School of Arts
Department of English & Humanities

MA Medieval Literature & Culture

2018-2019

Published September 2018

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Term Dates

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<th>Autumn Term</th>
<th>Spring Term</th>
<th>Summer Term</th>
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<tr>
<td>Monday 1 October 2018 to Friday 14 December 2018</td>
<td>Monday 14 January 2019 to Friday 29 March 2019</td>
<td>Monday 29 April 2019 to Friday 12 July 2019</td>
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- **MA induction (for all MA programmes):** Friday 27th September 7.00-8.00pm (B03, 43 Gordon Square) followed by a reception in G10 (43 Gordon Square) 8.00-9.00pm.
- **University Library (Senate House) induction:** Thursday 25 October 7.45-8.30 p.m.

*Key personnel you need to know include:*

**Dr Michael Bintley, Course Director**  
Tel: 020 3073 8404  
Email: michael.bintley@bbk.ac.uk  
Room 207, School of Arts, 43 Gordon Square.

**Amy Flaye, Programme Administrator**  
Tel: 0203 073 8372  
Email: a.flaye@bbk.ac.uk  
Room G19, School of Arts, 43 Gordon Square.

**Introduction**

Welcome to the MA in Medieval Literature and Culture in the Department of English & Humanities. This programme offers the opportunity to make a special study of the medieval period, considering the richness and diversity of its literature, art and history. On this programme it is possible to study in either an interdisciplinary or in a more literary way.

The core course, Medieval Text and Intertext, focuses on the relationships between medieval literary texts, looking at medieval literary theory. It offers students ways to consider a reading culture which is different from our own and specialist coaching in the resources which support study in medieval literature.

The Department of English occupies houses in Gordon Square which are associated with the members of the Bloomsbury Group. 46 Gordon Square was the family home of Virginia
Woolf, her brothers and her sister, Vanessa, until the latter’s marriage to the art critic Clive Bell in 1907. It was later occupied by the economist John Maynard Keynes.

MA Programme Director/ Personal Tutors

The MA Programme Director is available to discuss your progress through the degree and to answer any questions you may have about the course. In addition, each student will be assigned a Personal Tutor. The MA Programme Director for the current year is Dr Michael Bintley. Appointments with him, your Personal Tutor, and Optional Module convenors should be arranged on an individual basis, either during the tutor’s office hours or at any other mutually convenient time. Please get in touch with tutors by phone or by email.

The Department Office

The Department Office is in room G19, 43 Gordon Square, and is open from 10.00am to 6.00pm, from Monday to Friday. Outside of the office hours of 10.00am to 6.00pm please contact this office by phone or email to discuss your query or to book an appointment. Please contact englishandhumanities@bbk.ac.uk for assistance, or you may visit the My Birkbeck helpdesk.
Programme Structure
Part-time Study

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<tr>
<th>Year One</th>
<th>Autumn</th>
<th>Spring</th>
<th>Summer</th>
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<tr>
<td></td>
<td>Core Module</td>
<td>Option Module 1</td>
<td>Approaching Research in Medieval Studies</td>
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<tr>
<td>Year Two</td>
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<td>Option Module 2</td>
<td>Approaching Research in Medieval Studies</td>
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<td>Option Module 3</td>
<td>Dissertation Research and Submission of Dissertation</td>
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Full-time Study

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<th>Year One</th>
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<tr>
<td></td>
<td>Core Module</td>
<td>Option Module 2</td>
<td>Approaching Research in Medieval Studies</td>
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<tr>
<td></td>
<td>Option Module 1</td>
<td>Option Module 3</td>
<td>Dissertation Research and Submission of Dissertation</td>
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</tbody>
</table>

Option modules run over one term and take up ten teaching weeks. Reading weeks are observed in most courses in week 6. As Medieval Literature and Culture is an interdisciplinary course, drawing on modules from several departments, starting dates, times of classes and reading weeks can vary. You should always check the dates on which modules start with the lecturer. Similarly essay deadlines may vary from module to module and you must check with your tutor to make sure of these.

Students may choose to study Latin, too, although this is not an assessed element of the course. Latin is offered at beginner, intermediate and advanced levels. If you are interested in taking this option you should get in touch with the course director or administrator before the course begins.

Attendance Requirements
Taking a degree course at Birkbeck requires a high level of commitment; it is important that you attend lectures and classes consistently. **Birkbeck College enforces a 75% attendance policy.** It is your responsibility to make sure you use your card on the e-card reader to 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. If you do have to miss a class please notify the module tutor, Programme Director and administrator by email.
# Module Timetable

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<th>Time</th>
<th>Monday</th>
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<tr>
<td>Autumn Term</td>
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<td>6.00-7.20</td>
<td><strong>The Art of Persuasion</strong> Dorigen Caldwell (6-7.20)</td>
<td><strong>Medieval Text and Intertext</strong> (Core Module or option module for 2nd years) Isabel Davis and Michael Bintley</td>
<td><strong>Renaissance Loves</strong> Sue Wiseman (6-7.20)</td>
<td><strong>Power and Control in Golden Age Spanish Art</strong> Carmen Fraccia (6-7.30)</td>
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<td>6.00-8.00</td>
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<td><strong>Early Modern London</strong> Vanessa Harding (6-8)</td>
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<td>Spring Term</td>
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<td>6.00-7.20</td>
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<td><strong>Magic, Science and Religion in the Renaissance</strong> Stephen Clucas (6-7.20)</td>
<td><strong>The Gothic in England</strong> Zoe Opacic (6-7.20)</td>
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<td>6.00-8.00</td>
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<td><strong>The Icelandic Saga</strong> Alison Finlay (7.40-9.00)</td>
<td><strong>Visualising the Renaissance Stage</strong> Gill Woods (6-7.20)</td>
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<td>7.40-9.00</td>
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<td><strong>Practitioners and Patients in the Renaissance</strong> John Henderson (6-8.00)</td>
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<tr>
<td>Summer Term</td>
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<tr>
<td>6.00-7.20</td>
<td><strong>The Senses in Medieval Europe</strong> Matthew Champion (6-8.00)</td>
<td><strong>Summer Core: Approaching Research into Medieval Culture</strong> (compulsory for both 1st and 2nd years) (6-7.20)</td>
<td>---</td>
<td><strong>Power and Communication in Late Medieval and Early Modern Europe</strong> Filippo de Vivo (6-8)</td>
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As well as these options, which are the most applicable to this programme, it might be possible for you to take others from other programmes. You should contact the course director if you want to take a module from another programme.
Core Module: Medieval Text and Intertext

AREN19057
Autumn, Tuesdays 6-7.30 pm
Tutors: Mike Bintley and Isabel Davis

Overview:
This course uses English literary case studies to consider key issues within medieval literature. It will explore questions around genre, form and intertextuality to prise open the subject of medieval literary theory. What was an author in the Middle Ages? What is the relationship between translation and composition in this period? Why might writers choose to write in the vernacular, rather than a higher status and more universal language like Latin? How did medieval writers receive and engage with the work of others, perhaps from other cultures and languages? How did medieval writers understand and use the concept of genre?

This module will explore these topics (and others) whilst studying a selection from the most sparkling and extraordinary English writing of the Middle Ages: from Beowulf to Chaucer, touching on a lot else in between.

This module aims to:
* extend students’ knowledge of some of the main modes of medieval English literary writing.
* explore genre, form and the interdisciplinary relation between medieval texts.
* expose the sophistication of medieval literary theory through a number of key case studies.
* consider the internationality of medieval literary influence
* recognize the regional diversity of English in the medieval period
* consider how form, genre and other aspects of literary writing change over time in the Middle Ages

At the end of this module students will be able to:
* demonstrate an awareness of the main resources for studying medieval forms of English
* appreciate a range of Old and Middle English texts in different genres
* relate medieval writings to the culture within which they were produced and used
Assessment:
1 x 5000-word essay, the topic and title to be discussed at a tutorial. Deadline 28th January 2019

Seminar overview:
Week 1: The Book of Genesis and the Old English poem *Genesis*
Week 2: *Beowulf*, the *Aeneid*, and the Vision of Saint Paul
Week 3: *Andreas* and its Greek and Latin analogues
Week 4: Boethius’ *Consolation of Philosophy* and its Old English translation
Week 5: The *Physiologus* and the Exeter Book poems *The Whale* and *The Panther*
Week 6 – READING WEEK, no class. (start thinking about your essay topic)
Week 7 - *Patience* and the Book of Jonah
Week 8 – Late Medieval Retellings of Genesis
Week 9 – Chaucer’s *The Legend of Good Women*
Week 10 – Chaucer’s Wife of Bath
Week 11 – Boethian Complaint and Thomas Hoccleve.

Indicative reading list
(you will need copies of these either borrowed from libraries or purchased)
Anderson, J. J. ed., *Sir Gawain and the Green Knight, Pearl, Cleanness, Patience* (London: Everyman, 1996). We will be reading the poem ‘Sir Gawain and the Green Knight’, from this collection.
Hoccleve, Thomas, *‘My compleinte’ and Other Poems*, ed. R. Ellis (Exeter: Exeter University

Keynes, Simon, and Michael Lapidge, Alfred the Great: Asser’s ‘Life of King Alfred’ and Other Contemporary Sources (London: Penguin, 1983)


Other reading:

It is important that you begin doing your own secondary literature searches, following up your own research interests, as well as using the bibliographies which I have supplied. There are a few ways that you can do this. You can use the library catalogues and browse the shelves; you can also use the bibliographies that you find in books on topics that interest you. There are also some useful electronic resources. In particular, through the Senate House electronic databases, you could look at the International Medieval Bibliography (IMB) and, through either Birkbeck or Senate House e-libraries, you can access LION (Literature On-line). These two resources can be searched by keyword and supply full references, particularly for articles in journals and chapters in books. You might not be able to get all that is suggested by these resources in the libraries and you are not expected to be completely comprehensive in your reading. By and large the libraries in and around Bloomsbury should suffice; if you can’t get hold of something there, don’t worry. Then there are also a number of online journal repositories (JSTOR, PROQUEST and others), available through Senate House and Birkbeck e-libraries, in which you can download and read the article online. Also, explore the other e-resources; you might be interested in EEBO and ARTSTOR, for example. You could also investigate archive.org which has a lot of digital copies of books which are out of copyright (very useful for finding old editions of medieval texts, for example).

Week 1: The Book of Genesis and the Old English poem Genesis – Mike Bintley

This week we will consider the relationship between the biblical Book of Genesis, and the Old English poem Genesis from the Junius Manuscript, which is a composite of two poems, Genesis A and Genesis B.

We will compare the first four chapters of the Book of Genesis with the Old English poem and address the ways in which this work of scripture was adapted, embellished, and expanded.

When reading the two you should look out for these developments, and consider what they tell us about how early medieval poets thought about and adapted their source material for vernacular audiences. What does this reveal about how they thought about the authority of the Bible?
Reading:


*Genesis 1-4* [http://www.drbo.org/]

Further reading:

Chance, Jane, *Woman as Hero in Old English Literature* (Syracuse, NY: Syracuse University Press, 1986) [821.09352042 CHA]


Lucas, Peter J., ‘Loyalty and Obedience in the Old English *Genesis* and the Interpolation of *Genesis B* into *Genesis A*, *Neophilologus*, 76 (1992), 121-35


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**Week 2: Grendel’s Mere in Beowulf and its Sources and Analogues – Mike Bintley**

This week we will focus on *Beowulf*, considering three of the potential sources for one of the poem’s most spectacular environments – the wood, mere, and rocky cliffs that surround Grendel’s mere.

Reading Hrothgar’s description of the mere, and the narrator’s description of the mere once we reach its banks, we will discuss the extent to which this landscape is – or is not – a novel
creation.

In the course of your reading think about the potential relationships between these works. To what extent does Beowulf seem to borrow from them – or not? In what way do the poet’s adaptations contribute to our impression of this hellish setting?

Reading:


Extracts (provided) from The Aeneid (Book VI); Blickling Homily XVI(XVII); and The Vision of Saint Paul.

Further reading:


Week 3: Andreas and its Greek and Latin Analogues – Mike Bintley

This week our discussion will focus on Andreas, the story of St Andrew’s journey to the city of Mermedonia, a ruinous wasteland populated by devil-worshipping cannibals. Andreas is a work long thought to have had some relationship with Beowulf, as there are a number of striking parallels between the two.

In addition to discussing these parallels, we will also consider passages from the surviving sources (or more properly analogues) for Andreas and the Old English poet’s adaptation of certain episodes. Once again, we will address the nature of the changes and the poet’s treatment of the source material.

Reading:


Further reading:


Bolintineanu, Alexandra, ‘The Land of Mermedonia in the Old English Andreas’, Neophilologus, 93 (2009), 149–64

Godlove, Shannon N., ‘Bodies as Borders: Cannibalism and Conversion in the Old English Andreas’, Studies in Philology, 106.2 (2009), 137-60
Week 4: Boethius’ *Consolation of Philosophy* and its Old English translation – Mike Bintley

This week’s class will introduce you to the programme of translation thought to have been initiated during the reign of Alfred the Great (871-99) and continued by his successors, in part as a response to the Danish invasions of northern and eastern England.

A translation of Boethius’ highly influential *Consolation of Philosophy* was produced in England in the late ninth or early tenth centuries, in which the Old English translator(s) made several interesting and important additions to the Latin text.

Alongside two other prefaces to works produced at around this time, we will consider what these additions tell us about contemporary approaches to earlier texts, and the way in which they were adopted and adapted for early medieval readers.

**Reading:**

Extracts (provided) from the Old English *Consolation of Philosophy* (and other ‘Alfredian’ works), translated in Simon Keynes and Michael Lapidge, *Alfred the Great: Asser’s ‘Life of King Alfred’ and Other Contemporary Sources* (London: Penguin, 1983)

There is also an older translation of the OE Boethius available here: [https://www.yorku.ca/inpar/Boethius_Fox.pdf](https://www.yorku.ca/inpar/Boethius_Fox.pdf)

**Further reading**


Week 5: The Physiologus and the Exeter Book poems *The Whale* and *The Panther* – Mike Bintley

This week’s class will focus on two of the poems from the Exeter Book which are adapted from the *Physiologus*, a compilation created in antiquity that records the characteristics of various non-human animals and plants (amongst other things!), and served as a precursor to the medieval bestiary tradition.

We will consider the way in which descriptions of *The Panther* and *The Whale* adapt the source material to present these creatures as allegories of Christ and Satan, and what these kinds of approaches to non-human animals reveal not only about approaches to ‘scientific’ material, but also about early medieval conceptions of environment and the natural world.
Reading:


Further reading:


On literature and the environment/non-human animals:


Week 6 is reading week, so no class.

**Week 7 – Patience and the Book of Jonah**

This week we will look at *Patience*, an alliterative poem by the author of *Sir Gawain and the Green Knight*, alongside the Book of Jonah, which it retells. This follows on from your last class on animal lore and the *Physiologus*, but brings in the question of scriptural precedents in the depiction of animals.
Questions:

* How does Patience reinterpret the story of Jonah?
* What characterizes the Patience poet’s main arts and concerns in his retelling?
* Choose a passage you particularly like for class discussion.

Reading:


The Book of Jonah in the Rheims Old Testament. You can read this here: http://www.drbo.org/index.htm

NB: this is the best English translation of the Bible to use for late medieval materials. This is because it is a translation of the Latin Vulgate that you can also find on this site. We will talk more about this in class.

Further reading:


Week 8 – Genesis and the Medieval Popular Bible

This week we pick up on concerns from Week 1, considering a bit more about how the Bible was retold and known in the Middle Ages. We will look at some different retellings of the first chapters of Genesis from the late Middle Ages.
We will be looking at a series of plays from the York Mystery Cycle and a strange reworking in a mystical work by Julian of Norwich, a female anchoress.

Questions:

* How did people know the Bible in the Middle Ages?
* What was a bible in this period?
* What are the limits on retelling the Bible?
* What are the main aims of these different retellings?

**Primary reading:**

*Excerpt in Moodle from Julian of Norwich’s *Revelations*, which is a retelling of the Genesis fall narrative.


*A sheet of extracts of other readings which I’ve put up on Moodle.

**Further reading:**


**Week 9 - Chaucer’s Legend of Good Women**

In this seminar we will look at Chaucer’s Legend of Good Women along with some of its intertexts, and particularly the story of Dido. This is a poem which has long puzzled critics: is it supposed to be funny? Isn’t it a bit long to be a joke? How can Medea – and perhaps others – be ‘good’? What work does the poem’s ‘Prologue’ do? Does the poem fulfil the brief which Alceste gives to the narrator in the ‘Prologue’? We will focus particularly on the figure of Dido and look at some different versions of her story, thinking about what the differences might mean both for her reputation, but also for the formation of the Western canon.

Questions:

Why is Dido’s story so important to the question of literature and authorship?

What is at stake in the question of her ‘marriage’ to Aeneas?

What tensions are there between the different versions of her story?

What implications does Dido’s story have for women, according to these authors?

Why does it matter that she’s a widow?

What is the interest in the sexuality of widows for these authors?

**Primary reading:**


*Virgil, The Aeneid, Book IV, lines 129-72 – the hunt and the cave. You can read these lines in English translation here:*
Further reading:


Delany, Sheila, The Naked Text: Chaucer’s Legend of Good Women (Berkeley: University of California, 1994).

Gilbert, Jane Living Death in Medieval French and English Literature (Cambridge: Cambridge University Library, 2011), esp. chapter 5.


Desmond, Marilynn, Reading Dido: Gender, Textuality, and the Medieval Aeneid.


**Week 10 – Chaucer’s Wife of Bath**

We continue to look at women and intertexts this week, thinking about Chaucer’s Wife of Bath from the Canterbury Tales. Whilst we might enjoy reading the Wife of Bath’s contribution to the Canterbury Pilgrimage as a celebration of exuberant female sexuality, at the same time she is a very careful collage of prior writings about women and the kinds of things we do and say. We will think about her in relation to a few of these antecedents. Again, as with last week we might ask what do women have do with the practice of translatio? Why are female ethics so embroiled in literary retellings and heritage?
We will think in particular about the so-called Theophrastan fragment. This, according to St Jerome, is an excerpt from Theophrastus’ now lost *Golden Book of Marriage*. Despite its fragmentary nature, it had a surprisingly influential life, cropping up repeatedly in literature interested in the questions of marriage and woman, and of whether either could be a positive benefit for clerically-inclined men. The answer Jerome says Theophrastus gives is no and yet the way that the fragment is used in literature after Jerome suggests a far from straightforward acceptance of that advice.

**Primary Reading:**

Chaucer’s *Wife of Bath’s Prologue* (but also have a look at the Tale). You should read this in the *Riverside Chaucer*.

*St Jerome, *Adversus Jovinianum*, Book I, Chapter 47. You can read it here: [http://www.newadvent.org/fathers/30091.htm](http://www.newadvent.org/fathers/30091.htm)


**Further reading:**


**Week 11 – Boethian Complaint and Thomas Hoccleve**

This week we turn to the extraordinary pseudo-autobiographical work of Thomas Hoccleve, thinking about his models and reworkings, particularly in relation to Boethius who you
touched on in week 4. Hoccleve was a professional writer, as well as a poet, in the central governmental administration at the beginning of the fifteenth century. The poems which are nowadays referred to as the ‘Complaint and Dialogue’ are part of and preface a larger work, referred to as The Series, a small collection of moral tales and translations. In these prefaces to the work the author presents himself and particularly his mental health difficulties, first as written complaint, and then as a spoken dialogue with a friend who knocks on his door. In this way the author pretends to put down his pen and speak directly about his experience of ill health. In this way his account of his life and experience is closely related to the practice of reading and writing and the life-like illusions that books can create.

Questions to ask yourself whilst reading:

- What influence can you see in Hoccleve’s work of Chaucer or Boethius?
- What relationship might there be between Hoccleve’s narrating avatar and the poet himself?
- How does the poem represent late medieval literary culture? Where do people get books? For whom do people write poetry?
- How does Hoccleve convey the impression that the reader is observing life?
- How does Hoccleve’s ‘autobiography’ differ from modern autobiographies?

Primary Reading:


* Also look at the first Metrum of Chaucer’s Boece, a translation of Boethius’s *Consolation of Philosophy*. You can find this in the *Riverside Chaucer*.

* Also look at the opening to the *Canterbury Tales* in the *Riverside*.

Secondary reading:


A Course of Independent Directed Reading

AREN112S7
Autumn, Spring or Summer Term

By arrangement with the Course Director, Dr Michael Bintley

In place of one of the timetabled Option modules, the Course of Directed Reading can be taken by a student whose interests cannot be catered elsewhere and, subject to the Course Director’s approval, can be supported by a member of academic staff. In consultation with the Course Director, the student will put together a research topic and then have 3 meetings with a member of academic staff; after the first of these meetings, a compulsory indicative bibliography will be produced. Amongst other things, the member of academic staff will advise on appropriate libraries, bibliographies, online resources as well as helping frame and refine the topic of enquiry. The subject of study could involve work in specialised languages such as Old English, Old Norse, Middle English, Latin and medieval Anglo-French, or specialised skills, such as palaeography or book history, or a clearly defined topic not covered by other modules available.

Learning Objectives and Aims

The course will enable students to:

- Develop an expertise in a specific and well-defined subject area through primary materials.
- Develop information-gathering, bibliographic, archival and writing skills.
- Interpret, analyse and interrogate a specific set of sources. If appropriate, this will be done in the original language or in the original media (e.g. manuscript)
- Develop the relevant skills with which to interrogate successfully these sources
- Demonstrate an awareness of the secondary scholarly bibliography around a given subject in specific terms
- Use libraries and relevant archives or institutions to develop an in-depth bibliography and critical perspective
- Work closely with a member of academic staff, using their advice to guide their research and writing
- Develop expertise in a specific subject-area and begin research-led scholarly activities

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<tr>
<td>Indicative Bibliography</td>
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<tr>
<td>Assessed Essay</td>
<td>5000 Words</td>
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Assessment

The deadline for this module will usually be the first day of the following term. However, if this is taken in the summer term it will be the same day as the deadline for the dissertation (11 September 2017)
Option Module Information

Please also look at the other options offered on the timetable above

Autumn term

The Art of Persuasion: Religious Imagery and the Catholic Reformation

AHVM068S7

Autumn 2018: Monday 6-7.20 pm

Dorigen Caldwell

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

The course will be taught as a series of seminars and students will be expected to give a presentation and to participate in class discussion.

Short Bibliography:


- Varriano, John, "Italian Baroque and Rococo Architecture," New York, 1986

- Wittkower, R., "Art and Architecture in Italy 1600-1750," Harmondsworth, 1958 (and later eds)
Renaissance Loves
AREN21657

Autumn 2018: Tuesday 6-7.20pm

Sue Wiseman

What were the meanings of ‘love’ in the Renaissance? Starting from this question you will explore the challenging and complex ways in which English men and women articulated the meanings of love – to explore desire, philosophy, adultery, sexuality, custom, crime and politics. Grounded in the writing of the English Renaissance from Philip Sidney to Lucy Hutchinson, the module will also enable students to engage with influential classical and European writing on love (in translation). Thus, students will be introduced to a core canon of texts on love from Petrarch on desire to Milton on divorce, but also to the other crucial texts of desire such labouring-status courtship narratives and texts of same sex desire in their diverse locations as political discourse, love poetry and court records.

Assessment is by 5,000 word essay. Essay questions will be given but students are encouraged to devise their own question in consultation with the convenor. Students may wish to pursue essay topics in primarily literary or social aspects of love and (for example they might research non-elite courtship or Donne’s representation of the body). Students should leave the module able to research and write on love and ready to begin their own research into this rich and central area of Renaissance culture

Initial Bibliography


Cox, Virginia. Women’s Writing in Italy 1400-1650 (Baltimore: Johns Hopkins UP, 2008)

Franz, David, O. 1972. ‘“Leud Priapians” and Renaissance Pornography’, *Studies in English Literature 1500-1900*, 12/1: 157-172

Nardizzi, Vin et al eds., *Queer Renaissance Historiography: Backward Gaze* (Farnham: Ashgate, 2011)
Rose, Mary Beth. *Heroism and Gender in Early Modern English Literature* (Chicago: University of Chicago Press, 1992)
Rosenthal, Margaret F. *The Honest Courtesan: Veronica Franco, Citizen and Writer in Sixteenth*


ENHU072S7 - Power and Control in Golden-Age Spanish Art
Autumn 2018: Thursday 6.00 – 7.20 pm

Dr Carmen Fracchia

The course will focus on the visual image as a representation of the social order and it will give emphasis to the connection between the visual arts and the formation of the Spanish empire. The course will mainly address responses to issues of patronage, censorship, gender, class, and race. The visual form created by a group of artists in Counter-Reformation Spain will be studied in their socio-historical context and in the light of a series of critical texts.

Primary works:

Portraits, religious, mythological and history paintings by sixteenth and seventeenth-century artists such as Sofonisba Anguissola, El Greco, Bartolomé Murillo, Juan de Pareja, José Ribera, Diego Velázquez, and, Francisco de Zurbarán.


Weekly Programme

Date

WEEK 1 4th October 2018

INTRODUCTION

WEEK 2 11th October 2018

THE SPANISH EMPIRE, VISUAL CULTURE AND RELIGION: CATHOLIC

REFORMATION AND POPULAR DEVOTION

Visual form:

- Disrobing of Christ 1577
- Martyrdom of Saint Maurice 1580-82
- The Burial of the Count of Orgaz 1586-88

by EL GRECO
• Polychrome sculptures and processional sculptures from confraternities

Reading:

• Decrees of Council of Trent: [http://history.hanover.edu/texts/trent/ct25.html](http://history.hanover.edu/texts/trent/ct25.html)


• *The Sacred Made Real: Spanish painting and sculpture 1600-1700* (2009) Exhibition Catalogue


WEEK 3  18th October 2018

EMPIRE, VISUAL CULTURE, COUNTER-REFORMATION AND HUMANISM

Visual form:

• *Venus*

• *Mars*

• *Forge of Vulcan*

by Diego Velázquez

*Hercules* by Francisco Zurbarán (Hall of Realms)

Reading:


• Seznec, J. *The Survival of the Pagan Gods* (1972) PDF

WEEK 4    25th October 2018

VISUAL CULTURE, GENDER AND CLASS. Part 1

Visual form:

*Self-portraits by*

• Sofonisba Anguissola,

• Bartolomé Murillo,

• Francisco Zurbarán

• Diego Velázquez (*Las Meninas; Fable of Arachne*)

Reading:


• Foucault, M., ‘Las Meninas’ in *The Order of Things* (1966) PDF


• Laqueur, T., *Making Sex: Body and Gender from the Greeks to Freud* (1990)

• Museo del Prado (Exh. Cat.), *The Spanish Portrait from El Greco to Picasso* (2004)


WEEK 5 1st November

VISUAL CULTURE, GENDER, and, CLASS. Part 2.

Visual form:

• Depictions of children; prostitutes by Murillo

• ‘Wonders of nature’ by José Ribera

• *Bodegones* by Velázquez

• Dwarfs by Velázquez

Reading:


• Ravenscroft, Janet., ‘Dwarfs—and a Loca—as Ladies’ Maids at the Spanish Habsburg Courts’, in Nadine Akkerman and Birgit Houben (eds.) The Politics of Female Households Ladies-in-Waiting across Early Modern Europe (2014), pp. 147-77. PDF


WEEK 6  READING WEEK 8th November

WEEK 7  15th November

EMPIRE, VISUAL CULTURE, AND SLAVERY
Visual form:

- *Slaves* by Christopher Weiditz
- *Miracle of the Black Leg* by a group of artists

Reading:

- Fracchia, Carmen, ‘Spanish Depictions of the Miracle of the Black Leg’, in Kees W. Zimmermann (ed.), *One Leg in the Grave Revisited: The miracle of the transplantation of the black leg by the saints Cosmas and Damian* (Groningen, 2013), pp. 79-91. PDF
- Philips, Jr., William D., *Slavery in Medieval and Early Modern Seville* (2014)

WEEK 8 22nd November

EMPIRE, VISUAL CULTURE, SLAVERY AND ‘RACE’. Part 1

Visual form:

- *Kitchen Maid with the Supper at Emmaus* by Velázquez
- *Kitchen Maid* by Velázquez

Reading:


• Philips, Jr., William D., *Slavery in Medieval and Early Modern Seville* (2014)

• Tiffany, Tanya J., Light, Darkness, and African Salvation: Velázquez’s Supper at Emmaus’, *Art History*, vol. 31 (February 2008), pp. 41-46. PDF

WEEK 9  29th November

**EMPIRE, VISUAL CULTURE, SLAVERY AND ‘RACE’ Part 2**

**Visual form:**

• *Juan de Pareja* by Diego Velázquez

• *Vocation of St Matthew* by Juan de Pareja

**Reading:**

• Earle, T. F. and K. J. P. Lowe (eds.), *Black Africans in Renaissance Europe* (2005), chapters 11 and 15. PDF
  Fracchia, Carmen, ‘The Fall into Oblivion of the Works of the Slave Painter Juan de Pareja’, translated by Hilary Macartney, *Art In Translation*, vol. 4.2 (June 2012), pp. 163-184. PDF


• Philips, Jr., William D., *Slavery in Medieval and Early Modern Seville* (2014)

WEEK 10  6th December

**EMPIRE, VISUAL CULTURE, SLAVERY AND ‘RACE’ Part 3**

**Visual form:** Mexican *casta* paintings: Breamore set

**Reading:**


• Martinez, Maria Elena, *Genealogical Fictions: Limpieza de Sangre, Religion, and Gender in Colonial Mexico* (Stanford, 2008), chapters 2: ‘Race, Purity and Gender in Sixteenth- Century Spain’, pp. 42-60 PDF


**WEEK 11** Revision and Class Presentation 13th December.

• Bibliography:


• Fracchia, Carmen, ‘The Fall into Oblivion of the Works of the Slave Painter Juan de Pareja’, translated by Hilary Macartney, Art In Translation, vol. 4.2 (June 2012), pp. 163-184.


• Foucault, M., ‘Las Meninas’ in The Order of Things (1966)


• Laqueur, T., Making Sex: Body and Gender from the Greeks to Freud (1990)


• Mulcahy, Rosemarie, Philip II of Spain: Patron of the Arts (2004)
• Museo del Prado (Exh. Cat.), *The Spanish Portrait from El Greco to Picasso* (2004)


• Philips, Jr., William D., *Slavery in Medieval and Early Modern Seville* (2014)


• *The Sacred Made Real : Spanish painting and sculpture 1600-1700* (2009) Exhibition Catalogue


• Seznec, J. *The Survival of the Pagan Gods* (1972)


• **Background reading:**


• Bouza, F., *Communication, Knowledge, and Memory in Early Modern Spain* (c 2004)


• Cruz, A. and M. E. Perry, *Culture and Control in Counter-Reformation Spain* (1992)

• Kubler, G. *Building the Escorial* (1982)
• Perry, M. E., *Gender and Disorder in Early Modern Spain* (1990)
Early Modern London
HICL08656

Autumn 2018: Thursday 6.00-8.00pm

Vanessa Harding

Module description

Even at the start of the 16th century, London was by far the largest and wealthiest city in Britain; by 1700 it contained about a tenth of England’s total population, and had outstripped Paris to become the largest city in western Europe. It was the centre of an expanding network of global trade, and arguably the cradle of a new society. In this course we focus on London between the early 16th century and the end of the 17th, and explores the creation of a metropolitan society and identity over a period of tenfold population expansion, economic transformation, and cultural diversification.

Indicative module content

- Social topography and the physical environment; government, social order and stability
- The London household and family
- The Reformation and the role of religion in early modern London
- The economy, the business community and the professions
- London and the Civil War
- Social policy
- Culture and the commercialisation of leisure

Recommended reading

- Beier, AL and R Finlay (eds), *London 1500-1700, the Making of the Metropolis* (1986).

Spring term

Magic, Science and Religion in the Renaissance
ARENHU071S7

Spring 2019: Tuesday 6-7.20pm

Dr Stephen Clucas

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

READING LIST

The following list includes full bibliographical details of the primary and secondary texts used in the course, together with some additional works which students may wish to consult in order to broaden their knowledge of the field. Good short introductions to the ‘scientific revolution’ (the so-called ‘paradigm shift’ between Renaissance and Modern ‘science’) by Peter Dear, John Henry and Steven Shapin (all available in economical paperback form) are asterisked. Students might also wish to take a closer look at the excellent collection of essays edited by Robert Westman and David Lindberg, *Reappraisals of the Scientific Revolution*. Essays from this collection by Copenhaver (on Hermeticism and early modern science), Westman (on Copernicus) and Ashworth (on Renaissance natural history) will be studied on the course, but there are other excellent pieces in the collection. All students are strongly recommended to read the essays by Andrew Cunningham listed below on the problematic use of the term ‘science’ for the study of the physical world in the early modern period (when it was usually called ‘natural philosophy’).

PRIMARY TEXTS:


Browne, Sir Thomas, Pseudodoxia Epidemica or Enquiries into very many received tenets and commonly presumed truths (London, 1646) in Geoffrey Keynes (ed.) Sir Thomas Browne. Selected Writings (London: Faber and Faber, 1968).


———, De Hominis Dignitate, available online (with Latin and English texts, and commentary) at: www.brown.edu/Departments/Italian_Studies/pico/ (available at this URL January 2015).


Del Rio, Martin, Martín Del Rio - investigations into magic, ed. P.G. Stuart-Maxwell (Manchester Manchester University Press 2000).


———, De vita libri tres, ed. and trans. Carol V. Kaske and John R. Clark, Three books on
Lambsprinck, *Lambspring, das ist: Ein herrlicher Teutscher Tractat vom Philosophischen Steine*, [Translated extracts provided]
*Liber virtutis*, anon., British Library, Harleian MS 181, ff. 1r–5r.
Pelagius Solitarius [Pseud.], *De arte crucifixi*, British Library, Harleian MS 181, ff. 75r–81r [translation provided]
The Icelandic Saga
AREN127S7

Spring 2019: Tuesday 7.40-9pm

Prof Alison Finlay

The course will explore the boundaries between history and fiction as represented in the thirteenth-century Icelandic Sagas of Kings and Sagas of Icelanders (or Family Sagas), which concern historical Icelanders of the 10th-11th centuries, and use a semi-historical narrative technique to relate Iceland and its people to the medieval world and the legendary past. We will start with a saga from Heimskringla, a history of the kings of Norway by the thirteenth-century Icelandic historian Snorri Sturluson, read a selection of the þættir (short stories) which are found interspersed in some of the kings’ saga texts and which often deal with encounters between fictional Icelanders and kings of Norway, and focus particularly on Egils saga, also often attributed to Snorri, one of the greatest of the sagas of Icelanders, in which the hero’s problematic relation with the kings of Norway is an important theme. Egill was a gifted poet, and we will also look at the relationship between kings and poets delineated in the sagas (including The Saga of Gunnlaug Serpent-Tongue and The Saga of Bjorn, the Champion of Hitardal). Texts will be read in English translation.

This module aims to:

- Introduce students to the major genres of Medieval Icelandic prose literature
- Promote knowledge of a range of Icelandic saga texts
- Promote understanding of the cultural context in which saga literature was produced

Main reading:

Finlay, Alison and Anthony Faulkes, trans, Heimskringla I. From the Beginnings to Óláfr Tryggvason (Viking Society, 2011)

Kellogg, Robert, ed. The Sagas of the Icelanders (Penguin, 2005)

Whaley, Diana, ed. Sagas of Warrior Poets (Penguin, 2002)

Further indicative reading:


Vésteinn Ólason, *Dialogues with the Viking Age: Narration and Representation in the Sagas of Icelanders* (Heimskringla, 1998).

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

ARVC002S7

Spring 2019: Wednesday 6-7.20 p.m.

Zoe Opacic

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

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

Preliminary Bibliography

- C. Wilson, *The Gothic Cathedral* (London 1992)
Visualising the Renaissance Stage
AREN185S7

Spring 2019: Wednesday 6-7.20pm

Dr Laura Seymour

This module gives students the opportunity to explore the innovations of the Renaissance stage from a visual perspective. It integrates theatre history (what did early modern stages look like? – what props and costumes were used to create spectacle? – what points of view did audiences have?) with extensive literary and theatrical analysis of a diversity of plays. We will investigate the relationship between words and spectacle, and consider the role of vision alongside other senses engaged by performance. Asking how dramatists staged the visual arts, as well as the extent to which drama functions as visual art, the module will interrogate the mechanisms of representation itself.

The course brings together a range of canonical and less familiar dramatists to develop a nuanced understanding of one of the most exciting periods of the professional stage. Students will learn how to use a range of electronic and print-based research resources. They will also work with a variety of pictorial and written sources to give a fuller appreciation of attitudes to visual culture at a time when vision was freighted with moral danger.

Aims:

- To give students a knowledge of a variety of early modern discourses concerning visual culture.
- To enhance understanding of a variety of Renaissance plays.
- To equip students with a critical vocabulary for talking about the visual aspects of the Renaissance stage and its dramatic texts.
- To foster comparative skills that will enable students to analyse the relationship between literary and non-literary texts of different genres.
- To develop a range of research skills relevant to the study of early modern theatre and dramatic literature.

Module Outline:

(Please note, more detailed instructions about reading will be provided on a weekly basis. Students will be expected to have their own copies of plays, but the other primary readings listed below will be made available on Moodle.)
Representative Critical Reading
Jonathan Gil Harris and Natasha Korda, *Staged Properties in Early Modern Drama*
Practitioners and Patients in the Renaissance
HICL101S7

Spring 2019: Thursday 6-8pm

John Henderson

Module description

The main emphasis of this course will be on the practice of medicine and on the range of options available to someone in pre-industrial society to treat sickness and to maintain health. Evidence will be drawn from across Europe, but the main emphasis will be on Italy and England, two countries with very different economic, political and religious characters, but linked through English admiration for Italian models of health care. The central aim will be to move away from the more traditional concentration on ‘medicine from above’ towards new approaches in the social history of medicine. Recently emphasis has been placed on a more integrated view of the medical market-place in which the patient has taken centre stage. He or she is seen as an active rather than a passive agent, whether in seeking to treat him or herself through domestic remedies, consulting licensed and unlicensed practitioners, attending his or her local hospital or going on pilgrimages to miracle shrines. Equal weight will thus be given to what traditionally have been viewed as the principle health-providers (physicians, surgeons, apothecaries) as to the vast number of more informal systems of healing (empirics, charlatans, herbalists and wise women). Each of these over-lapping ‘systems’ of healing will be seen as sharing many of the same ideas, from the Galenic world-view and the relationship between natural and supernatural explanations of disease. A wide range of sources will be discussed in class from Ego documents, such as diaries and letters, to recipe collections and the trial records of empirics and women healers accused of witchcraft, to registers of miracle shrines and iconographic evidence in terms of contemporary pictures and prints.

RECOMMENDED READING

A Wear, Knowledge and Practice in English Medicine, 1550-1680 (Cambridge, 2000).

Summer term

The Senses in Medieval Europe c. 1100-1500
SSHC40S7

Summer 2019: Monday 6-8pm
Matthew Champion

Module description

Our senses are crucial to how we encounter the world - but were the senses of medieval Europeans the same as ours? Do the senses have a history? This module brings to life the distinctive, complex and vibrant sensory worlds of medieval Europe and engages with exciting recent developments in the transdisciplinary history of the senses.

Starting with a survey of how the five senses were believed to work in medieval Europe, we will then move to examine in more detail medieval experiences and theories of sight, sound, touch, taste, smell and the spiritual senses. Through case studies of a series of medieval objects, texts, images, sounds and rituals, we will examine the ambivalent attitudes to the sensory world in medieval religious cultures, the politics of sensory experience in the medieval city, gendered experiences of the senses, and the relationships between the senses and histories of emotions and knowledge. Finally, in dialogue with recent anthropological and archaeological theory, the course will reflect on how medieval theories of the five senses might make us deaf to other ways of understanding the medieval senses, and will ask what we might learn about the senses from the complexities of medieval aesthetics and ritual.

Indicative module content

- Introduction: A sensory middle ages?
- Medieval theories of sensation
- Sight
- Vision
- Sound
- Listening
- Touch
- Taste
- Smell
- Beyond the five senses

Learning objectives

By the end of this module, you will:
• be familiar with sensory theories current in the middle ages
• be familiar with theoretical literature on the senses generated by scholars across the disciplines of history, archaeology, anthropology, art history and musicology
• understand change and continuity in the history of the senses over the period 1100-1500
• understand the range of sources, both written and material, which are available for the study of medieval sensory history
• be able to situate the history of the senses within wider debates about the history of agency, affect and the body
• be able to demonstrate skills in description and analysis of material culture
• be able to demonstrate bibliographical competence.
Power and Communication in Late Medieval and Early Modern Europe

SSHC99S7

Summer 2019: Thursday 6-8pm

Filippo de Vivo

Module description

Today the overwhelming power of the media is obvious. This course illustrates the ways in which this was true too of Europe in the period between the Reformation and the outbreak of the French Revolution, two of a number of historical movements which were strongly affected by the diffusion of print and other means of communication. We will study both the variety of these media (manuscripts, images, rumours as well as the printed word), and the ways in which the increasing organisation and development of information changed the nature of politics at both government and grassroots level. The focus is comparative, with special attention given to Italy and France, and to a lesser extent to England and Spain. The classes are arranged thematically, from propaganda to censorship, the commercialisation of information, rumours and the emergence of public opinion.

Recommended reading

Summer Core course for all students

Approaching Research into Medieval Literature and Culture
AREN049Z7

Tuesdays 6-7.20pm, weeks 1-5.

This course is a series of workshops and study-skills classes which all students should attend, including those who came to the course last year. There is no formal assessment, although students are asked to present different materials and contribute to class discussion.

Birkbeck Medieval Seminar

This is a free annual event which is specifically organized for Birkbeck students and is part of the core course provision. However, it is opened out to all in order to broaden the conversation. Usually there are four speakers and time for discussion on a dedicated theme.

Topic and details for 2019 to be confirmed. When they are available details will be posted on the college website at:

http://www.bbk.ac.uk/eh/research/research_seminars/bms

Birkbeck Arts Week

This is a week of free talks and other events held on all sorts of different subjects, at the School of Arts. You often have to sign up in advance but there is always space. Make sure to check here for details of the programme when it’s available.

http://www.bbk.ac.uk/arts/about-us/events/arts-week
Presentation of Essays & Dissertations

Assessment is an opportunity for you to produce a portfolio of work of which you’re really proud. You can be inventive and creative as long as you make sure that your work also follows acceptable standards of scholarship. The main criterion for your work is that it should present critical analysis of some primary evidence which is central to the module being assessed or the dissertation topic on which you have chosen to work. 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. You should usually try to discuss your topic in a one-to-one tutorial.

Some general observations are offered here about the expected standards. 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 the medieval evidence or of secondary material. Surveys of scholarship should be avoided. You should use critical scholarship in the service of your own argument, establishing the differences between what you are saying and what others have said. This does not mean that you cannot accept the arguments of a writer you agree with, but you need either to show evidence of having come to that agreement after reading widely around the topic or to demonstrate that you are exceeding or building on that critical agreement.

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

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 of the 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. medieval mysticism – discuss at length some representative examples and avoid making the discussion so diffuse that you cannot offer anything more than commonplaces.

Recent scholarship
You should give some indication that you are acquainted with recent scholarship and critical arguments (i.e. work 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. 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.

**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 MHRA website: [http://www.mhra.org.uk/Publications/Books/StyleGuide/download.shtml](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.

**Presentation**

Essays and dissertations should be double spaced, although indented quotations should be single spaced. Include page numbers and a title at the top of the first page. The word count includes quotations, although not modern English translations of those quotations where they are needed. It is normal to translate foreign language and Old English material, but not Middle English. The word count does not include the bibliography or any footnotes which are used purely for referencing and which contain no discursive material. In general it is best to use footnotes rather than endnotes and to reserve them for referencing only. If
something is important to say, put it in the body of your essay; if not, leave it out. If you want to include illustrations that is fine but you must caption them, using MHRA referencing conventions as usual. They can go at the end of your essay or at the place in your essay where they are being discussed (although beware the formatting issues with attempting this).

Dissertations should be presented with a 300-word abstract at the front, which is excluded from your word count. You should include a title page, a contents page, a list of illustrations and/or abbreviations (if relevant), the text of the thesis and, then, the bibliography. You should otherwise present your dissertation as you would an essay. The thesis itself should be between 14,000 and 15,000 words long. Essays are usually 5,000 words long but you should check with the module tutor as sometimes requirements within modules differ. Excessive length or brevity (more than 10% over or under the word limit) will be penalized by 5 percentage marks.

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.

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 and indicated with ‘single quotation marks’. Longer quotations should be inset, in which case quotation marks are not needed. Do not italicize inset quotations.

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.

Citations
If in doubt about how to cite a particular book or journal ask your option tutor or the course director. Enter citation details as you write your essay/dissertation, rather than trying to insert them after you have finished. Not only is this a tedious job, it makes the likelihood of error much greater. Keep proper notes so that you don’t have to hunt down places of publication or page numbers later.
References should be placed in notes, either at the foot of the page (footnotes) or pooled at the end of your essay/dissertation (endnotes). Note numbers are placed after punctuation, such as commas or full-stops, and quotation marks.

Thus: This was widely believed to have been ‘brought about by witchcraft’. 1

If you do not have facilities to place notes in superscript (as above), then place the number of the note in brackets.

Thus: This was widely believed to have been ‘brought about by witchcraft’. (1)

Notes should be numbered continuously throughout the dissertation. Follow the punctuation and formatting indicated in the guide below.

For the first citation of any source, give the full reference; for the second and subsequent citations, use a shortened version.

i. Books
In the first instance, references to books should be given as follows: Stephanie Trigg, *Congenial Souls: Reading Chaucer Medieval to Postmodern* (Minneapolis: University of Minnesota Press, 2001), p. 35.


ii. Articles in journals and periodicals


iii. Essays in edited volumes


iv. Unpublished dissertations

second and subsequent citations: Willis, ‘How to be a bore’, pp. 22-23.


As noted above, for second and subsequent citations you should use a shortened form of the full title or reference. This is preferable to the use of the abbreviation ‘op. cit.’ (*opere citato*,...
‘in the work cited’), with the author’s name (as: Booth, op. cit. p. 33), since this forces the reader to search back through your notes to find the full citation.

Ibid. (*ibidem*, ‘the same’, or ‘in the same place’) may be used but only where the reference is to the exact same, single work referred to in the immediately preceding note. If all details are the same (even the page number), Ibid. may stand alone as a reference. If the pages referred to are different, then write: Ibid. p.13.

Id. or idem (*idem*, ‘the same [person]’) may be used when two works by the same person are cited one after another, as: Trigg, *Congenial Souls*; idem, ‘The Vulgar History of the Order of the Garter’, in *Reading the Medieval in Early Modern England*, ed. by Gordon McMullan and David Matthews (Cambridge: Cambridge University Press, 2007), pp. 91-105 (p. 92).

You can also refer to MHRA style guide, which is available to download via the English and Humanities website, for details on how to cite other sources (eg newspapers, e-resources).

**Bibliography**

Your bibliography should be divided into two sections: one section for primary sources (original historical documentation, whether in printed or manuscript form) and the other for secondary sources (books, articles and papers written about the subject, usually at a later date). Within these headings, you may wish to separate printed primary sources from those in manuscript, or to separate primary sources by type (narrative sources, official pamphlets, private papers, and so on). Do not list books and articles separately. Do not divide up your books by the chapters of your dissertation; present them all together in a full alphabetised run.


When you write out your bibliography, your references should be in alphabetical order of the author’s surname, with works by the same author in chronological sequence of the publication date. As for reference notes, all titles of books and journals must either be underlined or (preferably) italicised, but article titles and book chapters are in inverted commas. You must provide the range of page numbers for journal articles and book chapters. A bibliography of all the texts cited so far would be:


Trigg, Stephanie, Congenial Souls: Reading Chaucer Medieval to Postmodern (Minneapolis: University of Minnesota Press, 2001).


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.

Like plagiarism, ‘collusion’ is an assessment offence. Any piece of writing you submit must be your own work. In the humanities, the way you structure your argument and express yourself is an inherent part of producing work of the required standard, and you will be judged on that, so it is not acceptable to get an inappropriate level of help in this area.

You may ask friends, family or fellow students to proof-read your work and offer advice on punctuation, grammar, and presentational issues, but it is not acceptable for someone else to come up with your arguments for you, or to re-write a draft you have produced.

If your first language is not English, you may find your written work a challenge initially, and it is acceptable to ask someone to look over your work and give you advice on punctuation, grammar and phrasing. However, that advice must be minimal and the argument and structure of any assessment must be your own work, and written in your own words.

It is unacceptable to pay someone to write (or re-write) your essays for you and if you are discovered to have done so, you risk expulsion from the programme.

The College and the School of Arts have a range of services in place to help you improve your academic writing, so if you are concerned at all and would like some additional support, you should contact your personal tutor, or contact Dr Fleur Rothschild, the Learning Development Tutor for the School of Arts, or follow the link to Student Services http://www.bbk.ac.uk/mybirkbeck/services

What happens if plagiarism or collusion 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. You can read the college’s policy on assessment offences here:

http://www.bbk.ac.uk/mybirkbeck/services/administration/assessment/offences
What if I am worried that I’m not referencing correctly?

Please see your module tutor or contact a member of the learning support team as soon as possible. Ignorance of 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.

You will also find an interactive online plagiarism quiz, which you can look at on Birkbeck Moodle.
Coursework Submission

Your work should be submitted electronically, via Turnitin (or, exceptionally, in case of difficulty with this system, by email to Amy Flaye (a.flaye@bbk.ac.uk), copying in the lecturer concerned). 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.

For paper-copy submissions 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 work (your “signature” may consist of your typed name or your student number).

All work should normally be computer-generated (using a format compatible with Microsoft Word, and not a PDF or similar). All work should be submitted double-spaced. Please note that the word count excludes: the bibliography, translations of foreign text quotations, footnotes which are used purely for referencing, the abstract and the title.

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/about-us/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.

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 in the entrance hall of 43 Gordon Square. Your administrator will email you to let you know when coursework has been marked. 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.bbk.ac.uk/registry/policies/documents/feedback-on-assessment.pdf](http://www.bbk.ac.uk/registry/policies/documents/feedback-on-assessment.pdf)

**Late Submission of work for assessment**

All Schools and Departments across the College have moved to a system whereby students are **not** permitted to ask for extensions to coursework deadlines. If for some reason you are unable to submit a piece of work by the deadline, you should complete a Mitigating Circumstances form, which can be downloaded from the Birkbeck website [here](http://www.bbk.ac.uk/registry/policies/documents/feedback-on-assessment.pdf). This form gives you space to describe the circumstances that have prevented you from meeting the deadline, and requires you to provide supporting evidence (e.g. medical certificate).

It is advisable to discuss the situation with your personal tutor before submitting the form. The [Mitigating Circumstances Form](http://www.bbk.ac.uk/registry/policies/documents/feedback-on-assessment.pdf) should be emailed to the course administrator or handed in to the Department office **within 7 days of the deadline**. Any work that is submitted for formal assessment after the published deadline is given two marks: a penalty mark of 50% for postgraduate students, assuming it is of a pass standard, and the ‘real’ mark that would have been awarded if the work had not been late. 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.

**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.

**Dissertations**

It is particularly important to submit dissertations on the deadline date. This deadline is not negotiable. If missed, the candidate may not be examined in the same year and may have to wait another twelve months before being awarded the degree as MA examination boards meet only once a year, in November. Any difficulty in meeting the dissertation deadline should be brought to the attention of the Course Director at the earliest opportunity.
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

<table>
<thead>
<tr>
<th>Marking Range</th>
<th>Grade</th>
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<tbody>
<tr>
<td>70-100</td>
<td>Pass with distinction</td>
</tr>
<tr>
<td>60-69</td>
<td>Pass with merit</td>
</tr>
<tr>
<td>50-59</td>
<td>Pass</td>
</tr>
</tbody>
</table>

Marks below 50 constitute a ‘fail’.

Assessment Weighting

67% of the overall grade (average of the marks from four modules) includes:

- 16.75% Medieval Literature and Culture core module
- 16.75% Option module 1
- 16.75% Option module 2
- 16.75% Option module 3.

33% of the overall grade:

Dissertation
# 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 Student Support section in this handbook for further information.
Dissertation Advice

The dissertation constitutes 33% of your final mark. It should be between 14,000 and 15,000 words. This excludes abstract, titles, diagrams, bibliography and simple references (lengthy, discursive, foot or end notes should be included in the word-count). It must be prefaced by an appropriate title page and a 300-word abstract – a brief précis of your thesis.

A dissertation proposal form, to be submitted to Moodle by 8th March 2019, is at the end of this Handbook. If you have any difficulties about meeting the deadline contact the course director. Dissertation workshops will be held in weeks 1-5 in summer term. The final dissertation should be submitted on 9th September 2019.

Dissertation supervisors will read up to 3,000 words of the dissertation and this should be submitted before the end of the summer term. Only in highly exceptional cases will supervisors, in consultation with the MA Convenor, read more.
Student Support

Student Services at Birkbeck encompass a wide range of services within Birkbeck, aimed at supporting students’ learning experience and personal development.

Advice Service

Our trained advisors are on hand to provide information and advice about many aspects of your studies at Birkbeck including but not limited to: application and enrolment process, applying for government loans and financial support from the College, and payment options.

Where we cannot answer questions immediately, we will either get back to you with an answer or refer your query to a specialist team who can.

Ask us a question, call us on 020 3907 0700 or come along to our drop-in sessions for help and support. Alternatively, please visit our website for further information.

Careers and Employability Service

We provide comprehensive careers advice, events and information services both in person and online. The service is free and available to all Birkbeck students and recent graduates.

To find out how we can help you to enhance your career development and employability ask us a question or visit the Students’ Employability Space. Alternatively, please visit our website for further information.

Counselling Service

We offer a free, non-judgmental and confidential counselling service to support you with emotional or psychological difficulties during your time at university.

To make an appointment for an initial consultation, please email counselling-services@bbk.ac.uk with your name, student ID, gender and telephone number. Alternatively, please visit our website for information about the service including a comprehensive selection of self-help resources which may be useful in gaining a greater understanding of the personal challenges you are facing and the ways in which you can think about addressing them.

Disability and Dyslexia Service

At Birkbeck we welcome students with disabilities and we are committed to helping you seize the opportunities that studying here presents. Regardless of your condition, our experienced, understanding and welcoming staff are here to support you during your studies.

To make an appointment, please contact the Wellbeing Team from your My Birkbeck profile by clicking on ‘Ask us’ and selecting ‘New Ask’ or call us on 020 3907 0700. Alternatively, please visit our website for information about a Study Support Plan, Disabled Students’ Allowance, free dyslexia screening and more.
Study Skills

Through a range of workshops, accessible learning materials, and one-to-one meetings, our Learning Development Service is here to help you to fulfil your potential in a number of ways while studying at Birkbeck. Visit our Learning Skills module on Moodle for resources that will help you build academic skills and increase academic performance.

Ask us a question, call us on 020 3907 0700 or visit our website for advice and support with study skills.

Mental Health Advisory Service

We provide specialist advice and support in a safe, non-judgemental environment. Like the Counselling Service, we are here to help you when you are going through emotional or psychological difficulties. The main difference between our services is that the emphasis of our work is on practical support, rather than therapeutic interventions, to enable you to progress through your studies.

To make an appointment, please contact the Wellbeing Team from your My Birkbeck profile by clicking on ‘Ask us’ and selecting ‘New Ask’ or call us on 020 3907 0700. For further information about the service, please visit our website.

Nursery Service

We understand that studying while caring for a child or children can be especially challenging and so we offer an affordable, professional evening nursery service, based in our central London campus, for children aged from two to six years.

For further information and contact details, please visit our website.
Birkbeck College Library

Birkbeck Library is on the first floor of the main building in Malet Street. To join the Library, bring your College ID card to the Library issue desk. The opening times of the library are designed to meet the needs of part-time students in full-time work, and can be found on their website here [http://www.bbk.ac.uk/lib/about/hours](http://www.bbk.ac.uk/lib/about/hours).

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

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

Birkbeck Electronic Library

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

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

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

Other libraries

Birkbeck students can also use a range of other libraries. Students have reference access to most University of London college libraries. In addition, the UK Libraries Plus Scheme allows students reference access to over 135 other higher education libraries and part-time students may also borrow from up to three member libraries. See the Library web site [http://www.bbk.ac.uk/lib/otherlibs](http://www.bbk.ac.uk/lib/otherlibs) for more information.
Further information and help
If a book you need is not available in the Library or you require any help using the resources or finding information, please ask at the enquiry desk (020 7631 6063). We also have two subject librarians at the library, Lindsay Tudor and Charlotte Hobson. Their email address is librarian@bbk.ac.uk.

University of London Library
Senate House,
Malet Street,
London WC1E 7HU

Situated next door to Birkbeck, on the fourth floor of Senate House, this is an excellent research library with a very good collection of up to date critical material and with essential journals for research on the Middle Ages. The Senate House also has extensive e-resources; chief amongst these are the International Medieval Bibliography and the Oxford English Dictionary. 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 of medieval 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. You will need a letter from us to view the special collections. Do ask us for one if you need it.

Warburg Institute Library
Woburn Square,
London WC1HOAB

An excellent and fascinating Medieval collection with much material not available elsewhere. Students from the Medieval Literature and Culture MA are admitted to the library. You may need to show a letter from the Graduate Administrator. Do ask if you want one.

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 medieval 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 medieval 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.

Guildhall Library
Aldermanbury,
London, EC2Y 8DS
Material on London, print and manuscript, guilds etc.
<table>
<thead>
<tr>
<th>Name</th>
<th>Phone Number</th>
<th>E-mail Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr Michael Bintley</td>
<td>020 3073 8404</td>
<td><a href="mailto:michael.bintley@bbk.ac.uk">michael.bintley@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Dr Isabel Davis</td>
<td>020 3073 8414</td>
<td><a href="mailto:i.davis@bbk.ac.uk">i.davis@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Professor Alison Finlay</td>
<td>020 7631 6195</td>
<td><a href="mailto:a.finlay@bbk.ac.uk">a.finlay@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Professor John Henderson</td>
<td>020 7631 0686</td>
<td><a href="mailto:j.henderson@bbk.ac.uk">j.henderson@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Professor Sue Wiseman</td>
<td>020 3073 8408</td>
<td><a href="mailto:s.wiseman@bbk.ac.uk">s.wiseman@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Dr Laura Jacobus</td>
<td>020 7631 6121</td>
<td><a href="mailto:l.jacobus@bbk.ac.uk">l.jacobus@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Dr Zoë Opačić</td>
<td>020 7631 6126</td>
<td><a href="mailto:z.opacic@bbk.ac.uk">z.opacic@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Dr Rebecca Darley</td>
<td>020 7631 6489</td>
<td><a href="mailto:r.darley@bbk.ac.uk">r.darley@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Dr Kate Franklin</td>
<td></td>
<td><a href="mailto:k.franklin@bbk.ac.uk">k.franklin@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Dr Laura Seymour</td>
<td>020 7631 6159</td>
<td><a href="mailto:laura.seymour@bbk.ac.uk">laura.seymour@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Dr Stephen Clucas</td>
<td>020 3073 8421</td>
<td><a href="mailto:s.clucas@bbk.ac.uk">s.clucas@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Lindsay Tudor and Charlotte Hobson (subject librarian)</td>
<td>020 7631 6061</td>
<td><a href="mailto:librarian@bbk.ac.uk">librarian@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Dr Matthew Champion</td>
<td>020 7631 6400</td>
<td><a href="mailto:m.champion@bbk.ac.uk">m.champion@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Dr Robert Maniura</td>
<td>020 7631 6142</td>
<td><a href="mailto:r.maniura@bbk.ac.uk">r.maniura@bbk.ac.uk</a></td>
</tr>
</tbody>
</table>

Please check office hours with individual staff members. We ask you to 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 2017-2018 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: Key Dates and Assessment Deadlines

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<table>
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<tr>
<td><strong>Core Course Essay</strong></td>
<td>Monday 14(^{th}) January 2019</td>
</tr>
<tr>
<td><strong>Autumn Term Module Essays</strong></td>
<td>Monday 14th January 2019 for English essays or, if from another department, check with module tutor.</td>
</tr>
<tr>
<td><strong>Dissertation proposal form</strong></td>
<td>Friday 8(^{th}) March 2019</td>
</tr>
<tr>
<td><strong>Spring term Module Essays</strong></td>
<td>Monday 29(^{th}) April 2019 for English essays or, if from another department, check with module tutor.</td>
</tr>
<tr>
<td><strong>Dissertations</strong></td>
<td>2.00pm Monday 9(^{th}) September 2019</td>
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</tbody>
</table>
### Appendix B: Term Dates

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<tr>
<th>Autumn Term</th>
<th>Spring Term</th>
<th>Summer Term</th>
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<tbody>
<tr>
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<td>Monday 9 January 2017 to</td>
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<td>Friday 14 December</td>
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Most services will be unavailable from 5pm on Friday 20 December 2018, re-opening at 9am on Wednesday 2 January 2019.

Most services will be unavailable from Thursday 18 April to Wednesday 23 April inclusive. Normal services will resume from 9am on Monday, 24 April 2019.

Most services will be unavailable on Monday 6 May & Monday 27 May 2019.

Students are reminded that it is inadvisable to take holidays during term time.
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).
- There is support information available in Moodle if you click on the Support menu and select ‘Moodle Support for Students’.

Contact ITS/Moodle Support

You can contact the ITS Helpdesk by submitting an ‘Ask’ query - please click here or sign into your My Birkbeck profile to do so. You can call them on the following number telephone: 020 7631 6543, or in person (Malet St building, next to the entrance to the Library).
Appendix D: Programme Structures and Regulations

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

Some areas covered by CAS Regulations include:
- Degree Structure
- Degree Classification
- Module Weighting
- Marking Scheme
- Failure and Re-Assessment
- Plagiarism and Academic Offences
- Mitigating Circumstances.

Full regulations can be found here:
http://www.bbk.ac.uk/registry/policies/documents/cas-18.7.pdf

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 Birkbeck website at http://www.bbk.ac.uk/english/current-students/research-ethics.
Appendix: E: MA Medieval Literature & Culture Dissertation Proposal Form

This form must be uploaded to Moodle by 5pm on Friday 8th March 2019

Name: ____________________________________

Telephone: ______________________

E-mail: __________________________

Proposed Topic: ______________________

Brief Outline/ Abstract

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