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Programme Welcome

Welcome to the MA in Victorian Studies programme. Drawing on Birkbeck’s position as a world-leading centre in the field of nineteenth-century studies, this MA offers you the chance to take a genuinely interdisciplinary approach to studying the literature, culture and history of Victorian Britain. You will encounter a compelling range of Victorian texts, contexts, themes and ideas on a degree course that does justice to the energy and variety of the Victorian period. The course offers students a rich variety of ways to understanding the period through the two Core courses: ‘Progress and Anxiety, 1789-1859’ and ‘Modernising Victorians’; the option courses /internship modules offered in spring term; and students’ own research in both the Summer Research Project (in 2019, ‘Visual Victorians’), and the culminating Dissertation. We will be reading and discussing a huge range of primary sources, including journalism, parliamentary debates, novels, poetry, scientific writing, paintings, cartoons, political and social theory. The course is designed to help students explore this diversity of texts using strategies from literary study, art history and social history - to name only the three most important disciplines informing our research. You will study high and low Victorian culture, social thought and social change, questions of religious belief and the growth of atheism, the grand narrative of progress and the anxious worries about its effects, the condition of England, the growth of the British Empire, objects and their meanings, the stranger performances of masculinity, the functioning of the Victorian press, Victorian cultures of death, and the counter-cultural energies of the fin de siècle, to pick out some of the topics on offer this year. The programme combines a thorough grounding in the period, together with training in the methodology of interdisciplinary study. It offers you scope to configure a programme of study that meets your needs and interests; it allows you to engage with advanced work at Masters level; and is an excellent preparation for doctoral research.

Key Personnel:

Dr Ana Parejo Vadillo, Programme Director 2018-19
Tel: 0203 073 8403
Email: a.parejovadillo@bbk.ac.uk
Room 212A, 43 Gordon Square

Sarah Walker, Programme Administrator 2018-19
Tel: 020 3073 8381
Email: sc.walker@bbk.ac.uk
School of Arts office, Room G19, 43 Gordon Square
Introduction

When Birkbeck was established in 1823, its principal mission was to provide education and training to working adults who earlier in life had lacked educational opportunity. Birkbeck now welcomes a diverse range of students, studying both full- and part-time at undergraduate and postgraduate level. A College of the University of London since 1920, Birkbeck is still highly 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 degree 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 has built up special expertise in providing a stimulating, positive learning environment for adult, mature students. We award undergraduate degrees in a full range of disciplines, taught in full-time and part-time modes, and we 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. This booklet contains the essential information about the MA Victorian Studies.

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 Department of English activities take place in 43 Gordon Square, with classes also held in Russell Square and in the Main Building on Malet Street (and occasionally in other University of London buildings). The Malet Street building is where the Library, computer rooms and the student bar (fifth floor of the extension) are situated. A snack bar is located on the ground floor of 43 Gordon Square. We are 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. Some students find the transition to graduate work initially disorientating, but we have a lot of experience in helping mature students with heavy commitments elsewhere successfully to manage their postgraduate studies. If you do have any difficulties, please talk to your module tutor, your personal tutor, or to the Programme Director.
Starting your Course

Completing Your Enrolment
After receiving an offer of a place on the programme, you need to enrol as soon as possible. Enrolment is completed via your My Birkbeck Profile (see information below). **You must complete your enrolment within the first 28 days of term** by setting up a payment plan, or making a contribution to your fees. By completing your enrolment you can gain access to your student profile and programme documents.

Please ensure you read your contract of enrolment. **Students who withdraw or take a break in their studies after the first two weeks will be liable for the full fees for that term.** Click here to complete your enrolment via your My Birkbeck Profile.

My Birkbeck Profile
Your My Birkbeck Profile in conjunction with Student Services is your gateway to accessing student support at Birkbeck. Quick links to the most current information on a range of services including the Birkbeck Library, Moodle, Timetables, Computing and IT Support, Career Services, Learning Support, Disability and Dyslexia Support, Counselling Service and more are listed.

My Birkbeck Profile
My Birkbeck Profile is the online facility that allows Birkbeck students to manage their relationship with Birkbeck online. You can login to your My Birkbeck Profile to check and amend your contact details, order an ID card and keep track of your financial status and grades. You will use your My Birkbeck Profile to access your module and timetable information, Personal Tutor details and eRegister record of attendance. At exam time, you will also be able to access your personal examination timetable and your results once they are published.

It is essential to access your My Birkbeck Profile on a regular basis and keep your contact details up-to-date, to facilitate communication and access between yourself and the College. Email is the standard means of communication in the School of Arts.

Go to http://www.bbk.ac.uk/mybirkbeck/my-birkbeck-profile to login to your My Birkbeck Profile with your username and password. If you do not have your username and password, please contact ITS Reception in the main Malet Street building or by email at its-helpdesk@bbk.ac.uk.

Fees, Financial Support and Payment Details
College fees may be paid by many methods. Please click here to follow the link to the College website, for the most current information on fees and payment, and here for
details on financial support. Whilst we have great sympathy with students who find difficulties in paying their fees, neither the programme director nor any of your tutors have the power to waive fees or sanction delays in payment. For advice and support in relation to paying your fees, please contact the College Income Office directly. The Income Office deals with all enquiries relating to payment of fees, including direct debit queries. Please communicate and negotiate with the College Fees Office directly if you have any fee-related queries.

**Fees Policy 2018/19**
You are strongly encouraged to take a look at the Fees and Payments page on the website and read the current Fees Policy. Refer to these resources to answer questions such as What does fee liability mean? What is the last date I can enrol? and What should I do if I can't pay my fees? Students who fail to pay their fees may become ineligible to continue the course, unable to submit assessments or access their My Birkbeck Profile. Any student who has a debt to the College at the end of the year will not have their marks relayed to them.

**Postgraduate Loans**
Please see the Birkbeck website here for helpful information on applying for a postgraduate loan. You can also access the Postgraduate Loans and Enrolment: A Step-by-Step Guide for assistance enrolling onto your programme.

**Moodle**
Moodle (Birkbeck’s Virtual Learning Environment Platform) 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.

**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.

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.**

We are very sympathetic towards the problems encountered by students and we will do all that we can to help you through any difficulties you may have with your studies. Please do signal if you are having problems.

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](#).

Student Representation
The Programme Director will invite students to serve as representatives for the current academic year. There will be at least one meeting during the year at a time arranged between the Director and representatives.

Start of Term for New Students
In the first term all full-time students and first year part-time students, will take **Core Course 1: AREN232S7 Progress and Anxiety.** This class will take place on Wednesday at 6-7.20, and will be followed by **Research Skills** at 7.40-9.00pm.

In week 1, your programme induction will take place on Wednesday at 6pm followed by the first Progress & Anxiety class at 7.40pm. This will be held in the Keynes Library, room 114, 43 Gordon Square. The general induction and social for first year English and Humanities students will be held from **6-9pm on Thursday 27 September 2018.** Further information on the location of the general induction will be circulated by your programme administrator in September.
# Term Dates

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<th>Autumn Term</th>
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<td>Monday 01 October to Friday 14 December 2018</td>
<td>Monday 14 January to Friday 29 March 2019</td>
<td>Monday 29 April to Friday 12 July 2019</td>
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<td>19-Nov-18</td>
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College will close at 6pm on Friday 21 December, and normal services will resume from 9am on Wednesday 2 January 2019. Check for Library opening hours.

College will close at 6pm on 17 April, and normal services will resume from 9am on 24 April. Check for Library opening hours.

06 and 27 of May are Bank Holidays. If classes fall on these dates they may be rescheduled.

Please note: Week 6 each term is Reading Week – no classes are held during Reading Week unless specified by your module convenor.

Click [here](#) for full term dates and holiday closures.

Students are reminded that it is inadvisable to take holidays during term time.
Submission Deadlines

Core Module 1:
AREN232S7 Progress and Anxiety, 1789-1859
Monday 12 November 2018 (Coursework 1)
14:00 (electronic submission) 18:00 (if hard copy requested by module convenor)
Monday 14 January 2019 (Coursework 2)
14:00 (electronic submission) 18:00 (if hard copy requested by module convenor)

Core Module 2:
AREN166S7 Modernising Victorians
Monday 14 January 2019
14:00 (electronic submission) 18:00 (if hard copy requested by module convenor)

Spring Option Module
Monday 29 April 2019*
14:00 (electronic submission) 18:00 (if hard copy requested by module convenor)

Dissertation (full-time and second year part-time students only)
Friday 13 September 2019
14:00 (electronic submission) 18:00 (two hard copies required)

*Please note: this date is subject to change depending upon your module choice.

Spring Option Module Choices

You will be contacted by administrative staff from the English and Humanities department with instructions on how to make your spring option module choice through online module selection. Timetable information on options available in your current academic year will be listed and circulated with the instructions on how to make your choice. You will be asked to list a number of preferred options online, in the event you are not allocated a place onto your first preference option. Please complete your option choices by the deadline specified by your department and note the following:

- Option modules are allocated on a first come, first served basis and places are competitive.
- If you require help with your module choices you should contact your personal tutor.
- Please be aware that modules vary from year to year. If you are a part-time student, you should take into account when you make your module choice that it is unlikely that the same selection of option modules will be available in your second year.
## MA Victorian Studies Programme Structure

### Part-time Study

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<td>Progress and Anxiety Research Skills</td>
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### Full-time Study

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Core Course I: Progress and Anxiety, 1789-1859

Module Code: AREN232S7
Credits/Level: 30 credits, Level 7
Convenor: Dr Victoria Mills
Module Tutors: Dr David McAllister and Dr Victoria Mills
Details: Autumn, Wednesdays 6pm-9pm (including Research Skills)
Assessment: 1500-word critical bibliography (0%) and a 3500-word essay (100%)

Module Description

This core module provides an introduction to interdisciplinary modes of researching nineteenth-century literature and culture. Starting and ending with visual and literary representations of the French Revolution, the module explores areas of tension between the apparently relentless forward progression that characterizes the period, and the anxieties that accompanied its rapid social, technological and cultural changes. These tensions are used as a starting point to discuss key narratives of abolition, evangelicalism, women’s emancipation, the poor law debates, the coming of the railways, and the Great Exhibition. Seminars will focus on compelling works such as Mary Wollstonecraft’s A Vindication of the Rights of Women (1792), Charlotte Brontë’s Jane Eyre (1847), Elizabeth Gaskell’s Mary Barton (1848) and Charles Dickens’s A Tale of Two Cities (1859), as well as a range of non-canonical texts, visual and material culture.

You will also take part in a series of Research Skills workshops, which are designed to help you develop the knowledge and methodologies required to complete your postgraduate degree in Victorian Studies. These include sessions on visual culture, reading Victorian periodicals, digital Victorians and researching archives.

Your first piece of coursework will require you to choose a book from the Farrer collection and to write a historical-bibliographic essay on it (to be submitted at the beginning of Week 7). More information will be provided about this in seminar one. Week 11’s seminar will be followed by an end of term drinks party, and your first 3,500 word essay will be due on January 14 2019.

Learning Aims and Objectives:

- Gain an understanding of interdisciplinary modes of research
- Identify some of the major arenas of ‘progress’ in the early nineteenth-century
- Recognise the anxieties that accompanied the period’s rapid social and cultural change, and explore the reasons for their emergence
• Contextualise literary, visual and material texts amongst the political, religious, scientific and economic cultures of the early Victorian period

Week 1

6.00-7.30 Induction (Dr Ana Parejo Vadillo)

7.40-9.00 Introduction to Progress and Anxiety, 1789-1859 (Dr David McAllister)

Primary Reading

Excerpts of primary materials on the French Revolution will be distributed on Moodle in advance of the class.

Further Reading


Perovic, Sanya The Calendar in Revolutionary France: Perceptions of Time in Literature, Culture, Politics (Cambridge: Cambridge University Press, 2012)


Week 2

6.00-7.30 Cultures of Abolition

Primary Reading

The following texts will be distributed via Moodle

Anna Laetitia Barbauld, ‘Epistle to William Wilberforce, Esq., on the Rejection of the Bill for Abolishing the Slave Trade (composed by 17 June 1791)’, (1792)

Elizabeth Barrett Browning, ‘The Runaway Slave at Pilgrim’s Point’, (1848)

Various images of abolitionist literature and material culture will be distributed via Moodle.
Further Reading


Douglass, Frederick, ‘Bibles for the Slaves’, The Liberty Bell (1848), pp. 121-127


For EBB’s poem’s immediate context of publication see:
<http://www.facstaff.bucknell.edu/gcarr/19cusww/lb/LBindex.html>

Week 3

6.00-7.30 The Woman Question

Primary Reading


The following texts will be distributed via Moodle.

Stickney Ellis, Sarah, The Women of England (1839) chs 1-3

Mill, Harriet Taylor, ‘The Enfranchisement of Women’ (1851)

Further Reading


**Week 4**

6.00-7.30 *Religion and Reform: Evangelicalism*

**Primary Reading**


**Further Reading**


**Week 5**

6.00-7.30 **The Poor Laws and Population**

**Primary Reading**

Harriet Martineau, extracts from *Poor Laws and Paupers Illustrated* (1833), *Illustrations of Political Economy* (1832)

*The Book of Murder* (anti-poor law propaganda)

All available online:

https://archive.org/details/poorlawspaupersi12mart


http://www.historyhome.co.uk/peel/poorlaw/bom.htm

**Further Reading**


Week 6  Reading Week: no classes

Week 7

6.00-7.30 The Railway Age

Primary Reading

Thomas De Quincey, ‘The Glory of Motion’, from ‘The English Mail Coach’ (1849)
J.M.W. Turner, ‘Rain, Steam and Speed — the Great Western Railway’
Charles Dickens, ‘A Flight’ (1851), ‘An Unsettled Neighbourhood’ (1854)
**Further Reading**


**Week 8**

6.00-7.30 **Industrialisation and reform**

**Primary Reading**


**Further Reading**


Recchio, Thomas, ‘Melodrama and the Production of Affective Knowledge in Mary Barton’, Studies in the Novel 43 (2011), 289-305


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

Zemka, Sue, ‘Brief Encounters: Street Scenes in Gaskell’s Manchester’, ELH 76 (2009), 783- 819

Week 9

6.00-7.30 The Great Exhibition

Primary Reading

The following texts will be distributed via Moodle.

Extracts 1.1, 1.2, 1.3, 1.4 and 1.5 from J.M. Golby (ed.), Culture and Society in Britain 1850-1890 (Oxford: Oxford Univ. Press, 1986).

‘Some Moral Aspects of the Exhibition’, The Economist (17 May 1851), 532.


A selection of visual material will be distributed via Moodle.

Further Reading

The Great Exhibition of 1851: New Interdisciplinary Essays ed. by Louise Purbrick (Manchester: Manchester University Press, 2001)


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

Week 10
6.00-7.30 Student presentations on essay topics

Week 11
6.00-7.30 Re-visioning the French Revolution: progress, anxiety and historical fiction
7.40-9.00 Christmas drinks

Primary Reading
Charles Dickens, *A Tale of Two Cities*, 1859 (please note that we will be working in class from the 2008 reissue of the Oxford World’s Classics edition, edited by Andrew Sanders).

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


*Charles Dickens, A Tale of Two Cities and the French Revolution* ed. by Colin Jones, Josephine McDonagh and Jon Mee (Basingstoke; New York: Palgrave Macmillan, 2009)


Wynne, Deborah, ‘Scenes of “Incredible Outrage”: Dickens, Ireland and *A Tale of Two Cities*’, *Dickens Studies Annual: Essays on Victorian Fiction*, (37) 2006, 51-64
Research Skills 2018-19

Details: Autumn, Wednesday 7.40-9.00
Convenor: Dr Ana Vadillo (AV)
DM = Dr David McAllister
LB = Professor Laurel Brake
CB = Dr Carolyn Burdett
VM = Dr Vicky Mills
AW = Dr Alexis Wolf

Week one: no class (Introduction to Progress and Anxiety DM)

Week two: Theorizing the Victorians (DM)

Week three: The Victorians in the Library NB This class will take place in the Library Seminar Room, at Birkbeck Library

Week four: Victorian Periodicals (LB)

Week five: Essay Writing (CB)

Week six: Reading Week

Week seven: Digital Victorians (AV)

Week eight: Victorian Archives (AW)

Week nine: Victorian Visual Culture (VM)

Week ten: Victorian Manuscripts (AV)

Week 11: no class (Christmas drinks)

In addition, there is a session at Senate House library scheduled for Wednesday 24 October (week 4) at 4.45-5.45pm. Please try to attend if you can: Senate House is a significant library and it will be very helpful to know your way around its Victorian holdings.

There will be an Eventbrite page for you to sign up for this session – it is just for this course and is password protected (password is wilde).
https://www.eventbrite.co.uk/e/introduction-to-senate-house-library-for-ma-victorian-studies-tickets-4751821136
Core Course II: Modernising Victorians

Autumn term 2018 Module Convenor: Dr Carolyn Burdett

Monday 6.00-7.20pm: lecturers Dr Carolyn Burdett, Dr Ana Parejo Vadillo, Dr Anne Hanley, Stephen Spencer

NB In week 9, there is a special session with historian Dr Anne Hanley and Salvation Army archivist Steven Spencer. This session will be Tuesday 27 November 2018 at 6pm. PLEASE NOTE THE DAY CHANGE

Module Aims and Objectives

Students will gain:

- Understanding of how and why the Victorians felt modern and how this feeling of modernisation was problematical and criticised by the Victorians;
- An introduction to key modernizing thinkers, including Darwin, Marx and Freud;
- An understanding and appreciation of the breadth and diversity of ways in which the mid to late Victorians investigate their changing world and consequent transformations in subjectivity;
- The ability critically to analyze a variety of texts;
- An ability to form and understand the interconnections between different areas of study;
- The ability to choose and research an appropriate topic;
- An appreciation of available primary and secondary resources, and appropriate use of them.

Module description

This second core module continues the interdisciplinary approach to nineteenth-century literature and culture but with focus shifting to the continuities and changes that characterize the second half of the century. Beginning with a text that many identify as heralding a new means of understanding human beings and their place in the world, Charles Darwin’s *On the Origin of Species* (1859), we examine the ways in which scientific and materialist ideas circulated in the culture, affecting and affected by art and literature and reconfiguring the Victorians’ sense of truth and value. The position of women, the status of empire, the role of art, the development of Marxist and socialist politics, the experience of the city, and new theories of the mind and body are amongst the issues we discuss in tracking the later Victorians’ diverse and often conflicted experience of modernization.
Assessment

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<th>Assignment</th>
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<tr>
<td>Coursework</td>
<td>5,000 words</td>
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Other Information:

You will need to obtain a copy of the novels that you can bring to class when relevant.

Other reading is available to download through specified online sources or is posted on Moodle.

Module breakdown and reading list (see also appropriate weekly folders on Moodle)

For many of these topics there is a very substantial body of secondary critical and contextual work. Occasionally specific secondary reading is detailed in the weekly breakdown; otherwise, selected additional further reading is listed at the end. However, you are encouraged, as postgraduates, to seek your own most relevant secondary reading.

Tutors may also specify other contextual/critical reading each week.

Week 1: Evolving Victorians (CB)

We begin our investigation of the second half of the nineteenth century with the publication of a work that came to stand as a shorthand for a new way of understanding the world and the place of humans in it (despite the fact that humans are barely mentioned there), Charles Darwin’s *On the Origin of Species* (1859). We read extracts from this work, and Darwin’s later *Descent of Man* (1871).

Essential reading

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

NB there were 6 editions of *Origin* published in Darwin’s lifetime, with significant changes. Please read the 1859 (First) edn. Available at ‘Darwin Online’ with these paginations [http://darwin-online.org.uk/content/frameset?itemID=F373&viewtype=text&pageseq=1](http://darwin-online.org.uk/content/frameset?itemID=F373&viewtype=text&pageseq=1)
Week 2: **Modernising forces: religion, gender, consumption** (AV)

We look this week at a poem that has become a key moment for encountering a series of material, intellectual and affective trends characteristic of modernizing culture, Rossetti’s *Goblin Market* (1862).

**Essential reading**

Christina Rossetti, *Goblin Market* (1862)

Please bring to class any edition. But to prepare for this class you need to check the following editions:

[https://archive.org/details/goblinmarketand01rossgoog](https://archive.org/details/goblinmarketand01rossgoog)

This is the second edition (1865) illustrated by her brother, Dante Gabriel Rossetti.


This is the most recent publication of Goblin Market, edited by Lorraine Kooistra and Anthony Harrison (1862/2016). This critical edition will be helpful to understand how the text was constructed.

Week 3: **What is it that women do? The mid-Victorian ‘Woman Question’** (AV)

By the beginning of the 1860s women were organizing to lobby for social change. Their targets were many, including education, legislative reform, employment opportunities, and suffrage. They were united by a conviction that women needed more expansive intellectual and vocational outlets than those offered by a narrowly defined domestic role as wives and mothers.

**Essential reading**

Frances Power Cobbe, ‘What Shall We Do With Our Old Maids’, *Fraser’s Magazine*, 66 (Nov 1862)

Please also find out something about the Langham Place group (active 1857-1866): start by reading the entry in the *Oxford Dictionary of National Biography*.
by Jane Rendall (2005). Access this via the elibrary: search for ‘Langham Place’ and then click the essay title.

Further reading

For context, you might read Cobbe’s adversary:


Week 4: Modern culture (AV)

Competing models of ‘culture’ and its importance emerged in the latter half of the century. An increasingly authoritative scientific naturalism supported new anthropological accounts that identified developmental and evolutionary laws as the drivers of human cultural diversity. Pitted against such views were idealist accounts that sought to retrieve and reinstate notions of value perceived as under threat in modern life.

Essential reading

Matthew Arnold, Chapter 1, ‘Sweetness and Light’, Culture and Anarchy (1869) https://archive.org/stream/matthewarnoldcul021369mbp#page/n113/mode/2up


Week 5: George Eliot: high stakes modernity (CB)

This week we read Eliot’s final novel, Daniel Deronda (1876). Though published only four years after Middlemarch, it was immediately judged a strange book: the English world associated with Eliot and the realist fictional form she did so much to authorize are both profoundly unsettled.

Essential reading

George Eliot, Daniel Deronda (1876) [Please use a good edition, eg Penguin, Oxford World’s Classics]
Week 6: **Reading week**

Week 7: **Modern living** (AV)

‘Modern’ city living, enjoyed in all sorts of ways, was also the focus for real and imagined horrors: its speed and noise, its proximities and divisions were the stuff of quotidian reality and lurid fantasy. We read an early text from 1840 which points towards the modern experience of the individual in the metropolis, followed by a comedy about commuting and artifice.

**Essential reading**

Edgar Allan Poe, ‘Man of the Crowd’ (1840) [any edition]

Oscar Wilde, *The Importance of Being Earnest* (1895) [any edition]

Week 8: **Marxism and Socialism: revolution and reform** (AV)

In 1848, the year of European revolution, *The Communist Manifesto* appeared. It was published in Britain, in translation, between June and November 1850 (in the Chartist *Red Republican*). Its influence in the latter half of the Victorian period emerged most strongly in the 1880s, the decade in which socialist politics in various forms began to gather force. The perceived social and economic crisis of the modern moment was met with diverse responses, from Marxist revolution to Parliamentary reform; from anarchist disruption to plans for ethical living. We revisit *The Communist Manifesto* as a point from which to examine a number of versions of English socialism.

**Essential reading**

Karl Marx and Friedrich Engels, *Manifesto of the Communist Party* (1848)

[https://www.marxists.org/archive/marx/works/download/pdf/Manifesto.pdf](https://www.marxists.org/archive/marx/works/download/pdf/Manifesto.pdf)

Please read ‘Preface to the 1888 English edn’ plus Chapter I ‘Bourgeois and Proletarians’


[http://www.marxists.org/archive/hyndman/1881/england/chap03.html](http://www.marxists.org/archive/hyndman/1881/england/chap03.html)

William Morris, ‘Why I Became Socialist’ (1894)


G. B. Shaw, ‘A Manifesto’, *Fabian Tracts* (1884)

[http://digital.library.lse.ac.uk/objects/lse:roq877juk](http://digital.library.lse.ac.uk/objects/lse:roq877juk)
Week 9: The Salvation Army in Modern Babylon

(Session led by Dr Anne Hanley (History) and Steven Spencer, SA archivist)

NB ON TUESDAY 27 NOVEMBER

The relative economic stability characterising the 1860s and 70s had come to an end by the 1880s. Economic turbulence was accompanied by a new political urgency, often focused on fears of social unrest. Modern cities, and especially the vast metropolis, were increasingly ‘mapped’ as places of observation and record, as well as of imagination. Social observers began to configure an ‘outcast London’, a place of unimaginable degradation in need of salvation.

Essential reading

W. T. Stead, The Maiden Tribute of Modern Babylon, parts I-IV (The Pall Mall Gazette, 6-10 July 1885) – available at:

W. T. Stead Resource Site (https://attackingthedevil.co.uk/pmg/tribute)

Try to read the four parts – but at minimum parts I and II.


Secondary reading (please try to read for class)


Week 10: Empire and Race: the Boer War (CB)

At the century’s end Britain was at war with the Boer republics in South Africa. A ‘New Imperialism’ had seen Britain’s empire expand at an extraordinary rate in the final decades of the century, culminating in the ‘scramble for Africa’ that saw Britain competing with other European states for trade and influence. Pro-imperialist sentiment jostled with developing economic and cultural critique of aggressive imperialism.

Essential reading


[Reading available on Moodle]

We will also view a variety of visual media, from history painting to press sketches that provide important narratives for understanding the outbreak and subsequent conduct of the Boer War [images provided].

**Week 11: Turning the screw on the Victorian mind** (CB)

We have already encountered two of the three figures widely regarded as founders of the human sciences that dominated the modern world view through the twentieth century: Darwin and Marx. We end with a brief look at the third, Freud. By the end of the nineteenth century, the ‘philosophy of mind’ had been largely replaced by psychology. As it became a recognized field of science psychology was shadowed by counter-forms of knowledge. ‘Parapsychological’ phenomena – including telepathy, precognition, reincarnation and more – was studied, contested and given vivid imaginative forms in the fiction of the late nineteenth century. We close ‘Modernising Victorians’ with one of the most famous stories of the period, Henry James’s *The Turn of the Screw* (1898).

**Essential reading**

Henry James, *The Turn of the Screw* (1898) [any good edition]

Please also read the following extracts:


William James, ‘The Stream of Thought’, Chp 11, *The Principles of Psychology* vol I (1890) [you can read the entire chapter; we will focus in class on the text which is NOT colour blocked]


Andrew Lang, ‘Ghosts up to Date’, *Blackwood’s Magazine* (Jan 1894), 47-58 [read pp 47-9]

[Extracts on Moodle]
Suggestions for Further Reading

**Evolving Victorians**


**Modernising forces: religion, gender, consumption**


**What is it that women do? The mid-Victorian ‘Woman Question’**


Kathrin Levitan, ‘Redundancy, the “Surplus Woman” Problem, and the British Census, 1851-61’, *Women’s History Review*, 17, 3 (2008), 359-76


**Modern culture**


George W. Stocking, *Victorian Anthropology* (Simon & Shuster, 1991)

-- *Race, Culture and Evolution* (University of Chicago Press, 1968)


Raymond Williams, *Culture and Society* (London: Chatto & Windus, 1958)

For a detailed bibliography of Pater see *An Annotated Pater Bibliography*, ed. Sarah Lyons at: [https://swpa.info/annotatedbibliography/](https://swpa.info/annotatedbibliography/)

**George Eliot: high stakes modernity**


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J. Hillis Miller, ‘Narrative and History’, *English Literary History*, 41, 3 (1974), 455-73 [e-available BBK library]
-- *The Novels of George Eliot: A Study in Form* (University of London, 1959)
Sue Zemka *Time and the Moment in Victorian Literature and Society* (Cambridge University Press 2011)

**Modern living**

Edmonds, Antony, *Oscar Wilde’s Scandalous Summer. The 1894 Worthing Holiday and the Aftermath.* (Amberley, 2014)

**Marxism and Socialism: revolution and reform**


**The Salvation Army in Modern Babylon**


See also ‘Revisiting the Victorian East End’, *19 Interdisciplinary Studies in the Long Nineteenth Century*, 13 (2011) [https://www.19.bbk.ac.uk/81/volume/0/issue/13/](https://www.19.bbk.ac.uk/81/volume/0/issue/13/)
Empire and race

Burdett, Carolyn, *Olive Schreiner and the Progress of Feminism: Evolution, Gender, Empire* (Basingstoke: Palgrave, 2001)
---, (ed.), *Cultures of Empire: Colonisers in Britain and the Empire of the Nineteenth and Twentieth Centuries: A Reader* (Manchester: Manchester University Press, 2000)


Turning the screw on the Victorian mind

One of the most helpful ways into the topic of Victorian psychology is this excellent collection of primary work:
Other useful discussions include:
Karpenko, Lara Pauline and Shalyn Rae Claggett (eds), *Strange Science: Investigating the Limits of Knowledge in the Victorian Age* (University of Michigan Press, 2016)
The literary critical work on James and this story in particular is extensive: look at the MLA bibliography for a selection. A now classic reading, drawing on psychoanalytic and deconstructive theory is:
See also:
### Spring Term 2019: Option Modules

**Recommended option courses for MA Victorian students**

**The Department of English and Humanities:**

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<tr>
<td>AREN002S7 AAA</td>
<td>Victorian Emotions</td>
<td>Tuesday 6:00-7:30pm</td>
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<tr>
<td>AREN043S7 AAA</td>
<td>Victorian London: Literature, Culture and the Urban Experience</td>
<td>Monday 6:00-7:30pm</td>
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<tr>
<td>AREN234S7 AAA</td>
<td>The Victorian Supernatural</td>
<td>Monday 7:30-9:00pm</td>
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<tr>
<td>AREN240S7 AAA</td>
<td>The Victorians and Ancient Rome: fiction, art, archaeology</td>
<td>Thursday 6:00-7:30pm</td>
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<tr>
<td>AREN167S7 AAA</td>
<td>Internship Module</td>
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We offer a number of Internships in spring term. For details, see below. Priority will be given to full-time and second year part-time students in allocating internships.

In addition, MA Victorian Studies students may choose options offered by History and History of Art. **NB Places on these modules are subject to availability as determined by the host department.**

**The Department of History, Classics and Archaeology:**

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<th>Course Title</th>
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<tr>
<td>SSHC389S7 AAA</td>
<td>Historians at Large: Public Histories in Practice</td>
<td>Wed 6:00-8:00pm</td>
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<tr>
<td>SSHC372S7 AAA</td>
<td>Madness and Its Meanings</td>
<td>Wed 6:00-8:00pm</td>
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Click on the hyperlinks above to access the module descriptions. Please contact postgraduate administrator Daniel Binney on d.binney@bbk.ac.uk for further information on taking a module in the History department.

**PLEASE NOTE**

‘Historians at Large’ is a methodology/practice course and DOES NOT have a Victorian content. However, if you have interests in heritage, historical fiction, archives etc. and would like methodological skills in developing a Victorian project this may suit you. If you are interested in this option please discuss with the Programme Director.

**The Department of History of Art:**

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<td>AHVM053S7 AAA</td>
<td>Gender, Modernity and the City</td>
<td>Friday 6:00-7:30pm</td>
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Click on the hyperlink above to access the module descriptions. Please contact postgraduate administrator Susan El-Gharaiby on s.el-ghoraiby@bbk.ac.uk for further information on taking a module in the History of Art department.

PLEASE NOTE
‘Gender, Modernity and the City’ contains a strong focus on theorization. Please discuss with the Programme Director if you are interested in taking it.
Victorian Emotions

Module Code: AREN002S7
Module Convenor: Dr Carolyn Burdett
Timetable: Spring, Tuesdays 6.00-7.20pm
Details: 30 credits, Level 7

Learning aims and outcomes

The module allows students to:

- Examine diverse ways in which ‘emotion’ emerges as a historical category in the Victorian period;
- Understand that this is an interdisciplinary process by reading a variety of scientific, philosophic, literary, periodical, visual and other texts;
- Examine how the Victorians debated and contested the moral, intellectual and other values/meanings of emotions;
- Examine how the Victorians used art and literature to produce feeling/emotion;
- Explore the methodological challenges and possibilities of ‘feeling’ as a form of critical response to literature and art

Module description

EMOTION (OED)

1. A moving out, migration, transference from one place to another. Obs.
3. A political or social agitation; a tumult, popular disturbance. Obs.
4. a. fig. Any agitation or disturbance of mind, feeling, passion; any vehement or excited mental state. b. Psychology. A mental ‘feeling’ or ‘affection’ (e.g. of pleasure or pain, desire or aversion, surprise, hope or fear, etc.), as distinguished from cognitive or volitional states of consciousness. Also abstr. ‘feeling’ as distinguished from the other classes of mental phenomena.
5. attrib. and Comb. a. attrib., as emotion-marker, -reaction. b. objective and obj. gen., as emotion-arousing, -provoking adj. c. instrumental, as emotion-charged, -shaken adj.
This course explores emotions in the Victorian period. Are emotions historical? What evidence is there that emotions are experienced, discussed, or represented in historically specific ways? What are the languages of feeling which the Victorians inherit, and how are these languages transformed? How are key terms like sentiment and sympathy deployed, discussed and felt? How do the processes of secularisation taking place during the nineteenth century shape ideas about and experiences of feeling? How do Darwinian and other forms of scientific thought affect the ways in which emotions are understood? For the Victorians, as for us, cultural forms are often the means through which emotions are given shape and made communicable. The course investigates the diverse ways in which the Victorians articulated and shared emotional experience, as both producers and consumers of culture. How do our own emotions affect how we understand the Victorians’?

**Assessment**

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Extracts from non-fictional materials will be available via the BBK elibrary or downloadable from Moodle unless otherwise specified.

**Week 1 Why (how) study emotions?**

We begin the course with thinking about emotions and why/how we might study them. What were emotions like for the Victorians and how do we find evidence for them? Are Victorian emotions the same as our own (and does the name of an emotion matter?) What about our own emotions as we study the Victorians? Have you ever wept or laughed over a Victorian novel or poem or painting and, if so, does that matter?


We’ll look at one striking example of tackling methodological challenges of studying emotion in history through the example of a crowdsourcing project on ‘The Emotions of London’. Have a look prior to class:


**Week 2 Dying to feel: child deathbed scenes and Victorian sentiment**
Deathbed scenes appear in literature across the ages but in the Victorian period they become iconic – especially when children die. We read three of the most renowned scenes from Dickens’s fiction to think about Victorian sentiment and sentimentality.

How do these scenes work in terms of scene setting/narration/imagery? What do they have in common, and what is distinctive to each? Which is most effective and why? How does sentiment become important in debate about social reform and with what implications?

Charles Dickens, extracts from *The Old Curiosity Shop* (1840-1); *Dombey and Son* (1846-8); *Bleak House* (1852-3) [specified on Moodle].

We also look at two contrasting contemporary responses to Dickens:


**Week 3 Viewing sentiment/ criticizing sentimentalism**

How did Victorian visual culture mediate sentiment and create types of feeling? We look at a series of images this week – sentimental, domestic, heroic, commercial – to investigate how feeling was visualized and the moral, commercial and other meanings of such images.

Images will be shown on Powerpoint and posted after the class on Moodle.

Please also read the extract from James Fitzjames Stephen, ‘Sentimentalism’, *Cornhill Magazine*, 10 (July 1864), 65-75 [Moodle]

**Week 4 Evolving emotion**

As Victorian science sought to understand mind in terms of material and naturalistic categories, emotions were re-theorised and increasingly seen as evolutionary developments. The newly emerging discipline of psychology was central to theorizing emotion as an element of evolved physiology.

Charles Darwin, *The Expression of the Emotions in Man and Animals* (1872) [extracts].

**Week 5** Non-human animals: vivisection and the communality of suffering

In the 1870s and 80s vivisection became the focus of controversy, polarising practitioners and opponents. ‘Emotions’ were central to the debate. Vivisection opponents accused scientists of lacking proper feeling or, sometimes, of downright sadistic pleasure. Supporters of vivisection not only claimed reason and progress on their side, but often ‘feeling’ too: the truly feeling scientist was able to bear animal suffering for a greater good.

Evolutionary thinking, foregrounding lineage between human and other animals, shaped new ways of conceptualizing sentience and suffering. We explore the implications, looking at a range of texts from both sides of the disputes.


**Week 6** READING WEEK

**Week 7** Victorian sympathy

Inherited from the eighteenth-century’s moral philosophy, inflected through the culture of sensibility, sympathy became one of the most important moral terms for the Victorians as it was incorporated into naturalistic and secular domains, including evolutionary science. It was given real power, however, through the realist novel – especially in the hands of George Eliot who became one of the most important advocates of sympathy as a means to social cohesion within modernity.

Adam Smith, Read Part 1, Section 1, *The Theory of Moral Sentiments* (1759) at https://archive.org/stream/theorymoralsent08smitgoog#page/n26/mode/2up

Charles Darwin, extracts from Chapter 4, *The Descent of Man, and Selection in Relation to Sex* (1874 edn) from *Darwin Online*: http://darwin-online.org.uk/content/frameset?itemID=F944&viewtype=text&pageseq=1

[Moodle for extracts]

George Eliot, extracts from essays [various: see Moodle]

**Week 8** Hearing the grass grow: sympathy and/in the realist novel
We read George Eliot’s *Middlemarch*, in part to interrogate an already problematized moral term, sympathy. Eliot had spent much of the 1850s writing about and championing sympathy. In *Middlemarch* she provides a portrait of the ordinary and unhistoric acts that make community. But what else does her novel say about the efficacy of sympathy?

George Eliot, *Middlemarch* (1871-2) [any good edition]

**Week 9** Feeling working class

The Chartist movement in the early part of the century politicised affect, deploying sentimental and melodramatic modes. In the 1840s the ‘condition-of-England’ novel – especially Elizabeth Gaskell’s *Mary Barton* – used realism to depict a rich emotional domestic life imperilled and threatened by industrial conditions. Towards the century’s end, literary naturalism frequently focused on working-class city conditions. Newspapers carried regular features of ‘East End’ life; reformers studied the occupations and lives of the poor; middle-class reformers went ‘slumming’.

We read look at the contrasts between Gaskell’s mid-century writing and late-century stories by Gissing and Morrison.

Elizabeth Gaskell, Chapter VI, ‘Poverty and Death’, *Mary Barton* (1848) [you can download this chapter from Gutenberg here: http://www.gutenberg.org/ebooks/2153

George Gissing, ‘Lou and Liz’, *English Illustrated Review*, 10, (1893), 793-801 [you can read a digitised version of the journal here, including the original illustrations: http://babel.hathitrust.org/cgi/pt?id=mdp.39015056059622;view=1up;seq=817

It is also copyable from here: https://www.lang.nagoya-u.ac.jp/~matsuoka/GG-Lou&Liz.html

Arthur Morrison, ‘Lizerunt’, *Tales from Mean Streets* (1894) [available from Gutenberg at http://www.gutenberg.org/files/40569/40569-h/40569-h.htm

**Week 10** Unruly emotions: crowds and the unconscious

By the end of the century, new anxieties were emerging about the potential to manipulate emotion. The modern crowd, and its ‘mass’ psychology, was one manifestation, frequently turned towards the spectre of working-class unrest and revolution. We read extracts from some of the influential theorists of the modern crowd psychology, Gustave le Bon plus a chapter from William Morris’s *News from Nowhere*, distilling his thoughts about class unrest and its suppression in Trafalgar Square in November 1887, ‘Bloody Sunday’.

J. A. Hobson, *Psychology of Jingoism* (1901). Extract found at:
http://www.bbk.ac.uk/deviance/london/Hobson/index.htm

William Morris, Chapter 7, ‘Trafalgar Square’, *News from Nowhere* (1890), at
er-new2?id=MorNews.sgm&images=images/modeng&data=/texts/english/modeng/parse
d&tag=public&part=7&division=div1

‘The Riot in Trafalgar Square’, *The Graphic* (19 Nov 1887) at:
https://www.bl.uk/collection-items/the-riot-in-trafalgar-square-from-the-graphic#

**Week 11** Dangerous emotions: late-Victorian fear and horror

There is an extensive secondary literature on Victorian fear and terror, although it rarely approaches the issue from the perspective of thinking about emotions and their historical form. Class, race, gender and the city are often foregrounded in the late-Victorian 'gothic' - though not always in obvious ways. We also read examples of journalism responding to the Whitechapel murders in the 1880s to see how fictional representation was a key discursive domain for creating the emotional tone of the late nineteenth century.

Roger Luckhurst (ed), *Late Victorian Gothic Tales* (Oxford: Oxford University Press, 2005). Please try to read the whole collection but we will focus on the following:

Kipling, ‘The Mark of the Beast’

Conan Doyle, ‘Lot No. 249’ and ‘The Case of Lady Sannox’

Machen, ‘The Great God Pan’

‘Another Murder – and More to Follow?’, *Pall Mall Gazette* (8 September 1888) [Moodle]

Choose an item – text or newspaper report – from the archive below to discuss in class: https://www.jack-the-ripper.org/newspaper-archive.htm
Victorian London: Literature, Culture and the Urban Experience

Module Code: AREN043S7
Module Convenor: Dr Ana Parejo Vadillo
Timetable: Spring, Mondays, 6.00-7.20pm
Details: 30 credits, Level 7

Stereoviews of Ludgate Hill, London

[Texts marked with * will be made available on Moodle]

COURSE OUTLINE:

Week 1 – Walking the Streets of London
Raymond Williams, ‘The Figure in the City’ in The Country and the City. (London: Chatto and Windus, 1973) 280-296.*

Secondary Reading:
Marshall Berman, All That Is Solid Melts into the Air (Verso, 1983)
Week 2 – London in Motion

**Secondary Sources:**
Michael Freeman, *Railways and the Victorian Imagination* (Yale, 1999).

Week 3 – Out Looking
Clarence Rook, ‘The Stir Outside the Café Royal, A Story of Miss Van Snoop, Detective.’ (1898)*

**Secondary Reading:**

Week 4 – The London Press
In this seminar we will be looking at the *Illustrated London News*, the *Strand Magazine*, *The Yellow Book* and other London periodicals. Each student to choose one issue to discuss in class.

**Secondary Reading:**
Karl Beckson, ‘Defying the Commercial Periodicals’ in his *London in the 1890s*. (1893)

Week 5 – London and Race
Walter Besant, ‘The Alien’ in *East London* (1901)*

**Secondary Reading:**

**Week 6 – Reading Week**

**Week 7 – East End**
Ellen Ross, ed., *Slum Travelers: Ladies and London Poverty, 1860-1920*

**Secondary Literature:**
Extracts from Henry Mayhew’s *London Labour and London Poor* (1851);
Charles Booth’s *Life and Labour and the People of London* (1891-1903);

**Week 8 – Decadents, Aesthetes and other urban types**

**Secondary Reading:**


**Secondary Reading:**
Week 10 – London and the New Woman

**Secondary Reading:**


Week 11 – Urban Gothic – Imperial Anxieties
Richard Marsh, *The Beetle* (1897)

**BIBLIOGRAPHY:** There are hundreds of books on Victorian London. You might want to begin by reading the work of Jerry White, Liza Picard, Peter Ackroyd, Alexander Welsh or Karl Beckson. A bibliography will be distributed at the beginning of the course.

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

Module Code: AREN234S7
Module Convenor: Dr David McAllister
Timetable: Spring, Mondays 7.20-9.00pm
Details: 30 credits, Level 7

Learning Aims and Objectives

- Identify the most significant sites of supernatural belief in the Victorian period
- Discuss the connections between the Victorian supernatural and other established and emerging belief systems in Victorian Britain
- Recognise the ways in which supernatural belief responded to the technological changes of the late-Victorian period
- Discuss the representation of supernatural belief in Victorian literature and culture

Module description

This course will look at some of the ways Victorian culture was shaped by a fascination with the supernatural. We will be considering a range of supernatural and maybe-supernatural phenomena such as ghosts, fairies, dreams, mesmerism, telepathy, spirit communications and apparitions, and looking at a range of cultural forms including the popular press, fiction, painting, folklore, scientific writing and photography. The first half of the course will focus on the supernatural in popular belief and in popular culture. The second half of the course will focus on spiritualism, the occult and the relations between science and the supernatural.

Where possible primary texts that are hard to get hold of will be made available via Moodle. A secondary reading list will be circulated before the start of the module.

Assessment

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
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<tbody>
<tr>
<td>Coursework</td>
<td>5,000 words</td>
<td>100%</td>
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</table>
**Week 1: Fairies**

Thomas Keightley, *The Fairy Mythology* (1828) extract; Charles Dickens, ‘Frauds on the fairies’, *Household Words* (1854); HG Wells, ‘Mr Skelmersdale in Fairyland’, *Twelve Stories and a Dream* (1903); a selection of fairy poems

**Week 2: Witches and Ghosts**


**Week 3: Dreams, divination and fortune-telling**

*The Countess of Blessington’s True Interpreter of Dreams, Visions and Omens of the Wedding Day* (1861); ‘Such Stuff as Dreams are Made Of’, *Bentley’s Miscellany* (1865); Thomas Street Millington, *A Lecture on the Phenomena of Dreams, Mesmerism, Clairvoyance etc* (1852).

**Week 4: Ghost stories**


**Week 5: The supernatural on stage**

CZ Barnett, A Christmas Carol, or the Miser’s Warning (1844); JR Planché, *Beauty and the Beast: A Grand, Comic, Romantic, Melo-Dramatic Fairy Extravaganza* (1879)

**Week 6: Reading week**

**Week 7: Mesmerism**

**Primary Reading**


**General Reading**
Week 8: Spiritualism and its culture

Primary Reading


General Reading


Week 9: The culture of the séance

Primary Texts


General Reading


Week 10: Science and the supernatural


General Reading


**Week 11: Occultism and secret societies**


Module Code: AREN240S7
Module Convenor: Dr Victoria Mills
Timetable: Spring, Thursdays 6.00-7:30pm
Details: 30 credits, Level 7

Module Description

There is no better time to study the relationship between the Victorians and Ancient Rome. High profile TV programmes and associated books such as Mary Beard’s, _Pompeii_ and the recent _Civilisations_ series have captured the public imagination through their attempts to reconstruct ancient histories and reflect on the processes involved in making sense of the past. Unquestionably, the Victorians shaped the way in which we view Ancient Rome today. The nineteenth century saw the emergence of archaeology as an academic discipline as well as the development of new techniques of reproduction, which ensured the wide circulation and broader consumption of the antique past through various forms of text and image. This module explores how Rome was represented across a wide range of nineteenth-century cultural production including painting, photography, poetry, travel writing and the novel. It will consider how the Victorians used the Roman past to construct their own version of modernity, how they reused and repurposed Roman history and literature, and how they experienced Rome and its ancient sites as travellers, writers and artists.
Ranging across the period, we will consider works of antique fiction including Edward Bulwer Lytton's *Last days of Pompeii*, travel writing by Charles Dickens, Henry James, Sophia Hawthorne, Vernon Lee and Augustus Hare and painting by Lawrence Alma-Tadema, John William Waterhouse and Edward John Poynter. The course will investigate theories of nineteenth-century classical reception, the concept of archaeological poetics and the role played by gender in the Victorian imagination of Rome. **The course includes an optional visit to the V&A.**

**Learning aims and outcomes**

1. Explore the representation of Ancient Rome in a wide range of nineteenth-century cultural production, including painting, poetry, travel writing and the novel.
2. Understand how the Victorians responded to and imagined Rome and how this changed across the nineteenth century.
3. Demonstrate an understanding of the place of Ancient Rome in the context of important Victorian debates about aesthetics, gender, history, politics, art, design and literature.
4. Recognise and understand key critical and interdisciplinary approaches to studying nineteenth-century classical reception.

**Week 1: Introductory Lecture and Workshop: ‘The Nineteenth-Century Love Affair with Rome’**

**Suggested Reading**  * indicates priority reading


**Week 2: Fictions of Antiquity 1: The City of the Dead: Nineteenth-Century Pompeii**

**Primary Reading**

*Edward Bulwer Lytton, *The Last Days of Pompeii* (1834)*

Murray’s *Handbook for Travellers in Southern Italy* 1853 – Pompeii sections (available at archive.org – use the earliest edition available)

**Secondary Reading**

*Beard, Mary, *Pompeii: Life in a Roman Town*, Profile Books 2008 (Introduction)*


Relevant chapters in Vance and Goldhill (see above)

**Week 3: Literary Tourism 1**

**Primary Reading**
*Extracts from Charles Dickens’s *Pictures from Italy* (1846) and A. H. Clough *Amours De Voyage* (1849)

Secondary Reading


Hollington, Michael; Orestano, Francesca (eds). *Dickens and Italy: Little Dorrit and Pictures from Italy*, Cambridge Scholars, 2009.


Marino, Elisabetta:. "*Traveller vs tourist: exploring Italy in Pictures from Italy* (1846) by Charles Dickens." *British and American Studies* (19) 2013.


**Week 4: Rome, Realism, Romance**

Primary Reading


Secondary Reading


**Week 5: Painting Rome**

**Primary Viewing**

A selection of paintings will be available on Moodle

**Secondary Reading**


**Week 6: Reading Week**

**Week 7: Women writing Rome**

**Primary Reading**
*Sophia Peabody Hawthorne, *Notes in England and Italy* (1869), section on Italy chapters 1 and 5
*George Eliot on Rome (The Roman chapters from *Middlemarch* plus extracts from Eliot's diaries (available on Moodle). If you haven't read *Middlemarch* in full, this is a good opportunity!)
*Vernon Lee, extracts from *The Sprit Of Rome*, The Child in The Vatican (from *Belcaro*, 1881) (all available online)

**Secondary Reading**


Hurst, Isobel, *Victorian women writers and the classics*, Oxford, OUP, 2006 (chapter one)


**Week 8: Fictions of Antiquity 2: Ben Hur**

**Primary Reading**


**Secondary reading**

Chow-Kambitsch, Emily.: "*An alternative 'Roman spectacle': fragmentation, invocations of theatre, and audience engagement strategy in Kalem's 1907 Ben-Hur.*" *Nineteenth Century Theatre and Film* (43:2) 2016, 201-21. (2016)


Relevant sections from Goldhill and Vance as above

**Week 9: Literary tourism 2**

**Primary Reading**

*Henry James, *Italian Hours* (1909, though written over 40 years), 'Roman Holiday', ‘Roman Rides’. Any edition
*Augustus Hare, *Walks in Rome* (1871) available online. Introduction and chapters 3 and 4 (Capitoline, Forums and Coliseum)

**Secondary reading**


**Week 10: Gender, psychology and archaeological poetics**

**Primary Reading**

*Henry James, *Last of the Valerii* (1875)
*Wilhelm Jensen *Gradiva* (1903)
*Sigmund Freud, Delusion and Dream in Jensen’s 'Gradiva'*(1917)

**Secondary Reading**


**Week 11: student presentations on essay topics**

**Assessment: 5000-word essay (100%).**
Internship Option Module

Module Code: AREN167S7
Module Convenor: Dr Vicky Mills
Timetable: Spring, 1-2 days per week at the partner institution over a period of 12 weeks (January – March) plus three tutorial supervisions at Birkbeck
Details: 30 credits, Level 7

Module Description

Birkbeck has teamed up with some of London’s Victorian-era archives, museums and cultural institutions to create an innovative internship module for students taking the MA Victorian Studies degree. The internships, which operate as an Option Module in Spring Term, are designed to add a practical dimension to MA Victorian Studies. Successful applicants will use their access to primary materials, and their experience with our partner institutions, to develop a unique research project. In recent years, our partner institutions have included: The Charles Dickens House Museum; The Salvation Army International Heritage Centre; The Guildhall Art Gallery; Bethlehem Museum of the Mind. For 2018-19 we will be offering one internship at The Salvation Army International Heritage Centre.

Learning Aims and Outcomes

Students will be able to:
- gain work experience in the heritage and museum sector
- develop or refine existing vocational skills in real-world settings
- develop their knowledge of the archives and collections of some of London’s Victorian-era institutions
- obtain a better understanding of the role played by archival research in Victorian Studies
- improve their skills in working with primary sources, and in integrating primary and secondary sources to conduct research

The Internships will be organised for 2-3 days per week over a period of 12 weeks (January – March).

Precise timings will be finalized in discussions between the institution, the student, and the module convenor.

Assessment:
- 4 000 word essay with a focus on some aspect of the partner institution’s work or archival holdings (80%)
- 1 000 word reflective blog post on the experience of the work undertaken in the partner institution (20%)

Application Process: The procedure for selecting students for placement runs as a formal application process, similar to that which you might encounter in the
professional world. Please submit your CV (no longer than an A4 page size font Arial 11) and a covering letter (no longer than an A4 page, size font Arial 11) outlining your ability to complete the tasks specified by the institution to which you are applying and explaining why you should be considered for this internship NO LATER THAN 14:00, MONDAY 28 OCTOBER 2018.

The tasks to be undertaken at the Salvation Army International Heritage Centre are as follows:

- Helping researchers in the Heritage Centre's Reading Room
- Cataloguing various personal papers of Salvation Army Officers, including the family papers of Catherine Booth-Clibborn (1858-1955)
- Assisting with the retro-conversion of catalogue records

Submit your application via turnitin assignment on the programme Moodle page here. A committee of Birkbeck academics and representatives from the host institutions will consider the applications and choose the strongest candidate for each internship. Priority will be given to full-time and second year part-time students wherever possible. Please note: Students may be required to undergo security clearance.

The following notes are design to clarify different areas of responsibility during the internship.

**The Programme Tutor’s responsibility:**

- To be available for assistance should any unforeseen difficulties occur
- Final responsibilities for assessing a student’s suitability for the internship allocation
- Provide (or arrange for) 3 hours of tutorial supervision during the internship

**The student’s responsibilities:**

- To keep us informed of both progress and problems
- To be punctual, respectful, and to behave in a manner appropriate to a work environment
- To comply with the host organisation or department’s Health and Safety regulations
- To submit promptly any information required by the institution for security checks
- Not to make unusual demands on your work colleagues’ time or expertise
- To complete all assessment tasks required

If you wish to get a sense of what your internship might involve, please take a look at the blogs written by students from 2015-16 and 2016-17: http://blogs.bbk.ac.uk/bbkcomments/2016/05/16/notes-from-an-intern-at-the-guildhall-art-gallery/
http://blogs.bbk.ac.uk/research/2017/07/18/being-at-bethlem/

If you have any questions please email: v.mills@bbk.ac.uk
Summer Research Project: Visual Victorians

Module Code and Name: AREN058Z7 - MA Victorian Studies Summer Lectures
Convenor: Dr Victoria Mills
Timetable: Summer term, Mondays and Tuesdays 6-7.20pm, for 6 weeks
Details: 0 credits, level 7

**This module is compulsory for first year students but not assessed**.

This year’s project builds on the Autumn Research Skills session to consider different approaches to studying Victorian visual culture. Students will be introduced to various strategies for curating the Victorians and will devise their own themed online exhibition of visual material (painting, book illustration, sculpture, decorative art).

**Week one:** Introduction and outline of project requirements

**Week two:** Visual Victorians within a 10 minute walk of Gordon Square

**Week three:** Curating the Victorians – how to put a display together

**Week four:** Student groups

**Week five:** Student groups

**Week six:** Presentation of online displays
Notes on the Presentation of Essays and Dissertations

Essay Writing

It is important to take a ‘line’ on a particular subject rather than merely describe what is going on in a text or at a particular historical moment. The best arguments develop through the essay.

[2] We expect you to engage with secondary as well as primary texts.
For example, if you were to write an essay on *Bleak House* and the Great Exhibition of 1851 you should show a knowledge of, and comment on, what other critics have had to say about your chosen topic as well as show a good knowledge of the novel itself and the Great Exhibition. Be sure to address recent criticism as well as older material: the best work always shows an up-to-date knowledge of the scholarly field to which it is contributing. If you want to use other critics’ or historians’ ideas, you should cite them in a footnote or endnote. It is fine to borrow others’ ideas, as long as they are acknowledged (see ‘Plagiarism’, section [7]). However, we do expect you to develop ideas and lines of enquiry of your own; we want you to develop your own critical-analytical ‘voice’. You should, at the end of your essay, append a Bibliography (a list of texts consulted in preparing the essay). For advice on how to set out footnotes and the bibliography please see section [8], ‘The Dissertation’: the same rules apply in essays.

[3] A good MA Victorian Studies essay will:
   1. present a clear argument with a level of detail sufficient to make a convincing ‘case’;
   2. show an ability to marshal a large amount of evidence;
   3. display a very good knowledge of primary material;
   4. demonstrate a firm grasp of the secondary literature relevant to the essay topic, and show familiarity with current or recent debates on the selected topic;
   5. show an ability to situate the topic in hand within a broader historical and/or intellectual context;
   6. be very well written;
   7. be presented in a proper scholarly fashion, showing familiarity with scholarly conventions relating to presentation;
   8. be well documented, with footnotes or endnotes, and a Bibliography which reveals a proper engagement with primary and secondary texts.
   [PLEASE NOTE: failure to reference work fully and accurately, by supplying proper footnotes or endnotes and a full, properly presented bibliography, will be penalised.]
   9. The very best essays will be those that are ambitious, original and wide-ranging.
See also section [15] on grade-related criteria for the assessment of essays and dissertations

Essay presentation and submission

Put your name and the name of the course (e.g. title of option course or Core Course 1 or 2) at the top of the essay, and include the title of the essay. Please ensure that your work is double-spaced and has generous margins. **All work must be submitted electronically via Moodle and you should always retain a copy for your own reference. You should attach a cover sheet to the paper submission of your work, to confirm that the assessment is your own work.**

Word Limits
The word limit for all essays and the dissertation includes footnotes and quotations, but not the bibliography. Seriously over- or under-length work (ie under or over a 10% margin) will be penalised.

The Dissertation

(Deadline: 14:00 Friday 13 September 2019)

[A] What is a Dissertation?
A dissertation is an extended essay of up to 15 000 words. This word limit excludes diagrams and tables, and bibliography. Footnote citations, discursive references and appendices which expand the text will be counted towards the word limit.

You may write your dissertation on a Victorian topic of your own choice, which must however be approved by the Programme director. The Dissertation very often will grow out of one of your option courses or one of the core courses, **but you must be very careful not to duplicate or extensively to overlap with written work submitted elsewhere on the course.** Duplication or extensive overlap with course work will result in failure.

An MA Dissertation should have a greater scope than term-time essays. **Appropriate topics might include, for example:** `The Degeneration Debates at the Fin de Siècle'; `Peter Kropotkin and Late-Victorian Anarchism'; `The New Woman in *Punch*'; `Pauperism in Lambeth, 1842-1848'; `Karl Pearson and the Rise of the Eugenics Movement'; `Journalistic and Literary Responses to the Boer War'; `The Work and Politics of the National Vigilance Association'; `The Practice and Significance of Clitoridectomy in Victorian Britain'; `Radical Melodramas of the 1840s and 1850s'; `The Rise of Science Fiction in the 1890s'; and `Ebenezer Howard and The Garden City Movement'. The best dissertations pose a question (or a series of questions), which they then attempt to answer. Try not to be too broad in your approach: for example **the following topics would NOT be suitable:** `Religion in Victorian Britain'; `The Life of Benjamin Disraeli'; `Dickens's Novels'; `Victorian Poetry'; `Political Reform
in the Nineteenth Century'; ‘The Representation of Women in Working-Class Fiction’. Your supervisor will be able to help you to decide on the scope and focus of your dissertation.

You will be expected to be familiar with the best and most recent scholarship in your chosen field of study. Whilst an MA dissertation does not necessarily need to contain original material, we do expect you to construct independent arguments and to take up an independent critical position in relation to the texts you are working with.

It is best to think of your Dissertation as an extended essay rather than as a `Great Work’ on an epic scale. It can be pleasurable, as well as challenging, to write a longer piece – do try to enjoy it!

[B] Submission of Dissertations
Your dissertation must be submitted by 14:00 Friday 13 September 2019 (for all students in their final year of study).
In advance of this deadline all full-time and part-time final year students must submit a piece of written work relating to their dissertation to their supervisors by Friday 07 June 2019 (or a date specified by your supervisor). This work should be submitted direct to your supervisor.

[C] The Dissertation Proposal form (Due date: 14:00 Friday 01 February 2019).
All students must complete and submit a Dissertation Proposal form in the year in which they will submit their dissertation.
You may consult with a tutor or the Programme Director before submitting the form, in order to ascertain whether your topic is suitable in terms of scope and subject matter. *Please note on your form if you have approached a tutor about supervision.
The Dissertation Proposal form is a preliminary document: your ideas may change. The proposal form requires you to provide a preliminary bibliography. This should be broken up into two sections: the first for primary texts, the second for secondary texts. In advance of filling in the form, then, you will need to do a literature search in the library for your chosen topic. Please use online databases available in Birkbeck E-library (for example ‘MLA International Bibliography’, ‘Jstor’ and ‘Royal Historical Society’) to assist you with this literature search. You should also use the library catalogues in Birkbeck, Senate House and the British Library. Please submit your form via Moodle Turnitin assignment and remember to keep a copy to take along to your first supervision.

[D] Allocation of supervisors
You will be allocated a supervisor by the end of February in the year in which you will submit your dissertation. If there is a particular supervisor you hope to work with, please make this plain on the form and we will endeavour to accommodate this. Do be aware, though, that it may not be possible to comply with requests in all cases. Very often students are not sure who would be the most suitable supervisor for their dissertation; the Programme Director is in a good position to know which lecturers
would be most appropriate for particular topics, and will allocate supervisors accordingly.

**[E] Your first meeting with your supervisor**

You **must** meet with your supervisor **before the end of the Spring Term** in the year in which you will submit your dissertation. The purpose of this meeting is to confirm your topic, to discuss its range, to agree a programme of reading, and to set some deadlines for the various stages of your research. **Please take a copy of your Dissertation Proposal form along to this preliminary meeting.**

**[F] Dissertation Support Programme meetings**

In the Summer term in which you are writing your Dissertation (full-time and second year part-time students) you must attend the ‘Writing Your Dissertation’ support programme that takes place during the first four weeks of the term.

This is comprised of:

Week 1, summer term (Wednesday 01 May 2019, 6.00-7.20):

‘Writing Your Dissertation’

This whole group session, led by Dr Ana Vadillo, covers: researching, refining research questions, developing argument, deciding on structure, and improving presentation. It will also be an opportunity to ‘troubleshoot’ and to share ideas for effectively tackling your Dissertation.

Weeks 2 and 3: meeting with individual supervisors and preparation for Dissertation Plan presentations.

Week 4, summer term (Wednesday 22 May 2019, 6.00-9.00pm)

**Dissertation Topic presentations**

All Dissertation students will give a short presentation about their topic to the rest of the groups and tutors. You may discuss with your supervisor how best to use this presentation: it is an excellent opportunity to gain feedback and to hear how others are tackling their research. **The Programme Director will confirm the length of time for each presentation: it is very important that you keep to this.**

Other Dissertation-related dates:

Week 7, autumn term (date to be confirmed)

**Starting Early: thinking about your Dissertation**

This session is for incoming students who want to begin thinking early about a Dissertation topic. It is mainly for part-time students who want to have strategies for thinking about the Dissertation in their first year (but full-time students are welcome).

Week 1, spring term (Monday 14 January 4.45-5.45pm)

**Dissertation topic finding: trouble-shooting session**
This session is for all students (full-time and second year part-time) who will be completing their Dissertations in the summer. It will help clarify what needs to be achieved for submitting your Dissertation Proposal form.

[G] Summer term supervisions
You are entitled to three summer term supervisions of one hour in length (the preliminary meeting in Spring term may be much shorter and, in general, you and your supervisor may agree between you how supervisory time is used). The second supervision will take place in Week 2 or 3 (or thereabouts – and certainly within the first five weeks) of the Summer term as part of the ‘Writing Your Dissertation’ programme (see above). Two further supervisions will take place in June or early July. Lecturers are not available for supervisions after the end of the Summer Term (12 July 2019): this is the time of year when academics engage in their own research.

Your supervisor will read and comment on an agreed part of your dissertation as you draft it (see below), but will not read a whole draft.

[H] The various stages of writing your dissertation
After your initial consultation with your supervisor in the Spring term, you should spend April-July undertaking the following tasks:

(i) Refine the scope of your dissertation, and define its argument (crucial).
(ii) Conduct a full literature search (fuller than the initial one you do for your Dissertation Proposal Form). You absolutely must use the online databases/search engines available in Birkbeck E-library in order to access the most significant and the most recent scholarship on our subject: you will be expected to show a familiarity with this. Use the library catalogues (Birkbeck and Senate House at the very least).
(iii) Do primary and secondary reading and research in tandem. Keep good notes, with accurate citation details.
(iv) Begin writing!

ALL STUDENTS MUST SUBMIT A PIECE OF DRAFTED WORK TOWARDS THEIR DISSERTATION TO THEIR SUPERVISORS BY 07 June 2019 (or a date agreed with your supervisor). Supervisors will read and comment on up to 3,000 words of your work; you should agree with your supervisor what is most helpful to submit (an Introduction, a Chapter, material from more than one Chapter).

[I] Presenting your Dissertation
The dissertation should be word-processed, double spaced on A4 paper, leaving generous margins all round. Please ensure it is safely stapled and/or gathered in a folder (do NOT put individual pages into plastic folder sleeves).

(J) Format and Structure
The dissertation should be properly formatted, logically structured and divided into sections. A suggested outline is set out below, and your supervisor will provide further guidance.

**Title Page**
You should give the title for your dissertation on a separate page. The following is recommended as a format:

Title in the middle of the page; then, at the bottom of the page ‘Submitted in partial fulfilment of the requirements for the MA in Victorian Studies, Birkbeck College, University of London’, followed by the month and year of submission.

**Declaration**: Signed by you in the following terms:

I certify that the work submitted herewith is my own and that I have duly acknowledged any quotation from the published or unpublished work of other persons.

Signature of Candidate:
Date:

**Abstract**
You should preface your dissertation with a 300-word abstract, which describes succinctly the scope and argument of the dissertation.

**Table of contents**: Including page references as well as titles for introduction, chapters, conclusion, bibliography, and, where appropriate, appendices.

Main body of the Dissertation comprises:

**Introduction**: This can take a number of forms but should include brief outlines of the aims, objectives, method and scope of your dissertation, as well as summaries of each chapter.

**Main part of study**: Normally divided into three to four chapters. Individual chapters may be divided further into sections, if appropriate, and each chapter is likely to have its own conclusion in which you summarise the argument of this particular stage of your thesis.

**Conclusion**: A distinct and succinct reflection on the findings of your research, and the significance of your dissertation

**Bibliography**
All dissertations should include a full bibliography listing all the primary and secondary sources you have cited.
Appendices
If required.

Word Limit
The word limit is 15,000 words, excluding diagrams, tables and bibliography. Footnotes are included in the word limit. **Do not exceed this limit: we do not operate a 10% overlength allowance for the Dissertation.**

Pagination
All pages, except the title page, should be numbered.

Referencing
In your essays and your dissertation you must use a proper system of referencing. The Department of English and Humanities has adopted the MHRA style in all its programmes. There are tips for guidance below. Full details are given in the *MHRA Style Guide: A Handbook for Authors, Editors, and Writers of Theses* (London: Modern Humanities Research Association), which can be consulted in libraries, or bought in reference sections of good bookshops. It can also be downloaded from [http://www.mhra.org.uk/Publications/Books/StyleGuide/download.shtml](http://www.mhra.org.uk/Publications/Books/StyleGuide/download.shtml)

See also the section below
**FULL AND ACCURATE REFERENCING IS ESSENTIAL AT POSTGRADUATE LEVEL STUDY**

[K] Presentation
Please ensure that you leave ample time to proof read your Dissertation. The work should be error-free and presented to a high standard.

Your supervisor will normally be one of the two markers for your dissertation. A second lecturer who teaches on the Victorian Studies programme (or related programmes) will also act as a marker. Our external examiners will see a range of the dissertations submitted in order to check our internal marking and moderation procedures. Our Board of Examiners meeting, at which all graduating students’ marks for course work and for the dissertation will be confirmed, takes place in November of each year.

[M] Any other questions?
Do feel free to consult with the Programme Director if you have any further questions relating to the Dissertation.
Bibliography, Referencing and Footnotes Style sheet

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

Titles in the essay text

Italics are used for the titles of all works individually published under their own titles: books, journals, plays, longer poems, pamphlets, and any other entire published works. Titles of films, substantial musical compositions, and works of art are also italicised, on the same basis (that they are complete works).

The titles of chapters in books or of articles in journals should be enclosed within single quotation marks. The titles of poems or essays which form part of a larger volume or other whole, or the first lines of poems used as titles, should also be given in single quotation marks. Titles of songs and other short individual pieces are enclosed within single quotation marks.

Eg. Middlemarch, In Memoriam, King Lear

‘La Belle Dame Sans Merci’, ‘The Murders in the Rue Morgue’, ‘The Miller’s Tale’

Quotations

Short quotations (not more than about forty words of prose or two complete lines of verse) should be enclosed in single quotation marks and run on with the main text. If not more than two complete lines of verse are quoted but the quotation includes a line division, this should be marked with a spaced upright stroke (/). For a quotation within a quotation, double quotation marks should be used:

Mrs Grose replies that ‘Master Miles only said “We must do nothing but what she likes!”’.

If a short quotation is used within a sentence, the final full point should be outside the closing quotation mark; it may also be appropriate to alter the initial capital in such a quotation to lower case:

Do not be afraid of what Stevenson calls ‘a little judicious levity’.

Long quotations (more than about forty words of prose, prose quotations consisting of more than one paragraph even if less than forty words, and verse quotations of more than two lines) should be broken off by an increased space from the preceding and following lines of typescript, and indented an inch (normal new paragraphs of text should always be indented half an inch). They should not be enclosed within quotation marks. Long quotations should normally end with a full point; even though the original may use other punctuation, there is no need (except for a question mark or exclamation mark) to preserve this at the end of a quotation.
Omissions within prose quotations should be marked by an ellipsis (three points within square brackets: [...] ). Omitted lines of verse should be marked by an ellipsis on a separate line.

References
When you include material in your essay that you have drawn from another work, either from a literary text or from another critic, you must provide a footnote or endnote that gives the details of your source. All quotations, therefore, will be accompanied by a note, but so will any information you include that you have learned from the essays, articles, history books, reference works and electronic resources you might have read for your essay. Your marker will want to know what you have consulted for information, and will sometimes want to look at the source themselves. But the even more important reason for citing sources is that failure to provide full details of sources constitutes an act of plagiarism, as it suggests that you are passing off someone else’s work as your own, and this offence carries severe penalties that may lead to your expulsion from the course (see section 10).

Your word-processing software you normally have a footnote function (usually in the ‘Insert’ pull-down menu). You may also use the ‘endnote’ function where notes are placed as a numbered list at the end of the essay. Ensure that these are consecutive, and run continuously throughout the essay or Dissertation. Numbers for notes are usually placed at the end of the sentence, after punctuation, such as commas or full stops, and quotation marks: ‘Mrs Grose replies that “Master Miles only said “We must do nothing but what she likes!””’ Please also note that a superscript numeral is never placed prior to ending punctuation.

The footnotes or endnotes themselves should be set out as follows:

Books

The author’s name is given as written on the title page of the book. The title is given in italics, and the main title is separated from the subtitle by a colon (even if the punctuation on the title page is different). Next, and in brackets, include: the place of publication (city, not country), then the name of the press (without secondary matter such as ‘& Co.’, ‘Ltd.’) and, finally, the date of publication. Remember to include the page number your quotation is drawn from, preceded by ‘p.’ for ‘page’, or ‘pp.’ for ‘pages’.


If the book you are using has been translated or edited by someone, you should include their name, as above. However, it is the main author, rather than the translator or editor, whose name appears at the beginning of the note (here Starobinski, rather than Goldhammer). If you are using a book of letters or diary entries, for example, that contains the name of the main author within it (as here with Dickinson’s Selected Letters), you do not need to repeat the author’s name at the beginning of the citation.

You should also specify which edition of a book you are using, if it is not the first edition of the work in question (here, the second edition of Dickinson’s Selected Letters), because different editions may contain different material, or have different page numbering.


If the work you are citing is a reference work, such as a dictionary or a guide to English literature, the reference should begin with the title of the work, rather than the name of the editor. If there are more than three editors or authors of a work, use the first name on the title page and ‘and others’. If one volume of a multi-volume work has been used, the volume number should be given in roman numerals (here six has been turned into VI) and the total number of volumes included after the title. ‘p’ is usually omitted if a volume number is given.

Chapters or articles in books

The title of the chapter or article is put in single quotation marks and followed by the word ‘in’, then the name of the book, with full publication details. The first and last page numbers of the article or chapter should be given, preceded by ‘pp.’, and finally, the page number to which you are referring should be given in brackets, preceded by ‘p.’, or, if you are referring to more than one page, ‘pp.’.

Articles in journals

Following the article author’s name, the title of the article is followed directly by the title of the journal in which it appears, without the ‘in’ used for chapters in books (see above). After the title of the journal, give the volume number of the journal (without writing ‘volume’ or ‘vol.’) and if the volume number is given in roman numerals, convert it to arabic numerals (here ‘85’, rather than ‘LXXXV’). This is followed by the issue number (if relevant). Follow this with the year in which the volume was published (here 1990), the first and last page numbers of the article (and when referring to journal articles rather than book chapters, don’t use ‘pp.’), and finally, the page number to
which you are referring, in brackets and preceded by ‘p.’ or ‘pp.’. Don’t forget to italicise the journal title.

**Articles in newspapers and magazines**
The method of citation is the same as for journal articles, except that the date of the newspaper should be given, in place of the volume number and year.

**Manuscript sources**
These should give, as fully as possible, the location and title of the manuscript, the title of the document, and the folio (or page) number. For example:

**Unpublished theses**
In the first instance, theses should be cited thus:

**Electronic resources**
When citing electronic resources, you should follow the style used for printed publications above as far as possible. Information should be given in the following order: author’s name; title of item; title of complete work/ resource; publication details (volume, issue, date); full address of the resource (URL), in angle brackets; date at which the resource was consulted, in square brackets; location of passage cited, in parentheses.


[See the MHRA Styleguide for more on citing electronic sources]

**References where the original source is not given**
If you want to quote something that a critic is quoting, and you are not able to look at the critic’s original source, use the following form for the note:
If the year of the work, or even the title, isn’t given by the critic, you can write:
You should, however, attempt to look at the original source. Looking at the original context of a quotation is one of the ways you are able to evaluate the critic’s use of their material.

**Subsequent references**

When you refer to the same source for a second time, you must still provide a footnote or an endnote, but you do not need to repeat all the bibliographical details. You can give the reference as the surname of the author, or surname and abbreviated title, if your bibliography holds more than one work by the author: ‘McArthur, p. 63’ or ‘McArthur, *Worlds of Reference*, p. 63’. Do not use the outdated forms of reference ‘ibid.’ or ‘op.cit.’. If you are likely to refer to a small number of works many times in an essay (if, for example, you are writing an essay that focuses on one or two main works), you may identify an abbreviation in the first full reference and include all subsequent references in your own text, e.g.:


References to ‘The Turn of the Screw’ would then appear in brackets in your own text:

Mrs Grose replies that ‘Master Miles only said “We must do nothing but what she likes!”’ (*TS* 197).

**Bibliography**

All the material referred to in footnotes or endnotes, and any other material you have consulted, must appear in a bibliography at the end of the essay. The form is the same as the notes, except that the works appear in alphabetical order, with the surname of the author or editor preceding the first name, and the page number you referred to in your essay should be omitted (inclusive page numbers of articles in journals and newspapers, or chapters in books should be retained).

Please separate your Bibliography into Primary and Secondary works.


Assessment Information

Plagiarism

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

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

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

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

What happens if plagiarism is suspected?
The College operates a 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 tutor or contact a member of the learning support team as soon as possible. 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.

Please refer to the Birkbeck website for updated information on assessment offences here: http://www.bbk.ac.uk/student-services/exams/assessment-offences

Please access the assessment offences policy here: http://www.bbk.ac.uk/registry/policies/documents/assessment-offences-policy.pdf
Collusion
Like plagiarism, ‘collusion’ is an assessment offence. Any piece of writing you submit must be your own work. In the humanities, the way you structure your argument and express yourself is an inherent part of producing work of the required standard, and you will be judged on that, so it is not acceptable to get an inappropriate level of help in this area.

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

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

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

The College and the School Of Arts have a range of services in place to help you improve your academic writing, so if you are concerned at all and would like some additional support, you should contact your personal tutor or the Programme Director.

Please refer to the website for further details here: http://www.bbk.ac.uk/student-services/exams/assessment-offences
Coursework Submission, Return of Coursework and Late Submissions

Submission of coursework
Please note: If you are taking options from other Departments/Schools different procedures may apply. Please check with the relevant Department/School before submitting your essay.

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

Put your name and/or student ID number and the title of the module (e.g. Progress and Anxiety) at the top of the essay, and include the title of the essay or the question as set out on the list of essay topics. Word count should be indicated at the end of the essay.

You will, in addition to electronic submission via Moodle, be asked to submit a paper copy. You should also always retain a copy yourself.

Paper copies of coursework should be stapled in the top left-hand corner, with a completed coversheet forming the top page. The Coursework Cover Sheet is available to download from the Birkbeck College website here: http://www.bbk.ac.uk/arts/about-us/coversheets-for-coursework-submission. The paper copy with attached coversheet should be deposited in the coursework submission letterbox in the reception of 43 Gordon Square. Please follow the instructions for each assignment carefully as procedures may differ for modules run by other Departments in the School of Arts. Always check with your convenor if you are not sure. For example, if you are asked to submit a hard copy and do not do so, your work may not be marked. Please note that electronic submission is normally required by 14:00 (2pm) on the day of the deadline with hard copies (if requested) due by 18:00 (6pm) on the same day.

Please also note that we require electronic submission of your work for the following reasons:

- Some work will be marked online via Turnitin;
- Electronic submission is essential for purposes of moderation (second marking and External Examiner scrutiny);
- All work submitted online is automatically screened for plagiarism;
- We are required to retain a copy of all student work for up to five years after graduation.

For further information and instructions on how to submit essays using Moodle, please see Appendix A or visit the ITS Help Desk in Malet Street building.
Return of Coursework
Coursework will usually be marked and returned electronically within 6 weeks from the stated submission date or the date of handing in. 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 at outside room G13, 43 Gordon Square. Your administrator will email you to let you know when coursework has been marked. Please do not phone or email to ask whether your essay has been marked unless the marking period has elapsed.

Late Submission of Coursework
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 stipulated deadline, you should complete a Mitigating Circumstances form, which you can download 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 (such as a medical certificate). It is advisable to discuss the situation with your personal tutor before submitting the form.

Mitigating Circumstances forms should be emailed to the course administrator or handed in to the Department office at least 7 days before the deadline that is going to be missed. If this is impossible (e.g. if adverse circumstances arise closer to the deadline), then the form should be submitted at the earliest opportunity.

When you receive a late submitted piece of assessed work back from the markers, you will find that you have been awarded two grades: a penalty mark of 50% LP (late pass) 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. When the Mitigating Circumstances Sub-Board has met and considered your form, you will be told which of these marks will stand. If your claim has been accepted, the essay will receive the grade it has been deemed worth. If your claim is rejected, you will receive the LP mark.

Please note that Mitigating Circumstances Sub-Board will normally meet two weeks before the final exam board and claims will not be processed until then. Please see the Birkbeck College website for further details on Mitigating Circumstances.
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.

College Assessment Policy
It may also be useful to familiarise yourself with the College online assessment pages and awarding regulations. Please see the following links for further information:

Registry Policies

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

These are the criteria assessors and the exam board apply when marking your essays and dissertations.

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, even if this is not quite sustained throughout the essay;
- Display a reasonably thorough knowledge of the relevant primary sources and texts;
- Demonstrate a fair grasp of a reasonable range of secondary literature relevant to the essay topic;
- To some extent situate the topic in hand within a broader historical and/or intellectual context;
- Use appropriate scholarly conventions relating to presentation;
- 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 large body of evidence confidently and clearly throughout the essay;
- Display a thorough knowledge of the relevant primary sources and texts;
- Demonstrate a good grasp of a range of secondary literature relevant to the essay topic, including recent work in the field, and be able to engage with as well as rehearse current or recent debates on the topic in hand;
- Effectively situate the essay topic within a broader historical and/or intellectual context;
- Be very well written throughout;
- Be presented in a proper scholarly fashion throughout;
- Be well documented, with footnotes or endnotes, and a full Bibliography that reveals engagement with relevant and recent 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 of and/or interpretation of primary sources;
- Have a wide range of reference, beyond what is required for a MERIT mark.
- Work in the higher Distinction range will have potential to be published.
Assessment

All essays are double marked, that is, they are marked by two members of staff. Essays are returned to students with a set of comments and a mark. This mark has been agreed by two internal markers. Marks remain unconfirmed until the exam board, which takes place in November. A selection of students' work is seen by our external examiners, who are the final adjudicators of assessed work. Once marks have been agreed by the exam board they cannot be altered. The exam board will take into account any mitigating circumstances that have been accepted, confidentially, by the Sub-Board, and makes decisions about penalties for late or missing work.

Marking Scale

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

Marks below 50 constitute a ‘fail’.

Criteria for Award of Degree

The Dissertation counts for 33% of the degree.
Four Essays: 67%

For a Distinction to be awarded, the numerical average of the five marks must be at Distinction level (70 or above).

For a Merit to be awarded, the numerical average of the five marks must be at Merit level (60-69)

For a Pass to be awarded, the numerical average of the five marks must be at Pass level (50-59).

In order to pass the MA degree you must achieve a PASS mark in your Dissertation.
Support for Students

Support for students with Disabilities, Dyslexia and Mental Health Needs

At Birkbeck there are students with a wide range of disabilities, specific learning difficulties, medical conditions and mental health conditions (hereinafter referred to as disabled students). Many of them have benefited from the advice and support provided by the College’s Wellbeing Centre. The Wellbeing Centre is located in G26 on the Ground floor of the Malet Street building.

All enquiries should come to the Wellbeing Centre (+44 (0) 20 3907 0700) who will determine the appropriate referral to specialists in the Disability and Dyslexia Service and Mental Health Service. They can provide advice and support on travel and parking, physical access, the Disabled Students’ Allowance, specialist equipment, personal support, examination arrangements, etc.

On enrolment you need to complete a Study Support Plan (SSP), which will set out the reasonable adjustments that we will make with physical access, lectures, seminars, assessments and exams. After you complete this and provide disability evidence, we confirm the adjustments you require and then your department, examinations office, etc. will be informed that your SSP is available and adjustments can be made. You should contact the Wellbeing Service if any of your adjustments are not in place.

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

The Disabled Students’ Allowance
UK and EU (with migrant worker status) disabled students on undergraduate and postgraduate courses are eligible to apply for the Disabled Students’ Allowance (DSA). The DSA provides specialist equipment including computers with assistive technology and training, personal help (e.g. study skills tutors, mentors and BSL interpreters) and additional travel costs for students who have to use taxis. It provides thousands of pounds worth of support and all the evidence shows that students who receive it are more likely to complete their courses successfully. The Wellbeing Centre can provide further information on the DSA and can assist you in applying to Student Finance England for this support. From September 2016, new students will receive their note-taking support from the University rather than the DSA.
Support in your Department
Your Department is responsible for making reasonable adjustments in learning and teaching and assessment, specialist seating, etc. Whilst we anticipate that this support will be provided by the Programme Director, tutors and Programme Administrator in the Department, they will also have a Disability Lead. If you experience any difficulties or require additional support from the Department then they may also be able to assist you. They may be contacted through the Programme Administrator.

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

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

Examinations and Assessments
Many disabled students can receive support in examinations, including additional time, use of a computer, etc. In exceptional circumstances, students may be offered an alternative form of assessment.

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

Further information
For further information please access the website here for updated contact details and information on Wellbeing drop-in sessions in the Student Advice Centre.
Centre for Transformative Practice in Learning and Teaching (CTPLT)
The Centre for Transformative Practice in Learning and Teaching (located in the Main Building, Torrington Square) provides workshops and some individual tutorial assistance to PG students. Please click on this link and look under the ‘Postgraduate Student Support’ tab on the website for further information.

One-To-One Tutorials
The CTPLT offers a number of one-to-one tutorials available each week, including during term 3. These are meant to help students with a specific aspect of their writing. Tutorials can be booked by emailing: learningskills@bbk.ac.uk. Students are asked to bring a sample of their work with them to the appointment.

Workshops Covering a Range of Skills
There are CTPLT workshops specifically for PG students. These are offered periodically throughout the year, but more frequently in Autumn and Spring terms. There is an ‘Academic Writing Day for PGs’ in May, and a day in February on referencing.

Workshops can be viewed and booked on the Academic Development Workshop Calendar. The Academic Development Workshop Calendar includes information on all workshops offered throughout Birkbeck.

Facilitated Writing Workshops
In July and August CTPLT will be hosting a series of facilitated writing workshops designed to help students engage with their dissertation writing process. These workshops are also booked through the Academic Development Workshop Calendar.

Language and Grammar
The CTPLT offers workshops through the year on aspects of formal, academic expression. There are also weekly ‘Drop In’ Language and Grammar sessions. Information about topics, dates and venues can be found on the Academic Development Workshop Calendar.

School of Arts Workshops
In the Autumn and Spring terms, Dr Fleur Rothschild, Learning Development Tutor for the School of Arts, offers a series of workshops on:

- Study Skills
- Research Skills
- Essay Writing
- Language and Grammar
These workshops are open to all students in the School of Arts, including Postgraduate students, and there is always a contingent of PGs who attend each term. The schedules are usually published in September and can then be accessed via the Birkbeck website here or in the Academic Development Workshop Calendar.

Regrettably, Dr Rothschild is unable to offer one-to-one help to Postgraduate students who should, in the first instance, contact their Personal Tutor, or Dissertation Supervisor.

**Online resources**

Online resources can be found in students’ Moodle list:

- Birkbeck Learning Skills, for example What materials are available to help develop my academic English?
- **School of Arts Study Skills**  
  Study Tools; Language and Grammar. This resource is a WIP which will be progressively developed through the summer and the coming academic year. It currently contains resources and slides from some of the Study Skills, and Language and Grammar workshops.

**Get Ahead: Stay Ahead - Helping you get the best possible start to your course**

At Birkbeck we want to make sure you get all the help you need to get your studies off to a great start and to provide you with support during your course. On the Get Ahead: Stay Ahead website you can access a range of online resources to help you:

- consider how you can achieve your goals
- find out what studying at Birkbeck is like
- improve your study skills and succeed on your course
- The online materials are interactive tutorials that are free to use and you can work through them at your own pace.

These interactive tutorials will help you consider how you can achieve your goals, find out what studying at Birkbeck is like and improve your academic skills: http://www.bbk.ac.uk/mybirkbeck/get-ahead-stay-ahead.

For further information on Learning Development and Academic Skills support available within Birkbeck College, please see the website for details: http://www.bbk.ac.uk/mybirkbeck/services/facilities/support.
As a Birkbeck student, you can get access to a range of support and study facilities. Please follow the links below to access current information on the following facilities:

- Academic support
- Accommodation services
- Career services
- Computing and IT services
- Counselling service
- Disability and dyslexia support
- Financial support
- Graduate Research School
- Health services
- Learning Development Service
- Library services
- Lockers
- Moodle
- Nursery
- Orientation for new students
- Student Advice Centre
- Wellbeing Service

If you want to talk to someone about any aspect of this provision, please contact the Student Advice Service.
International Students

Birkbeck offers a range of support services for international students. Please access the website for details here.

- Guide for international students
- Submit your Visa and immigration enquiry
- Visa and registration information
Libraries

Birkbeck Library

Birkbeck Library is on the first floor of the main building in Malet Street. Please refer to the Birkbeck website for current User Information, Library Opening Hours, Frequently Asked Questions, and to search the online catalogue.

Your Subject Librarian for Victorian Studies is Charlotte Hobson at (elplibrarian@bbk.ac.uk). Please feel free to contact her with any Library enquiries.

The Library endeavours to hold copies of all items on your reading lists, where available, including journal articles.

Details of all print books, most electronic books and AV items are held on the Library catalogue accessible via the Library website at http://vufind.lib.bbk.ac.uk/vufind. You can search by author, title or subject. The catalogue will tell you the location (shelfmark) of items. Most books will have a Dewey numerical shelfmark, and books on Victorian literature are found at 827, on the 2nd floor of the Library. (Example: Household words/Dickens at 827 DIC 85 HOU.)

Postgraduate students can borrow up to 20 items at a time. The majority of books are available for 3 or 1 week loan, or for reference use inside the Library. There are also two library stores in which we hold a lot of our material, including older print journals, music scores and Birkbeck theses. These items can be requested online and delivered to the Library through our fetching service.

There is an Inter-Library Loan service for items we do not have in the Library. You can also apply to join other university libraries through the SCONUL access scheme. Details about these services can be found on the Library website. http://www.bbk.ac.uk/lib/otherlibs.

One of the biggest pluses for part-time students is that you can access most of the electronic resources to which Birkbeck subscribes remotely, from home or work, using your Birkbeck username and password (this is sent to you after enrolment). If you experience any trouble accessing online resources contact the Library Help Desk or your Subject Librarians. On Moodle you will find online tutorials giving you tips on a range of library and information skills, including how to find materials for your assignments, how to conduct a literature search, and citing references correctly.

Please log in to Birkbeck’s ELibrary (available on the library website) to access all of our online resources.

Online bibliographic databases include:

- **Annual Bibliography of English Language and Literature (ABELL)**, via LION (see below), covering monographs, periodical articles, critical editions of literary works, book reviews, collections of essays and doctoral dissertations from 1920 onwards. Allows access to c200 full-text journals.
- **The Arts and Humanities Citation Index** - covers c1,000 arts, philosophy and
humanities journals, back to 1981.

- **Bibliography of the History of Art (BHA)** - Covers Western art from 4thC to present. References to books, exhibition catalogues and journal articles, with abstracts, back to 1991.
- **Historical Abstracts** - Covers world history (excluding USA and Canada), in over 2,000 journals, books and dissertations from 1982.
- **LION (Literature Online)** *(this is brilliant for literary searches).*
- The **MLA International Bibliography** - modern language, literature, linguistics and folklore from 1963 to present, from over 3,000 journals.
- **Nineteenth-Century Index** – Comprises 14 indexes of 19th century material, including the Dictionary of Nineteenth-Century Journalism and The Wellesley Index to Victorian Periodicals.
- **The Victorian database** - Information on books, articles and dissertations from 1970 to present on every field of 19thC British Studies. Covers art & architecture, politics & sociology, science & technology, law and literature.
- **Zetoc** – from the British Library, from 1993 to date. You can set up an alert to receive tables of contents of your favourite journals by email.

Online full text databases include:

- **Literature Online (LION)**, a searchable library of works of English and American poetry, drama and prose, plus biographies, bibliographies and key secondary sources, which includes ABELL (see above)
- **JStor** - collection of full-text journals, including history and literature titles, from their origins, some going back over 100 years
- **Project Muse** - collection of c250 full-text journals covering literature, history, the visual and performing arts, cultural studies, and many others
- **Times Digital Archive** - fully searchable full-text of the Times from 1785-1985
- **British periodicals** – provides access to the searchable full text of hundreds of periodicals from the late seventeenth to the early twentieth century.

**Instruction on using electronic resources** is the main emphasis of the Research Skills programme: a seminar will be held in the Library in Week 3 of autumn term, ensuring that you have the correct passwords and are conversant with the range and availability of the databases and electronic journals which we provide.

Full details of all Library services are available on the Library website at:

[http://www.bbk.ac.uk/lib/](http://www.bbk.ac.uk/lib/)

**Other libraries**

Birkbeck students can also use a range of other libraries. Details of how to access information can be found on the Birkbeck library site here:

[http://www.bbk.ac.uk/lib/otherlibs](http://www.bbk.ac.uk/lib/otherlibs)

**Senate House Library**

Situated next door to Birkbeck College, on the fourth floor of Senate House, this is a world-class research library, with extensive collections. Staff are very helpful in negotiating this initially confusing library, and you will be invited to an induction session prior to your Wednesday class during the autumn term.
Senate House Library is the central library for the University of London and the School of Advanced Study. We offer Arts, Humanities and Social Science Research Collections and Special Collections in the heart of London’s student and research community. Members have access to millions of books and journals, digital resources, and beautiful study spaces.

Membership information for Birkbeck students can be found here: http://www.senatehouselibrary.ac.uk/membership/university-of-london.

For opening hours and general information about Senate House Library visit the website at http://www.senatehouselibrary.ac.uk/

**Online Catalogue**
The vast majority of the library’s holdings can be found by searching the library catalogue https://catalogue.libraries.london.ac.uk/

If you don’t find what you are looking for it is worth also checking pre-1980 items on the online card catalogue http://cards.ull.ac.uk/

**Books**
The Library has strong collections of books relating to the Victorian period’s literature, history and culture. There are 14 named subject research collections within the Library; of particular interest to students of Victorian studies are the English Studies, History, and Book Studies collections.

A good source list of books of the period is the ‘Nineteenth Century Short-Title Catalogue’ (series I and II) which is held in print.

**Periodicals and Newspapers**
Periodical publications were a major feature of Victorian publishing and the Library possesses a 19th century journal collection of international distinction. The cornerstone of the collection is the large number of long runs of general periodicals characteristic of the age such as the Edinburgh Review, Punch, the Westminster Review and the Illustrated London News. The Library also has good holdings of more specialised journals such as Art Journal, the Economist, Lancet and Nature.

Indexes provide the key to making the best use of these journals by identifying individual articles, subjects or authors.

In print the Library holds resources such as:

- 19th Century Readers’ Guide to Periodical Literature, 1890-1899
- Waterloo Directory of English Newspapers and Periodicals, 1800-1900

**Bibliographies**
The Library has many print bibliographies on the Victorian period, ranging from those covering individual authors to major bibliographies covering a wider field. These include:

- Bibliography of British History 1851-1914
- Dictionary of Labour Biography
- Dictionary of Literary Biography
- The 1890s: an Encyclopedia of British Literature, Art and Culture
Special Collections
The Library holds a number of rare and historically significant Special Collections. This material is of national and often international importance including much of use to students of the Victorian period. The items in these collections are generally on the Library’s online catalogue or the electronic card catalogue. Collections covering the period include:

- The Goldsmiths’ Collection of Economic Literature: original editions of books, pamphlets and periodicals on economic and social matters published from the 15th to the early 20th centuries. There is a good proportion of works published in the nineteenth century on matters such as Chartism and socialism, railways, industry, currency and social and working conditions.
- Family Welfare Association Library: material on poverty, the Poor Law and charity.
- The John Burns Collection: covering labour and trades union matters.
- The Sterling Library: original editions of literary texts, including illustrated works and private press editions.
- The Malcolm Morley Collection: play texts and periodicals.
- The Bromhead Library: books on London in the 19th Century.
- The Durning-Lawrence Library: known for its collections on Bacon and Shakespeare, it also includes nineteenth century material on a range of subjects, such as history, literature, politics, religion and natural history.
- The Harry Price Library: material on spiritualism, occultism, the supernatural and magic.

E-Resources
Senate House Library also subscribes to numerous electronic resources and databases, providing access for Library members; a full list of these can be seen here [http://www.senatehouselibrary.ac.uk/our-collections/databases-and-eresources](http://www.senatehouselibrary.ac.uk/our-collections/databases-and-eresources).

Some e-resources of particular relevance to Victorian studies are listed below:

- 19th Century British Library Newspapers
- 19th Century Collections Online
- 19th Century UK Periodicals
- Bibliography of British and Irish History
- British Periodicals
- Drama Online
- Hansard Parliamentary Debates 1803-2005
- Historical Abstracts
- JISC Historical Texts (BL 19th Century)
- John Johnson Collection
- Making of the Modern World: Goldsmiths’-Kress Library of Economic Literature 1450-1850
- MLA International Bibliography and Periodicals Directory
- Periodicals Archive Online
- Times Digital Archive, 1785-1985
- Victorian Database Online
- Victorian Popular Culture
• Wellesley Index to Victorian Periodicals, 1824-1900

The British Library
Britain’s foremost copyright library, which receives all books published in Britain and has a very broad and deep collection of books published elsewhere too. Located 15 minutes walk from Birkbeck it is an excellent resource for postgraduate study. Books usually take between 50 minutes and 2 hours to arrive at your desk. Details for registering as a reader can be found here: http://www.bl.uk/help/how-to-get-a-reader-pass.

The British Library
96 Euston Road
St Pancras
London WC1E 7HU
http://www.bl.uk/

The national reference library for the humanities, social sciences and all subjects except current science. Receives all books in the field printed in this country. Large collections of older books and of foreign literary and scholarly works, musical scores, maps, official publications from all countries. National collection of manuscripts.

British Library National Sound Archive
http://www.bl.uk/subjects/sound
Music recordings of most periods, styles and countries; oral history, spoken literature and drama; wildlife sounds and sound effects. Duplicate recordings of BBC material. Free public listening service by appointment.

British Library Oriental and India Office Collections
http://www.bl.uk/reshelp/findhelpregion/asia/india/indiaofficerecords/indiaofficescope/indiaofficehistoryscope.html

Most comprehensive collection of Oriental material in the world in the humanities and social sciences, in the languages of Asia and North-east Africa, excluding the languages of the ancient Near East.

Little Magazines Library
http://www.bl.uk/reshelp/findhelprestype/journals/littlemagazines/littlemagazines.html

Courtauld Institute of Art Library
Somerset House
Strand
London WC2R 0RN
http://courtauld.ac.uk/study/resources/book-library

School of Oriental and African Studies Library
Thornhaugh Street
Russell Square
London WC1H 0XG
https://www.soas.ac.uk/library/

Institute of Education Library, UCL
Institute of Historical Research Library, University of London
Senate House
Malet Street
London WC1E 7HU
http://www.history.ac.uk/library

Warburg Institute Library
Woburn Square
London WC1H OAB
http://warburg.sas.ac.uk/library
Internationally important collection in the Humanities; includes nineteenth- and early twentieth-century continental books and periodicals unavailable elsewhere in the UK.

The National Archives
Ruskin Avenue
Kew
Richmond
Surrey TW9 4DU
http://www.nationalarchives.gov.uk/
Comprehensive collection of historical documents and manuscripts, including material relating to censorship, trials etc.

Some Local Libraries

City of Westminster
Details of local libraries is here:
https://www.westminster.gov.uk/library-opening-hours-and-contact-details

Guildhall Library
Aldermanbury
London, EC2P 2EJ
https://www.cityoflondon.gov.uk/things-to-do/guildhall-library/Pages/default.aspx
History and topography of London. Publications of national and local historical societies, newspapers, complete files of House of Commons and Lords debates and journals, large collections of public and local acts and statutory instruments, House of Commons papers complete from 1830.

Barbican Library
Barbican Centre
London, EC2Y 8D5
http://www.barbican.org.uk/visitor-information/barbican-library

St Bride Printing Library
Bride Lane
Printing, publishing, graphic design and related subjects. Early technical manuals, manufacturers’ prospectuses and type specimens. Trade serials and directories.

**Specialist Libraries Open to the Public**

**Commonwealth Resource Centre**
Commonwealth Institute
Kensington High Street
London W8 6NQ
http://discovery.nationalarchives.gov.uk/details/a?_ref=1984
The Commonwealth Literature Library has a unique collection of 11,000 books, written and translated into English on all aspects of Commonwealth and postcolonial literature. The Commonwealth Resource Centre provides multi-media resources for loan and information on all 54 member countries, peoples and organisations making up the contemporary Commonwealth community.

**The Women’s Library**
London School of Economics library
http://www.lse.ac.uk/library/collections/featuredCollections/womensLibraryLSE.aspx
and see: http://friendsofthewomenslibrary.org.uk.
Women’s history, fiction, poetry, magazines; feminism and feminist criticism. The UK’s best resource for women’s history and literature.

**The Great Britain - China Centre Library**
15 Belgrave Square
London SW1X BPS
http://www.gbcc.org.uk/resources.aspx

**Dr Williams’ Library**
14 Gordon Square
London WC1H OAG
http://dwlib.co.uk
Theology and ecclesiastical history, esp. 16th-18th century non-conformism, and philosophy.

**Imperial War Museum (School of Printed Books)**
Imperial War Museum
Lambeth Road
London SE1 6HZ
Telephone: 020 7416 5342
Fax: 020 7416 5374
http://www.iwm.org.uk/collections/books-publications
Nearest Tube: Lambeth North
History of the two world wars, and other wars and military undertakings involving Britain and the Commonwealth since 1914.
Poetry Library
Level 5
Royal Festival Hall
South Bank Centre
London SE1 8XX
http://www.poetrylibrary.org.uk/
Extensive collection of 20th century poetry in English and in translation.

The Wellcome Institute for the History of Medicine Library
The Wellcome Building
183 Euston Road
London NW1 2BE
http://wellcomelibrary.org

Private Subscription Libraries

The London Library
14 St James's Square
London SW1Y 4LG
http://www.londonlibrary.co.uk/
Literature and general interest. Extremely useful (if idiosyncratic) collection of early periodicals and otherwise hard-to-obtain 19C popular fiction, most of which is available on loan. Membership is quite expensive, but there are special arrangements for students.

Websites Giving UK Library Information
COPAC
http://www.copac.ac.uk/copac/
Access to major UK university libraries
M25 Consortium
http://www.M25lib.ac.uk/M25/
Links to over 100 libraries in the London area
Other Graduate Activities

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

Thursday evening Graduate lectures programme
This exciting series of lectures by guest speakers, panels with staff and current graduates, is mainly aimed at Research students but MA students may attend. They are held on Thursday evenings from 7.30pm. A full programme of speakers should be available from October and advertised on the department’s website.

Birkbeck Forum for Nineteenth-Century Studies
A regular series of events hosted by the Centre for Nineteenth-Century Studies featuring leading nineteenth-century scholars presenting their research. This is an ideal opportunity to learn more about current scholarship in your field, and you are warmly invited to attend and participate.
Further information can be found here:
http://www.cnsc.bbk.ac.uk/our-events/birkbeck-forum-for-nineteenth-century-studies-2/

Victorian Reading Group
Run by PhD students, this group meets in order to read texts organised around a different theme each term. MA students are welcomed. Details are here:
http://www.cnsc.bbk.ac.uk/nineteenth-century-reading-group/

London Nineteenth-Century Studies Seminar
Originally founded by Birkbeck, this intercollegial seminar group hosts events throughout the academic year, usually based around a different theme each term. Graduate students are warmly encouraged to attend.
Further information can be found here:
http://www.ies.sas.ac.uk/events/ies-research-seminars.
MA Victorian Studies Contact List

<table>
<thead>
<tr>
<th>Administrative Contacts</th>
<th>Academic Staff from the MA Victorian Studies programme</th>
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<tbody>
<tr>
<td><strong>Sarah Walker</strong></td>
<td><strong>Dr Ana Parejo Vadillo</strong></td>
</tr>
<tr>
<td>Programme Administrator</td>
<td>Programme Director 2018-19</td>
</tr>
<tr>
<td>Room G19, 43 Gordon Sq</td>
<td>Room 212A, 43 Gordon Sq</td>
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<tr>
<td><a href="mailto:sc.walker@bbk.ac.uk">sc.walker@bbk.ac.uk</a></td>
<td><a href="mailto:a.parejovadillo@bbk.ac.uk">a.parejovadillo@bbk.ac.uk</a></td>
</tr>
<tr>
<td>0203 073 8381</td>
<td>0203 073 8403</td>
</tr>
<tr>
<td><strong>Dr Carolyn Burdett</strong></td>
<td><strong>Dr David McAllister</strong></td>
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<td>Room 311A, 43 Gordon Sq</td>
<td>Room 325, 43 Gordon Sq</td>
</tr>
<tr>
<td><a href="mailto:c.burdett@bbk.ac.uk">c.burdett@bbk.ac.uk</a></td>
<td><a href="mailto:d.mcallister@bbk.ac.uk">d.mcallister@bbk.ac.uk</a></td>
</tr>
<tr>
<td>0203 073 8406</td>
<td>0203 073 8385</td>
</tr>
<tr>
<td><strong>Dr Victoria Mills</strong></td>
<td><strong>Dr Heike Bauer</strong></td>
</tr>
<tr>
<td>Room 309A, 43 Gordon Sq</td>
<td>Head of Department 2018-19</td>
</tr>
<tr>
<td><a href="mailto:v.mills@bbk.ac.uk">v.mills@bbk.ac.uk</a></td>
<td><a href="mailto:h.bauer@bbk.ac.uk">h.bauer@bbk.ac.uk</a></td>
</tr>
<tr>
<td>0203 073 8416</td>
<td>020 3073 8386</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 email 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.
Appendix A: Getting Started with Moodle

What is Moodle?
Birkbeck uses ‘Moodle’ as its Virtual Learning Environment (VLE) platform. Moodle is used to house course documentation (handbooks, module outlines, coursework, coversheets etc.) materials (readings, PowerPoint presentations, slide lists etc.) and for electronic submission and marking of coursework.

Access Moodle
You can access Moodle here. To log in you need your ITS username and password, a computer with a connection to the internet and a web browser such as Internet Explorer or Firefox.

Login Details
If you are having login problems, but your password is working for other services, please change your password via the online form (allow one hour after completing this form, and then log in to Moodle 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).

Moodle Support for Students
Please access the Moodle Support area for Birkbeck students for information on how to get started with Moodle and updates on how to submit the all-important Turnitin assignment.
Appendix B: Common Awards Scheme
Regulations and Policies

Common Awards Scheme
Please access the Common Awards Scheme regulations for taught and research programmes for the current academic year.

If you have any queries regarding the regulations please contact asq@bbk.ac.uk.

Policies
See the Birkbeck College website for access to current policies including: Assessment Offences, Mitigating Circumstances and Break-in-Studies Policy.
Appendix C: MA Dissertation Proposal Form
2018-19

Student Name:

Student Number:

Programme:

<table>
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<th>Preliminary Bibliography</th>
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<tr>
<td>(A minimum of 20-25 texts, primary and secondary, should be included. Please continue overleaf as necessary.)</td>
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Please submit this form via Turnitin assignment 14:00, Friday 01 February 2019.