School of Arts
Department of English & Humanities

MA Renaissance Studies

2018-2019

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This document is for reference only. Every effort was made to ensure that information was correct at time of print, but discrepancies may still occur due to the nature of this document. Any changes will be communicated to you via email or Moodle.
# MA Renaissance Studies 2018-19

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Welcome

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

Birkbeck College has built up special expertise in providing a stimulating, positive learning environment for adult, mature students. Recently we have also expanded our provision for full-time postgraduate students. We award undergraduate degrees in a full range of disciplines and have an unusually high proportion of students following taught Masters and MPhil/PhD courses.

Department
Welcome to the Department of English and Humanities in the School of Arts. You are joining a vibrant community of graduates, which includes over 200 MA and some 100 PhD students. We hope that you will feel at home in this intellectual community.

The Department of English and Humanities 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.

Most School of English activities take place in 43 Gordon Square, with classes also held in Russell Square and in the Main Building on Malet Street. The Malet Street building is where the Library, computer rooms and the student bar (fifth floor of the extension) are situated. A cafe is located on the ground floor of 43 Gordon Square. We’re very close to the bars and cafés of the University of London Union, the Institute of Education and the School of Oriental and African Studies: explore the area for the environment that suits you.

We aim to provide intellectual stimulus in a supportive environment. Many find the transition to graduate work initially disorientating, but we have a lot of experience in helping mature students with heavy commitments elsewhere. If you do have any difficulties, please talk to your tutor or the course director.

MA Renaissance Studies
This programme asks what was and what is the Renaissance, and what approaches are best suited to studying it? Students will study with Birkbeck’s experts in Renaissance English Literature and Culture, History of Art, French, History and Spanish, selecting option modules weighted towards chosen specialisms. Thus students might, if they choose, specialise almost wholly in particular disciplines, for example English Renaissance Literature; alternatively, students may instead take on the question of the
Renaissance by exploring a range of disciplines. The MA brings together the most fruitful approaches to this enigmatic period. By the end of the course successful students will show a conceptual understanding of the questions associated with the study of the Renaissance and will have had the opportunity to either specialise or work in an interdisciplinary way.

Students begin with a core course which examines the way the Renaissance has been understood and go on to take three options in areas of their specialist interest. Finally, students are individually counselled in their choice of dissertation topic. The unrivalled resources of London enable students to develop research-based dissertations and there are opportunities to progress to PhD.

Key Contacts:

Dr Stephen Clucas (Course Director)
_s.clucas@bbk.ac.uk_
020 3073 8421
Room 306, 43 Gordon Square

Amy Flaye (Programme Administrator)
a.flaye@bbk.ac.uk
020 3073 8372
Room G19, 43 Gordon Square

Term dates

<table>
<thead>
<tr>
<th>Autumn Term</th>
<th>Spring Term</th>
<th>Summer Term</th>
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<tbody>
<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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<tr>
<td>Week 1</td>
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<td>19-Nov-18</td>
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<td>Week 10</td>
<td>3-Dec-18</td>
<td>Week 10</td>
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<td>Week 11</td>
<td>10-Dec-18</td>
<td>Week 11</td>
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</table>

Please see [http://www.bbk.ac.uk/about-us/term-dates](http://www.bbk.ac.uk/about-us/term-dates) for full term dates and holiday closure.
Programme Structure

Part-time Study (MA)

<table>
<thead>
<tr>
<th>Year 1</th>
<th>Autumn</th>
<th>Spring</th>
<th>Summer</th>
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<tr>
<td></td>
<td>The Renaissance: Concepts &amp; Issues (Core) Wednesdays 6-9pm</td>
<td>Option Module 1</td>
<td>Renaissance Witnesses (Core) Wednesdays 6-9pm</td>
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<tr>
<td>Year 2</td>
<td>Option Module 2</td>
<td>Option Module 3</td>
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Full-time Study (MA)

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<th>Summer</th>
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<tbody>
<tr>
<td></td>
<td>The Renaissance: Concepts &amp; Issues (Core) Wednesdays 6-9pm</td>
<td>Option Module 1</td>
<td>Renaissance Witnesses (Core) Wednesdays 6-9pm</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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Study Skills & Extracurricular Opportunities

### Autumn

- **Wednesday** 26 September, 6.00-7.20
  Welcome and advice on Core course assessments: Critical Bibliography and Critical Review – Dr Stephen Clucas
- **Thursday** 27 September, 7-9
  English and Humanities General MA & BA Induction.
- **Tuesday** 3 October, 7.40-9pm,
  Birkbeck Library Induction.
- **Thursday, 25 October 2018, 7.45-8.30pm**
  Senate House Library Induction: Library Seminar Room
- **Wednesday tbc** 4.30 – 6pm
  Rare Books at the British Library

### Spring

- **Monday** 14 January-Monday 11 March 2019, 6.00-7.30pm
  Palaeography Tutor: Judith Hudson
  All year 1 students are expected to attend.

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

### Summer

Dissertation workshops will run in the first three weeks of term, Wednesdays 7.40 – 9.00pm.
They follow the summer Core Course: ‘Renaissance Witnesses’ (details will be sent to all students towards the end of Spring term but an indicative syllabus is given below).
Starting your Course

Enrolment: Important Information
After receiving an offer of a place on the MA, you need to enrol as soon as possible (see administrative information, below). For early applicants this option is usually available from July onwards. Late applicants (those interviewed in August/September) may experience some delay in receiving their enrolment details at what is the busiest time of the year for Registry. Please click here to complete your enrolment via your My Birkbeck profile.

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

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

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

Contact Details/Email
Birkbeck students are required to maintain their personal details via the My Birkbeck Profile (student intranet) throughout their period of study. Failure to maintain this information via your student portal will mean that you may miss important information concerning the course. You may nominate an email via your My Birkbeck Profile. If you encounter any difficulty with this process please visit the ITS Service Desk in the main Malet Street building. Email is the normal means of communication in the School of Arts.

School of Arts Location
The School of Arts is housed at 43 Gordon Square, London WC1H 0PD, where you will find the administrative offices and individual staff offices. Teaching often takes place in our building, but your lectures may be held in any of the University of London or University College London buildings. Please login to your My Birkbeck Profile for access to your student timetable and links to maps of the buildings.

The Administrative Office
Please contact your Programme Administrator by phone or email to discuss any queries or to book an appointment. During term time, the Gordon Square entrance is staffed from 8.00am to 9.00pm, Monday to Friday and is open between 9.00am and 5.00pm on Saturdays (during term time only). Please access the student pigeonholes (located outside room G13) and deliver hardcopy coursework to the essay box by reception, during these times.

Moodle (Birkbeck’s Virtual Learning Environment Platform)
Moodle is an online student portal. You will be expected to upload and submit all assignment documents using Moodle throughout the duration of your study. You can also use Moodle to access interactive tutorials, lecture slides, reading lists and recorded lectures, career management resources and your
personal student record.

It is recommended all students access Moodle Support for Students to become familiar with how to access Moodle and submit coursework online. Please Login to Moodle with your Birkbeck College username and password. If you do not have your username and password, please contact ITS Reception in the main Malet Street building or by e-mail at its-helpdesk@bbk.ac.uk. If you have difficulty using Moodle, please contact/visit the ITS Help Desk where they can walk you through the process.

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

Attendance Requirements
Taking a degree course at Birkbeck requires a high level of commitment, and it is important that you attend seminars consistently. Regular attendance is a requirement of every course unit and you will be required to register your attendance each week. **It is your responsibility to make sure you sign in using the e-register (see below) at every class you attend.** It is accepted that through illness or exceptional pressure at home or at work you may have to miss occasional classes, but if you have to be absent from several classes, or you know that you are going to have difficulties in attending regularly, please inform the Programme Director. **We do require notice of intended absence in writing (by email) to your module tutor AND your Programme Administrator.**

Registering your attendance with eRegisters
The eRegisters system allows students to keep track of and monitor their own attendance at teaching events. In Birkbeck teaching rooms, students will be expected to tap their Birkbeck student ID card onto a card reader at the beginning of each class. **Please remember it is your responsibility to bring your Birkbeck ID card to class to monitor your attendance. This is especially important for those of you that are Tier 4 students.** For further information on eRegisters please click [here](#).

Module Choices
You will be contacted by your Department in regards to the modules you would like to take for the coming year. Please do not delay in returning your choices as modules are allocated first by year of study and then by date of submission. Students are grouped by year with the earliest submission gaining highest priority within that year.

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

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<tr>
<th>The Renaissance: Concepts &amp; issues</th>
<th>Critical Bibliography</th>
<th>Critical Review</th>
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<tr>
<td></td>
<td>2pm Monday 12 November 2018</td>
<td>2pm Monday 14 January 2019</td>
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<table>
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<tr>
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<th>Spring Term Option</th>
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<td>Essay/s due 2pm 29 April 2019</td>
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<th>Dissertation</th>
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<tr>
<td>Dissertation proposal to be submitted by 14 January 2019 (full-time and year 2 part-time students)</td>
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<tr>
<td>Finished dissertation to be submitted by 2pm on 9 September 2019</td>
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NB. Deadlines for option courses offered outside the School of English and Humanities may differ. Students should check with the teacher of the option concerned.

Late Submission of work & Mitigating Circumstances

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. 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 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.
What is and what was ‘the Renaissance’? Taking these questions as its theme, the core course of the MA supports you in developing an analytical grasp of the most influential approaches to Renaissance Studies since the field was founded. Your task is to read key works to which current scholars still react. You need to read them critically and analytically and take notes. Some useful questions for each text are: what kind of a ‘Renaissance’ does Jacob Burckhardt/Elizabeth Eisenstein /Joan Kelly offer us? What is their method and how does it work? What issues do these texts investigate? What do they see as driving the ‘Renaissance’? What do they leave out?

By the end of the module you should be able to approach the rich primary resources of the Renaissance with, perhaps, fewer certainties but a solid sense of how the field has been shaped; a grasp on some possible methods; an emerging sense of what you need to do as a scholar to make your contribution to the field.

We know that you want to start exploring primary Renaissance texts whether visual, literary or cultural. But in introducing you to the different methods scholars have used to study the Renaissance, the core is intended to give you a head start in finding your way. By the end of the module you should be very familiar with JSTOR and the MHRA style sheet. You should also have become a reader at the British Library and the Warburg Institute. In the summer core we will come back to the material texts of the Renaissance.

Location: All classes apart from Week 0 will be held in room 414 in Westminster Kingsway (211 Grays Inn Road, London WC1X 8RA).

**Week 0: Wednesday 26 September 2018** Pre-course welcome session *(note different location)*. Meet the Course Director (Stephen Clucas), who will give you a general introduction to the course and explain the first two assessments (the Critical Bibliography and the Critical Review). This class will be held in room 402, 30 Russell Square.
Week 1: Wednesday 3 October 2018: What is the Renaissance?
Lecture: Stephen Clucas (English and Humanities)
Seminar: Sue Wiseman (English and Humanities)

Reading for lecture:

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

Week 2: Wednesday 10 October 2018 – Print and the history of the book
Lecture: Sue Wiseman (English and Humanities)
Seminar: Laura Seymour (English and Humanities)

Reading for lecture:

Reading for seminar:

Background and additional reading:

Week 3: Wednesday 17 October 2018 – Renaissance Cities
Lecture: Vanessa Harding (History, Classics, and Archaeology)
Seminar: Stephen Clucas (English and Humanities)

Reading for lecture:
Reading for seminar:

Background and additional reading:
Friedrichs, Christopher R. The Early Modern City, 1450-1750 (London and New York: Longmans, 1995).

Week 4: Wednesday 24 October 2018 - Reformation
Lecture: Kat Hill (History, Classics and Archaeology).
Seminar: Sue Wiseman (English and Humanities)

Reading for lecture:

Reading for seminar:

Background and additional reading:
Pettegree, Andrew, Reformation and the Culture of Persuasion (Cambridge: Cambridge University Press, 2005)

N.B. Also in Week 4: SENATE HOUSE LIBRARY INDUCTION: Thursday, 25 October 2018. 7.45-8.30pm

Library Induction with Senate House Librarian, Dr Jordan Landes. Please meet Jordan at the fourth-floor reception area of Senate House Library at 7.45 (access to the Senate House Building is via Malet Street or Russell Square). N.B. This additional session takes place in a different location and day of the week from your usual lectures/seminars.

Week 5: Wednesday 31 October 2018- The Social History of Art
Lecture: Robert Maniura (History of Art)
Seminar: Stephen Clucas (English and Humanities)

Reading for lecture:

Reading for seminar:

**Additional reading:**


**WEEK 6 READING WEEK (NO CLASS)**

**Week 7: Wednesday 14 November 2018 – Material Culture**
Lecture: Stephen Clucas (English and Humanities)
Seminar: Laura Seymour (English and Humanities)

**Reading for lecture:**

**Reading for seminar:**

**Additional reading:**


**Week 8: Wednesday 21 November 2018 – Microhistory**
Lecture: Sue Wiseman (English and Humanities)
Seminar: Sue Wiseman (English and Humanities)

**Reading for lecture:**

**Reading for seminar:**

**Additional Reading:**
See also the debate:

Burke has published on all these areas. His early essay on ‘popular culture’ was influential and since then he has been prolific and tends to write for an undergraduate audience / offer a conspectus.

**Week 9: Wednesday 28 November 2018 - Additional pre-lecture session: British Library, 4.30-6.00pm.**

This session will start at the British Library where we will be given access to books and manuscript in a seminar with a specialist librarian. Please note, with apologies, the early start time of **4.30pm** in order for the BL to accommodate students. **If at all possible make sure that for this session only you are available from 4.30pm.**

Please note: you will need to have registered as British Library readers before this date. Information on how to do this is available at the following link:

http://www.bl.uk/help/how-to-get-a-reader-pass

**Gender and the Renaissance: Birkbeck, 6.30-9.00.**
Lecture: Sue Wiseman (English and Humanities)
Seminar: Sue Wiseman (English and Humanities)

**Reading for lecture:**

**Reading for seminar:**
Gowing, Laura, ‘Language, Power and the Law: Women’s Slander Litigation in early


NB the Gowing and Jones articles have been reprinted in Lorna Hutson, ed. *Feminism and Renaissance Studies* (Oxford: Oxford University Press, 1999).

**Week 10: Wednesday 5 December 2018 – Theatricality**

Lecture: Laura Seymour (English and Humanities)

Seminar: Stephen Clucas (English and Humanities)

**Reading for lecture:**


**Reading for seminar:**


**Additional Reading:**


**Week 11: Wednesday 12 December 2018: Guest Lecture (details tbc).**

**The Renaissance: Concepts & Issues Core Course Assessments**

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

**The Critical Bibliography 10%**

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

First, of course, you need to find your topic. For the Critical Bibliography Assessment it is best to choose a fairly delimited field. “Shakespearean Tragedy” or “The Renaissance Nude” would probably be bad choices (unless you have several months and endless patience!), whereas a more delimited field (“Psychoanalytical interpretations of Shakespeare’s King Lear” or “Studies of Leonardo Da Vinci’s La Gioconda”) might be more workable.

Deciding on one’s topic, of course, is only the first hurdle. One of the most important things this exercise will teach you is how many ways there now are to find and locate the works you are looking for. While the time-honoured methods of visiting the appropriate shelf-location in the University library and skimming through the bibliographies of all the books that you can find on your topic is not entirely redundant, you might find it faster and more efficient to use the increasing number of electronic resources available via the Library (you will learn more about these at the Library Induction). Even printed Bibliographies (such as the Modern Language Association Bibliography) are now much more conveniently searched online. (Although there are still printed bibliographies on particular topics which continue to useful points of entry into particular topics; the Senate House Library has an excellent collection of bibliographies and other resources relevant to Renaissance Studies.) A visit to the Birkbeck Library is often the best place to start and an initial session is factored into the Study Skills Programme. The Subject Librarian (Lindsay Tudor) will introduce all students to the use of library-based and electronic resources. While often the most important studies will take the form of books, journal-articles are often an equally important source, and these can also be searched for electronically. Reviews of important studies in specialist journals can often be a good way of gauging the impact or importance of the works you have located, and are also useful for identifying the main lines of critical debate.

The Bibliography itself should be approximately 2000 words in length, and aim to set out around 6-10 of the key works relating to the topic you have chosen. You should list these items as you would in a bibliography for an essay, and then provide a critical account of the works, their main theses, their methodology, and the reasons for their importance in the field. This may involve showing how a critical consensus has recently been challenged, or how new methodological or historiographical concerns have changed the understanding of your topic. Whatever kind of narrative you create (and this will very much depend on your topic) you should aim to show that you have understood the works and their significance for the topic. It is important to remember that you are not writing an essay on the subject area covered by your selected items, but assessing the items and their contribution to the topic you have chosen. The benefits of having done this before beginning work on an option essay or a dissertation should, I hope, be obvious. It will also be invaluable to those of you who wish to go on to PhD research, when choosing your research topic. When providing the bibliographical details of the works you have chosen (and when providing references in all your assessed work) you must follow the referencing style provided in the MHRA Style Guide which can be downloaded free as a PDF at the MHRA website (click on “Download as PDF” in the right-hand menu):
Deadline: 2pm Monday 12 November 2018

The Critical Review 90%

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

**Deadline: 2pm, Monday 14 January 2019.**

The Core Course resumes in a different form ("Renaissance Witnesses") in Term 3: 6-7.20pm, weeks 1-3.
## Module Schedule

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<td>‘Power and Control in Golden Age Spanish Art’ Carmen Fracchia</td>
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<td>‘Early Modern London’ Vanessa Harding (6-8pm)</td>
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<td>‘Practitioners and Patients in the Renaissance’ John Henderson, (6-8.00pm)</td>
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<td>Summer Core: Renaissance Witnesses (weeks 1-5)</td>
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*Palaeography will run for the first 8 weeks of the Spring time, evening to be confirmed*

Options listed are directly relevant to MA Renaissance Studies students, but students can choose from all options on offer (in consultation with the Course Director) – more information regarding the Spring term options will be made available in early September.
Option Modules

Students select ONE of the following modules, nominating a SECOND & THIRD choice in the event your first choice module is oversubscribed. You will be asked to record your choices via an Online Bristol Survey.

Please note that options will only run if student numbers meet the School of Arts minimum requirement, and therefore undersubscribed options may be cancelled.

Options are allocated on a first come, first served basis, so it is important that you do not delay submitting your choices, to avoid disappointment. If you do not nominate a second and third choice option your option allocation will be delayed.

Full details of all the options offered by the Department are available online, and you will be sent the relevant link in due course. The options listed below are of particular relevance to MA Renaissance Studies students.

Option choice deadlines:

Full time and second year part-time students should already have submitted their Autumn module choices – if you have not please get in touch with Administrator immediately.

Your Administrator will contact you in October/November for your Spring Term option module choices.

Option assessment deadlines:

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

Autumn term: 2.00pm, Monday 14th January 2019
Spring term: 2.00pm, Monday 29th April 2019

Please note: any students taking an option based in another department i.e., History, should submit their essays to the Postgraduate Administrator within English & Humanities, who will forward it on to the relevant administrator in the host department. It is very important to be aware that other departments may have different deadlines from English & Humanities.

Reading lists: full bibliographies and reading lists will be available on Moodle prior to the start of the relevant module.
Renai ssance Loves
AREN216S7
Autumn 2018: Tuesday 6-7.20pm
Convenor: Prof 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)
Giffney, Noreen et al., eds., The Lesbian Premodern (New York/London: Palgrave, 2011)
Hardie, Philip ed., The Cambridge Companion to Ovid
Langley, Eric. Narcissism and Suicide in Shakespeare and his Contemporaries (Oxford: OUP, 2009)
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)
The Art of Persuasion: Religious Imagery and the Catholic Reformation
AHVM06857
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:
– Jones, P., Altarpieces and Their Viewers in the Churches of Rome from Caravaggio to Guido Reni, Aldershot, 2008
– Forms of Faith in Sixteenth-Century Italy, eds A. Brundin and M. Treherne, Aldershot, 2009
– Magnuson, T, Rome in the age of Bernini, 2 vols, Stockholm and New Jersey, 1982-6
– Saints & Sinners: Caravaggio & the Baroque image, edited by Franco Mormando, Chestnut Hill, MA, 1999
– Varriano, John, Italian Baroque and Rococo Architecture, New York, 1986
– Wittkower, R., Art and Architecture in Italy 1600-1750, Harmondsworth, 1958 (and later eds)
Power and Control in Golden-Age Spanish Art

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)


• 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:  
• Earle, T. F. and K. J. P. Lowe (eds.), Black Africans in Renaissance Europe (2005), chapters Introduction and 10. PDF  
• Fracchia, C., ‘Constructing the Black Slave in Early Modern Spanish Painting’ in Tom Nichols (ed.), Others and Outcasts in Early Modern Europe: Picturing the Social Margins (2007), pp. 179-95. PDF  
• 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:  
• Bryson, N., Looking at the Overlooked: Four Essays on Still Life Painting (1990) PDF  
• 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)


• 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


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

• 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
HICL086S6
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).
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 cathedrals such as Wells and Salisbury; to set a stage for important or aspiring new cults of saints at Ely and Lincoln; to frame the royal image in a number of projects mainly focused on London; and finally to 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.

**Introductory Bibliography**

Magic, Science and Religion in the Renaissance
ARENHU07157
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.


Key Texts: Extracts from Johann Weyer’s *De praestigiis daemonum* and Martin del Rio, *Disquistionum magicarum libri sex.*


Week 4: [5 February 2019] Learned Renaissance magic I: Giovanni Pico della Mirandola

Key Texts: Extracts from Giovanni Pico della Mirandola’s *900 Theses*, trans. Steven A. Farmer, *Syncretism in the West: Pico’s 900 Theses (1486)* (Tempe, Arizona: MRTS, 1998) and *De dignitate hominis* available online (with Latin and English texts, and commentary) via the Pico Project at Brown University. See: [www.brown.edu/Departments/Italian_Studies/pico/](http://www.brown.edu/Departments/Italian_Studies/pico/)


Week 5: [12 February 2019] Learned Renaissance magic II: Marsilio Ficino

Key Texts: Marsilio Ficino, *De vita coelitus comparanda*, Bk III


Week 6: READING WEEK [no class]


**Week 8:** [5 March 2019] **Science and Humanism I: the Copernican “Revolution”**


**Week 9:** [12 March 2019] **Science and Humanism II: Renaissance Natural History.**


**Week 10:** [19 March 2019] **Experiment in the Renaissance I: Experiment and Experience.**


**Background Reading:** Nicholas Clulee, *John Dee’s Natural Philosophy*, pp. 171–4; Peter Dear, ‘Narratives, Anecdotes and Experiments, in Peter Dear (ed.) *The Literary


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

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).


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, *De arte crucifixi*, British Library, Harleian MS 181, ff. 75r–81r [translation provided]


SECONDARY SOURCES:


———, ‘Protestant demonology: sin, superstition, and society, c. 1520-c.1630’ in Bengt Ankarloo and Gustav Henningsen (eds.), *Early modern European Witchcraft: Centres and


Dear, Peter, Revolutionizing the Sciences: European Knowledge and its Ambitions, 1500–1700 (Basingstoke: Palgrave, 2001)*


Grafton, Anthony, and Sirasi, Nancy, Natural particulars: nature and the disciplines in


Methuen, Charlotte, Kepler’s Tübingen: Stimulus to a Theological Mathematics (Aldershot: Ashgate, 1998), Chapter 4 ‘The Theological Understanding of the Natural World’, pp. 107-158.


Reiss, Timothy J., Knowledge, discovery, and imagination in early modern Europe: the rise of aesthetic rationalism (Cambridge: Cambridge University Press, 1997).


———, ‘Discipline and Bounding: The history and sociology of science, as seen through the externalism–internalism debate’, History of Science, 30 (1992), 333-369.


Walker, D. P., Spiritual and Demonic Magic: from Ficino to Campanella (London: Warburg


Practitioners and Patients in the Renaissance
HICL101S7
Spring 2019: Thursday 6-8pm
Prof 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 marketplace 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 principal 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 overlapping ‘systems’ of healing will be seen as sharing many of the same ideas, from the Galenic worldview 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
- LP Conrad et al., The Western Medical Tradition, 800 BC to AD 1800 (Cambridge, 1985).
- D Gentilcore, From Bishop to Witch: The System of the Sacred in Early Modern Terra d’Otranto (Manchester, 1992), 128-156.
- A Wear, Knowledge and Practice in English Medicine, 1550-1680 (Cambridge, 2000).
The Woman Question: Medieval to Renaissance
AREN194S7
Spring 2019 - Tuesdays  6.00-7.20pm
Convenors: Dr Isabel Davis & Prof Sue Wiseman

‘Women did not make the books and they did not put in them the things that we read there against women and their morals’ Christine de Pizan complained in 1399, taking aim at an established and admired tradition of antifeminist invective. She, of course, was to make books, as did other women who also found ways to engage with and use the literary traditions which discussed and defined their nature.

This course offers the opportunity to read key texts in a sparkling and curious medieval and renaissance literary debate tradition, which had real force in the world and in women’s lived lives. The course looks at the twists and turns in the complex querelle des femmes from the fourteenth to the seventeenth centuries, from Jean de Meun to Paradise Lost. It will chart a debate tradition that variously defamed and defended women, asking students to consider what was at stake in those debates.

The aims of this module are to:

- Introduce students to the medieval to Renaissance querelle des femmes, a tradition of writing in opposition or defence of women.
- Consider a long historical frame for, as well as intertextual relationships between pro- and anti-feminist writings.
- Develop students’ own ideas about early feminist and misogynist writing: its place, purpose and politics.

The objectives of this module are to provide opportunities for students to:
- Read and discuss a range of feminist and anti-feminist medieval and Renaissance literature.
- Close read selected texts, either in writing or in classroom discussion.
- Make connections between different texts and key themes and arguments.
- Place the course reading into their wider knowledge of the history and writing of this period.
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.)

Week 1: The Stage and the Scandal of Spectacle
Christopher Marlowe, Dr Faustus
Selections from: Stephen Gosson, Playes Confuted
George Hakewill, The Vanitie of the Eye

Week 2: Special Effects and Ways of Seeing
George Peele, The Old Wives Tale
Selections from: William Bourne, Inuentions or Deuises

Week 3: Sumptuary Display
William Shakespeare, Twelfth Night
Selections from: ‘The Homily Of Excess of Apparel’
and: A Proclamation Enforcing Statutes and Proclamations of Apparel.
Week 4: Painters and Painting
John Lyly, *Campaspe*
Selections from: Henry Peacham, *The Complete Gentleman*
and: Henry Peacham, *The Art of Drawing*

Week 5: Optics and Perspective
Richard Brome, *The Antipodes*
Selections from: Helkiah Crooke, *Microcosmographia*

Week 6: Reading Week

Week 7: Researching the Visual
Research tasks involving the following sources and databases: *Henslowe’s Diary; Early English Books Online (EEBO); Oxford Dictionary of National Biography (ODNB); Short Title Catalogue; Illustrations of the English Stage, 1580-1642*, ed. R. A. Foakes.

Week 8: Poisoned Vision
John Webster, *The White Devil*
Thomas Adams, *The White Devil, Or The Hypocrite Vncased*
Section from: William Prynne, *Histriomastix*

Week 9: Left Unseen, Left Unsaid
‘I.T.’, *Grim the Collier of Croydon*
section from: Thomas Heywood, *An Apology for Actors*

Week 10: Idolatry and Iconoclasm
Thomas Middleton, *The Lady’s Tragedy* (also known as *The Second Maiden’s Tragedy*)
Thomas Tuke, *A Treatise Against Paint[i]ng and Tincturing of Men and Women*

Week 11: Art and Revival
William Shakespeare, *The Winter’s Tale*
Selections from: *The Homily Against Peril of Idolatry*
and: Nicholas Sander, *Treatise of the Images of Christ*

Assessment: One 5,000 word essay

Representative Critical Reading
Stacey Boldrick and Richard Clay (eds), *Iconoclasm: Contested Objects, Contested Terms*


Jonathan Gil Harris and Natasha Korda, *Staged Properties in Early Modern Drama*


**Renaissance Witnesses and Summer Activities: Indicative Syllabus**

<table>
<thead>
<tr>
<th>Module Code</th>
<th>Credits/Level</th>
<th>Module Convenor</th>
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<tbody>
<tr>
<td>ENH070S7</td>
<td>0 compulsory</td>
<td>Dr Stephen Clucas</td>
</tr>
</tbody>
</table>

**Term and Class Times**
- Term: Summer
- Class Times: Wednesdays 6-7.30 weeks 1-6

**Teaching Pattern**
- Seminar

**Dissertation Workshop**
- Summer, Wednesdays 7.30-9 weeks 1-3
  - Seminar
  - Compulsory

During the summer term there will be a series of 6pm seminars on Renaissance media for year-one students (year-two students may also attend if they wish); three Dissertation Workshops for finalists (weeks 1-3 – year one part-time students may also attend if they wish). There will be an MA Summer lecture.

For six weeks, we will think about five different media in Renaissance culture: object; painting, manuscript; orality; print. Before each seminar, you’ll be asked to undertake a short task, based in a particular museum, gallery, or library – the task will involve you consulting an object or text, and thinking hard about how you might use it in your research. You should come to each seminar able to talk about the fruits of this task. You are also asked to undertake some secondary reading each week. Key reading is marked with an asterisk.

The aim of the course is to encourage you to (a) reflect on critical method: to think about how you approach primary documents, texts and objects; (b) make use of some of the worldclass archives available in London; (c) integrate these first-hand encounters with Renaissance objects and texts with recent scholarly work in the field of Renaissance studies.

**The summer core course is an essential though unassessed part of your MA course. Registers will be taken. If, for any reason, you are unable to attend the classes, please alert your Programme Director and Administrator.**

In addition, the later slot of weeks 1 to 3 will be devoted to a dissertation workshop, intended for final year students (although others may attend if they wish).

You will need to get a British Library Readers Card by week 2 at the latest, and you’ll need to be able to order printed and manuscript materials. If you have questions about this, please email me (Sue) right away and I’ll advise. I know lots of you are already using the BL.

**A Note to Finalists**
Just a reminder that dissertation supervisions take place during the summer term.
Renaissance Witnesses
SYLLABUS TBC DURING TERM 2.
This is a list of indicative topics only – the themes and activities are likely to stay the same, but the order in which we tackle them may change in 2019.

Week 1 (Wednesday 1 May 2019)
6pm OBJECT
7.40pm dissertation workshop (final year students only)

Week 2 (Wednesday 8 May 2019)
6pm MANUSCRIPT
7.40pm dissertation workshop (final year students only)

Week 3 (Wednesday 15 May 2019)
6pm PAINTING
7.40pm dissertation workshop (final year students only)

Week 4 (Wednesday 22 May 2019)
Renaissance MA Summer Speaker tbc

Week 5 (Wednesday 29 May 2019)
6pm ORALITY

Week 6 (Wednesday 5 June 2019)
6pm PRINT

INDICATIVE INFORMATION ABOUT THEMES – NOTE THAT THESE TASKS MAY VARY SLIGHTLY IN 2018-19.

Week 1: Object
Archive: Victoria and Albert Museum
Task: select one object from the V&A’s displays – perhaps an object from the Medieval and Renaissance Galleries – and bring an image, or a description, of it to the seminar. You should be able to say something of this object’s biography (can we use this term?), social life (ditto?), and significance. When we begin to analyse an object, what questions do we start with? How do we categorise it? Where do we turn for information? How do we determine an object’s function? How do we uncover how it was made? What do we do if we don’t know what an object is?

Reading:
* Renaissance Studies Special Issue, Volume 24, Issue 1, February 2010: ‘Re-thinking Renaissance Objects: Design, Function and Meaning’, ed. Peta Motture and Michelle O’Malley. Read the Introduction (pp. 1-8), and then any articles that relate to objects you are interested in. You’ll see this volume makes extensive use of the Renaissance Galleries at the V&A. This journal is available online via Birkbeck’s e-Library.
* Margreta de Grazia, Maureen Quilligan, and Peter Stallybrass (eds), Subject and Object in
Renaissance Literature, esp. Introduction.
The biography of the object in late Medieval and Renaissance Italy, ed. by Roberta J.M. Olson, Patricia L. Reilly and Rupert Shepherd (Blackwell, 2005)

****YOU NEED A BRITISH LIBRARY CARD**** Take a utility bill and proof of ID. See weeks 2, 6, 7.

Week 2: Manuscript
(Dr Stephen Clucas)

Archive: British Library Manuscript room
Task: using the British Library’s online manuscript catalogue (you’ll almost certainly need to ask a member of staff for advice on accessing this), order and consult ONE of the following manuscripts, from the period 1450-1700: commonplace book; letter; miscellany; diary; account book; poem. Come to the seminar able to discuss your manuscript, in terms of its content and its material form. How is reading a manuscript different from reading a printed book? What new skills are required? What new questions are possible? Think, also, about the experience of accessing this text. Was it easy or difficult to locate, order, and read? How did this experience impact on your study of the text?

Reading:

Arthur F. Marotti, Manuscript, Print and the English Renaissance Lyric (Ithaca, 1995)

Week 3: Painting
Archive: National Gallery
Task: take a close, first-hand look at Hans Holbein’s ‘The Ambassadors’ at the National Gallery, a painting which has often been used as a kind of epitome of a certain version of the Renaissance. How do we begin to ‘understand’ this painting? What questions can we ask of it? What are the different ways you might use this painting in your research? Once you’ve thought about this, read Stephen Greenblatt’s analysis of this painting in Renaissance Self Fashioning. How does your reading differ from Greenblatt’s? Are there other ways of engaging with this painting for an analysis of Renaissance culture? What criticisms do you have of Greenblatt’s reading, and what are your thoughts on the way Holbein’s painting has been used as a kind of shorthand for the period as a whole?

Reading:
* Stephen Greenblatt’s analysis of this painting in Renaissance Self Fashioning; From More to Shakespeare (University of Chicago Press: Chicago, 1980), pp. 17-27

**Week 4 ARTS WEEK and MA Renaissance Summer Lecture**

**Week 5: Orality**

Archive: British Library.

Task: How can we recover oral culture? What are the possible archives for a study of orality?

At the British Library, take a look at *The Pepys Ballads*, edited by W.G. Day (Cambridge: Brewer, 1987). Pick out one ballad to look at in particular, and, after examining closely, consider: what does this text suggest about oral culture? What are the limitations of this text for an analysis of oral culture? What other kinds of texts might we turn to for an understanding of the Renaissance spoken word?

Reading:
* The University of California English Broadside Ballad Archive: http://ebba.english.ucsb.edu/.
  This wonderful online archive of ballads include some of the melodies that accompanied ballads.
Adam Fox and Daniel Woolf (eds), *The Spoken Word: Oral Culture in Britain 1500-1850* (2003), esp. introduction, chs. 3, 4, 6, 8
Walter J. Ong, *Orality and Literacy* (Methuen, 1982)

**Week 6: Print**

Archive: British Library Rare Books room

Task: using the British Library’s Catalogue, order ONE of the following printed books (1450-1700) in the Rare Books Room: sermon; travel narrative; recipe book; play; poetry collection; almanac; newspaper; conduct book. Come to the seminar able to give an account of your printed text, and to describe and analyse the experience of reading an early printed book in its original material form. Why not rely on modern editions? What are the advantages and disadvantages of going back to the first printed text? How does the experience of reading a printed book relate to reading a manuscript?

Reading:
* Kathryn Sutherland, *Transferred Illusions: Digital Technology and the Forms of Print* (Ashgate: 2009)

Additional Reading:
Guglielmo Cavallo and Roger Chartier (eds.) *A History of Reading in the West* (Amherst,
Notes on the Presentation of Essays and Dissertations

1. Essays and dissertations must be typed or word-processed rather than hand-written. They should be double spaced on one side of A4 paper, with suitable margins to enable markers to comment on your work. You must submit essays electronically via Moodle keep a copy for yourself (this ensures your work should be recoverable if an essay happens to go astray).

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

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

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

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

B. Recent scholarship. You should give some indication that you are acquainted with recent scholarship and critical arguments (i.e. material published within the last decade). Clearly, you are not expected to read everything that may have been written on your topic, nor should you necessarily agree with the dominant directions taken by recent criticism, but you must reveal some knowledge of the most important directions. There is little point for instance in only recording accounts of Venice written during the 1950s and 1960s, and from these constructing an argument about the relationship between aristocracy and confraternities when scholarship since 1975 has completely reformulated the nature of that relationship. Similarly, to try to argue a view of Shakespeare based on Tillyard’s influential Elizabethan World Picture (1943) when most recent critics disagree completely with the book is to invite
disaster. Part of the task in preparing your essays and especially the dissertation is discovering what has been written about your topic. It is important that you learn how to use libraries to discover what has been done and to learn how to sift large amounts of information to discover what is important for your discussion. The study skills sessions will help you with advice on this. Students need to be alert to the quality of net-based resources but must also use them. For all its problems, *Early English Books Online* (EEBO) is likely to help many students. But we also have some excellent scholarly editions – for example the library holds both online and hard copies of the new Ben Jonson edition from Cambridge University Press.

**C. Documentation.** References within your essay and the bibliography should be full, consistent and properly presented. **You are expected to consult and follow the MHRA Style Book** where a much fuller discussion of presentation is to be found. It can be downloaded free from the MHRA website:


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

The MHRA referencing system is not an optional extra; it is part of essential academic protocols. While minor lapses (e.g., commas out of place, forgetting to mention the translator of a work in the bibliography) may be ignored if they are infrequent, you will be penalized for sloppy and inaccurate documentation. While doing your preparatory reading, it is important to take full and accurate references so as to avoid spending a great deal of time hunting back through works to find page numbers, etc.

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

**D. Presentation.**

1. **Editions**

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

2. **Quotations**

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

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

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

3. **Footnotes**

   Footnotes should be succinct; they should not become miniature essays. There are good grounds for restricting footnotes to:
i) The identification of quotations and other essential documentation.

ii) Undeveloped references to other relevant material: ‘see also…’

Documenting footnotes should follow the sequences:

a) Printed books: author, title (underlined); editor’s name (if appropriate, preceded by ‘ed.’); place and date of publication (in parentheses); volume, and/or page number(s).

b) Periodical articles: author, title of article (within single inverted commas); title of periodical (underlined); volume number; date of publication (in parentheses); page number(s).

Sample footnotes:
(2) Hibbard, pp. 25-6. [This reference is a following reference to the same book.]

4. Works of Art
When referencing a work of art for the first time in an essay, the institutional location (collection) should be given: eg. Rembrandt’s *Adoration of the Magi* (London, National Gallery), or, in the case of architecture, its topographical location. The titles of works of art (eg. Correggio’s *Jupiter and Io*, Klee’s *Ad Parnassum*) should be italicised. Do not include works of art in your bibliography at the end of the essay.

5. Illustrations
Illustrations may be used where relevant, for example when needing to demonstrate a point through an illustration, e.g. a plan of a building or a detail of materials or techniques, or when you refer to a rarely reproduced object. Photocopies from books are perfectly adequate, as are print-outs of digital images – the main thing is that the image is legible and helps you to demonstrate your point. Illustrations should be numbered and referred to in the text in some way, e.g. see Figure 1, or (Fig. 1). Remember to put a caption under the illustration saying what it is, the date and where it is from (e.g. which museum collection). This is important especially where several versions of the same work exist.

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

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

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

7. 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.
Dissertation: Advice and Procedures

- The dissertation constitutes 33% of your final mark.
- The dissertation should number c.15,000 words. This includes footnotes or endnotes, but excludes the bibliography, titles, and diagrams. All pages, except the title page, should be numbered.
- You must submit the Dissertation electronically via Turnitin on Moodle (more information on Moodle can be found at the back of this handbook). You must also submit a hard copy that must be securely bound (heat-bound or spiral-bound). Please remember to keep a copy for yourself.

For second-year part-time and full-time students, it must be submitted by 2pm on Monday 9 September 2019. This deadline is not negotiable. If you miss the deadline you will have to wait another twelve months before being awarded your degree, because the exam board meets only once a year.

Supervision Process

The dissertation proposal form will be available on Moodle. You’ll be asked to submit this on Moodle early in the spring term. There is nothing official about the outline you provide us, and we don’t expect a perfectly conceived project. However, it is on the basis of this outline that you will be assigned a supervisor, therefore it is important that you have a fairly clear sense of a topic by this point, so that you can begin meeting your supervisor from the beginning of the summer term. We will try to align your work with the most suitable person on the staff, where this is possible. You may wish to approach members of staff (including personal tutors and course tutors) for advice or discussion about the potential of possible projects well before this date; you need to be thinking about the dissertation relatively early.

Research Skills classes will be held in the first three weeks of the summer term. These sessions will help you to produce a detailed chapter plan, with indicative bibliography, to form the basis of your meetings with your supervisor.

The MA director will inform students of their supervisors by the beginning of the summer term. It’s up to the student to contact tutors to arrange a first meeting.

A dissertation is a work of independent research. The Department of English & Humanities runs a standardised arrangement for supervising MA students: students may have up to three hour-long meetings with their dissertation supervisor. In the course of these meetings supervisors may be asked to comment on plans or on drafts of part of the dissertation.

Your supervisor should help you to clarify your main thesis and aid you in shaping your thoughts into an appropriate scale. Your supervisor will also suggest further reading or lines of library research, advise you on methods of research, and comment on your dissertation plan. The three supervisory meetings must take place before the end of the summer term. It is advisable to at least pencil in the future meeting dates at your first meeting. You need to use these meetings wisely, and should be thinking about the last meeting as a point at which you are discussing a draft chapter or some form of written work. Dissertation supervisors will read up to 3,000 words of the dissertation submitted by 30 June 2017.
## Grade-Related Criteria

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<th>Grade</th>
<th>Criteria</th>
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<tbody>
<tr>
<td>80-100%</td>
<td>- Possesses all the qualities of work of distinction level, but performed to an exceptional standard in most areas</td>
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<tr>
<td>High Distinction</td>
<td>- Demonstrates the potential for publication</td>
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<tr>
<td>70-79%</td>
<td>- Shows a sophisticated understanding of the topic, presenting a highly persuasive and original response</td>
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<tr>
<td>Distinction</td>
<td>- Displays an outstandingly perceptive knowledge of the relevant primary evidence, making creative, incisive and/or subtle use of that evidence</td>
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<td></td>
<td>- Presents an elegantly structured argument that displays sustained critical independence and cogent analysis</td>
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<td></td>
<td>- 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</td>
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<tr>
<td></td>
<td>- Deploys a lively and sophisticated prose style with precision</td>
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<td></td>
<td>- Demonstrates an advanced command of critical vocabulary and the rules of grammar, syntax, spelling and punctuation</td>
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<td></td>
<td>- Referencing (including quotations, footnotes and bibliography) immaculately presented according to the course handbook</td>
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<tr>
<td>60-69%</td>
<td>- Shows a sound understanding of the topic, presenting a perceptive and relevant response</td>
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<tr>
<td>Merit</td>
<td>- Displays detailed knowledge of the relevant primary evidence, making sustained, specific and often thoughtful use of that evidence</td>
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<td></td>
<td>- Presents a lucid and well-structured argument that displays critical independence and effective analysis</td>
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<tr>
<td></td>
<td>- Engages critically with secondary and, where relevant, theoretical literature and/or material from classes, doing so in the service of an independent argument</td>
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<td></td>
<td>- Deploys a lucid and fluent prose style</td>
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<tr>
<td></td>
<td>- Demonstrates an accurate command of critical vocabulary and the rules of grammar, syntax, spelling and punctuation</td>
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<tr>
<td></td>
<td>- Referencing (including quotations, footnotes and bibliography) presented according to the course handbook</td>
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<tr>
<td>50-59%</td>
<td>- Shows some understanding of the topic, and presents a largely relevant response</td>
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<tr>
<td>Pass</td>
<td>- Displays adequate knowledge of the relevant primary evidence under discussion, making appropriate use of that evidence</td>
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<tr>
<td></td>
<td>- Attempts a structured argument, but may be prone to the general, the arbitrary, the derivative, the incomplete and/or the descriptive</td>
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<tr>
<td></td>
<td>- 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</td>
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<tr>
<td></td>
<td>- Deploys a fairly fluent prose style</td>
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<td></td>
<td>- Demonstrates an adequate command of critical vocabulary and the rules of grammar, syntax, spelling and punctuation</td>
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</tbody>
</table>
• Referencing (including quotations, footnotes and bibliography) largely presented according to departmental criteria

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

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

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

Assessment

All assessed essays are double-marked; a set of comments and a mark are returned to the student. These marks remain provisional until ratified by the external examiner at the Board of Examiners’ meeting in November of the following year. All students taking MA Renaissance modules are expected to hand in a hard copy in addition to submitting electronically to Moodle.

Marking Scale

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

Marks below 50 constitute a ‘fail’.
Criteria

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

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

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

Criteria for Award of Degree

The Dissertation counts for 33%.
The remaining essays (Core, and three Options) count for a total of 67%.
Library Resources

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

Monday - Friday 8.30 am – 11.45 pm
Saturday - Sunday 8.30 am – 11.45 pm

For further details of opening hours at the library (including holiday closures) see the Library website: 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. As well as finding comprehensive information about the Library, its services and collections, you can also:

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

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

Further information and help
If a book you need is not available in the Library or you require any help using the resources or finding information, please ask at the enquiry desk (020 7631 6063).
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<tr>
<th>Library Resources: Contact Details</th>
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<tr>
<td><strong>Birkbeck College Library</strong></td>
</tr>
<tr>
<td>Malet Street, London WC1E 7HU</td>
</tr>
<tr>
<td>020 7631 6239</td>
</tr>
<tr>
<td><a href="http://www.bbk.ac.uk/library">http://www.bbk.ac.uk/library</a></td>
</tr>
<tr>
<td>Details above</td>
</tr>
<tr>
<td><strong>University of London Library</strong></td>
</tr>
<tr>
<td>Senate House, Malet Street</td>
</tr>
<tr>
<td>London WC1E 7HU</td>
</tr>
<tr>
<td>020 7862 8500</td>
</tr>
<tr>
<td><a href="http://www.senatehouselibrary.ac.uk/">http://www.senatehouselibrary.ac.uk/</a></td>
</tr>
<tr>
<td>Situated next door to Birkbeck, on the fourth floor of Senate House, this is an excellent research library with a very good collection of up to date critical material and with essential journals for research on the Renaissance. It also has a fairly good collection of early modern English texts in the palaeography room (4th floor). <strong>Membership of this library is vital for your MA.</strong></td>
</tr>
<tr>
<td><strong>Courtauld Institute of Art Library</strong></td>
</tr>
<tr>
<td>Somerset House, The Strand</td>
</tr>
<tr>
<td>London WC2R 0RN</td>
</tr>
<tr>
<td>020 7873 2649</td>
</tr>
<tr>
<td><a href="http://courtauld.ac.uk/study/resources/book-library">http://courtauld.ac.uk/study/resources/book-library</a></td>
</tr>
<tr>
<td>The Courtauld Institute specialises in Art History. It has excellent literature collections and an image library.</td>
</tr>
<tr>
<td><strong>British Library: Humanities and Social Sciences</strong></td>
</tr>
<tr>
<td>96 Euston Road; St Pancras Way</td>
</tr>
<tr>
<td>London WC1E 7HU</td>
</tr>
<tr>
<td>020 7412 7676 (reading room);</td>
</tr>
<tr>
<td>020 7412 7677 (membership enquiries)</td>
</tr>
<tr>
<td><a href="http://www.bl.uk/">http://www.bl.uk/</a></td>
</tr>
<tr>
<td>A copyright library, it receives all new books published in Britain and orders patchily from Europe and the USA. It has an unrivalled collection on early modern books. These can be read in the room labelled “Rare Books and Manuscripts”. It also has a map library and many other resources. Membership is free, and important. To obtain membership, the current regulations require that you give evidence of needing texts not available elsewhere.</td>
</tr>
<tr>
<td><strong>University of London Institute of Historical Research Library</strong></td>
</tr>
<tr>
<td>Senate House, Malet Street</td>
</tr>
<tr>
<td>London WC1E 7HU</td>
</tr>
<tr>
<td>020 7862 8740</td>
</tr>
<tr>
<td><a href="https://www.history.ac.uk/">https://www.history.ac.uk/</a></td>
</tr>
<tr>
<td>Email: <a href="mailto:ihr@sas.ac.uk">ihr@sas.ac.uk</a></td>
</tr>
<tr>
<td>Situated on the ground floor of the North Wing of Senate House, the IHR is an excellent resource for reference and many other materials for the study of early modern Europe and beyond. In order to join, take your Birkbeck College card to reception and join. “Connections”, the IHR booklet, will indicate the excellent range of seminars run through the year.</td>
</tr>
<tr>
<td><strong>Warburg Institute Library</strong></td>
</tr>
<tr>
<td>Woburn Square, London WC1H OAB</td>
</tr>
<tr>
<td>020 7862 8949</td>
</tr>
<tr>
<td><a href="https://warburg.sas.ac.uk/library">https://warburg.sas.ac.uk/library</a></td>
</tr>
<tr>
<td>An excellent and fascinating Renaissance collection with much material not available elsewhere. Students from the Renaissance MA are admitted to the library. You may need to show a letter from the Postgraduate Administrator.</td>
</tr>
<tr>
<td><strong>Wellcome Institute Library</strong></td>
</tr>
<tr>
<td>The Wellcome Building,</td>
</tr>
<tr>
<td>183 Euston Road,</td>
</tr>
<tr>
<td>London NW1 2BE</td>
</tr>
<tr>
<td>Material on medicine and the body. They also have a museum.</td>
</tr>
<tr>
<td><strong>St Bride Printing Library</strong></td>
</tr>
<tr>
<td>Bride Lane,</td>
</tr>
<tr>
<td>Fleet Street, London</td>
</tr>
<tr>
<td>Material on print.</td>
</tr>
<tr>
<td><strong>Guildhall Library</strong></td>
</tr>
<tr>
<td>Aldermanbury,</td>
</tr>
<tr>
<td>London, EC2Y 8DS</td>
</tr>
<tr>
<td>Material on London, print and manuscript. Guilds, shows, etc.,</td>
</tr>
<tr>
<td><strong>University College Library</strong></td>
</tr>
<tr>
<td><a href="http://www.ucl.ac.uk/library/">http://www.ucl.ac.uk/library/</a></td>
</tr>
<tr>
<td>University College London</td>
</tr>
<tr>
<td>Gower Street</td>
</tr>
<tr>
<td>London WC1E 6BT</td>
</tr>
<tr>
<td>University College is on Gower Street, close to Birkbeck. Students from Birkbeck are admitted to the library as reference users (no borrowing). It has good collections in the Renaissance area and some unexpected archives. Check with the library for any revised visiting arrangements. Make sure you have your Birkbeck College card and a photograph when you first visit the library.</td>
</tr>
</tbody>
</table>
Electronic Resources

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

M25 Consortium Libraries and SCONUL Research Extra

Birkbeck participates in an arrangement that allows academics and research students to use other research libraries in the country. It may be convenient for you to have access to the libraries of another university, especially if you do not live or work close to Birkbeck. Some university libraries also have extended hours, which can be useful if you need a quiet place to work later at night. (Imperial, for example, is open for 24 hours during its exam period, including to registered external users.) Opening hours change with some regularity, and libraries have different kinds of restrictions, so check websites for details. Begin with the M25 Consortium Libraries page at www.m25lib.ac.uk/, and www.sconul.ac.uk/use_lib/srx/.

Birkbeck Computer Services

There are two or three large rooms in the main building and one in the basement of Senate House that make computer Terminals available to Birkbeck students. This gives you free access to word-processing should you require it, as well as an e-mail account and entry to the internet. There are many, constantly growing resources available on the Internet (aside from the usual entertainments of very sad Home Pages), and it is becoming an increasingly vital element of academic research.

The College constantly runs a rotating series of courses introducing students to word processing packages, negotiating the Internet, and other skills: check the notice board outside E101 (meaning the first floor of the Extension block of the main building), and sign up early: these courses are very popular.

College Hardship/Book Buying Funds

It may be possible, if you are having financial difficulties, to apply to the College for assistance with fees and to receive small awards to help with the purchase of essential texts. For information and advice, contact the College Student Awards Office on 020 7631 6362.

Websites giving UK libraries information

COPAC
 http://www.copac.ac.uk/copac/

Access to the catalogues of all major UK university libraries. If you can’t get the book you need in London, see if you can find it here and ask Birkbeck Library to arrange an inter-library loan.

M25 Consortium
 http://www.M25lib.ac.uk/M25/

Links to over 100 libraries in the London area

UK Public Libraries
 http://dspace.dial.pipex.com/town/square/ac940/weblibs.html
Libraries Information (via Birkbeck)
http://www.bbk.ac.uk/lib/other.html
Links to academic and other libraries

Specialist Bookshops
If you plan to purchase books as part of this programme you might try nearby second-hand shops (including Skoob Books and also Judd Books, both on Marchmont St) or specialist bookshops, such as French’s theatre bookshop on Fitzroy Square.
### Staff Contact Details

<table>
<thead>
<tr>
<th>Name</th>
<th>Phone Number</th>
<th>E-mail Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr Stephen Clucas</td>
<td>0203 073 8421</td>
<td><a href="mailto:s.clucas@bbk.ac.uk">s.clucas@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Professor Sue Wiseman</td>
<td>0203 073 8408</td>
<td><a href="mailto:s.wiseman@bbk.ac.uk">s.wiseman@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Dr Isabel Davis</td>
<td>0203 073 8414</td>
<td><a href="mailto:i.davis@bbk.ac.uk">i.davis@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Dr Laura Seymour</td>
<td>0207 631 6126</td>
<td><a href="mailto:l.seymour@bbk.ac.uk">l.seymour@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Professor Vanessa Harding</td>
<td>0207 631 6284</td>
<td><a href="mailto:v.harding@bbk.ac.uk">v.harding@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Professor John Henderson</td>
<td>0207 631 0686</td>
<td><a href="mailto:j.henderson@bbk.ac.uk">j.henderson@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Dr Robert Maniura</td>
<td>0207 631 6108</td>
<td><a href="mailto:r.maniura@bbk.ac.uk">r.maniura@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Dr Dorigen Caldwell</td>
<td>0207 631 6108</td>
<td><a href="mailto:d.caldwell@bbk.ac.uk">d.caldwell@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Dr Zoé Opačić</td>
<td></td>
<td><a href="mailto:z.opacic@bbk.ac.uk">z.opacic@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Dr Carmen Fracchia</td>
<td>0207 631 6147</td>
<td><a href="mailto:c.fracchia@bbk.ac.uk">c.fracchia@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Lindsay Tudor (subject librarian)</td>
<td>020 7631 6061</td>
<td><a href="mailto:l.tudor@bbk.ac.uk">l.tudor@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Amy Flaye</td>
<td>020 3073 8372</td>
<td><a href="mailto:a.flaye@bbk.ac.uk">a.flaye@bbk.ac.uk</a></td>
</tr>
</tbody>
</table>

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

- Staffing is subject to change and listing in this booklet is not a guarantee that a specific staff member will be with the Department in the 2018-19 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.
Policy on Essays and Dissertations for all MA Programmes in the Department.

Essays
Essays should be 5,000 words long (with the exception of MA Creative Writing components; word length for each as stated in course literature). Please note that excessively over- or under-length essays will be penalised. Also, please be aware of the university regulations against plagiarism and duplication of your own work (i.e. there should be no overlap between this essay and material presented for assessment elsewhere in this course or in another module). Please ensure that your essay follows the style of referencing outlined in the MHRA stylebook. This is available on the web at: http://www.mhra.org.uk/pdf/MHRA-Style-Guide-3rd-Edn.pdf

Your work should be submitted electronically, via Turnitin (or, exceptionally, in case of difficulty with this system, by email to a.flaye@bbk.ac.uk). You may 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 own 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.

Coursework will normally be marked and returned electronically within 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 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:


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

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

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

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

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

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

General Guidelines
http://www.bbk.ac.uk/student-services/exams/plagiarism-guidelines

Plagiarism
Degree Regulations/Common Award Scheme

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

Some areas covered by CAS Regulations include:

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

You are strongly encouraged to read the information provided here: http://www.bbk.ac.uk/registry/policies/documents/CAS-regs-18-19.pdf

Research Ethics

If you are undertaking any such research work for a dissertation, project, thesis etc. please complete the form ‘Proposal for Ethical Review template’ and pass this to your academic supervisor. The proposal will be reviewed and assessed as ‘routine’ or ‘non-routine’. In most cases it is envisaged that such work will be routine, and your supervisor will inform you of the outcome. In a small number of cases, the proposal may be referred to the School’s Ethics Committee for further consideration. Again, you will be informed of any outcome. The proposal form is available through our departmental web pages (current students). If you have any queries, please speak to your supervisor in the first instance. Further guidelines are available on the MyBirkbeck website at http://www.bbk.ac.uk/research/bgrs/research-ethics-and-integrity
**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](#).
Available Resources

The MyBirkbeck student portal http://www.bbk.ac.uk/mybirkbeck/ holds lots of information that you will find useful during your programme of study, as well as your own student profile (for your contact details, timetable and module results). Some important pages are listed here:

<table>
<thead>
<tr>
<th>Available Resources</th>
<th>URL</th>
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</thead>
<tbody>
<tr>
<td>Disability &amp; dyslexia support</td>
<td><a href="http://www.bbk.ac.uk/mybirkbeck/services/facilities/disability">http://www.bbk.ac.uk/mybirkbeck/services/facilities/disability</a></td>
</tr>
<tr>
<td>Computing &amp; IT support</td>
<td><a href="http://www.bbk.ac.uk/mybirkbeck/services/facilities/computing">http://www.bbk.ac.uk/mybirkbeck/services/facilities/computing</a></td>
</tr>
<tr>
<td>Birkbeck Library</td>
<td><a href="http://www.bbk.ac.uk/lib/">http://www.bbk.ac.uk/lib/</a></td>
</tr>
<tr>
<td>Senate House Library</td>
<td><a href="http://www.bbk.ac.uk/lib/otherlibs/shl">http://www.bbk.ac.uk/lib/otherlibs/shl</a></td>
</tr>
<tr>
<td>Student support</td>
<td>(includes learning support, nursery, careers, accommodation and Students union info) <a href="http://www.bbk.ac.uk/mybirkbeck/services/facilities">http://www.bbk.ac.uk/mybirkbeck/services/facilities</a></td>
</tr>
<tr>
<td>Fees and financial support</td>
<td><a href="http://www.bbk.ac.uk/mybirkbeck/finance">http://www.bbk.ac.uk/mybirkbeck/finance</a></td>
</tr>
<tr>
<td>Rules and regulations relating to your MA</td>
<td>(including the Common Award Scheme) <a href="http://www.bbk.ac.uk/mybirkbeck/services/rules">http://www.bbk.ac.uk/mybirkbeck/services/rules</a></td>
</tr>
<tr>
<td>Late work and mitigating circumstances</td>
<td><a href="http://www.bbk.ac.uk/mybirkbeck/services/administration/assessment/coursework/mitigating-circumstances">http://www.bbk.ac.uk/mybirkbeck/services/administration/assessment/coursework/mitigating-circumstances</a></td>
</tr>
</tbody>
</table>

Support

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

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

Student Representation

Each year, we ask for two or more students from the MA to represent your concerns to programme tutors. These representatives collate student feedback to present at a termly ‘staff/student forum’ meeting, where issues specific to your experience as a student on the MA Renaissance Studies are discussed.
College Hardship/Book Buying Funds

It may be possible, if you are having financial difficulties, to apply to the College for assistance with fees and to receive small awards to help with the purchase of essential texts. For information and advice, contact the College Student Awards Office on 020 7631 6362.
Getting Started with Moodle

Logging in and getting started

All modules within the School of Arts use Moodle (a Virtual Learning Environment, or VLE) for circulating module information and coursework submission.

- To log in to Moodle 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 again). If this hasn’t resolved the problem please contact the ITS Helpdesk via email (its@bbk.ac.uk), telephone (020 7631 6543), or in person (Malet St building, next to the entrance to the Library).

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

Contact ITS: You can contact the ITS Helpdesk via email (its@bbk.ac.uk), telephone (020 7631 6543), or in person (Malet St building, next to the entrance to the Library).