School of Arts
Department of English and Humanities
MA Contemporary Literature and Culture
Student Handbook 2016-17
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This document is for reference only. Every effort was made to ensure that information was correct at time of online publication, but discrepancies may still occur due to the nature of this document. For current information and updates, always refer directly to the Birkbeck College website.
Introduction

When Birkbeck College was established in 1823, its principal mission was to provide education and training to working adults who earlier in life had lacked educational opportunity. 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 degrees structures, but in one important respect Birkbeck is unique. Our mission is ‘to provide courses of study to meet the changing educational, cultural and training needs of adults who are engaged in earning their livelihood, and others who are able to benefit’ (Birkbeck College Charter).

Birkbeck College has built up special expertise in providing a stimulating, positive learning environment for adult, mature students. 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 Contemporary Literature programme.

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

Most School of English activities take place in 43 Gordon Square, with classes also held in Russell Square and in the Main Building on Malet Street (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 Home** is your gateway to accessing student support services. Quick links to the most current information on a range of services including the Birkbeck Library, Moodle, 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.

Click here or go to [http://www.bbk.ac.uk/mybirkbeck/my-birkbeck-profile](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, financial support and payment details. 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. The College Fees Office deals with all enquiries
relating to payment of fees, including direct debit queries. Please communicate and
negotiate with the College Fees Office directly.

Fees Policy 2016/17
You are strongly encouraged to read the Fees Policy Frequently Asked Questions
(FAQ) document and the current Fees Policy. Refer to the FAQ document for answers
to 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.

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 watch this Introduction to Moodle tutorial to become
familiar with how to access Moodle and submit coursework online. Please also access
the Moodle Support for Students page for additional support. 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
The School of Arts student advice desk is located in the foyer of 43 Gordon Square and
is open selected weeks, usually during the beginning of the Autumn and Spring term,
from 5.00pm to 6.00pm Monday to Thursday. Outside these hours, please contact your
Programme Administrator by phone or email to discuss your query 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 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](#).

Programme Student Support
Any matters that students want to discuss that are directly related to the content of the MA should be discussed with the appropriate lecturer. Lecturers will let students know the time and place of their office hours, although you may wish to make an appointment. Email can be a convenient way to do this. Any other matters concerning the course should be taken up with your personal tutor. You will be informed of which member of the course team will act as your personal tutor at the beginning of term. You may discuss medical and pastoral problems in strict confidence.

Student Representation
Each year, we also ask for two student representatives from the MA to represent your concerns to a staff-student committee. These representatives raise issues specific to your experience as an MA Contemporary student at Birkbeck. We’ll ask you to nominate representatives during the autumn term.

Start of Term for New Students
In the first term all full-time (FT) students and first year part-time (PT) students, will take **Core Course 1: Reading the Contemporary.** This class will take place on **Monday at 6-9pm**, commencing on 03 October 2016.
In Week 1, your programme Induction will take place as part of the first class for Reading the Contemporary. The general MA Induction for English and Humanities students will be held on the Friday of Week 1 from 6-9pm.

**Term Dates**

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<thead>
<tr>
<th>Autumn Term</th>
<th>Spring Term</th>
<th>Summer Term</th>
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<tbody>
<tr>
<td>Monday 03 October to Friday 16 December 2016</td>
<td>Monday 09 January to Friday 24 March 2017</td>
<td>Monday 24 April to Friday 07 July 2017</td>
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<tr>
<td>Week 1: 03-Oct-16</td>
<td>Week 1: 09-Jan-17</td>
<td>Week 1: 24-Apr-17</td>
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<tr>
<td>Week 2: 10-Oct-16</td>
<td>Week 2: 16-Jan-17</td>
<td>Week 2: 01-May-17</td>
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<td>Week 3: 17-Oct-16</td>
<td>Week 3: 23-Jan-17</td>
<td>Week 3: 08-May-17</td>
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<tr>
<td>Week 4: 24-Oct-16</td>
<td>Week 4: 30-Jan-17</td>
<td>Week 4: 15-May-17</td>
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<tr>
<td>Week 5: 31-Oct-16</td>
<td>Week 5: 06-Feb-17</td>
<td>Week 5: 22-May-17</td>
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<tr>
<td>Reading Week: 07-Nov-16</td>
<td>Reading Week: 13-Feb-17</td>
<td>Reading Week: 29-May-17</td>
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<td>Week 7: 14-Nov-16</td>
<td>Week 7: 20-Feb-17</td>
<td>Week 7: 05-Jun-17</td>
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<td>Week 8: 21-Nov-16</td>
<td>Week 8: 27-Feb-17</td>
<td>Week 8: 12-Jun-17</td>
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<tr>
<td>Week 9: 28-Nov-16</td>
<td>Week 9: 06-Mar-17</td>
<td>Week 9: 19-Jun-17</td>
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<tr>
<td>Week 10: 05-Dec-16</td>
<td>Week 10: 13-Mar-17</td>
<td>Week 10: 26-Jun-17</td>
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<tr>
<td>Week 11: 12-Dec-16</td>
<td>Week 11: 20-Mar-17</td>
<td>Week 11: 03-Jul-17</td>
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College will close at 6pm on Thursday 22 December 2016, and normal services will resume from 9am on Tuesday 03 January 2017. Check for Library opening hours.

College will close at 6pm on Thursday 12 April 2017, and normal services will resume from 9am on Wednesday 19 April 2017. Check for Library opening hours.

01 and 29 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.
# Programme Structure

## Part-time Study

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<thead>
<tr>
<th></th>
<th>Autumn</th>
<th>Spring</th>
<th>Summer</th>
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<tbody>
<tr>
<td><strong>Year One</strong></td>
<td>Core Module 1</td>
<td>Option Module 1</td>
<td>Summer Seminars</td>
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<tr>
<td></td>
<td>Mondays: 6-9pm AREN095S7 Reading the</td>
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<td></td>
<td>Contemporary</td>
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<tr>
<td><strong>Year Two</strong></td>
<td>Core Module 2</td>
<td>Option Module 2</td>
<td>Dissertation</td>
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<tr>
<td></td>
<td>Thursdays: 6-9pm ENHU050S7 Post-War to</td>
<td>Dissertation Topic is due by Friday 17</td>
<td>Research Skills Sessions and</td>
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<td></td>
<td>Contemporary</td>
<td>March 2017</td>
<td>Supervisions</td>
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<td></td>
<td></td>
<td>Preliminary consultation with dissertation</td>
<td>Submission of Dissertation: due</td>
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<td></td>
<td></td>
<td>supervisor by end of spring term</td>
<td>Friday 15 September 2017</td>
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<td></td>
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<td></td>
<td>Summer Seminars</td>
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## Full-time Study

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<td><strong>Year One</strong></td>
<td>Core Module 1</td>
<td>Option Module 1</td>
<td>Dissertation</td>
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<td></td>
<td>Mondays: 6-9pm AREN095S7 Reading the</td>
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<td>Research Skills Sessions and</td>
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<td>Contemporary</td>
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<td>Supervisions</td>
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<td>Submission of Dissertation: due</td>
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<td></td>
<td>Friday 15 September 2017</td>
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<td></td>
<td>Core Module 2</td>
<td>Option Module 2</td>
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<td></td>
<td>Thursdays: 6-9pm ENHU050S7 Post-War to</td>
<td>Dissertation Topic is due by Friday 17</td>
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<tr>
<td></td>
<td>Contemporary</td>
<td>March 2017</td>
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<td>Preliminary consultation with dissertation</td>
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<td>supervisor by end of spring term</td>
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Important Dates 2016-2017

Autumn Term
Monday 03 October 2016
Start of academic year
First class for core 1 and Induction for FT/PT1

Thursday 06 October 2016
Induction for core 2: FT/PT2

Friday 07 October 2016
General MA Induction and Reception for FT/PT1 6-9pm

October/November 2016
Deadline for Spring Option Choices TBC by your Programme Administrator

December 2016
Dissertation class for FT and PT2 students taking core 2

Spring Term
Monday 09 January 2017
First day of Spring term/deadline for core course 1 and 2 coursework

Friday 17 March 2017
Deadline for dissertation proposals

Summer Term
Monday 24 April 2017
First day of term/deadline for option courses coursework
Dissertation supervisions begin

Wed evenings
Research skills classes begin for FT/PT2.

Friday 07 July 2017
End of term
Dissertation meetings complete

Friday 15 September 2017
Submission of dissertation
Submission Deadlines

Core Module 1:
AREN095S7 Reading the Contemporary
Monday 09 January 2017
12:00 noon (electronic submission) 18:00 (hard copy if requested)

Core Module 2:
ENHU050S7 Post-War to Contemporary
Monday 09 January 2017
12:00 noon (electronic submission) 18:00 (hard copy if requested)

Spring Option Module
Monday 24 April 2017*
12:00 noon (electronic submission) 18:00 (hard copy if requested)

Dissertation (full-time and second year part-time students only)
Friday 15 September 2017
12:00 noon (electronic submission) 18:00 (two hard copies required)

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

Spring Term: Option Modules
You will be contacted by administrative staff from the English and Humanities department during the Autumn term, with instructions on how to make your Spring option module choice through Bristol Online Survey. Timetable information on options available in your current academic year, will be listed online and circulated with the instructions on how to make your option choice. You will be asked to list a number of preferred options, 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.

Summer Term: Summer Research Programme
Research Skills
Select Wednesdays, 6.00pm beginning in May. Exact dates and venue details TBA nearer the time. For PT2 and FT.
This is a set of seminars designed to consolidate and extend the research methods already introduced on the course. It leads towards the construction of a bibliography and chapter plan of a student’s proposed dissertation, complementing the dissertation
supervisions which take place from the beginning of term. For these sessions we will share resources with the MA Modern and Contemporary Literature and the MA in Cultural & Critical Studies, programmes that share many interests with the MA Contemporary.

Summer Seminars
Select Wednesdays and Thursdays, 6.00pm: all students welcome. We try to provide a space in the summer term for you to recover from two intensive terms, yet remain intellectually engaged. As well as the Graduate Lecture programme of visiting speakers and panels on Thursdays throughout the year, we run a series of seminars that take a variety of forms, including a student-led conference. More information on the format of these sessions will be available in the Spring term 2017.

Dissertation
A 15,000-word dissertation on any topic from the many areas covered by the Contemporary Literature and Culture course is written over the summer. Students meet with their supervisor for close consultation on their topic for three hour-long supervisions during the summer term. The summer is for writing up, the submission date is midday on Friday 15th September 2017.
# MA Contemporary Literature and Culture Staff Contact List

<table>
<thead>
<tr>
<th>Key Contacts</th>
<th>43 Gordon Square</th>
<th><a href="mailto:g.halden@bbk.ac.uk">g.halden@bbk.ac.uk</a></th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr Grace Halden</td>
<td>43 Gordon Square</td>
<td><a href="mailto:g.halden@bbk.ac.uk">g.halden@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Programme Director</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sarah Walker</td>
<td>Room G19, 43 Gordon Sq</td>
<td><a href="mailto:sc.walker@bbk.ac.uk">sc.walker@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Programme Administrator</td>
<td></td>
<td>0203 073 8381</td>
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<thead>
<tr>
<th>Teaching Staff on the MA Contemporary Literature and Culture Programme</th>
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<tbody>
<tr>
<td>Dr Mark Blacklock</td>
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<tr>
<td>Dr Joe Brooker</td>
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<tr>
<td>Dr Peter Fifield</td>
</tr>
<tr>
<td>Dr Anna Hartnell</td>
</tr>
<tr>
<td>Dr Mpalive Msiska</td>
</tr>
<tr>
<td>Professor Roger Luckhurst</td>
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<tr>
<td>Dr Hallvard Haug</td>
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<tr>
<td>Dr Harriet Earle</td>
</tr>
</tbody>
</table>

Above are the core teachers on the MA Contemporary programme. Teaching and dissertation supervisions are also provided by additional specialists in the Department of English & Humanities.

- 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 handbook is not a guarantee that a specific staff member will be with the Department in the 2016-17 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.
Core Course 1: Reading the Contemporary (FT and PT1)

Module Convenor: Dr Grace Halden g.halden@bbk.ac.uk
Module Lecturers: Dr Joe Brooker (JB), Dr Grace Halden (GH), Dr Hallvard Haug (HH), Dr Harriet Earle (HE)
Module Code: AREN095S7
Module Level: 7
Timetable: Monday 6-9pm, Autumn Term

All sessions involve a lecture (6-7.20) followed by a seminar (7.40-9) with the exception of Week 11, during which the first session (6-7.20) will be taught as a closing lecture and the second session (7.40-9) will consist of a student-led workshop on Researching the Contemporary.

Module Description

This course introduces students to a range of contemporary literary, cinematic, visual and theoretical works published since 2000, tracing some of the major developments in contemporary literatures at the beginning of the twenty-first century. Taking in poetry, film, memoir, journalism, the novel, the graphic novel, science fiction and digital culture, this course explores the meanings and characteristics of the ‘contemporary’ via a focus on categories like hybridity, performance, trauma, memory and the uncanny – terms that have been major preoccupations of cultural production in the last two decades.

The course is broadly split into two sections, the first of which explores ‘the aesthetics of disintegration’ arguably symptomatic of developments like postmodernism, postcolonialism and globalization; the second explores the idea that the aesthetics of the contemporary moment might also, and simultaneously, be stalked by a number of ‘returns’: of, among others, the religious, the national, the historical, the ‘real’. In this way the course moves beyond debates about postmodernism by reading the postmodern as one among a number of conditions that shape the contemporary world.

Aims and objectives:

- To provide a comprehensive grounding in some of the key trends and texts in the field of contemporary literature and culture, with a special focus on the post-2000 period.
- To engage students in debates about the conceptualization of the contemporary, and to equip them with the appropriate vocabulary and critical paradigms.
• To identify and engage with the key features and characteristics of new forms of writing that have emerged as a result of new technologies.
• To develop a multidisciplinary approach to the study of contemporary literature and culture.

Coursework and assessment:
Assessed essay: this course is examined by a 5,000 word essay due the first day of the spring term. Please see the handout posted on Moodle for a list of essay questions and submission instructions.

Texts that you will need to purchase:
• Beasts of the Southern Wild, dir. Benh Zeitlin (2012) (DVD) **
• Margaret Atwood, The Year of the Flood (2009)
• Tom Raworth, Collected Poems (2003)
• JJ Abrams’ and Doug Dorst’s S (2013)
• Amy Waldman, The Submission (2011)
• Tran, GB. Vietnamera: A Family’s Journey (2011)
• Edward M. Learner, Small Miracles (New York: Tor, 2009)

** this text is a film and is available in the library, although as with any core text, it’s not guaranteed that it will be available when you want to watch it.

Please note: all core reading material that is not listed above – these will usually be short texts, i.e. essays, poems, short stories etc. – will be made available either electronically via Moodle (Birkbeck’s virtual learning environment) or via a handout given out in advance of the relevant class.

All recommended secondary reading is available via the e-journal databases (Project Muse and JSTOR), in Birkbeck Library or Senate House Library; you will also be able to find copies of all texts in the British Library.

Introductory reading on contemporary literature and cultural theory:
• Siân Adiseshiah and Rupert Hildyard (eds), Twenty-First Century Fiction: What Happens Now (Basingstoke: Palgrave, 2013)
• Alain Badiou, The Rebirth of History: Times of Riots and Uprisings (London: Verso, 2012)
• Pamela Bickley, Contemporary Fiction: The Novel since 1990 (Cambridge: Cambridge University Press, 2008)
- Ann Kenniston and Jeanne Follansbee Quinn (eds), *Literature After 9/11* (New York: Routledge, 2010)
- Roger Luckhurst, *The Trauma Question* (London: Routledge, 2008)
- Roger Luckhurst and Peter Marks (eds), *Literature and the Contemporary* (London: Longman, 1999)

**Week 1 | When was the Contemporary? (GH)**
This session introduces the module by opening a debate about the nature of the contemporary: is it primarily a conceptual or a periodizing term? What is the contemporary ‘now’? This introductory class features the creative work of past students (Kathryn Butterworth and Jassey Parmar) from the MA who contributed to the 2016 Arts Week event *The Contemporary: An Exhibition*.

Through a discussion of *Beasts of the Southern Wild*, this introductory class will also consider the idea that the contemporary world is in some ways ‘post-American’.

**Essential viewing/reading:**
- Giorgio Agamben, ‘What is the Contemporary?’ in *What is an Apparatus? And other Essays* (2009)

**Week 2 | Retro Action (JB)**
The contemporary seems to be about the new. But contemporary cultural production also involves revisiting the past. How does the aesthetic reconstruction of the past contribute to the cultural-temporal mosaic of the contemporary? Are we attracted to the glamour of the past, nostalgic for its certainties, or keen to use it to interrogate the present? How is the past manipulated and remade by the lenses and styles of our contemporary moment?

**Essential reading:**

The lecture will also refer to the TV series *Mad Men* (2007-2015), on the 1960s.

**Recommended additional/comparative texts:**
- 1980s neo-1950s movies: *Back To The Future, Peggy Sue Got Married, Absolute Beginners*
- post-2000 neo-1980s movies: *Donnie Darko, 13 Going on 30, This Is England*
• Retro TV: *Life on Mars* and *Ashes To Ashes*

**Background Reading:**
- Simon Reynolds, *Retromania* (London: Faber, 2011): the fullest work to date in this field: if you’re interested in Retro, read this

**Week 3 | (GH)**
This class will explore the meanings of postcoloniality, diaspora and globalization in the contemporary world, particularly as they relate to the vectors of race and class. The class will consider the significance of the prefix ‘post’ for thinking about the contemporary. It will map these categories via a reflection on Caryl Phillips’ *The Atlantic Sound*, a meditation on the afterlife of the transatlantic slave trade. This text combines travel writing, memoir and journalism, in order to represent the experiences of forced and self-imposed exile.

**Essential reading:**

**Background reading:**

**Background reading:**
• Steven Connor, ‘The Impossibility of the Present, or, from Contemporary to Contemporal’ in *Literature and the Contemporary*, ed. Roger Luckhurst and Peter Marks (London: Longman, 1999)
Week 4 | The End of the Anthropocene (HH)
This session explores the current trend in post-apocalyptic fiction and its various projections of social and environmental collapse. It examines the category of the Anthropocene in the context of neoliberalism and climate change, and with regards to the notion of the post-human and the role of science fiction. Margaret Atwood’s 2009 novel is our starting point for meditating on images of contemporary apocalypse.

Essential reading:
- Margaret Atwood, *The Year of the Flood* (2009)

Background reading:
- Cormac McCarthy, *The Road* (2006) ** this novel is highly recommended as a point of comparison with Atwood.

Week 5 | Being Human 2.0 (GH)
What does it mean to be human in the 21st Century? How can we define the human? How can we define the ‘non human’? This session explores how developments such as bio objectification and artificial general intelligence (to name just two) call into question what it means to be human. Is this a new question? How can the human be viewed historically? Has Web 2.0 and developments unique to the 21st Century further problematized a term, that has always been pressurized?

Essential Reading:
- Edward M. Learner, *Small Miracles* (New York: Tor, 2009)

Background Reading:
- Cary Wolfe, *What Is Posthumanism?* (Minneapolis: University of Minnesota
• Press, 2010).

**Week 6 | Reading Week – no class**

**Week 7 | Poetry and Speed (GH)**
This week explores the vectors and velocities of contemporary poetries and what Tom Raworth calls the ‘requisite speed’. In what ways is poetry intimately and generatively engaged with the conditions of the present time, and how can we begin to think the concept of contemporaneity in its light.

**Essential reading:**
• Hear Raworth reading Ace online at Pennsound http://writing.upenn.edu/pennsound/x/Raworth.html or buy the Rockdrill cd at http://www.amazon.co.uk/Ace-1966-1979-Rockdrill-Tom-Raworth/dp/1905001037

**Recommended additional/comparative texts:**
• Poets from the *Anthology of Twentieth-Century British and Irish Poetry*, ed. Keith Tuma (Oxford University Press, 2001)
• Poets from the *Reality Street Book of Sonnets*, ed. Jeff Hilson (Reality Street Editions, 2008)

**Key internet sites:**
• Archive of the Now: www.archiveofthenow.com
• British Electronic Poetry Centre: www.soton.ac.uk/~bepc
• Centre for Contemporary Poetics, Birkbeck http://www.bbk.ac.uk/crpc/
• Electronic Poetry Centre, Buffalo: http://epc.buffalo.edu
• Great Works http://www.greatworks.org.uk/nrsh/anth.html
• Jacket magazine http://jacketmagazine.com/00/home.shtml
• Intercapillary space http://intercapillarspace.blogspot.com/
Openned http://www.openned.com/issue/
PennSound http://www.writing.upenn.edu/pennsound/
Ron Silliman’s blog http://ronsilliman.blogspot.com/
ubuweb http://www.ubu.com/

Background reading:
- Keston Sutherland, ‘Four Theses on Speed’, Quid 2004

**Week 8 | The Aesthetic of Bookishness in the Digital Age (GH)**
This session will explore the way in which a growing corpus of twenty-first-century novels are responding to their digital contexts. Today, the printed novel competes with a wide range of entertainment and art forms – most notably, cinematic releases, the long-form series of ‘quality’ TV shows, computer games franchises, fan fiction and online commentary and journalism, as well as graphic novels and literary collaborations and installations. Digital media thus present a fresh challenge to the traditional literary novel in its printed codex form.
We will consider the way in which J.J. Abrams’ and Doug Dorst’s *S* (2013), in company with Mark Z. Danielewski’s earlier cult novel *House of Leaves* (2000), Steven Hall’s *The Raw Shark Texts* (2007) and Jonathan Safran Foer’s *Tree of Codes* (2010), draws on a historical traditional of avant-garde literary experimentation to blur the boundaries between printed book, art object, and digitally-engaged hypertext.

The lecture will offer some background context in the interdisciplinary theoretical frameworks required to read such hypertextual fictions – whose organisation of text demand complex forms of attention on the part of the reader. The way in which such texts are received, read, and engaged with in online forums and fan sites suggests an interesting congruence of the possibilities afforded by new digital forms of communication with a tradition of aesthetic experimentation that long predates the internet.

**Essential Reading:**
- JJ Abrams’ and Doug Dorst’s *S* (2013)
Week 9 | The Return of the Religious after 9/11 (GH)
This session explores the irruption of religious and national sentiment that occurred particularly in the US after 9/11, and the ways in which these sentiments have
shaped the literary landscape loosely known as ‘the 9/11 novel’. While commentators like Kamila Shamsie have dubbed the authors of this sub-genre ‘storytellers of empire,’ claiming that US writers have tended to domesticate their tales of 9/11 by focusing on the traumatized western subject, Amy Waldman’s *The Submission* (2011) has been widely embraced – by Shamsie among others – as a novel that bucks the trend by confronting the politics of grief head-on.

This class explores the interplay between trauma and national and religious identity, pointing to the possibility that 9/11 has seen the uncanny return of categories supposedly outmoded in a globalized world. In particular, it explores the idea of a ‘return of the religious’ in a milieu that many are now branding ‘post-secular’.

**Essential reading:**

**Background reading:**
**On literature after 9/11:**
- MFS Modern Fiction Studies special issue – ‘Fiction After 9/11’, 57.3 (2011) (Project Muse)

**On religion in the contemporary period:**
• Griffith, Marie and Melani McAllister, eds., *American Quarterly* Special Issue: ‘Religion and Politics in the Contemporary United States’, 59.3 (2007) (Project Muse)
• Andrew Tate, *Contemporary Fiction and Christianity* (London: Continuum, 2010)
• Fiona Tolan et. al., *Literature, Migration and the “War on Terror”* (New York: Routledge, 2011)

**Week 10 | Conflict, Trauma, and Identity (HE)**
This session explores the interplay between conflict, trauma and identity that has become (and is still becoming) of immense importance to the international conversation; such issues are of great interest in the contemporary world, where our national and personal identities are seemingly forever shifting. Via a comic that incorporates historiography, autobiography and journalism, the class will trace the process of creating one’s own hybrid identity while also recovering evidence of a personal and international trauma, speaking as a representative of ‘both sides’. We will consider the formal analysis of the graphic novel, and the comparative reading practices that this raises for our understanding of contemporary literature and culture and, specifically, how the high level of reader interaction within the text affects and creates the narrative itself.
Tran’s narrative weaves together his family’s experience of the Vietnam War (1955-1975) and his own story of growing up in the USA as the only ‘fully’ American member of his family (‘the only one who could be president’). He draws attention to the complex process of navigating oral testimonies and the hurdles faced in the creation of his own national and familial identity. Finally, the interweaving of
subjective experience and historical construction reminds us of the temporal overlappings that punctuate our understanding of contemporaneity and of historicity.

Essential reading:

Background reading:
On Vietnam:

On Trauma (general):

On (Transnational) Identity:

On Conflict, Trauma and Comics:
On Tran:

CONCLUSION

Week 11 | Apocalypse Now (GH)
This concluding session will open with a short lecture, which turns to examine how the idea of the ‘end’ is presented in twenty-first-century writing with reference to wider historical and literary ideas of the apocalypse. What does it mean to face apocalypse in fiction? How does the apocalyptic text connect with ideas of ‘haunting presences’ experienced in sites of ruination? Why is it important to view ‘the end’?

No set reading for this session.

7.40-9pm: Student-led workshop: recording the contemporary
The seminar will consist of short 1 – 2 minute video clips provided by students via Panopto (this can be downloaded onto smart phones as an app). Students are asked to reflect upon what they believe to be ‘the contemporary’ and present through video an example (or creative depiction) of this. Students will view each offering and reflect on the course to date and debate the question ‘what is the contemporary’?
Core Course 2: Post-War to Contemporary (FT and PT2)

Module Convenor: Dr Joe Brooker j.brooker@bbk.ac.uk
Seminar Leaders: Seminars led by Dr Joe Brooker, Dr Mpalive Msiska, Dr Harriet Earle
Module Code: ENHU050S7
Timetable: Thursday 6.00pm, Autumn Term

Learning Aims and Outcomes
By the end of the course, students should:
- Form an understanding of the relations between literature and cultural history in the post-war period
- Develop the ability to read texts closely and consider the specific textual strategies employed by different writers
- Engage with ideas of ‘the contemporary’ as a period and concept.

At a Glance
Week / Texts
1 Induction
2 Beckett, Novellas
3 Larkin, The Less Deceived / Spark, The Driver’s Seat
4 Pynchon, The Crying of Lot 49 / Morrison, Song of Solomon
5 Carter, The Passion of New Eve / Merrill, Delany stories
6 [reading week]
7 DeLillo, White Noise / Jameson, ‘Postmodernism’
8 Harrison, v. / Kay, Trumpet
9 Bechdel, Fun Home / Mantel, Wolf Hall / Winterson, The Passion
10 McBride, A Girl is a Half Formed Thing
11 Round Table

General Background Reading
Texts marked ● are essential reading.


**Detailed Course Outline**

**WEEK 1**

6: Introduction to the module: Framing the Postwar (6-7:20)
In a first workshop session, we will discuss the themes and scope of the course. We will consider ways of reading post-war literature (in terms of literary form, historical context, and prevailing theories of culture such as postmodernism), and explore issues of periodization – how do we carve up the time of cultural history? What are the implications of thinking in decades? Should we consider post-war history in terms of key moments and conjunctures?

**WEEK 2**

6-7:20 Lecture: Late Modernism (JB)
This lecture will develop the discussion from the previous week, asking how the idea of ‘late modernism’ fits into our narratives of C20 literature and our ideas of period
and conjuncture. The lecture will also point forward to the first seminar, the same evening, on the fiction of Samuel Beckett. (For background reading for this lecture, see the list of General Background above, as well as the Beckett material listed below.)

7:40-9:00 Seminar: Post-War Beckett

Beckett’s extraordinary fiction offers a fragile bridge from the era of modernism to the landscape of post-war culture. What relation does it have to modernism, like that of his mentor James Joyce? Does his fictional scenery reflect an actual post-war landscape? We will explore the fate of the fictional self, the use of monologue, and the effects of comedy.

**Background Reading**

**WEEK 3**

6-7:20 Seminar: British Poetry in the 1950s
- Philip Larkin, *The Less Deceived* (1955) [use Collected Poems]. We will aim to look in particular at ‘Wires’, ‘Church Going’, ‘Reasons for Attendance’ and ‘At Grass’, but try to read widely in the collection.

In this seminar we consider an emblematic British poet of the 1950s: Philip Larkin. We will read a small number of Larkin’s poems closely and seek to establish how his formal techniques relate to his views of poetry and culture.

**Secondary Reading**
Booth, James, ed., *New Larkins for Old* (Basingstoke: Macmillan, 1999)

7:40-9 Lecture: Trajectories in Post-War British Fiction (Dr Peter Fifield)

This lecture will examine the works of a selection of British novelists who emerged in the decades following the war. Focusing on their negotiation of the modernist legacy for fiction we will look at works by Doris Lessing, Muriel Spark, John Fowles, Iris Murdoch, William Golding and B. S. Johnson. Students should read Spark’s novel *The Driver’s Seat* which will be a particular focus of discussion.

Background Reading:

WEEK 4
6-7:20 Seminar: The 1960s: Counter Culture

Pynchon’s novel gives us a chance to consider the vitality of American writing in this period. In what ways is *Lot 49* a novel of the 1960s; what vision of that decade’s culture and politics does it offer? Does the book show continuities with modernist writing, or is something new beginning here?

1960s Background: General

Theoretical
Bürger, Peter, The Theory of the Avant-Garde (Manchester: Manchester University Press, 1984)
Foster, Hal, ‘What’s Neo about the Neo-Avant-Garde?’, October 70 (1994)
Laing, R. D., The Divided Self (Harmondsworth: Penguin, 1975)

Specific
Chambers, Judith, Thomas Pynchon (New York: Twayne, 1992)
Grant, J. Kerry, A Companion to ‘The Crying of Lot 49’ (Georgia UP, 1994)
Knight, Peter, Conspiracy Culture: From Kennedy to the X Files (London: Routledge, 2000)

7:40-9: Guest Lecture: Dr Harriet Earle

WEEK 5
6-7:20 Seminar: The 1970s: Dissensus
• Angela Carter, The Passion of New Eve (1977)

In the 1970s, new cracks emerged in British society’s post-war consensus. Carter’s novel draws on science fiction to traverse this time of tremors. We will explore her fictional strategies, her representation of America, and her allegories of gender and sexual politics in the era of second wave feminism.

Background Reading: General
Miller, Stephen Paul, The Seventies Now: Culture As Surveillance (Durham, NC: Duke University Press, 1999). This is about American culture, but useful nonetheless.


**Theoretical**


Garber, Marjorie, *Vested Interests: Cross-Dressing and Cultural Anxiety* (London: Routledge, 1992)


**Specific**


--- *Nothing Sacred: Selected Writings* (London: Virago, 1982). See particularly the ‘Scream and Dream’ sections, and ‘Lorenzo the Closet-Queen’.


**7:40-9: Lecture: Alterity in Postwar Science Fiction** (Dr Grace Halden)

Science Fiction exists outside the ‘mainstream’ of literature, but it has been an important space for exploring ideas of identity in the postwar period. In this lecture Dr Grace Halden discusses how postwar SF has explored concepts of race, ethnicity and otherness.

**Primary Reading** *(these two texts will be available in digital form on Moodle)*:


**Secondary Reading:**

Bova, Ben, ‘The Many Worlds of Science Fiction’, *Elementary English 47*: 6
(October 1970), 799-804 (this essay will be available in digital form on Moodle)

[WEEK 6: READING WEEK]

WEEK 7
6-7:20 Seminar: High Postmodernism

The 1980s were perhaps the central period for theoretical discussions of the concept of postmodernism. In our two sessions tonight we will look at two major instances of this cultural development which extend our consideration of US culture in week 4. We start with Don DeLillo’s novel *White Noise*, then consider Fredric Jameson’s celebrated essay on postmodernism from the same year.

Background Reading
Boxall, Peter, *Don DeLillo: The possibility of fiction* (London: Routledge, 2006)

7:40-9: Lecture: Situating Postmodernism (JB)
- Fredric Jameson, ‘Postmodernism, or the Cultural Logic of Late Capitalism’ (either New Left Review 1984 or chapter one of *Postmodernism, or the Cultural Logic of Late Capitalism* [London: Verso, 1991]).

Fredric Jameson’s essay of 1984 has been among the most widely cited of the last two decades. It is reprinted as the first chapter of his 1991 volume: read this chapter, but the whole book is recommended. This lecture will aim to come to terms with this influential attempt to define the contemporary world as ‘postmodern’, and to situate it in intellectual and cultural history.

Background and Commentary


**WEEK 8**

*6-7:20 Seminar: Thatcherism and Poetry*

- Tony Harrison, *v.* (1985) (separate edition has press coverage of controversy; the poem is also available in *Selected Poems*)

In Britain the Thatcher era brought radical change, and also inspired many cultural responses across different genres. We’ll look at Tony Harrison’s modern epic *v.* as a poem responding to an apparent crisis in the post-war social consensus.

**Background Reading**


Hall, Stuart and Martin Jacques (eds.), *The Politics of Thatcherism* (London: Lawrence and Wishart, 1983)


**Specific**


**7:40-9: Lecture: Late C20 Black British Writing (MM)**


This lecture will place Jackie Kay’s novel in the context of debates over Black British writing, and discuss the novel’s treatment of gender and sexuality.

**Background Reading**

Bhabha, Homi, *The Location of Culture* (London: Routledge, 1994)


**WEEK 9**

**6-7:20 Seminar: Comic Books**


In recent years, comic books or graphic novels have received increasing attention in studies of the contemporary writing. What possibilities does this form present? What models of reading and analysis does it require? We will look closely at a celebrated instance of the genre which also engages with questions of sexuality, history and modernism.


7:40-9 Lecture: Historical Fictions (JB)
How has fiction related to history in the post-war period? Does the historical novel remain significant? How does such fiction reflect its own present as well as the past? This lecture will consider these questions in general terms, and make reference to a number of fictions – focusing especially on two, by Jeanette Winterson and Hilary Mantel. Please read at least one of these two novels.


Other relevant examples include:

Background reading
Anderson, Perry, ‘From Progress to Catastrophe’, *London Review of Books* 33: 15, 28 July 2011, 24-8, available online

WEEK 10
6-7:20 Seminar: Contemporary Fiction

Eimear McBride’s debut novel, published by a small press, demonstrated the continuing possibility for an unknown novelist to make an impact, apparently out of nowhere. How can we assess the value of such recent literary works? Does McBride draw on Irish traditions of fictional experiment?

Background reading
James, David, *Modernist Futures: Innovation and Inheritance in the Contemporary Novel* (Cambridge: Cambridge University Press,
2012)
Mars-Jones, Adam, 'All your walkmans fizz in time', *London Review of Books* 35:15 (8 August 2013), 31-2

**7:40-9 Dissertation Planning Session**
In this session we will discuss the dissertation which all students on Core 2 will produce in Summer 2017. We'll aim to demystify the process and to get you talking about your ideas, and to make connections between your potential projects.

**WEEK 11**
6-7:30: Round Table: Locating the Contemporary
A discussion of contemporary literature featuring members of staff in the department of English & Humanities.

**On the Contemporary**
Connor, Steven ‘The Impossibility of the Present, or, From Contemporary to Contemporal’ in Luckhurst and Marks (eds.), *Literature and the Contemporary* (London: Longman, 1999).
Option Modules – Spring Term

Please see Spring Option information under Important Dates, for further details on the Spring Option module allocation process. Reading lists and extended syllabi for option modules will be available in the autumn term.

The options listed here are regarded as of particular interest to students on the MA in Contemporary Literature and Culture. If you would like to consider an option in another department in the School of Arts not listed in this handbook, please contact your personal tutor to check that it will contribute to a coherent MA profile.

Please note, modules can be subject to change or withdrawal due to staff leave and module uptake. When making module selections please ensure you consult the current list that will be made available to you in the Autumn term.
Twenty-First Century Feminist Fiction and the World in Crisis

Module Convenor: Dr Heike Bauer h.bauer@bbk.ac.uk
Module Code: AREN116S7
Timetable: Tuesday 7.30-9.00pm

Module Description
This module examines the twenty-first century shape of feminism in and beyond fiction. Focusing on representations of ‘crisis’ in writings by women since 2000, it brings together current literary and theoretical concerns with the intersections between gender, representation and politics. In particular, the module engages with queer, postcolonial and feminist debates about the gendered politics of history, memory, trauma, and identity, and their cultural expressions. Texts discussed cover a wide range of contexts and genres, including well-established authors and recognized genres alongside new writers and emerging forms. What this material has in common is a renewed focus on the role of individual accounts in collective narratives of past and present, and a heightened awareness of the relationship between the local and the global.

Aims
1. To explore twenty-first century texts by women including consideration of what, if anything, connects writers writing from and across different cultural and national contexts.
2. In so doing, to trace the current shape of feminist debate in and through fiction.
3. To use this discussion to address broader questions about the changing shape of literature and its role in understanding and responding to social, political and cultural affairs.

Outcomes
On successful completion of this module a student will be expected to be able to:
1. Identify key themes and concerns in twenty-first century fiction by women
2. Relate the literary debates to major critical debates within postcolonial, queer and feminist theory
3. Articulate a critical understanding of the changing shape of the literary archive

Assessment

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Narrating Nation after 9/11

Module Convenor: Dr Grace Halden g.halden@bbk.ac.uk
Module Code: AREN094S7
Timetable: Monday 7.30-9.00pm

Module Description

The attacks of September 11, 2001 sharpened and complicated debates about the supposed decline of the importance of the nation-state in an increasingly globalized world. This course explores the continued importance of the imaginative dimension of the nation-space after 9/11. The course will initiate a debate on articulations of national, religious and racial forms of belonging, as well as broader concepts of identity, and will reflect on the extent to which literary and cinematic representational strategies both support and undermine these endeavours. The course will also examine the importance and influence of other key developments, such as Web 2.0; and explore how virtual/online spaces complicate notions of identity, nationality, and conflict.

Aims and Objectives

- To introduce students to some of the aesthetic and theoretical debates that circulate around the ‘narration of nation’, including the concepts of postcolonialism, multiculturalism, diaspora and globalization.
- To engage students in debates about the conceptualization of 9/11 and its effects on the aesthetic and political underpinnings of literary and cinematic texts.
- To develop conceptual tools for analysing literary representations of gendered, national, racial and religious identity.
- To examine how other factors in the 21st Century, such as the development of Web 2.0, affected and problematized conceptualizations of nation and identity.

General Introductory Reading

There are many different ways in to this topic, depending on your own interests.

- Jeffrey Melnick, 9/11 Culture (Oxford: Blackwell, 2009)
- Sara Quay and Amy Damico, September 11 in Popular Culture (Oxford: Greenwood, 2010)
- Martin Randall, 9/11 and the Literature of Terror (Kingstom: Ithaca, 2008)
- Derek Rubin and Jaap Verheul, American Multiculturalism After 9/11 (Amsterdam: Amsterdam University Press, 2009).

**Assessment**

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Thinking Time: Reading Time  
(Reading Time in the Twentieth Century)  

Module Convenor: Dr Mark Blacklock  
m.blacklock@bbk.ac.uk  
Module Code: ENHU068S7  
Timetable: Thursday 6-7.30pm

Module Description

This option will take an interdisciplinary approach to reading time in twentieth and twenty-first century cultural texts. Drawing on theoretical resources from literary criticism, philosophy, political and scientific thought, we will examine canonical and popular modernist and postmodernist literary and visual texts, considering carefully how theme, narrative and form have responded to reconfigured notions of time. We’ll do most of the theoretical heavy-lifting in the first half of term so that we can put these important ways of thinking about time to work in our readings in the second half. Students will be encouraged to work in interdisciplinary ways, asking questions of, and making connections between, a broad range of philosophical and aesthetic responses to one of the twentieth century’s most pressing ontological questions. According to a message dated January 2027 and discovered in a redundant college email account in 2009, we will also have successfully constructed a time machine by the end of term.

General Introductory Reading

The best preparation for this course is to read David Couzens Hoy’s The Time of Our Lives: A Critical History of Temporality and Stephen Kern’s Culture of Time and Space.

Assessment

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Freud in the World: Psychoanalysis, Literary Writing and the Legacies of History

Module Convenor: Professor Jacqueline Rose j.rose@bbk.ac.uk
Module Code: AREN197S7
Timetable: Tuesday 6-7:30pm (on specified weeks 6-9pm)

Module Description

Can psychoanalysis help us to understand the most intractable dilemmas of our time? What part does the unconscious play in our political lives? Starting with those texts by Freud which engage with civilisation and culture, this course will aim to examine the place and impact of psychoanalysis on our conception of the modern world. Freud is famous for his controversial views on sexuality but less so for his equally challenging engagement with the concerns of war, ethics and faith which were also at the heart of his work.

Psychoanalysis was born at the start of the twentieth century. Freud died as it ushered in the Second World War. In the second part of the course we will choose literary and other works which engage with some of the most troubling political moments of that history and its legacy in modern times: the Balkans in the 1930s, totalitarianism, and then the three partitions of 1948-1949 which followed the end of the war and in which the role of Great Britain was decisive – the creation of apartheid South Africa, the founding of the nation-state of Israel, and the partition of India/Pakistan. Our question throughout will be: how to understand today the links between inner and outer reality, between private and public worlds. If there is time, subject to discussion, I would like to add some writing that engages with the current migration crisis.

You need no previous knowledge of Freud, or indeed of any of these issues and histories, to take this course. For the vacation, I would suggest you read any work by Freud which attracts your interest and consider what interested and/or provoked you about it.

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*Please note: This module is based in the MA Modern & Contemporary Literature and priority will be given to students from that programme. The module is also shared with the School of Law and the School of Psychosocial Studies. Places on this module are thus at a premium. Students from other programmes (for example MA Contemporary) may apply for the module but should accept that places are restricted; unfortunately, it is likely that not every student nominating this module as first choice will be allocated a place.*
The Horror, The Horror

Module Convenor: Professor Roger Luckhurst r.luckhurst@bbk.ac.uk
Module Code: AREN118S7
Timetable: Wednesday 7.30-9pm

Module Description

This course offers historical, theoretical and formal ways to think through horror fiction and film. Horror is a distinct genre of writing and visual culture that emerges from the Gothic tradition. It explores extreme emotional states, terror often collapsing into its opposite: hilarity. We will explore some the dangers and terrors of this very modern genre in both fiction and film, starting in the late 19th century with some of the foundational texts of the modern genre. We will end with an attempt to reflect on why such an extreme genre has steadily moved to the centre of contemporary culture in the 21st century.

General Reading

Ken Gelder, _Horror: A Reader_ (London: Routledge, 2000) – selected samples of criticism, including quite a few of the works mentioned below.


Brigid Cherry, _Horror_ (_Routledge Film Guidebooks_, 2009).


Markman Ellis, _The History of Gothic Fiction_ (Edinburgh UP, 2000) – good on early origins.

Andrew Smith, _Gothic Literature_ (Edinburgh UP, 2007) – beginner’s guide.

Assessment

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Modernity and Ethics

Module Convenor: Dr Peter Fifield p.fifield@bbk.ac.uk
Module Code: AREN211S7
Timetable: Monday 6-7.30pm

Module Description

This module examines a number of ethical flashpoints in the recent history of what Martha Nussbaum has called the "ancient quarrel" between literature and philosophy. Working chronologically and thematically, we will trace the development of modern literary aesthetics by examining philosophical and historical arguments around controversial or difficult ideas and texts. The instinct to read for moral guidance and the fear that such guidance might be harmful, is one of the most pervasive and powerful of cultural tensions. It is often the reader's first instinct, and has been an apology for art; it can be the motivation for critical engagement, as well as legal and cultural suppression. Equally, the wish to assess the protagonists and speakers of literary texts according to moral precepts remains a source of affective depth for many: a source of readerly anxiety, disappointment, satisfaction and joy.

The experimentalism that characterises modern and contemporary literature is marked by the repeated return to moral and ethical arguments. Modern literature has frequently upset its audience by representing things previously withheld, in a way that is shocking and difficult to deal with. These innovations are so diverse, indeed, that it may better to identify modern literature with a capacity to cause anger, frustration or distress!

Learning Outcomes:
- To understand a range of literary and philosophical arguments about morality, ethics and literature.
- To learn about specific instances of literary controversy from the late C19th to the C21st, their theoretical and cultural basis, and their historical development.
- To consider the development of modernisms more widely, their forms and themes, why they are important and why they might be distressing.
- To develop a critical appreciation of the tensions between philosophy and literature, the restrictions and the openings that these provide in literary criticism.
- To provide a set of tools in close reading and research that can be used in future work.

Assessment

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Post-Colonial Discourse and the Novel

Module Convenor: Dr Mpalive Msiska m.msiska@nbbk.ac.uk
Module Code: ENHU051S7
Timetable: Thursday 6-7.30pm

Module Description

The principal aim of the course is to examine literature from some of the commonwealth countries in the light of post-colonial cultural theory, focusing on concepts such as 'counter-discourse', 'hybridity', 'alterity', and 'national identity'. Among the writers the course will cover are the following: Chinua Achebe, Ngugi wa Thiong'o, Erna Brodber, Bernadine Evaristo, Caryl Phillips, Salman Rushdie, Arundhati Roy and Rohinston Mistry. Secondary reading will include: Frantz Fanon, The Wretched of the Earth (1965); Ngugi wa Thiong'o, Decolonising the Mind (1981); Edward Said, Culture and Imperialism (1993); Homi Bhabha, The Location of Culture (1994); Gayatri Chakravorty Spivak, In Other Worlds: Essays in Cultural Politics (New York: Methuen, 1987); and Aijaz Ahmad, In Theory: Classes, Nations, Literatures (1992).

General Reading

It is strongly recommended that students acquire a personal copy of Bill Ashcroft, Gareth Griffiths and Helen Tiffin (eds.), The Post-Colonial Studies Reader, 2nd Edition (London: Routledge, 2006). By the end of the course students will have acquired a comprehensive and advanced knowledge of the salient issues in the production and analysis of post-colonial literary texts.

Assessment

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Contemporary Option Modules in the School of Arts

In addition to choosing options in the Department of English and Humanities, you can take a range of contemporary options from across the School of Arts, subject to approval. Those available for spring 2017 are listed below. If you would like more details about these options please contact the module convenors.

Please note: These module options are subject to change and current information will be available at the time of module selection regarding what options are available.
Contemporary American Cinema

Module Convenor: Dr Andrew Asibong a.asibong@bbk.ac.uk, Dr Mike Allen m.allen@bbk.ac.uk
Module Code: AHVM015S7
Timetable: Monday 6-9pm

Module Description

This course explores the changes which have taken place, and are still taking place, in the production, distribution and exhibition of American film in the past four decades. These changes have occurred under the influence of emerging digital media technologies. Areas which might be covered therefore include the impact of computer-generated imaging on production processes, visual aesthetics, and notions of stardom; the significance of the growing use of the internet and World Wide Web as a means of distributing and viewing films; the implications of the shift from celluloid to digital media; the multiple-media (e.g., video games, DVD, merchandising) phenomenon of modern ‘blockbuster’ movies; and the relationship between the mainstream studios and the expanding independent arena. Bookending this core material will be two sessions considering the relationship of American cinema to American politics, both at the beginning of the 1970s and in contemporary times. The course will be taught via the distribution of reading and viewing materials (the latter on DVD) and weekly seminars to discuss this material and related issues.

Indicative Content

- Background: the end of the Studio System
- New Hollywood
- 1970s Politics and Cinema
- Blockbusters
- International Relations
- Film and Television
- Independent Cinema
- Digital Hollywood
- Hollywood in the Age of Terror
- The Future of Cinema

Assessment

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**Cultural Memory – Memory Culture**

Module Convenor: Dr Silke Arnold-de Simine  
Module Code: ARMC228S7  
Timetable: Monday 6-9pm

**Module Description**

This module will explore theoretical concepts of ‘cultural memory’ and the interdisciplinary and dynamic field of memory studies. Over the course of the term we will look at social, cultural and political practices that produce ‘a sense of the past’ and are instrumental in the formation of identities, beliefs and ideologies. We investigate the relation between social and psychological dimensions of memory and between the politics and ethics of remembering and forgetting. We explore how memory content is produced, disseminated and secured with the help of case studies across a range of international locations and cultural forms. The main questions we will address are how memories travel across national, ethnic and religious borders in a global context; how the palimpsestic layers of a place inform an ‘archaeology of memory’; how contested versions of the past can create ‘memory wars’; if the creative potential of art and new media can help to subvert hegemonic memories, and if the memory boom of recent decades has contributed to a commercialization of ‘experiences of the past’ in the heritage industry.

**Indicative Content**

- Session 1: Cultural Memory – Theories and Concepts
- Session 2: Post-Memory
- Session 3: Transgenerational Haunting
- Session 4: Transcultural Memory and its Locations
- Session 5: Politics of Memory I (Gender, ‘Race’, Nation, Ethnicity)
- Session 6: Politics of Memory II
- Session 7: Memory, Matter and Place
- Session 8: Memory and Migration
- Session 9: Making Memories, Making Histories: Interpreting the Archive
- Session 10: Remediating Memory in a Digital Age

**Assessment**

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Digital Cultures

Module Convenor: Dr Joel McKim jmckim@bbk.ac.uk
Module Code: ARMC222S7
Timetable: Wednesday 6-9pm

Module Description

This module will explore the influence of digital media technologies on contemporary culture. The current pervasiveness of digital images and information is undeniable, but the social, aesthetic and economic impact of this spread has only begun to be considered within academic discussions. How has the development and accessibility of digital technologies changed the way we create and communicate? What is the significance of the digital data and code that lie behind our contemporary images and interfaces? Has the production of art, media and culture been opened up or standardized by the spread of the digital?

The module will raise these and other questions and examine such themes as: the dynamics of online digital communities; the rise of the ‘age of data’; the aesthetics of the digital image; the growth of the digital gaming industry; and the establishment of digital art exhibitions and archives. The course is offered by the Department of Film, Media and Cultural Studies, but is open to MA students from across the School of Arts who have an interest in exploring issues related to digital culture.

Indicative Content

- The digital image: photography, cinema and beyond
- Digital economies / digital workers
- The Video Game Industry
- The age of data: big data, meta-data, and data visualisation
- Viral culture and meme production
- Digital politics and participatory culture Smart cities and augmented spaces
- Digital art exhibitions, collections and archives
- Software and code
- The Internet of things
- Online communities and identities

Assessment

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Theoretical Perspectives on Media

Module Convenor: Dr Tim Markham t.markham@bbk.ac.uk and Dr Scott Rodgers s.rodgers@bbk.ac.uk
Module Code: ARMC172S7
Timetable: Thursday 6-9PM

Module Description

This module surveys recent theoretical analyses of media and the cultural industries, drawing on political, sociological, philosophical and cultural approaches. It aims to give students a thorough understanding of the various contexts in which media subsists and in which media practitioners work, in order to better understand the media industries and their place in society. Each session will be based around close readings of recent pieces of academic research, with the intention of simultaneously analysing media in conceptually advanced and abstract terms while identifying applications of the ideas discussed to professional and domestic encounters with media.

Indicative Content

- Media and democracy
- Media and politics
- Convergence and participatory media culture
- Phenomenology of software and networked media
- Professionalism, news values and professional identities and cultures
- Inside and outside the newsroom
- Precariousness and liquidity in media work
- Theorising media practice, power and ideology
- Theorising popular culture Media and the conflicted relationship between public and private
- Media, distant suffering and the global other

Assessment

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<tr>
<td>Essay</td>
<td>3,500 words</td>
<td>60%</td>
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Dissertation Module - MA Contemporary Literature and Culture: Advice and Procedures

Module Code: AREN145D7

FT and PT2 students will have their first advisory session in the Autumn Term, a second advisory session in Spring Term 2017 in advance of the submission of the proposal form, and their first research skills session in the first week of Summer Term. We aim to provide lots of support for this element of the degree, but here’s what you need to know now.

- The dissertation constitutes 33% of your final mark.
- The dissertation should number c.15,000 words. This excludes the bibliography, but includes footnotes or endnotes.

For PT2 and FT students, it must be submitted by midday, Friday 15th September 2017. This deadline is not negotiable. If you miss the deadline you will have to wait another twelve months before being awarded your degree, because the exam board meets only once a year.

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

The MA director will inform students of their supervisors by the beginning of the summer term. It’s up to the student to contact tutors to arrange a first meeting. Students and supervisors should then arrange a further two supervisions (three in all), which must be completed by 1 July.

A dissertation is a work of independent research. The Department of English & Humanities runs a standardised arrangement for supervising MA students: students may have up to three hour-long meetings with their dissertation supervisor. In the course of these meetings supervisors may be asked to comment on plans or on drafts of part of the dissertation.
Your supervisor should help you to clarify your main thesis and aid you in shaping your thoughts into an appropriate scale. Your supervisor will also suggest further reading or lines of library research, advise you on methods of research, and comment on your dissertation plan. **The three supervisory meetings must take place before the end of the summer term (1 July).** It is advisable to at least pencil in the future meeting dates at your first meeting. You need to use these meetings wisely, and should be thinking about the last meeting as a point at which you are discussing a draft chapter or some form of written work.

**Bibliography**

There are many books and online resources that advise on managing dissertations and longer essays. Here is a list of a few that may be helpful to students:


Format

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

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 Contemporary Literature and Culture, Birkbeck College, University of London’, followed by the month and year of submission.

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

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

Word Limit
The word limit is 15 000 words, excluding titles, diagrams and tables and bibliography. Footnotes are included in the word limit.

Referencing
In your essays and your dissertation you must use a proper system of referencing. The Department of English & Humanities has adopted the MHRA style in all its programmes. 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://mhra.org.uk/publications/books/styleguide/styleguideV1.pdf.
Assessment Information

MA Assessment

The dissertation counts for: **33%**
The four essays count for: **67%**

(All students submit four essays: two core course essays and two option essays)

For a distinction to be awarded, the numerical average of the dissertation and the four essays must be at distinction level (70 or above).

For a merit to be awarded, the numerical average of the dissertation and the four essays must be at merit level (60-69).

For a pass to be awarded, the numerical average of the dissertation and the four essays must be at pass level (50-59).

Students are entitled to make one attempt, per piece of coursework, to make good failed essays. Resubmission must take place by the next coursework deadline following the return of the failed piece of coursework to the student (e.g. Autumn term essays submitted in January must be resubmitted by the April deadline; Spring term essays must be submitted by the September deadline).

Resubmitted work will normally consist of a second attempt at the same topic.

Students are entitled to resubmit a failed MA dissertation on one occasion only. An extension of up to one year may be granted for resubmission. Students must pass the dissertation in order to pass the degree programme.

Students who fail two pieces of coursework must suspend their studies until they have made good at least one of the failed essays.

**The essays and dissertations are double-marked, and overseen by an external examiner.**

See below for Grade-Related Criteria.
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.
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.
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.

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

Plagiarism:  http://pps05.cryst.bbk.ac.uk/notice/bkplag.htm

Plagiarism FAQ:  http://turnitin.com/research_site/e_faqs.html
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 contact Dr Fleur Rothschild, the Learning Development Tutor for the School of Arts, or follow the link to Student Services (http://www.bbk.ac.uk/mybirkbeck/services).
Essay Guidelines and Advice: Coursework Submission, Return of Coursework and Late Submissions

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


General
Students sometimes ask if they may write on an author who does not write in English. The bibliographies of a number of our modules include works in translation, especially contextual and theoretical works, and it is fine to discuss these in essays and the dissertation. However, the primary source material of assessed work should normally have been written in English. If you have a strong reason for wanting to write on an author who does not write in English, you should discuss this with the course convenor. Factors relevant to the choice of primary material for essays and the dissertation include whether you will be able to obtain the relevant secondary materials in the libraries open to you, and whether the module convenor is able to evaluate the work properly. Material by foreign language authors must be available in translation.

It may be that your course tutor issues a list of questions, one of which you must answer in your essay. In other cases, your tutor may encourage you to devise your own question. In any case, your essay must be relevant to the course you have taken, in terms of both subject-matter and approach. If you are in doubt as to whether what you want to write is relevant, you should discuss it with your course tutor. It is a good idea to take notes on this discussion, write a brief note recording it and share it with your tutor, so that you both have a clear, written idea of what your intentions are regarding your essay.

The criteria we normally use for making judgements about the range of assessed work, and their relation to the categories of Pass, Merit and Distinction, are set out formally in the Grade Criteria document above. It acts as a summation of our expectations, and should not be regarded as a check list but as useful guidance.

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 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 may exceptionally, 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, if requested by the tutor, 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. 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 midday (12 noon) on the day of the deadline with hard copies (if requested) due by 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.

**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.

**College Assessment Policy**

For further information please familiarise yourself with the College online assessment pages and awarding regulations. See the following links for requirements and policies:

Assessment Requirements
Registry Policies
Writing essays at graduate level demands a more rigorous and scholarly attention to detail than undergraduate essays: you must fully reference all sources, and do so in a systematic and coherent way. You will see a number of systems of reference in books and journals. The Department of English & Humanities advocates use of the MHRA style described below, with information taken from the *MHRA Style Guide* (London: Modern Humanities Research Association, 2004), 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

Please try to get into the swing of using this system consistently as early as possible; this will make writing the dissertation easier. It also means that every time you read an article you should take a note of its author, title, journal volume number/date and inclusive page numbers (or, with books, its place of publication and publisher). This will avoid the tedious business of having to go back to the library to scrawble around for the essays you’ve read in the distant past minutes before the deadline expires.

One final word: don’t worry if this looks completely impenetrable to you at first—referencing is a discipline which takes time to learn.

**Titles in the essay text:**

Italics, or underlinings (use one or other, not both), 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. 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 films, substantial musical compositions, and works of art are italicised. Titles of songs and other short individual pieces are enclosed within single quotation marks.

**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, 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 may have a footnote function (usually in the ‘Insert’ pull-down menu), if it does not, notes should be placed as a numbered list at the end of the essay. 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!”’. If your computer does not have a footnote facility, or the facility to place numbers in superscript, then place the number of the note in brackets: ‘Mrs Grose replies that ‘Master Miles only said “We must do nothing but what she likes!”’ (1). To convert a number to superscript in Word, highlight it, go to ‘Format’, then to ‘Font’ and tick the ‘superscript’ box.

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

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Books

The author’s name is given as written on the title page of the book. The title is given in italics (or can be underlined instead), and the main title is separated from the subtitle by a colon (even if the punctuation on the title page is different). The place of publication (city, not country) comes next, then the name of the press (without secondary matter such as ‘& Co.’, ‘Ltd.’). 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). ‘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**


The name of the article is followed directly by the name 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’). 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.’.

**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.

**Electronic resources**

Electronic resources can provide useful information for use in your essays. However, their quality and authority vary widely. While CD-ROM resources available on library computers are generally reliable, internet resources such as personal websites are much less likely to be—or at least, there is no guarantee that they are. You should use books and journal articles to check any information you find on the internet, and the research for your essays should in any case extend well beyond internet 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.

E.E. (Edward Estlin) Cummings, ‘maggie and milly and molly and may’ in Literature Online <http://lion.chadwyck.co.uk> [accessed 5 June 2001].

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 a 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 books), 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). It is easier for your reader to find information in your bibliography if you do not divide it up into categories of work (such as ‘primary’ and ‘secondary’ or ‘books’ and ‘films’): include all works in one list. The only exception to this is archival material.


Starobinski, Jean, Montaigne in Motion, trans. by Arthur Goldhammer (Chicago: University of Chicago Press, 1986)

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 (tel. 0207 631 6316), 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, including permission to record lectures, specialist seating, extensions on coursework, 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 call the Wellbeing Centre on 020 7631 6316 or email disability@bbk.ac.uk.
Academic and Language Support Facilities for Postgraduate Students

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 (Thursday 7.40-9pm, Friday 6-7.20pm)
- Research Skills (Thursday 7.40-9pm, Friday 6-7.20pm)
- Essay Writing (Thursday 7.40-9pm, Friday 6-7.20pm)
- Language and Grammar (Friday 7.40-9pm)
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?](http://www.bbk.ac.uk/mybirkbeck/services/facilities/support)
- **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](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](http://www.bbk.ac.uk/mybirkbeck/services/facilities/support).
General Student 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 and academic skills
  - Online tutorials
  - Free workshops
- 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 My Birkbeck helpdesk.

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
Study Resources

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

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

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

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.

Birkbeck Electronic Library
The Library subscribes to many electronic journals and databases. You can access these from anywhere within College using your Central Computing Services (CCS) username and password, and the majority of these resources can also be accessed from home or work. As well as finding comprehensive information about the Library, its services and collections, you can also:

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

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

Further information and help
Your Subject Librarians for MA Contemporary Literature and Culture programme are Charlotte Hobson and Lindsay Tudor (elplibrarian@bbk.ac.uk). Please feel free to contact them with any Library enquiries.

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 in twentieth-century British and American fiction and criticism. Staff are very helpful in negotiating this initially confusing library, and you should be able to find most of the materials you require. They have recently purchased a large number of videos which can be viewed in the building. Membership of this library is absolutely vital for your MA.

British Library
A copyright library, which receives all books published in Britain and has a very broad and deep collection of books published elsewhere too. It is only 15 minutes walk from Birkbeck and is an excellent resource for MA study. Books usually take between 50 minutes and 2 hours to arrive at your desk. The library has changed its policy regarding student admissions several times in the past year. At the time of going to press, you should be able to join on showing your MA card, but it is worth checking the website for details before you visit for the first time. Queues to the admissions office tend to build up in the middle of the day – try first thing in the morning (from 9:30 am, or 10:00 am on Mondays). The library is open until 8:00 Monday-Thursday, and until 5 on Fridays and Saturdays.

University College Library
This is situated 5 minutes away from Birkbeck, on Gower Street. Students from Birkbeck are admitted to the library, and since it has extensive holdings in English literature, it is worth holding in reserve if texts are proving difficult to obtain. Make sure you have your Birkbeck college card and a photograph when you first visit.

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

**University of London Library**
Senate House
Malet Street
London WC1E 7HU
Telephone: 020 7862 8500
Fax: 020 7862 8480
Website: [http://www.ull.ac.uk/](http://www.ull.ac.uk/)
Nearest Tube: Goodge Street or Russell Square

**Birkbeck College Library**
Malet Street
London WC1E 7HU
Telephone: 020 7631 6239
Website: [http://www.bbk.ac.uk/lib/](http://www.bbk.ac.uk/lib/)
Nearest Tube: Goodge Street or Russell Square

**Little Magazines Library**
Little Magazines Department
The Library
University College London
Gower Street
London WC1E 6BT
Telephone: 020 7380 7796 (direct line) or: 020 7387 7050 ext 7796
Fax: 020 7380 7727
Website: [http://www.ucl.ac.uk/Library/special-coll/litmags.shtml](http://www.ucl.ac.uk/Library/special-coll/litmags.shtml)
Nearest Tube: Goodge Street

**Courtauld Institute of Art Library**
Somerset House
Strand
London WC2R 0RN
Telephone: 020 7873 2649
Fax: 020 7873 2410
Website: [http://www.courtauld.ac.uk/new/research/index_lib.html](http://www.courtauld.ac.uk/new/research/index_lib.html)
Nearest Tube: Charing Cross

**School of Oriental and African Studies Library**
Thornhaugh Street
Russell Square
London WC1H 0XG
Telephone: 020 7323 6109
Fax: 020 7636 2834
Website: http://www.soas.ac.uk/Library/
Nearest Tube: Goodge Street or Russell Square

School of Slavonic and East European Studies Library
Senate House
Malet Street
London WC1E 7HU
Telephone: 020 7862 8523
Fax: 020 7862 8644
Website: http://www.ssees.ac.uk/library.htm
Nearest Tube: Goodge Street or Russell Square

University of London Institute of Education Library
20 Bedford Way
London WC1H 0AI
Telephone: 020 7612 6000
Website: http://www.ioe.ac.uk/infoserv/ishome.htm
Email: lib.enquiries@ioe.ac.uk
Nearest Tube: Russell Square

University of London Institute of Historical Research Library
Senate House
Malet Street
London WC1E 7HU
Telephone: 020 7862 8740
Website: http://ihr.sas.ac.uk/cwis/library.html
Email: ihr@sas.ac.uk
Nearest Tube: Goodge Street or Russell Square

Warburg Institute Library
Woburn Square
London WC1H OAB
Telephone: 020 7862 8949
Fax: 020 7862 8939
Website: http://www2.sas.ac.uk/warburg/mnemosyne/entrance.htm
Nearest Tube: Russell Square

British Library: Humanities and Social Sciences
96 Euston Road
St Pancras
London WC1E 7HU
Telephone: 020 7412 7676 (reading room): 020 7412 7677 (membership enquiries)
Website: [http://www.bl.uk/](http://www.bl.uk/)
Nearest Tube: Euston or Kings Cross

**British Library Newspaper Library**
Colindale Avenue
London NW9 5HE
Telephone: 020 7412 7353
Fax: 020 7412 7379
Website: [http://www.bl.uk/collections/newspapers.html](http://www.bl.uk/collections/newspapers.html)
Nearest Tube: Colindale

Daily and weekly newspapers and periodicals, including London newspapers and journals from 1801, English provincial, Welsh, Scottish and Irish newspapers from about 1700, and collections of Commonwealth and foreign newspapers.

**British Library National Sound Archive**
96 Euston Road
London NW1 2DB
Telephone: 020 7412 7440
Fax: 020 7412 7441
Website: [http://www.bl.uk/collections/sound-archive/nsa.html](http://www.bl.uk/collections/sound-archive/nsa.html)
Nearest Tube: Euston or King’s Cross

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 Asia, Pacific and Africa Collections**
96 Euston Road
London NW1 2DB
Telephone: 020 7412 7873
Fax: 020 7412 7641
Website: [http://www.bl.uk/collections/asiapacificafrica.html](http://www.bl.uk/collections/asiapacificafrica.html)
Nearest Tube: Euston or King’s Cross

**Public Record Office**
Ruskin Avenue
Kew
Richmond
Surrey TW9 4DU
Telephone: 020 8392 5200
Fax: 020 8392 5286
Website: [http://www.pro.gov.uk/](http://www.pro.gov.uk/)
Nearest Tube: Kew
Guildhall Library
Aldermanbury
London, EC2P 2EJ
Telephone: 020 7332 1868 or 1870
Website: http://www.cityoflondon.gov.uk/Corporation/leisure_heritage/libraries_archives_museums_galleries/city_london_libraries/guildhall_lib.htm
Nearest Tube: St Paul's, Bank or Moorgate

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
Telephone: 020 7638 0569
Website: http://www.cityoflondon.gov.uk/Corporation/leisure_heritage/libraries_archives_museums_galleries/city_london_libraries/barbican_lib.htm
Nearest Tube: Barbican, Moorgate, St Paul’s.

St Bride Printing Library
Bride Lane
Fleet Street
London, EC4Y 5EE
Telephone: 020 7353 4660
Website: http://www.stbride.org/
Nearest Tube: Blackfriars or St Paul’s

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

Battersea Reference Library
Altenburg Gardens
Lavender Hill
London SW11 1JQ
Telephone: 020 8871 7466
Fax: 020 7978 4376
Website: http://www.wandsworth.gov.uk/Home/LeisureandTourism/Libraries/Details.htm#battersea
Nearest Railway Station: Clapham Junction
Occult, architecture, William Blake, G A Henty, Edward Thomas. Closed some days - it’s advisable to ring to check opening hours before visiting.

**West Hill Reference Library**
West Hill, (corner of Santos Road)
London SW18 1RZ
Telephone: 0208 871 6386
Fax: 020 7978 4376
Website: [http://www.wandsworth.gov.uk/Home/LeisureandTourism/Libraries/Details.htm#westhill](http://www.wandsworth.gov.uk/Home/LeisureandTourism/Libraries/Details.htm#westhill)
Nearest Tube: East Putney

Humanities, fine arts, special loan collections on history and travel. Closed some days – it’s advisable to ring to check opening hours before visiting.

**Marylebone Library**
109-117 Marylebone Road
London NW1 5PS
Telephone: 020 7641 1037
Fax: 020 7641 1044
Website: [http://www.westminster.gov.uk/libraries/findalibrary/marleybone.cfm](http://www.westminster.gov.uk/libraries/findalibrary/marleybone.cfm)
Nearest Tube: Baker Street or Marylebone

Medical collection, including dentistry and nursing. Also the Sherlock Holmes Collection which contains material relating to Conan Doyle and the history of detective fiction, and can be seen by appointment only.

**Specialist Libraries Open to the Public:**

**Catholic Central Library**
Lancing Street (off Eversholt Street)
London NW1 1ND
Telephone: 020 7388 4333
Fax: 020 7388 6675
Website: [www.catholic-library.org.uk/](http://www.catholic-library.org.uk/)
Nearest Tube: Euston

**Commonwealth Resource Centre**
Commonwealth Institute
Kensington High Street
London W8 6NQ
Telephone: 020 7603 4535 ext. 210
Fax: 020 7603 2807
Website: [http://www.commonwealth.org.uk/](http://www.commonwealth.org.uk/)
Nearest Tube: High Street Kensington
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 Guildhall University
Calcutta House
Old Castle Street
London E1 7NT
Telephone: 020 7320 1189
Website: http://www.londonmet.ac.uk/thewomenslibrary/
Nearest Tube: Aldgate East, Toynbee Hall exit

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
Telephone: 020 7235-6696
Fax: 020 7245-6885
Website: http://www.gbcc.org.uk/library.htm
Nearest Tube: Hyde Park, Knightsbridge or Victoria

Imperial War Museum (School of Printed Books)
Imperial War Museum
Lambeth Road
London SE1 6HZ
Telephone: 020 7416 5342
Fax: 020 7416 5374
Website: http://london.iwm.org.uk/
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
Website: http://www.poetrylibrary.org.uk/
Nearest Tube: Waterloo or Embankment
The Wellcome Institute for the History of Medicine Library
The Wellcome Building
183 Euston Road
London NW1 2BE
Telephone: 020 7611 8582
Fax: 020 7611 8369
Website: http://library.wellcome.ac.uk/
Nearest Tube: Euston or Euston Square

Websites giving UK libraries information
COPAC
http://www.copac.ac.uk/copac/
Access to the catalogues of all major UK university libraries. If you can’t get the book
you need in London, see if you can find it here and ask Birkbeck Library to arrange
an inter-library loan.

M25 Consortium
http://www.M25lib.ac.uk/M25/
Links to over 100 libraries in the London area

UK Public Libraries
http://dspace.dial.pipex.com/town/square/ac940/weblibs.html

Libraries Information (via Birkbeck)
http://www.bbk.ac.uk/lib/other.html
Links to academic and other libraries.
Other Graduate Activities

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

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

Modernist and Contemporary Reading Groups
Run by PhD students, these groups meet in order to read texts organised around a different theme each term. MA students are welcomed. Ask the MA convenor or the postgraduate office for more information. The Contemporary Fiction Group aims to meet twice a term: see http://dandelionnetwork.org/group/contemporaryfictiongroup for this group’s latest activities.

The Birkbeck Centre for Contemporary Literature (CCL)
Founded in 2012, Birkbeck’s Centre for Contemporary Literature is a meeting place for numerous ongoing projects by academic staff, creative writers and graduate students. The Centre hosts conferences and symposia, readings and seminars on a range of contemporary writers – in prose fiction but also potentially in other forms and media. We are open to suggestions for future projects and events, including collaborations with other departments, writers and artists, and non-academic institutions.

Centres for Poetics and Cinema
Dr Stephen Willey directs the Centre for Poetics and Cinema which runs seminars, workshops, conferences and readings by poets throughout the year, and also collaborates on writing projects such as the Voiceworks series with the Wigmore Hall and Guildhall School of Music. The Centre has its own web journals, pores and Readings, and has developed an imprint, Veer Books, along with an active group of postgraduate poets, London Under Construction. Sessions are open and informal. Look out for regular posts on email.

Birkbeck day conferences
and ‘Weird Council: an International Conference on the Writing of China Miéville’). Look out for publicity materials in the School. MA students are very welcome to attend such events.

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

Look out particularly for the London Modernism Seminar which meets on the first Saturday of each month during term time.

The Institute for Romance Studies, also located in Senate House, often puts on lectures and conferences which may be relevant to your studies. Information is available at Senate House, and also advertised on the notice-board.

Research Centres
Birkbeck, University of London, is an internationally recognised institution with a reputation for cutting-edge research. The School of Arts brings together some of the finest research activity across the college, research that is recognised as world-leading.

Research in our School is conducted under the auspices of our academic departments as well as our highly respected research centres. You are warmly encouraged to engage with the various research centres throughout the School, and wider college, to attend and get involved in organizing events to better inform your own research and study.

The School’s Research Centres can be found here: http://www.bbk.ac.uk/arts/research/research-centres
Appendix A: Getting Started with 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.

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.

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

Please see below some general information on getting started with Moodle:

Browsing your modules

Once logged in, your screen will be similar to that shown below. There are three columns.

- The right column contains the navigation and settings menu. You can expand or collapse items within this panel.
- The middle column contains announcements and updates about Moodle.
- The right column contains Blocks such as a calendar, online users, etc…
Once you click on “My home” in the navigation panel, you should see the courses to which you are enrolled in “Course Overview” in the middle column.

After clicking on a course title you will see your course in the middle column. As you browse the contents of a module, a **breadcrumb trail** will appear above the contents of each page, as shown

Use the links therein or the Back button on your web browser to go back to previously-visited pages.

### Submitting Assignments

Turnitin is a web-based service that checks for ‘originality’. It is used to check your assignment against other assignments, internet sources and journal articles.

All coursework must be submitted via Moodle.

- Click on the Assignments link within the course module
- You will then see the Summary page with the “Start date, Due date and Post date”.
- Then click on the **My Submissions** tab and enter a title and browse for the file you want to submit on your computer. Also, please confirm that this submission is your own work by ticking the box.
- Click on **Add Submission**.
A window will open with a synchronizing data message. This will close after a few seconds. In the **My Submissions** tab you will be able to see the new status, showing that your submission successfully uploaded to Turnitin.

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**Viewing your mark and feedback**

If your tutor has marked the assignments online using GradeMark, students will be able to access their grades and feedback through the GradeMark icon. This is found on the **My Summary** page.

<table>
<thead>
<tr>
<th>Submitted</th>
<th>Similarity</th>
<th>Grade</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>20/00/11, 11:55</td>
<td>-</td>
<td>75/100</td>
<td>(0)</td>
</tr>
</tbody>
</table>

Click on the apple icon and a new page will open which contains your tutor’s feedback and General Comments. You can download your original file by clicking on the arrow on the right.

If you have any difficulties using Moodle please contact ITS Helpdesk via email [its@bbk.ac.uk](mailto:its@bbk.ac.uk).
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

This form must be submitted via Turnitin Assignment by 12 noon, Friday 17 March 2017.

<table>
<thead>
<tr>
<th>Name:</th>
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<tr>
<td>Student Number:</td>
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<td>Email:</td>
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Please tick here if you would like your dissertation topic and email address to be added to a general list to be circulated to other students on the programme, so that if you wish you are able to contact people working in related areas.

<table>
<thead>
<tr>
<th>Proposed Topic</th>
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<table>
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<tr>
<th>Brief Outline/Abstract</th>
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</table>
Brief Indicative Reading List/ Sources To Be Used