as to make use of this facility. Please note: a charge of £1 will be made for each interlibrary loan request received and there is a limit of 10 requests in progress at any one time.

**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).

**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
You should familiarise yourself with the ECCO resource (Eighteenth-Century Collections Online), which is available through the electronic databases offered by the University of London Library at Senate House. This phenomenal resource includes scanned versions of almost all eighteenth-century books in English. This phenomenal resource enables you to follow up and check references to eighteenth-century books easily, to read, but also browse and become familiar with texts that you might 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. Once you have joined the Senate House Library you will be able to access it from home or anywhere you are provided you have your Senate House library username and barcode. Other electronic resources, such as electronic journals through JSTOR and Project Muse, the Oxford Dictionary of National Biography and the Oxford English Dictionary are available through the Birkbeck Library (you will need your ITS username and password).
Other Resources and Organisations

Birkbeck Student Union
You are automatically a member of the Birkbeck Students’ Union, the University of London Union and NUS upon taking up the offer of a place to study at Birkbeck. NUS cards are available online (NUS Extra) or from the Union Office, Malet Street. Application can be made to become a member of the International Students’ Association by completing a form that can also be obtained from their shop.

Location and Telephone: Offices on the 4th Floor of the extension building in Malet Street. General Union Office is in Room 456, Tel: 020 7631 6335. Enquiries: info@bcsu.bbk.ac.uk
Visit the website at http://www.birkbeckunion.org/

Counselling
The Students’ Union offers counselling free of charge.

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

Career Development - Information, Advice, Workshops & Courses
Full information about Careers support for Birkbeck students is available online at http://www.bbk.ac.uk/mybirkbeck/services/facilities/careers

1:1 careers coaching is available on Wednesday afternoons from 2-6pm. Usually these appointments take place at the Malet Street Campus in Talk Room 7 (located on the 4th floor, next to the Student Union). To book an appointment, please call 020 7863 6030. The office is open from 9.30am-5pm. Bookings are only taken during the week of the appointment, so please call on the Monday, Tuesday or Wednesday morning of the week that you would like to see a Careers Consultant. Please note that it is best to call us on Monday morning as appointments do get booked up quite quickly.

A number of Careers workshops are available to Birkbeck students on subjects such as:
- Managing your Career
- Writing Effective CVs
- Completing Job Applications and Preparing for Interviews.

For more information about these (and to book a place) please go to: http://www.bbk.ac.uk/mybirkbeck/services/facilities/careers/careers-workshops-1

C2 Education, part of The Careers Group, University of London, offers great expertise and experience in working with students and graduates of all ages and at all stages of career development. They offer online careers resources which all students may access:
Online Careers Resources:  http://www.careerstagged.co.uk/
C2 Education website: http://www.thecareersgroup.co.uk/
Other Graduate Activities

We have a large postgraduate community, and there are many other arenas you might wish to participate in. We circulate information by email about interesting and relevant events taking place in London, and beyond: conferences, readings, exhibitions.

MA Thursday Evening Lectures Programme
We aim to stimulate cross-fertilisation between MA programmes by putting on a series of lectures by guest speakers, and panels with staff and current graduates, on Thursday evenings from 7:30. A full programme of speakers should be available from October and advertised on the department’s website.

Birkbeck Day Conferences

The Centre for English Studies
The Centre for English Studies is located on the third floor of Senate House, and provides a structured sequence of seminars, lectures from distinguished speakers, day conferences and graduate seminars. Many of these are held during the day, but there are also weekend conferences and late afternoon meetings if you are able to attend. The Centre releases a batch of material at the beginning of each term, announcing the programme for the coming weeks: we will normally email you about relevant events.

The Institute for Romance Studies, also located in Senate House, often puts on lectures and conferences which may be relevant to your studies. Information is available at Senate House, and also advertised on the notice-board.
### Academic Contacts – all staff located at 43 Gordon Square

<table>
<thead>
<tr>
<th>Name</th>
<th>Email Address</th>
<th>Telephone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr Anthony Bale</td>
<td><a href="mailto:a.bale@bbk.ac.uk">a.bale@bbk.ac.uk</a></td>
<td>0207 361 6167</td>
</tr>
<tr>
<td>Dr Nicola Bown</td>
<td><a href="mailto:n.bown@bbk.ac.uk">n.bown@bbk.ac.uk</a></td>
<td>0203 073 8406</td>
</tr>
<tr>
<td>Dr Joseph Brooker</td>
<td><a href="mailto:j.brooker@bbk.ac.uk">j.brooker@bbk.ac.uk</a></td>
<td>0203 073 8415</td>
</tr>
<tr>
<td>Dr Carolyn Burdett</td>
<td><a href="mailto:c.burdett@bbk.ac.uk">c.burdett@bbk.ac.uk</a></td>
<td>0203 073 8416</td>
</tr>
<tr>
<td>Dr Luisa Calè</td>
<td><a href="mailto:l.cale@bbk.ac.uk">l.cale@bbk.ac.uk</a></td>
<td>0203 073 8412</td>
</tr>
<tr>
<td>Dr Stephen Clucas</td>
<td><a href="mailto:s.clucas@bbk.ac.uk">s.clucas@bbk.ac.uk</a></td>
<td>0203 073 8421</td>
</tr>
<tr>
<td>Dr Isabel Davis</td>
<td><a href="mailto:i.davis@bbk.ac.uk">i.davis@bbk.ac.uk</a></td>
<td>0203 073 8414</td>
</tr>
<tr>
<td>Prof Alison Finlay</td>
<td><a href="mailto:a.finlay@bbk.ac.uk">a.finlay@bbk.ac.uk</a></td>
<td>0203 073 8417</td>
</tr>
<tr>
<td>Dr Anna Hartnell</td>
<td><a href="mailto:a.hartnell@bbk.ac.uk">a.hartnell@bbk.ac.uk</a></td>
<td>0203 073 8413</td>
</tr>
<tr>
<td>Prof Esther Leslie</td>
<td><a href="mailto:e.leslie@bbk.ac.uk">e.leslie@bbk.ac.uk</a></td>
<td>0203 073 8401</td>
</tr>
<tr>
<td>Dr Ann Lewis</td>
<td><a href="mailto:a.lewis@bbk.ac.uk">a.lewis@bbk.ac.uk</a></td>
<td>0207631 6178</td>
</tr>
<tr>
<td>Dr Roger Luckhurst</td>
<td><a href="mailto:r.luckhurst@bbk.ac.uk">r.luckhurst@bbk.ac.uk</a></td>
<td>0203 073 8419</td>
</tr>
<tr>
<td>Dr David McAllister</td>
<td><a href="mailto:d.mcallister@bbk.ac.uk">d.mcallister@bbk.ac.uk</a></td>
<td>0207631 6198</td>
</tr>
<tr>
<td>Dr Fleur Rothschild</td>
<td><a href="mailto:f.rothschild@bbk.ac.uk">f.rothschild@bbk.ac.uk</a></td>
<td>0203 073 8411</td>
</tr>
<tr>
<td>Dr Emily Senior</td>
<td><a href="mailto:e.senior@bbk.ac.uk">e.senior@bbk.ac.uk</a></td>
<td>0207 631 6100</td>
</tr>
<tr>
<td>Silke Arnold de Simine</td>
<td><a href="mailto:s.arnold-desimine@bbk.ac.uk">s.arnold-desimine@bbk.ac.uk</a></td>
<td>0207631 6150</td>
</tr>
<tr>
<td>Dr Ana Parejo Vadillo</td>
<td><a href="mailto:a.parejovadillo@bbk.ac.uk">a.parejovadillo@bbk.ac.uk</a></td>
<td>0203 073 8403</td>
</tr>
<tr>
<td>Dr Carol Watts</td>
<td><a href="mailto:c.watts@bbk.ac.uk">c.watts@bbk.ac.uk</a></td>
<td>0203 073 8410</td>
</tr>
<tr>
<td>Dr Joanne Winning</td>
<td><a href="mailto:j.winning@bbk.ac.uk">j.winning@bbk.ac.uk</a></td>
<td>0203 073 8418</td>
</tr>
<tr>
<td>Prof Sue Wiseman</td>
<td><a href="mailto:s.wiseman@bbk.ac.uk">s.wiseman@bbk.ac.uk</a></td>
<td>0203 073 8408</td>
</tr>
</tbody>
</table>

For further contact information and information concerning research interests of our academic staff please see our website at [www.bbk.ac.uk/eh](http://www.bbk.ac.uk/eh) where you can find up-to-date information on our staff page.

Please check office hours with individual staff members. We ask you visit offices only when you have made an appointment. Please ring or e-mail in advance. Staff members are available for tutorials at other times by appointment.

- Staffing is subject to change and listing in this booklet is not a guarantee that a specific staff member will be with the Department in the 2015-2016 academic year.
- There is a research leave policy in the College, which means that all members of academic staff are entitled to one term’s research leave every three years. In addition, members of staff are regularly awarded externally funded research leave, by organisations such as the Leverhulme Trust and the Arts and Humanities Research Council. Therefore, not all academic staff will be present at all times. On such occasions the Department will arrange replacement cover and advise the affected students.
- Please see our website for queries regarding academic staff’s research interests and Departmental responsibilities.
## Appendix A: Term Dates and Deadlines

### Autumn Term

<table>
<thead>
<tr>
<th>Week</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>28 September 2015</td>
</tr>
<tr>
<td>2</td>
<td>5 October 2015</td>
</tr>
<tr>
<td>3</td>
<td>12 October 2015</td>
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<tr>
<td>4</td>
<td>19 October 2015</td>
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<tr>
<td>5</td>
<td>26 October 2015</td>
</tr>
<tr>
<td>6</td>
<td>2 November 2015 (Reading Week: No Classes)</td>
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<tr>
<td>7</td>
<td>9 November 2015</td>
</tr>
<tr>
<td>8</td>
<td>16 November 2015</td>
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<tr>
<td>9</td>
<td>23 November 2015</td>
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<tr>
<td>10</td>
<td>30 November 2015</td>
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<tr>
<td>11</td>
<td>7 December 2015</td>
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</table>

### Spring Term

<table>
<thead>
<tr>
<th>Week</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>4 January 2016</td>
</tr>
<tr>
<td>2</td>
<td>11 January 2016</td>
</tr>
<tr>
<td>3</td>
<td>18 January 2016</td>
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<tr>
<td>4</td>
<td>25 January 2016</td>
</tr>
<tr>
<td>5</td>
<td>1 February 2016</td>
</tr>
<tr>
<td>6</td>
<td>8 February 2016 (Reading Week: No Classes)</td>
</tr>
<tr>
<td>7</td>
<td>15 February 2016</td>
</tr>
<tr>
<td>8</td>
<td>22 February 2015</td>
</tr>
<tr>
<td>9</td>
<td>29 February 2016</td>
</tr>
<tr>
<td>10</td>
<td>7 March 2016</td>
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<tr>
<td>11</td>
<td>14 March 2016</td>
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### Summer Term

<table>
<thead>
<tr>
<th>Week</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>18 April 2016</td>
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<tr>
<td>2</td>
<td>25 April 2016</td>
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<td>2 May 2016</td>
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<tr>
<td>4</td>
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<td>13 June 2016</td>
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<td>10</td>
<td>20 June 2016</td>
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<td>11</td>
<td>27 June 2016</td>
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</tbody>
</table>
## Autumn Term

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Induction for all new MA Students</td>
<td>Wednesday 30 September 2015</td>
</tr>
<tr>
<td>Reading week no classes</td>
<td>Week beginning 2 November 2015</td>
</tr>
<tr>
<td>Critical Bibliography Deadline</td>
<td>Monday 9 November 2015</td>
</tr>
</tbody>
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## Spring Term

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deadline for coursework</td>
<td>Monday 4 January 2016, 12 noon</td>
</tr>
<tr>
<td>Option Modules begin</td>
<td>Week beginning 4 January 2016</td>
</tr>
<tr>
<td>Dissertation Proposal Form (Full-time / final year only)</td>
<td>29 January 2016</td>
</tr>
<tr>
<td>Reading week no classes</td>
<td>Week beginning 8 February 2016</td>
</tr>
</tbody>
</table>

## Summer Term

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deadline for coursework</td>
<td>Monday 18 April 2016, 12 noon</td>
</tr>
<tr>
<td>First piece of written work relating to Dissertations</td>
<td>Friday 27 May 2016</td>
</tr>
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</table>

## Dissertation Deadline

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
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</thead>
<tbody>
<tr>
<td>Full-time and year 2 part-time students:</td>
<td>Thursday 15th September 2015, 12 noon.</td>
</tr>
</tbody>
</table>
Appendix B

Policy on 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:

Please use the School of Arts coversheet for coursework submission and fill in all the relevant details, including your name and/or student number, the module title and code (all listed on your student profile), and the title of the assignment as set out on the list of essay topics. You should also sign the declaration that you are submitting your own, original own work.
All work should be submitted double-spaced.

Your work should be submitted electronically, via Turnitin (or, exceptionally, in case of difficulty with this system, by email to the lecturer concerned). Your coversheet should be cut and pasted, in Word format only, into the front of the document you submit (your “signature” may consist of your typed name or your student number). You may, exceptionally, also be asked to leave a paper copy in the coursework box in the entrance hall of 43 Gordon Square. You should also retain a copy yourself.

Paper copies of coursework should be stapled in the top left-hand corner, with your completed coversheet forming the top page. It should be placed in an envelope which is clearly marked with the name of the lecturer and the module title. Please do not put them in a folder or plastic sleeve: markers prefer to receive work simply stapled.

For further information and instructions on how to submit coursework using Turnitin please see the appendices or visit the ITS Help Desk.

Essays are never sent back to students by post. If online submission/return has not been used, your lecturer will advise the method by which your work will be returned – normally via the student pigeonholes at 43 Gordon Square.

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.
Appendix C: Getting Started with Moodle

Logging in and getting started

All modules within the School of Arts will be using Moodle for coursework submission.

To log in to the VLE 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, but your password is working for other services, please change your password via the online form at http://www.bbk.ac.uk/its/password (allow one hour after completing this form, and then log in to the VLE again). If this hasn't resolved the problem please contact the ITS Helpdesk via email (its@bbk.ac.uk), telephone (020 7631 6543), or in person (Malet St building, next to the entrance to the Library).

- There is support information available in Moodle if you click on the Support menu and select ‘Moodle Support for Students’.

Contact ITS: You can contact the ITS Helpdesk via email (its@bbk.ac.uk), telephone (020 7631 6543), or in person (Malet St building, next to the entrance to the Library).
Appendix D: Programme Structures and Regulations
Common Awards Scheme Update for 2015/16

A change to the regulations for 2015/16 in relation to capping of re-assessment has been agreed. This amendment has been agreed in advance to ensure current students are able to be provided with advanced notice.

The revised regulations apply to all students studying in 2015/16 and are available as a pdf here: http://www.bbk.ac.uk/registry/policies/regulations

2015/16 - Capping of Re-Assessment

It has been agreed that a regulation be added from 2015/16 that imposes a cap at the pass mark for any student reassessment, except where mitigating circumstance have been accepted on the failed assessment, and students will be permitted to re-submit without penalty.

Information is also provided on the Regulations webpage of the My Birkbeck website here: http://www.bbk.ac.uk/mybirkbeck/services/rules

These regulations apply to all students on all taught programmes, at both undergraduate and postgraduate level. A number of amendments have been approved as follows:

- Under the heading ‘Scope of the Regulations’ on page 6, the ‘Certificate of Professional Education (Postgraduate)’ has been added.
- Regulation 22.6 is added: ‘Any element of assessment that is submitted as a reassessment and for which no application for consideration of mitigating circumstances has been accepted will be awarded a mark of no more than 40% (undergraduate modules) or no more than 50% (postgraduate modules). Where an application for consideration of mitigating circumstances is accepted, and a deferral awarded by the sub-board (see Reg 29.0) the work may be submitted without penalty and the reassessment will not be capped at the pass mark.’
- Regulation 51.1 has been amended. The new regulation reads: ‘Where a student’s overall weighted average mark is within 2.00% of the next (higher) degree classification the Sub Board of Examiners should consider the amount of credit for which the assessment falls within a particular class. If a candidate has a preponderance of credit in a higher class i.e. 50.00% or greater of the overall credit in the award than that determined by the aggregate result, or if other influential factors apply, the higher class of degree may be
recommended for award to the relevant College Board. Where the average weighted result is outside of 2.00% of the next (higher) degree classification, a recommendation for the award of the higher class degree will not normally be permitted'.

Please note:

- Students who fail an assessment in 2015/16 and awarded a reassessment opportunity will have their reassessment subject to a cap.
- Any student awarded a reassessment opportunity in 2014/15 or before will not be subject to a cap for a reassessment taken in 2015/16.
- The cap does not apply to a retake of a module

If you have any queries regarding the regulations please contact asq@bbk.ac.uk.
Appendix G: Campus Map

http://www.bbk.ac.uk/maps/centrallondon.pdf
MA ROMANTIC STUDIES PROGRAMME 2015-16

DISSEYATION PROPOSAL FORM

This form must be returned to Bryony Freemantle Postgraduate Administrator by Friday 29th January 2016

Name: _______________________________________
Supervisor: _______________________________________

Telephone: __________________________
E-mail: ______________________________

Proposed topic:

Brief Outline/ Abstract

Continue over page (if necessary)
Brief indicative reading list/sources to be used