



## **School of Arts**

### **Department of English, Theatre and Creative Writing**

#### **MA Modern and Contemporary Literature Student Handbook 2019-20**

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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, Theatre and Creative Writing](#) in the [School of Arts](#). You are joining a vibrant community of graduates, which includes over 200 MA and more than 100 PhD students. We hope that you will feel at home in this intellectual community. This handbook contains the essential information about the MA Modern and Contemporary programme.

The Department of English, Theatre and Creative Writing 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. Sometimes we do have to use other University of London buildings, since UCL and SOAS are our near neighbours.

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.

Dr Peter Fifield

**Programme Director for 2019-20**

[p.fifield@bbk.ac.uk](mailto:p.fifield@bbk.ac.uk)

# Starting Your Course

## [Completing Your Enrolment](#)

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

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



## ***My Birkbeck Profile***

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

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

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

Go to <http://www.bbk.ac.uk/mybirkbeck/my-birkbeck-profile> to login 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](mailto:its-helpdesk@bbk.ac.uk).

## ***Fees, Financial Support and Payment Details***

College fees may be paid by many methods. Please click [here](#) to follow the link to the

College website, for the most current information on fees and payment, and [here](#) for details on financial support. Whilst we have great sympathy with students who find difficulties in paying their fees, neither the programme director nor any of your tutors have the power to waive fees or sanction delays in payment.

For advice and support in relation to paying your fees, please contact the [College Income Office](#). The Income Office deals with all enquiries relating to payment of fees, including direct debit queries. Please communicate and negotiate with the College Fees Office directly if you have any fee-related queries.

### **Fees Policy 2019/20**

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

### **Postgraduate Loans**

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

### **Moodle**

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

It is recommended all students access [Moodle Support for Students](#) to become familiar with how to access Moodle and submit coursework online. Please [login to Moodle](#) with your Birkbeck College username and password.

### **School of Arts Location**

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

### **The Administrative Office**

Please contact your Programme Administrator by phone or email to discuss any queries or to book an appointment.

### ***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 may discuss medical and pastoral problems in strict confidence.

### ***Student Representation***

Each year, we also ask for 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 Modern student at Birkbeck. We'll ask you to nominate representatives during the autumn term.

# Term Dates

<b>Autumn Term</b> Monday 30 September to Friday 13 December 2020		<b>Spring Term</b> Monday 13 January to Friday 27 March 2020		<b>Summer Term</b> Monday 27 April to Friday 10 July 2020	
Week 1	<b>30-Sep-19</b>	Week 1	<b>13-Jan-20</b>	Week 1	<b>27-Apr-20</b>
Week 2	<b>07-Oct-19</b>	Week 2	<b>20-Jan-20</b>	Week 2	<b>04-May-20</b>
Week 3	<b>14-Oct-19</b>	Week 3	<b>27-Jan-20</b>	Week 3	<b>11-May-20</b>
Week 4	<b>21-Oct-19</b>	Week 4	<b>03-Feb-20</b>	Week 4	<b>18-May-20</b>
Week 5	<b>28-Oct-19</b>	Week 5	<b>10-Feb-20</b>	Week 5	<b>25-May-20</b>
Reading Week	<b>04-Nov-19</b>	Reading Week	<b>17-Feb-20</b>	Reading Week	<b>01-Jun-20</b>
Week 7	<b>11-Nov-19</b>	Week 7	<b>24-Feb-20</b>	Week 7	<b>08-Jun-20</b>
Week 8	<b>18-Nov-19</b>	Week 8	<b>02-Mar-20</b>	Week 8	<b>15-Jun-20</b>
Week 9	<b>25-Nov-19</b>	Week 9	<b>09-Mar-20</b>	Week 9	<b>22-Jun-20</b>
Week 10	<b>02-Dec-19</b>	Week 10	<b>16-Mar-20</b>	Week 10	<b>29-Jun-20</b>
Week 11	<b>09-Dec-19</b>	Week 11	<b>23-Mar-20</b>	Week 11	<b>02-Jul-20</b>
College will close at 6pm on Friday 20 December, and normal services will resume from 9am on Thursday 2 January 2020. <a href="#">Check for Library opening hours</a>		College will close for Easter from 6pm 8 April, and normal services will resume from 9am 15 April 2020 <a href="#">Check for Library opening hours</a>		4 and 25 May are Bank holidays. If classes fall on these dates they may be rescheduled.	
<p><b>Please note: Week 6 each term is Reading Week – no classes are held during Reading Week unless specified by your module convenor.</b></p> <p>Click <a href="#">here</a> for full term dates and holiday closures.</p> <p>Students are reminded that it is inadvisable to take holidays during term time</p>					

# Programme Structure

## *Part-time Study*

	Autumn	Spring	Summer
<b>Year One</b>	<b>Core Module 1</b> <b>Wednesdays: 6-9pm</b> ENHU049S7 Becoming Modern	<b>Option Module 1</b>	<b>Summer Seminars</b>
<b>Year Two</b>	<b>Core Module 2</b> <b>Thursdays: 6-9pm</b> ENHU050S7 Post-War to Contemporary	<b>Option Module 2</b>  <b>Dissertation</b> Topic is due by Friday 5 March 2021  <b>Preliminary consultation with dissertation supervisor by end of spring term</b>	<b>Dissertation</b>  <b>Research Skills Sessions and Supervisions</b>  <b>Submission of Dissertation: due Friday 10 September 2021</b>  <b>Summer Seminars</b>

## *Full-time Study*

	Autumn	Spring	Summer
<b>Year One</b>	<b>Core Module 1</b> <b>Wednesdays: 6-9pm</b> ENHU049S7 Becoming Modern  <b>Core Module 2</b> <b>Thursdays: 6-9pm</b> ENHU050S7 Post-War to Contemporary	<b>Option Module 1</b>  <b>Option Module 2</b>  <b>Dissertation</b> Topic is due by Friday 6 March 2020  <b>Preliminary consultation with dissertation supervisor by end of spring term</b>	<b>Dissertation</b>  <b>Research Skills Sessions and Supervisions</b>  <b>Submission of Dissertation: due Friday 11 September 2020</b>  <b>Summer Seminars</b>

# Teaching Team Contact List

Offices listed below are in The School of Arts, 43 Gordon Square unless noted otherwise.

Academic Core Staff from the Department of English, Theatre and Creative Writing:

<b>Dr Peter Fifield</b> Programme Director <a href="mailto:p.fifield@bbk.ac.uk">p.fifield@bbk.ac.uk</a>	Room 204	Tel: 0203 073 8394
<b>Professor Roger Luckhurst</b> <a href="mailto:r.luckurst@bbk.ac.uk">r.luckurst@bbk.ac.uk</a>	Room 213	Tel: 020 3073 8404
<b>Dr Joe Brooker</b> <a href="mailto:j.brooker@bbk.ac.uk">j.brooker@bbk.ac.uk</a>	Room 308	Tel: 0203 073 8415
<b>Dr Jo Winning</b> <a href="mailto:j.winning@bbk.ac.uk">j.winning@bbk.ac.uk</a>	Room 305	Tel: 020 3073 8418
<b>Dr Mpalive Msiska</b> <a href="mailto:m.msiska@bbk.ac.uk">m.msiska@bbk.ac.uk</a>	Room 208	Tel: 020 3073 8402
<b>Dr Grace Halden</b> <a href="mailto:g.halden@bbk.ac.uk">g.halden@bbk.ac.uk</a>	Room 301	Tel: 020 3073 8471
<b>Dr Sean O'Brien</b> <a href="mailto:s.obrien@bbk.ac.uk">s.obrien@bbk.ac.uk</a>	Room 211	

The above are core members of the MA team. Teaching and dissertation supervisions are also provided by additional specialists in the Department of English, Theatre and Creative Writing.

## Administrative Contact

The administrative team can be emailed at [englishandhumanities@bbk.ac.uk](mailto:englishandhumanities@bbk.ac.uk). They are based in Gordon Square. Please check at reception for their current room location.

# Important Dates 2019-2020

(FT Full-Time) (PT Part-Time)

## *Autumn Term*

### **Thursday 26 September 2019**

Pre-term general induction and reception for new students 6-9pm

### **Monday 30 September 2019**

Start of academic year

### **Wednesday 02 October 2019**

First class for core 1 and Induction for FT/PT1

### **Thursday 03 October 2019**

Induction for core 2: FT/PT2

## **November 2019**

Critical bibliography for Becoming Modern due in November

### **Thursday 05 December 2019**

Dissertation planning session for FT/PT2

### **Friday 13 December 2019**

Term ends

## *Spring Term*

### **Monday 13 January 2020**

First day of term

Deadline for core course 1 and 2 coursework

### **Friday 06 March 2020**

Deadline for dissertation proposals FT/PT2

## *Summer Term*

### **Monday 27 April 2020**

First day of term

Deadline for option courses coursework

Dissertation supervisions begin

## **Wed evenings**

From Wednesday 29 April, research skills classes begin for FT/PT2.

From Wednesday 10 June, summer seminars begin for all MA students.

### **Friday 10 July 2020**

End of term

Dissertation meetings complete

**Friday 11 September 2020**

Submission of dissertation FT/PT2

## **Programme Content**

### ***Autumn Term***

Wednesdays, 6.00–7.20 pm and 7.40-9.00 pm (lectures, seminars, study skills sessions)

**Core course 1:** 'Becoming Modern' (10 weeks) FT/PT1

- **Lectures and seminars led by:** Dr Peter Fifield and Dr Joe Brooker
- **Coursework:** critical bibliography (due in November)
- **Assessment:** one essay, 5000 words (due in January).

Thursdays, 6.00-7.20 pm and 7.40-9.00 pm (seminars and lectures):

**Core course 2:** 'Post-War to Contemporary' (10 weeks) FT/PT2

- **Lectures and seminars led by** Dr Sean O'Brien and Dr Mpalive Msiska
- **Assessment:** one essay, 5000 words (due in January).

### ***Spring Term***

#### **Options**

- Part-time students choose one option, full-time students choose two. Each option course consists of ten seminars of 80 minutes.
- Each option is assessed by one 5000 word essay (due in April).

### ***Summer Term***

Wednesday, 6.00-7.20pm: **Research Skills Programme** (PT2 and FT) **and Summer Seminars** (all students).

The Research Skills Programme is a short series of seminars designed to consolidate and extend the research methods already introduced on the course and support you as you work on your dissertation. The Programme is primarily for PT2 and FT students who are working on the dissertation, but PT1 students are permitted to attend.

The **Summer Seminars** are lectures, discussions, screenings and creative writing events all related to Modern and Contemporary Literature. They will run in the Wednesday 6.00-7.20 slot in weeks 7, 8 and 9. The aim is to provide all MA students with a space in the summer term for you to recover from two intensive terms, yet remain intellectually engaged. The Summer Seminars are provided in addition to the Graduate Lecture Programme of visiting speakers and panels that runs on

Thursdays throughout the year, Birkbeck Arts Week (in May 2019) and the other events across the Department, School and University.

### **Dissertation**

A 15,000 word dissertation on any topic from the many areas covered by the MA in Modern and Contemporary Literature is written over the summer. Students meet with their supervisor for close consultation on their topic for three hour-long supervisions on mutually convenient dates.

**These must be concluded by the final day of the academic year, which is Friday 10 July 2020.** The summer is for working on the dissertation and the submission date is **14:00 on Friday 11 September 2020.**



# Autumn Core Course 1: Becoming Modern (FT and PT1)

**Module Code:** ENHU049S7

**Autumn term:** Wednesdays, 6.00-7.20pm and 7.40-9.00pm

**Course convenor:** Dr Peter Fifield

**Course tutors:** Dr Peter Fifield ([p.fifield@bbk.ac.uk](mailto:p.fifield@bbk.ac.uk)) and Dr Joe Brooker ([j.brooker@bbk.ac.uk](mailto:j.brooker@bbk.ac.uk))

## *Learning Aims*

The aim of this module is to introduce students to key themes and issues that arise in early twentieth-century Anglo-American modernism. This module aims to examine modernism through both canonical and non-canonical materials, and as such follows the new critical understandings of modernism as a multi-faceted set of movements and networks. The module aims to equip students with a critical understanding of how to analyse modernist materials, with an emphasis on reading primary (literary and visual) texts alongside secondary critical and theoretical texts. In this way, students will develop the ability to conceptualise the relations between modernist texts and their socio-cultural and intellectual contexts.

The study skills element of the course is intended to enhance students' research and writing skills and thereby increase confidence in approaching the essay assignment.

## *Learning Outcomes*

By the end of the course students will be able to articulate key concepts and theories in their critical analysis of modernism. They will be able to demonstrate and deploy specific knowledge of certain central intellectual and material contexts of the modernist period and be able to demonstrate general knowledge of modernism and modernist critical studies. They will also be familiar with research techniques and essay-writing skills.

## *Coursework and Assessment*

**Coursework:** One 2000-word Critical Bibliography, to be submitted on **14:00 Wed 13 November 2019**. This is unassessed, but you will receive feedback on it.

**Assessment:** One 5000-word essay, to be submitted at the beginning of the Spring Term: 14:00 Mon 13 Jan 2020

### Books to buy:

Barnes, Djuna, *Nightwood* (London: Faber, 2007)

Christie, Agatha, *The Murder of Roger Ackroyd* (London: Harper, 2013)

Eliot, T. S., *Collected Poems, 1909-1962* (London: Faber, 1974)

Joyce, James, *Ulysses: The 1922 Text*, ed. Jeri Johnson (Oxford: Oxford University Press, 1998)

Kolocotroni, Vassiliki, Jane Goldman, and Olga Taxidou, eds, *Modernism: An Anthology of Sources and Documents* (Edinburgh: Edinburgh University Press, 1999). [Abbreviated as *Modernism* throughout this bibliography. Very many of the course readings are contained in this anthology, so please do acquire a copy]

Larsen, Nella, *Quicksand and Passing* (London: Serpent's Tail, 2014)

Loos, Anita, *Gentlemen Prefer Blondes* (Any edition!)

Loy, Mina, *The Lost Lunar Baedeker*, ed. Roger L. Conover (Manchester: Carcanet, 1997)

Woolf, Virginia, *Orlando* (Oxford: Oxford University Press, 2008)

General introductory reading:

Armstrong, Tim, *Modernism: A Cultural History* (London: Polity, 2005)

Bradbury, Malcolm, & James McFarlane, *Modernism, 1890-1930* (Harmondsworth: Penguin, 1976)

Bradshaw, David, ed., *A Concise Companion to Modernism* (Oxford: Blackwell, 2003)

Childs, Peter, *Modernism* (London: Routledge, 2007)

Butler, Christopher, *Early Modernism: Literature, Music and Painting in Europe, 1900-1916* (Oxford: Oxford University Press, 1994)

Levenson, Michael, *A Genealogy of Modernism: A Study of English Literary Doctrine, 1908-1922* (Cambridge: Cambridge University Press, 1984)

-- ed., *The Cambridge Companion to Modernism* (Cambridge: Cambridge University Press, 1999)

---, *Modernism* (New Haven: Yale University Press, 2011)

Nicholls, Peter, *Modernisms: A Literary Guide* (Basingstoke: Macmillan, 1995)

## **Syllabus**

### **Week 1 - 6-7.20pm: Lecture: Material Conditions and the Emergence of Modernism (PF)**

Background reading:

Baudelaire, Charles, from *The Painter of Modern Life*, in *Modernism*, pp. 102-108

Benjamin, Walter, *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism* (London: Verso, 1983)

Berman, Marshall, *All That is Solid Melts into Air: The Experience of Modernity* (London: Verso, 1983)

Booth, Howard J. and Nigel Rigby, *Modernism and Empire* (Manchester: Manchester University Press, 2000)

Brantlinger, Patrick, *Rule of Darkness: British Literature and Imperialism, 1870-1914* (Ithaca, NY: Cornell University Press, 1988)

Cooper, John Xiros, *Modernism and the Culture of Market Society* (Cambridge: Cambridge University Press, 2004)

Friedman, Susan Stanford, 'Definitional Excursions: The Meanings of Modern/Modernity/Modernism', *Modernism/Modernity*, 8 (2001), 493-513

Jervis, John, *Exploring the Modern: Patterns of Western Culture and Civilization* (Oxford: Blackwell, 1998)

- Keating, Peter, *The Haunted Study: A Social History of the English Novel, 1875-1914* (London: Secker & Warburg, 1987)
- Kern, Stephen, *The Culture of Time and Space, 1880-1918* (London: Weidenfeld and Nicolson, 1983)
- Lukács, Georg, *The Meaning of Contemporary Realism*, trans. by John and Necke Mander (London: Merlin Press, 1963)
- Matz, Jesse, *Literary Impressionism and Modernist Aesthetics* (Cambridge: Cambridge University Press, 2001)
- Sutherland, John, *Victorian Fiction: Writers, Publishers, Readers* (Basingstoke: Macmillan, 1995)
- Trotter, David, *The English Novel in History, 1895-1920* (London, Routledge, 1993)
- Veblen, Thorstein, from *The Theory of the Leisure Class*, in *Modernism*, pp. 38-41.
- Williams, Raymond, 'Metropolitan Perceptions and the Emergence of Modernism', in *The Politics of Modernism* (London: Verso, 1996), pp. 37-48

### **Week 1 - 7.40-9pm: Seminar: Short Forms**

- Mansfield, Katherine, 'Bliss', *The Collected Short Stories of Katherine Mansfield* (Harmondsworth: Penguin, 1981), pp. 91-105 [uploaded on Moodle]
- Pound, Ezra, 'The Garden,' *The New Poetry: An Anthology*, ed. Harriet Monroe, 1917 [uploaded on Moodle]

### **Week 2 - 6-7.20pm: Seminar: Commodification and Mass Culture**

- Richardson, Dorothy, 'Nook on Parnassus', in *Journey to Paradise*, ed. by Trudi Tate (London: Virago, 1989), pp. 48-55 [uploaded on Moodle]
- Woolf, Virginia, *Street Haunting* (London: Penguin, 2005) [link to text on Moodle]
- Benjamin, Walter, from 'The Work of Art in the Age of Mechanical Reproduction', *Modernism*, pp. 570-76

#### Background reading:

- Adorno, Theodor, 'The Culture Industry Reconsidered', in *The Culture Industry: Selected Essays on Mass Culture*, ed. by J. M. Bernstein (London: Routledge, 1991), pp. 85-92
- Bourdieu, Pierre, *The Field of Cultural Production: Essays on Art and Literature*, ed. by Randal Johnson (Cambridge: Polity Press/ Blackwell, 1993), pp. 112-141
- Bornstein, George, *Material Modernism: The Politics of the Page* (Cambridge: Cambridge University Press, 2001)
- Bowlby, Rachel, *Carried Away: The Invention of Modern Shopping* (London: Faber, 2000)
- , *Just Looking: Consumer Culture in Dreiser, Gissing and Zola* (London: Methuen, 1985)
- Huyssen, Andreas, *After the Great Divide: Modernism, Mass Culture, Postmodernism* (Basingstoke: Macmillan, 1988)
- Ohmann, Richard, *Selling Culture: Magazines, Markets, and Class at the Turn of the Century* (London: Verso, 1996)
- Rainey, Lawrence, *Institutions of Modernism: Literary Elites and Public Culture* (New Haven, CT: Yale University Press, 1998)
- Reynolds, Paige, "'Chaos Invading Concept": Blast as a Native Theory of Promotional Culture', *Twentieth Century Literature*, 46 (2000), 238-68

- Simmel, Georg, *The Philosophy of Money*, trans. by Tom Bottomore and David Frisby, 2nd edn (London: Routledge, 1990)
- Tratner, Michael, *Modernism and Mass Politics: Joyce, Woolf, Eliot, Yeats* (Stanford, CA: Stanford University Press, 1995)
- Wicke, Jennifer, *Advertising Fictions: Literature, Advertisement, & Social Reading* (New York: Columbia University Press, 1988)
- Willison, Ian, Warwick Gould and Warren Chernaik, eds, *Modernist Writers in the Marketplace* (Basingstoke: Macmillan, 1996)

Other reading related to this topic includes:

- Baudelaire, Charles, from *The Painter of Modern Life*, in *Modernism*, pp. 102-108
- Pound, Ezra, 'Hugh Selwyn Mauberley', *Selected Poems, 1908-1969* (London: Faber, 1975)
- Wells, H.G., *Tono-Bungay* (Harmondsworth: Penguin, 2005)
- Woolf, Virginia, 'The New Dress', *The Complete Shorter Fiction* (London: Hogarth Press, 1989)
- Zola, Émile, *The Ladies' Paradise* (Oxford: Oxford University Press, 1995)

**Week 2 - 7.40-9pm: Lecture: Modernist Materials (PF)**

**Week 3 - 6-7.20pm: Seminar: Technology & The Body**

- Loy, Mina, *The Lost Lunar Baedeker*, ed. by Roger L. Conover (Manchester: Carcanet, 1997). [You should concentrate your reading on section 1 (pp. 3-50), 'Aphorisms on Futurism' (pp.149-152) and 'Feminist Manifesto' (pp. 153-156) and the poem 'Parturition']
- Marinetti, F. T., 'Futurist Manifesto', in *Modernism*, pp. 249-53

Background reading:

- Armstrong, Tim, *Modernism, Technology and the Body* (Cambridge: Cambridge University Press, 1998)
- Danius, Sara, *The Senses of Modernism: Technology, Perception, and Aesthetics* (Ithaca, NY: Cornell University Press, 2002)
- Doane, Mary-Ann, *The Emergence of Cinematic Time: Modernity, Contingency, the Archive* (Harvard: Harvard University Press, 2003)
- Crary, Jonathan, *Suspensions of Perception: Attention, Spectacle and Modern Culture* (Cambridge, MA: MIT Press, 2001)
- Feigel, Lara, *Literature, Cinema and Politics 1930-1945: Reading Between the Frames* (Edinburgh: Edinburgh University Press, 2010)
- Goody, Alex, *Modernist Articulations: A Cultural Study of Djuna Barnes, Mina Loy and Gertrude Stein* (Basingstoke: Palgrave, 2007)
- Heidegger, Martin, *The Question Concerning Technology, and Other Essays* (New York: Harper and Row, 1977)
- Jennings, Humphrey, *Pandaemonium: The Coming of the Machine As Seen By Contemporary Observers* (London: Deutsch, 1985)

- Jervis, John, 'Machines and Skyscrapers: Technology as Experience, Hope and Fear', in *Exploring the Modern: Patterns of Western Culture and Civilization* (Oxford: Blackwell, 1998), pp. 202-26.
- Kern, Stephen, *The Culture of Time and Space, 1880-1918* (London: Weidenfeld and Nicolson, 1983)
- Kittler, Friedrich, *Discourse Networks: 1800/1900*, trans. by Michael Metteer (Stanford, CA: Stanford University Press, 1990)
- , *Gramophone, Film, Typewriter*, trans. by Geoffrey Winthrop-Young and Michael Wutz (Stanford, CA: Stanford University Press, 1999)
- Lyon, Janet, *Manifestos: Provocations of the Modern* (Ithaca, NY: Cornell University Press, 1999)
- Marcus, Laura, *The Tenth Muse: Writing about Cinema in the Modernist Period* (Oxford: Oxford University Press, 2007)
- Marinetti, F. T., *Selected Poems and Related Prose* (New Haven, CT: Yale University Press, 2002)
- Monaco, Beatrice, *Machinic Modernism: The Deleuzian Literary Machines of Woolf, Lawrence and Joyce* (Basingstoke: Palgrave, 2008)
- North, Michael, *Camera Works: Photography and the Twentieth-Century Word* (Oxford: Oxford University Press, 2008)
- Mumford, Lewis, *Technics and Civilization* (New York: Harcourt, Brace, 1934)
- Perloff, Marjorie, *The Futurist Moment: Avant-Garde, Avant Guerre, and the Language of Rupture* (Chicago, IL: University of Chicago Press, 1986)
- Pick, Daniel, *War Machine: The Rationalisation of Slaughter in the Modern Age* (New Haven, CT: Yale University Press, 1993)
- Rabinbach, Anson, *The Human Motor: Energy, Fatigue and the Origins of Modernity* (Berkeley, CA: University of California Press, 1992)
- Schivelbusch, Wolfgang, *The Railway Journey: The Industrialization of Time and Space in the Nineteenth Century* (New York: Berg, 1986)
- Scuriatti, Laura, 'Mina Loy, the Futurists and Feminism in Italy between the Wars', in *Women in Europe Between the Wars*, ed. by Angela Kershaw and Angela Kimyongur (New York: Ashgate, 2007), pp. 131-142.

Other reading related to this topic includes:

- Villiers de L'Isle Adam, Comte de Auguste, *Eve of the Future Eden* (Lawrence, KS: Coronado Press, 1981)
- Fitzgerald, F. Scott, *The Great Gatsby* (London: Bodley Head, 1963)
- Joyce, James, *Ulysses: The 1922 Text*, ed. by Jeri Johnson (Oxford: Oxford University Press, 1998)
- Kafka, Franz, 'In the Penal Settlement', in *Metamorphosis and Other Stories* (London: Penguin, 1988)
- Lewis, Wyndham, ed., *Blast*, 1-2 (1914-15)
- Yeats, W. B., 'An Irish Airman Foresees His Death', in *Selected Poems*, ed. by Timothy Webb (London: Penguin, 1991)

**Week 3 - 7.40-9pm: Where Modernism Happens & Bloomsbury Tour (JB & PF)**

**Week 4 - 6-7.20pm, Seminar: Urbanisation**

Mirrlees, Hope, *Paris: A Poem* (1918) (a facsimile is accessible at <http://hopemirrlees.com/mirrlees-resources/>)  
Benjamin, Walter, *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism* (London: Verso, 1983), pp. 35-66 [uploaded on Moodle]  
Simmel, Georg, from 'The Metropolis and Mental Life', in *Modernism*, pp. 51-60

Background reading:

Benjamin, Walter, *One-Way Street and Other Writings* (London: Verso, 1997)  
Jukes, Peter, *A Shout in the Street* (Berkeley and Los Angeles, CA: University of California Press, 1990)  
Le Bon, Gustav, from *The Crowd: A Study of the Popular Mind*, in *Modernism*, pp. 36-38  
Lehan, Richard, *The City in Literature: An Intellectual and Cultural History* (Berkeley and Los Angeles, CA: University of California Press, 1998)  
Nye, Robert A., *The Origins of Crowd Psychology: Gustave LeBon and the Crisis of Mass Democracy in the Third Republic* (London: Sage, 1975)  
Parsons, Deborah, *Streetwalking the Metropolis: Women, the City and Modernity* (Oxford: Oxford University Press, 2000)  
Sutcliffe, Anthony, ed., *Metropolis, 1890-1940* (London: Mansell, 1984)  
Tester, Keith, ed, *The Flaneur* (London: Routledge, 1994)  
Timms, Edward, and David Kelley, eds, *Unreal City: Urban Experience in European Literature and Art* (Manchester: Manchester University Press, 1985)

Other reading related to this topic includes:

Döblin, Alfred, *Berlin, Alexanderplatz* (London: Continuum, 2004)  
Eliot, T.S., 'The Love Song of J. Alfred Prufrock', 'Portrait of a Lady', 'Preludes', 'Rhapsody on a Windy Night', 'The Waste Land', in *Collected Poems, 1909-1962* (London: Faber, 1974)  
Ford, Ford Madox, *The Soul of London* (London: Everyman, 1995)  
Joyce, James, *Dubliners* (Oxford: Oxford University Press, 2000)  
---, *Ulysses: The 1922 Text*, ed. by Jeri Johnson (Oxford: Oxford University Press, 1998)  
Jones, Peter, ed., *Imagist Poetry* (Harmondsworth: Penguin, 1972), see especially the poems by Flint, Hulme and Pound  
Poe, Edgar Allen, 'The Man in the Crowd', in *Complete Tales and Poems* (London: Modern Library, 1992)  
Richardson, Dorothy, *Pilgrimage, 4 vols* (London: Virago, 1979)

**Week 4 - 7.40-9pm, Study Skills: Essay Writing (JB)**

**Week 5 - 6-7.20pm: Seminar: Writing the Racial Other**

Larsen, Nella, *Passing*, in *Passing and Quicksand* (London: Serpent's Tail, 2014)  
Cunard, Nancy, 'Black Man and White Ladyship: An Anniversary' in *Essays on Race and Empire*, ed. Maureen Moynah (Can: Broadview Press, 2002) [uploaded on Moodle]

Background reading:

- Baker Jr, Houston A., *Modernism and the Harlem Renaissance* (Chicago: University of Chicago Press 1989)
- Butler, Judith, 'Passing Queering: Nella Larsen's Psychoanalytic Challenge', in *Bodies that Matter: On the Discursive Limits of 'Sex'* (London: Routledge, 1993), pp. 161-180
- Cheng, Anne Anlin, *Second Skin: Josephine Baker and the Modern Surface* (Oxford: Oxford University Press, 2013)
- Cunard, Nancy, *Essays on Race and Empire*, ed. Maureen Moynah (Can: Broadview Press, 2002)
- Gordon, Lois, *Nancy Cunard: Heiress, Muse, Political Idealist* (NY: Columbia University Press, 2007)
- North, Michael, *The Dialect of Modernism: Race, Language and Twentieth Century Literature* (Oxford: Oxford University Press, 1998)
- Morrison, Toni, *Playing in the Dark: Whiteness and the Literary Imagination* (London: Vintage, 1993)
- Platt, Len. ed., *Modernism and Race* (Cambridge: Cambridge University Press, 2011)
- Williams, Ella O, *Harlem Renaissance: A Handbook* (USA: AuthorHouse, 2008)

Other reading related to this topic includes:

- Conrad, Joseph, *The Heart of Darkness* (Oxford: Oxford World Classics, 2008)
- Cunard, Nancy and Hugh D. Ford, eds, *Negro: An Anthology* (London: Continuum, 1996)
- ., *Selected Poems*, ed. Sandeep Parmer (UK: Fyfield Books, 2016)
- Loy, Mina, *Insel* (Melville House, 2014)
- Locke, Alain, ed., *The New Negro: Voices of the Harlem Renaissance* (Touchstone, 1999)
- Toomer, Jean *Cane* (NY: Norton Critical Editions, 2011)

**Week 5 - 7.40-9pm, Lecture: Modernist Styles (JB)**

**Week 6: Reading week**

**Week 7 - 6-7.20pm, Seminar: Individual, Society, Tradition**

- Eliot, T. S., 'The Waste Land', in *Collected Poems, 1909-1962* (London: Faber, 1974)
- , 'Tradition and the Individual Talent,' and 'Ulysses, Order and Myth,' in *Modernism*, pp. 366-373
- Fraser, J. G., from *The Golden Bough*, in *Modernism*, pp. 33-6

Background reading:

- Barkhan, Elazar, and Ronald Bush, eds. *Prehistories of the Future: the Primitivist Project and the Culture of Modernism* (Stanford: Stanford University Press, 1995)
- Carey, John, *The Intellectuals and the Masses: Pride and Prejudice Among the Literary Intelligentsia* (London: Faber, 1992)
- Childs, Donald J., *Modernism and Eugenics: Woolf, Eliot, Yeats, and the Culture of Degeneration* (Cambridge: Cambridge University Press, 2001), ch. 5
- Levi-Strauss, Claude, *The Savage Mind* (London: Weidenfeld & Nicholson, 1966)
- MacClancy, Jeremy, Anthropology: 'The latest form of evening entertainment,' in *A Concise Companion to Modernism*, ed. By David Bradshaw (Oxford: Blackwell, 2003), pp.75-94
- North, Michael, *The Dialect of Modernism: Race, Language, and Twentieth-Century Literature* (New York: Oxford University Press, 1994)
- . *1922: A Return to the Scene of the Modern* (New York: Oxford University Press, 2002)
- Rainey, Lawrence, *Revisiting the Waste Land* (New Haven, CT: Yale University Press, 2005)
- Said, Edward, *Culture and Imperialism* (London: Chatto & Windus, 1993)
- Schwartz, Sanford, *The Matrix of Modernism: Pound, Eliot, and Early Twentieth-Century Thought* (Princeton, NJ: Princeton University Press, 1985)

Other primary reading related to this topic includes:

- Anderson, Sherwood, *Dark Laughter* (New York: Norton, 2000)
- Bataille, Georges, *Encyclopedia Acephalia* (London: Atlas Press, 1997)
- Cunard, Nancy, and Hugh D. Ford, eds, *Negro: An Anthology* (London: Continuum, 1996)
- Toomer, Jean, *Cane* (NY: Norton Critical Editions, 2011)

**Week 7 - 7.40-9pm, Study Skills: Archives (PF)**

**Week 8 - 6-7.20pm, Lecture: On Joyce (JB)**

**Week 8 - 7.40-9pm, Seminar: Language**

- Joyce, James, *Ulysses: The 1922 Text*, ed. by Jeri Johnson (Oxford: Oxford University Press, 1998), chapters 11 & 13.
- Beckett, Samuel, from 'Dante ... Bruno. Vico .. Joyce', in *Modernism*, pp. 449-51
- Jolas, Eugene, et al., 'The Revolution of the Word', from *transition* [uploaded on Moodle]

Background reading:

- Attridge, Derek, *Joyce Effects: On Language, Theory, and History* (Cambridge: Cambridge University Press, 2000)
- Attridge, Derek, and Daniel Ferrer, eds, *Post-structuralist Joyce: Essays from the French* (Cambridge: Cambridge University Press, 1984)
- Barthes, Roland, *Writing Degree Zero* (New York: Hill & Wang, 1968)



- Derrida, Jacques, 'Structure, Sign, and Play in the Discourse of the Human Sciences', *Writing and Difference*, trans. Alan Bass (London:Routledge, 1978), pp. 278-94
- Gibson, Andrew, *Joyce's Revenge* (Oxford: Oxford University Press, 2002)
- Jameson, Fredric, *The Prison-House of Language* (Princeton, NJ:Princeton University Press, 1972)
- Jameson, Fredric, 'Ulysses in History', W.J. McCormack and Alistair Stead, eds, *James Joyce and Modern Literature* (London: Routledge and Kegan Paul, 1982), chapter nine
- Kenner, Hugh, *Joyce's Voices* (Berkeley and Los Angeles, CA: University of California Press, 1978)
- MacCabe, Colin, *James Joyce and the Revolution of the Word*, 2nd edn (London: Palgrave, 2003)
- Mallarmé, Stéphane, from 'Crisis in Poetry', *Modernism*, pp. 123-27
- McMillan, Dougald, *transition: The History of a Literary Era, 1927-1938* (London: Calder and Boyars, 1975)
- North, Michael, *Camera Works: Photography and the Twentieth-Century Word* (Oxford: Oxford University Press, 2008)
- Porter, Laurence M., *The Crisis in French Symbolism* (Ithaca, NY: Cornell University Press, 1990)
- Rabaté, Jean-Michel, 'Joyce and Jolas: Late Modernism and Early Babelism', *Journal of Modern Literature* 22 (1998-9), 245-252
- Salisbury, Laura, 'What Is the Word: Beckett's Aphasic Modernism', *Journal of Beckett Studies* 17 (2008): 80-128.
- Saussure, Ferdinand de, *Course in General Linguistics*, trans. by Roy Harris (London: Duckworth, 1983)
- Senn, Fritz, *Inductive Scrutinies* (Dublin: Lilliput Press, 1995)

Other primary reading related to this topic includes:

- Beckett, Samuel, *Watt* (Paris: Olympia Press, 1953)
- Fenollosa, Ernest, and Ezra Pound, *The Chinese Written Character as a Medium for Poetry* (San Francisco: City Lights, 1936)
- Marinetti, F.T., *Selected Poems and Related Prose* (New Haven, CT: Yale University Press, 2002)
- Marsden, Dora, 'Thinking and Thought', *New Freewoman*, 1 (1913), pp. [81]-83
- Shaw, George Bernard, *Pygmalion* (Harmondsworth: Penguin, 2003)

**Week 9 - 6-7.20pm, Seminar: Subjectivity**

- Woolf, Virginia, *Orlando* (Oxford: Oxford University Press, 2008)
- Bergson, Henri, from *Creative Evolution*, in *Modernism*, pp. 68-72
- Freud, Sigmund, from *The Interpretation of Dreams*, in *Modernism*, pp. 47-51

Background reading:

- Abel, Elizabeth, *Virginia Woolf and the Fictions of Psychoanalysis* (Chicago: University of Chicago Press, 1989)

- Burwick, Frederick, and Paul Douglass, eds, *The Crisis in Modernism: Bergson and the Vitalist Controversy* (Cambridge: Cambridge University Press, 1992)
- Ferguson, Harvie, *The Lure of Dreams: Sigmund Freud and the Construction of Modernity* (London and New York: Routledge, 1996)
- Frankland, Graham, *Freud's Literary Culture* (Cambridge: Cambridge University Press, 2000)
- Gillies, Mary Ann, *Henri Bergson and British Modernism* (Montreal: McGill-Queen's University Press, 1996)
- Goldman, Jane, *The Feminist Aesthetics of Virginia Woolf: Modernism, Post-Impressionism and the Politics of the Visual* (Cambridge: Cambridge University Press, 1998)
- Lawrence, D.H., *Fantasia of the Unconscious; Psychoanalysis and the Unconscious* (Harmondsworth: Penguin, 1973)
- McIntire, Gabrielle, ed., *Modernism, Memory, and Desire: T. S. Eliot and Virginia Woolf* (Cambridge, Cambridge University Press, 2008)
- Mullarkey, John, ed., *The New Bergson* (Manchester: Manchester University Press, 1999)
- Quinones, Ricardo J., *Mapping Literary Modernism: Time and Development* (Princeton, NJ: Princeton University Press, 1985), chapter 4
- Ryan, Judith, *The Vanishing Subject: Early Psychology and Literary Modernism* (Chicago, IL: Chicago University Press, 1991)
- Schleifer, Ronald, *Modernism and Time: The Logic of Abundance in Literature, Science and Culture, 1880-1930* (Cambridge: Cambridge University Press, 2000)
- Stonebridge, Lyndsey, *The Destructive Element: British Psychoanalysis and Modernism* (Basingstoke: Macmillan, 1998)
- Trotter, David, *Paranoid Modernism: Literary Experiment, Psychosis, and the Professionalization of English Society* (Oxford: Oxford University Press, 2001)

Other primary reading related to this topic includes:

- Joyce, James, *A Portrait of the Artist as a Young Man* (Oxford: Oxford University Press, 2000)
- Mansfield, Katherine, 'Psychology,' in *Bliss and Other Stories* (Harmondsworth: Penguin, 1973)
- Sinclair, May, *The Life and Death of Harriet Frean* (London: Virago, 1980)
- , *The New Idealism* (London: Macmillan, 1922)
- Stein, Gertrude, 'The Autobiography of Alice B. Toklas', 'Tender Buttons', in *Selected Writings of Gertrude Stein*, ed. by Carl van Vechten (New York: Vintage, 1990)
- Woolf, Virginia, *Jacob's Room* (Oxford: Oxford University Press, 1999)
- , 'The Mark on the Wall' in *The Mark on the Wall and other Short Fiction* (Oxford: Oxford University Press, 2001)
- , *The Waves* (Oxford: Oxford University Press, 1998)

**Week 9 - 7.40-9pm, Study Skills: Essay Tutorials (JB & PF)**

**Week 10 - 6-7.20pm, Lecture: Illness, Medicine, and Modernism (PF)**

## Week 10 - 7.40-9pm, Seminar: Sexuality

Barnes, Djuna, *Nightwood* (London: Faber, 2007)

Forster, E.M., 'The Obelisk', in *The Obelisk* (Hesperus, 2009) [uploaded on Moodle]

### Background reading:

Bauer, Heike, *English Literary Sexology: Translations of Inversion, 1860- 1930* (Basingstoke: Palgrave Macmillan, 2012).

Boone, Joseph Allen, *Libidinal Currents: Sexuality and the Shaping of Modernism* (Chicago, IL: University of Chicago Press, 1998)

Benstock, Shari, *Women of the Left Bank: Paris, 1900-1940* (Austin, TX: University of Texas Press, 1986)

Cohen, Ed, *Talk on the Wilde Side: Toward a Genealogy of a Discourse on Male Sexualities* (New York: Routledge, 1993)

DeKoven, Marianne, *Rich and Strange: Gender, History, in Modernism* (Princeton, NJ: Princeton University Press, 1991)

Doan, Laura, *Fashioning Sapphism: The Origins of a Modern Lesbian Culture* (New York: Columbia University Press, 2001)

Foucault, Michel, *The History of Sexuality*, vol. 1, trans. by Robert Hurley (London: Penguin, 1998)

Freud, Sigmund, and Joseph Breuer, *Studies in Hysteria* (Harmondsworth: Penguin, 1974)

Friedman, Ellen G., and Miriam Fuchs, eds., *Breaking the Sequence: Women's Experimental Fiction* (Princeton, NJ: Princeton University Press, 1989)

Love, Heather, *Feeling Backwards: Loss and the Politics of Queer History* (Cambridge, MA: Harvard University Press, 2007)

Schaffner, Anna Katharina, *Modernism and Perversion: Sexual Deviance in Sexology and Literature, 1850-1930* (Basingstoke: Palgrave Macmillan, 2012)

Scott, Bonnie Kime, *The Gender of Modernism: A Critical Anthology* (Bloomington, IN: Indiana University Press, 1990)

--- *Refiguring Modernism* (Bloomington, IN: Indiana University Press, 1990)

Showalter, Elaine, *The Female Malady: Women, Madness and English Culture* (London: Virago, 1987).

-- *Sexual Anarchy: Gender and Culture at the Fin de Siecle* (London: Bloomsbury, 1991)

Stevens, Hugh & Caroline Howlett, eds., *Modernist Sexualities* (Manchester: Manchester University Press, 2000)

Wallace, Jo-Ann, *Women Artists and Writers: Modernist (Im)positionings* (London: Routledge, 1994)

Weeks, Jeffrey, *Sex, Politics, and Society: The Regulation of Sexuality Since 1800* (London: Longman, 1981)

Wheeler, Kathleen, *'Modernist' Women Writers and Narrative Art* (Basingstoke: Macmillan, 1994)

Winning, Joanne, *The Pilgrimage of Dorothy Richardson* (Madison, WI: University of Wisconsin Press, 2000)

---., 'The Sapphist in the City: Lesbian Modernist Paris and Sapphic Modernity', in *Sapphic Modernities: Sexuality, Women and National Culture*, ed. Laura Doan and Jane Garrity (New York: Palgrave, 2006)

- ., 'The Politics of Friendship', *Pilgrimages: A Journal of Dorothy Richardson Studies*, No. 2 (2009)
- . 'Lesbian sexuality in the Story of Modernism', in *The Oxford Handbook of Modernisms*, ed. Peter Brooker et al (Oxford: Oxford University Press, 2012)
- . 'Love and the Art Object', in *Modernism and Affect: Feeling in Modern Literature and Culture* ed. Julie Taylor (Edinburgh: Edinburgh University Press, 2015)

Other primary reading related to this topic includes:

- Barnes, Djuna, *The Ladies' Almanack* (New York: New York University Press, 1992)
- Beckett, Samuel, 'First Love,' in *First Love and Other Novellas* (London: Penguin, 2000)
- Bryher, *Two Novels: Development & Two Selves* (Madison, WI: University of Wisconsin Press, 2000)
- Cather, Willa, 'Paul's Case: A Study in Temperament,' in *The Short Stories of Willa Cather* (London: Virago, 1989)
- Lawrence, D.H., *Sons and Lovers* (Harmondsworth: Penguin, 2000)
- , *The Complete Poems* (Harmondsworth: Penguin, 1993)
- Loy, Mina, *The Lost Lunar Baedeker*, ed. by Roger Conover (Manchester: Carcanet, 1996)
- Richardson, Dorothy, *Pilgrimage*, 4 vols (London: Virago, 1979)

**Week 11 (Wed 12 Dec) 6-7.30, Lecture: Popularity and Value (PF)**

**Week 11 (Wed 12 Dec) 7.40-9pm, Seminar: Popularity and Value**

- Christie, Agatha, *The Murder of Roger Ackroyd* (London: Harper, 2013)
- Loos, Anita, *Gentlemen Prefer Blondes* (Any edition!)

Background reading:

- Hall, James, *Hit Lit: Cracking the Code of the Twentieth Century's Biggest Bestsellers* (New York: Random House, 2012)
- Hilliard, Christopher, 'Modernism and the Common Writer', *The Historical Journal*, 48.3 (Sep., 2005), pp. 769-87
- Leavis, F. R. *Minority Culture*
- Leavis, Q. D. *Fiction and the Reading Public* (New York: Russell, 1965)  
<https://archive.org/details/in.ernet.dli.2015.235181>
- McAleer, Joseph, *Popular Reading and Publishing in Britain, 1914-1950* (Oxford: Clarendon, 1992)
- McCracken, Scott, *Pulp: Reading Popular Fiction* (Manchester: Manchester University Press, 1998)
- McKibbin, Ross, *Classes and Cultures: England 1918-1951* (Oxford, Oxford University Press, 1998)
- Rose, Jonathan, *The Intellectual Life of the British Working Class*, Second edn. (New Haven: Yale, 2010)

# Autumn Core Course 2: Post-War to Contemporary (FT and PT2)

**Module Convenor:** Dr Sean O'Brien

**Seminar Leaders:** Dr Sean O'Brien (SO) and Dr Mpalive Msiska (MM)

**Module Code:** ENHU050S7

**Timetable:** Autumn Term, Thursdays 6.00pm – 9.00pm

## *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

## *Module overview*

This module is organised in two blocks: 'The Post-War, 1945-1979', and 'The Contemporary, 1979-Present'. Each week includes a seminar based around a text, taught from 6.00-7.20pm. In the second half of the evening a more general lecture will consider literary, cultural, historical and philosophical contexts for the week's reading. These will be focused on shorter texts, and run from 7:40-9:00pm.

## **At a Glance**

Week / Texts

1. Introduction
2. Beckett, *Novellas* / Pound, *Cantos* and Adorno, 'Trying to Understand Endgame'
3. Larkin, *The Less Deceived* and Selvon, *The Lonely Londoners* / Gilroy, 'Has It Come to This?'
4. Pynchon, *The Crying of Lot 49* / Sorbonne Occupation Committee, 'May '68 Documents' and Barthes, 'The Death of the Author'
5. Carter, *The Passion of New Eve* / Kristeva, 'Women's Time'
6. [reading week]
7. DeLillo, *White Noise* / Jameson, 'Postmodernism'
8. Gibson, *Pattern Recognition* / Hardt and Negri, *Empire* 'Preface' and 'Part 1:1 World Order'
9. Bechdel, *Fun Home* / W. G. Sebald, *The Emigrants*
10. Whitehead, *The Underground Railroad*
11. Roundtable on Contemporary Literature

### **Assessment:**

Assessment is by one essay of 5000 words, to be submitted by **14:00 Monday 13 January 2019.**

### **General Background Reading on Post-45 Literature and Culture:**

- Boxall, Peter, *Twenty-First-Century Fiction: A Critical Introduction* (Cambridge: Cambridge University Press, 2013)
- Bradford, Richard, *The Novel Now: Contemporary British Fiction* (Oxford: Blackwell, 2007)
- Brannigan, John, *Orwell to the Present: Literature in England 1945-2000* (Basingstoke: Macmillan, 2002)
- Connor, Steven, *The English Novel in History, 1950-95* (London: Routledge, 1996)
- Davies, Alastair and Alan Sinfield, eds, *British Culture of the Post-War: An Introduction to Literature and Society 1945-1999* (London: Routledge, 2000)
- Eagleton, Robert, *Contemporary Fiction: A Very Short Introduction* (Oxford: Oxford University Press, 2013)
- English, James F., ed, *A Concise Companion to Contemporary British Fiction* (Oxford: Blackwell, 2006): a very good collection on recent fiction
- Gasiorek, Andrej, *Post-War British Fiction: Realism and After* (London: Arnold, 1995)
- Hampson, Robert and Peter Barry, eds, *New British Poetries: The Scope of The Possible* (Manchester: Manchester University Press, 1993)
- Head, Dominic, *An Introduction to Modern British Fiction, 1950-2000* (Cambridge: Cambridge University Press, 2002)
- *The State of the Novel: Britain and Beyond* (Oxford: Blackwell, 2008)
- Hewison, Robert, *In Anger: Culture in the Cold War, 1945-60* (London: Weidenfeld, 1981)
- *Too Much: Art and Society 1960-75* (London: Methuen, 1986)
- James, David (ed), *Legacies of Modernism: Historicising Post-war and Contemporary Fiction* (Cambridge: Cambridge University Press, 2012)
- *Modernist Futures: Innovation and Inheritance in the Contemporary Novel* (Cambridge: Cambridge University Press, 2012)
- Lane, Richard, Rod Mengham and Philip Tew, eds, *Contemporary British Fiction* (Oxford: Polity, 2002)
- Luckhurst, Roger, and Peter Marks, eds, *Literature and the Contemporary* (London: Longman, 1999)
- Martin, Theodore, *Contemporary Drift: Genres, Historicism and the Problem of the Present* (New York: Columbia UP, 2017).
- Mengham, Rod, ed, *An Introduction to Contemporary Fiction: International Writing in English since 1970* (Cambridge: Polity, 1999)
- Morley, David, and Kevin Robins, eds, *British Cultural Studies* (Oxford: OUP, 2001)
- Morrison, Jago, *Contemporary Literature* (London: Routledge, 2001)
- Sinfield, Alan, *Literature, Politics and Culture in Post-War Britain* (Oxford: Blackwell, 1989)
- Stevenson, Randall, *Oxford English Literary History, vol12: 1960-2000: The Last of England?* (Oxford: Oxford University Press, 2004)
- Waugh, Patricia, *Harvest of the Sixties: Literature and its Background 1960-90* (Oxford: Oxford University Press, 1995)

## ***Detailed Course Outline***

### **BLOCK 1: THE POST-WAR, 1945-79**

The first five weeks of the module will focus on literary and cultural developments in the initial decades of the post-war period. Working chronologically from the years immediately following the Second World War, we will examine the fates of modernism, the decline of empire, the legacies of colonialism and decolonization, the victories and defeats of the student movement, the rise of theory, and the emergence of the feminist movement across key literary texts and figures.

#### **WEEK 1**

##### **6-7:20: Introduction to the Module: Periodizing the Postwar (SO)**

In this opening introductory lecture, 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 Seminar: Post-War Beckett**

Beckett is often considered a limit case for the trajectory of modernism in the post-war period. He wrote these novellas at the very end of the Second World War in 1945 and 1946. Do they signify a new stage of modernism? Are they instances of late modernism? Do they gesture ahead to a period of postmodernism?

##### **Required reading:**

- Samuel Beckett, *Novellas* (often published as *First Love and Three Novellas*)

##### Further reading:

Begam, Richard, *Samuel Beckett and the End of Modernity* (Stanford: Stanford UP, 1996)

Beloborodova, Olga et al. (eds), *Beckett and Modernism* (Basingstoke: Palgrave, 2018)

Birkett, Jennifer, and Kate Ince, eds, *Longmans Critical Reader: Samuel Beckett* (London: Longman, 2000)

Connor, Steven, *Samuel Beckett: Repetition, Theory, and Text* (Oxford: Blackwell, 1988)

Miller, Tyrus, 'Dismantling Authenticity: Beckett, Adorno and the "Post-war"', *Textual Practice* 8:1(1994), 43-57.

Pilling, John, ed., *The Cambridge Companion to Beckett* (Cambridge: Cambridge University Press, 1994)

Spacks, Patricia Meyer, *Boredom: The Literary History of a State of Mind* (Chicago, IL: University of Chicago Press, 1995)

Weisberg, David, *Chronicles of Disorder: Samuel Beckett and the Cultural Politics of the Novel* (New York: State University of New York, 2000)

##### **7:40-9: Lecture: What is Late Modernism? (JB)**

What are the post-war legacies of modernism is one of the key themes of this course. What happens in the wake of Joyce's *Wake*? When did modernism end? Did it end? Or does it carry on, mutate, continue? This lecture will situate Beckett in the wider context of the emergence of what has come to be known as 'Late Modernism'.

**Required reading:**

- Ezra Pound, *The Pisan Cantos* (selections from late fragments)
- Theodor Adorno, 'Trying to Understand *Endgame*'. *New German Critique* 26 (Spring – Summer 1982), pp. 119-150.

General Reading:

Adorno, Theodor, *Aesthetic Theory* (London: Athlone, 1997)

Bürger, Peter, *The Theory of the Avant-Garde*, trans. Michael Shaw (Manchester: Manchester University Press, 1984)

Said, Edward, *On Late Style: Music and Literature against the grain* (London: Bloomsbury, 2007)

**WEEK 3**

**6-7:20: Seminar: The Ends of Empire**

The period following the Second World War saw the terminal decline of the British Empire, as independence movements overthrew remaining strongholds of imperial rule in the colonies and the US replaced Britain as the global hegemon of the capitalist world-system. In this session we will examine literary developments in post-imperial Britain, including the poetry of melancholy and mourning and the emergence of a distinctly post-colonial literary tradition in Britain.

**Required reading:**

- Philip Larkin's *The Less Deceived* (selections)
- Sam Selvon's *The Lonely Londoners*

Larkin background reading:

Booth, James, ed., *New Larkins for Old* (Basingstoke: Macmillan, 1999)  
Bristow, Joseph, 'The Obscenity of Philip Larkin', *Critical Inquiry*, 21.1 (1994), 156-81

Hewison, Robert, *In Anger: Culture in the Cold War, 1945-60* (London: Weidenfeld, 1981).

Morrison, Blake, *The Movement: English Poetry and Fiction from the 1950s* (Oxford: Oxford University Press, 1980)

Regan, Stephen, 'Fables of Freedom: The Less Deceived', in *Philip Larkin* (Basingstoke: Macmillan, 1992), pp. 77-99.

Regan, Stephen, ed., *Philip Larkin* (Basingstoke: Macmillan, 1997)  
Wood, Michael. "We All Hate Home: English Poetry since World War II." *Contemporary Literature*, 18: 3, 1977, 305–318.

Selvon background reading:

*ARIEL* (1996): Sam Selvon special issue of this journal.

Andrew Gibson, 'Altering Images', in *London from Punk to Blair* ed. Joe Kerr and Andrew Gibson (London: Reaktion, 2003), pp.292-300.

Gilroy, Paul, "There ain't no black in the Union Jack": *The Cultural Politics of Race and Nation* (London: Hutchinson, 1987).



- McLeod, John, *Postcolonial London* (London: Routledge, 2004).
- Nasta, Susheila, ed, *Critical Perspectives on Sam Selvon* (Washington, D.C: Three Continents Press, 1988).
- Owusu, Kwesi, ed., *Black British Culture and Society: a Text-Reader* (London: Routledge, 2000).
- Premnath, Gautam, 'The Lonely Londoner: V.S. Naipaul and "The God of the City"', in Gilbert, Pamela, ed., *Imagined Londons* (New York: SUNY Press, 2002) (compares Caribbean writers Naipaul, George Lamming and Sam Selvon on the representation of London).
- Selvon, Sam, 'Finding West Indian Identity in London', *Kunapipi*, 9 (1987), 34-38.
- Schwarz, Bill, ed., *West Indian Intellectuals in Britain* (Manchester: Manchester University Press, 2003).
- Wambu, Onyekachi, ed., *Empire Windrush: Fifty Years of Writing about Black Britain* (London: Gollancz, 1998).

### **7:40-9: Lecture: Post-Imperial Melancholy (MM)**

How important is it to consider the post-war era in Britain as period of empire's end? How did rapid decolonization after the war affect cultural production and national narratives in England? Has England become post-colonial, or does it remain locked in a melancholic relationship to its past?

- Paul Gilroy, 'Has It Come to This?', in *After Empire* (London: Routledge, 2004), p. 95-132.

For Background Reading: the classic texts of post-colonial theory include:

Said, Edward. *Orientalism* (the Introduction) (London: Penguin, 1978), and 'Orientalism Reconsidered,' *Cultural Critique*, No. 1. (Autumn, 1985), pp. 89-107.

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

Spivak, Gayatri Chakravorty. 'Can the Subaltern Speak?' in Cary Nelson and Lawrence Grossberg (ed.), *Marxism and the Interpretation of Culture* (Basingstoke: Macmillan: 1988), pp. 271-313.

For post-imperial Britain see also:

Hall, Stuart, *Essential Essays, Vol II: Identity and Diaspora* (Durham: Duke UP, 2019).

Stuart Hall, 'Old and New Identities, Old and New Ethnicities,' *Culture, Globalisation and the World-System: Contemporary Conditions for the Representation of Identity*, ed. Anthony King (Minneapolis: U of Minnesota P, 1997), pp. 31-68.

For commentary from the right, see Roger Scruton, *England: An Elegy* (London: Pimlico, 2000).

## **WEEK 4**

### **6-7:20: Seminar: Counter Cultures**

Thomas Pynchon is often associated with the emergence of the Counter Culture movement. In this session we will discuss Pynchon's 1966 novella, *The Crying of Lot 49*, in relation to the nuances of Pynchon's engagements with the Counter Culture and the heady days of the Sixties.

**Required reading:**

- Thomas Pynchon, *The Crying of Lot 49*

**Background Reading:**

- Chambers, Judith, *Thomas Pynchon* (New York: Twayne, 1992)
- Freer, Joanna, *Thomas Pynchon and the Counterculture* (Cambridge: Cambridge UP, 2016)
- Gleason, William, 'The Postmodern Labyrinths of Lot 49', *Critique*, 34.2 (1993), 83-99.
- 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)
- Krafft, John. "Thomas Pynchon." *Social Text*, no. 9/10, 1984, pp. 283–286. (in special issue called 'The 60s Without Apology')
- McKenna, Christopher J. "'A Kiss of Cosmic Pool Balls': Technological Paradigms and Narrative Expectations Collide in 'The Crying of Lot 49.'" *Cultural Critique*, 44 (2000), pp. 29–42.
- O'Donnell, Patrick. "Engendering Paranoia in Contemporary Narrative." *Boundary 2*, 19: 1 (1992), pp. 181–204.,
- O'Donnell, Patrick (ed), *New Essays on 'The Crying of Lot 49'* (Cambridge: Cambridge University Press, 1992): useful collection, especially Pierre- Yves Petillon's suggestive essay 'A Re-cognition of Her Errand into the Wilderness' (pp.127-170).

**7:40-9: Lecture (SO): May '68 and the Rise of 'Theory'**

This lecture aims to situate the rise of 'Theory' in the wake of the civil unrest that erupted across France in May 1968. Focusing on the relation between the events of May '68 and the subsequent development of new modes of criticism and theoretical inquiry in literary studies and elsewhere, we will explore the legacies of that pivotal revolutionary moment as they shape the emergence and development of the New Left, cultural studies, the linguistic turn and the new social movements.

**Required reading:**

- Sorbonne Occupation Committee, 'May 68 Documents', *The Situationist International Anthology* (Bureau of Public Secrets, 2007), p. 435-445.
- Roland Barthes, 'The Death of the Author,' *Image-Music-Text* (London: Fontana Press, 1977), p. 142-148.

**Background reading:**

- Dickstein, Morris, *Gates of Eden: American Culture in the Sixties*, 2<sup>nd</sup> edition (Cambridge, MA: Harvard UP, 1997)
- Hall, Stuart, 'Cultural Studies: Two Paradigms', *Essential Essays, Vol I: Foundations of Cultural Studies* (Durham: Duke University Press, 2019)
- Hewison, Robert, *Too Much: Art and Society in the Sixties, 1960-75* (London: Methuen, 1986)
- Jameson, Fredric, 'Periodizing the 60s', *Social Text* 9-10 (1984), a special issue of the journal called 'The 60s without Apology'
- Marwick, Arthur, *The Sixties* (Oxford: Oxford University Press, 1998)

Moore-Gilbert, Bart, and John Seed, eds, *Cultural Revolution? The Challenge of the Arts in the 1960s* (London: Routledge, 1992)

## WEEK 5

### 6-7:20: Seminar: 1970s Feminism

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.

#### Required reading:

- Angela Carter, *The Passion of New Eve*

#### Gender Theory:

Butler, Judith, *Gender Trouble: Feminism and the Subversion of Identity* (London: Routledge, 1992)

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

Moi, Toril, *Sexual/Textual Politics: Feminist Literary Theory* (London: Routledge, 1985)

Segal, Lynne, *Why Feminism? Gender, Psychology, Politics* (Oxford: Polity, 1999)

#### Specific Carter background

Bristow, Joseph, and Trev Broughton, eds, *The Infernal Desires of Angela Carter: Fiction, Femininity, Feminism* (London: Longman, 1997)

Carter, Angela, *The Sadeian Woman* (London: Virago, 1979)

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

Day, Aidan, *Angela Carter: The Rational Glass* (Manchester: Manchester University Press, 1998)

Sage, Lorna, ed., *Flesh and the Mirror: Essays on the Art of Angela Carter* (London: Virago, 1994)

Stoddart, Helen, *Angela Carter's 'Nights at the Circus'* (London: Routledge, 2006).

### 7:40-9: Lecture: Feminist Theory and the Second Wave (Dr Jo Winning)

After the 60s, a critique of the failures or absences of the 60s counter-culture was launched by women in what became known as the 'Second Wave' of feminism. This lecture will widen the context to understand more of Angela Carter's fictional intervention

#### Required reading:

- Julia Kristeva, 'Women's Time' in *The Kristeva Reader*, ed. Toril Moi (Oxford: Blackwell, 1986)

#### Feminist Theory

##### Foundational texts from the 1970s movement include:

Kate Millet, *Sexual Politics* (1970)

Elaine Showalter, *A Literature of Their Own* (Princeton: Princeton UP, 1977)

Shulamith Firestone, *The Dialectic of Sex*

Marks, Elaine and Isabelle de Courtrivon (eds), *New French Feminisms: An Anthology* (1981) – collects together key French women thinkers from de Beauvoir through Luce Irigaray, Monique Wittig, Helene Cixous and Kristeva.

### Background on Feminism

Echols, Alice, *Daring to Be Bad: Radical Feminism in America 1967-75* (Minneapolis: University of Minnesota Press, 1989)

Segal, Lynne, *Making Trouble: Life and Politics* (London: Virago, 2017). Memoir by leading feminist scholar at Birkbeck about the 1960s and 70s.

### General Background Reading on the 1970s:

Beckett, Andy, *When the Lights Went Out: Britain in the Seventies* (London: Faber, 2009).

Lodge, David, 'The Novelist at the Cross-Roads' (1969). An important essay, collected in his *The Novelist at the Crossroads and other Essays* (London: Ark, 1986)

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

Moore-Gilbert, Bart, ed., *The Arts in the 1970s: Cultural Closure* (London: Routledge, 1994)

Nairn, Tom, *The Break Up of Britain* (London: New Left Books, 1977). See especially chapters on 'The Twilight of the British State' and 'English Nationalism'.

Savage, John, *England's Dreaming: Anarchy, Sex Pistols, Punk Rock and England* (London: Faber, 1991)

## **WEEK 6: READING WEEK**

### **BLOCK 2: THE CONTEMPORARY, 1979-Present**

The final five weeks of the module move chronologically through the second half of the post-war period into the present. We will begin with sessions on postmodernism, globalization and migration, before moving on to discuss emerging forms and genres in contemporary literature. The module concludes with a lecture on dissertation planning in Week 10, and a roundtable on contemporary literature in Week 11.

## **WEEK 7**

### **6-7:20: Seminar: The Postmodern Turn**

1979 is often considered a major moment of economic, cultural and political rupture and the 1980s were perhaps the central period for theoretical discussions of the concept of postmodernism. In lecture and seminar, we will look at two major instances of this cultural development which extend our consideration of US culture.

#### **Required reading:**

- Don DeLillo, *White Noise*

#### Background reading

Boxall, Peter, *Don DeLillo: The Possibility of Fiction* (London: Routledge, 2006)

Lentricchia, Frank (1991), *Introducing Don DeLillo* (Durham, NC: Duke University Press, 1991)  
--- (ed), *New Essays on DeLillo's 'White Noise'* (Cambridge: Cambridge University Press, 1991)

### **7:40-9: Lecture: High Postmodernism and the 1980s (SO)**

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.

#### **Require reading:**

- Fredric Jameson, 'Postmodernism, Or, The Cultural Logic of Late Capitalism' (essay in *New Left Review*, 1984; book version in 1991).

#### Background and Commentary

Anderson, Perry, *The Origins of Postmodernity* (London: Verso, 1998). Very useful historicisation.

Burnham, Clint, *The Jamesonian Unconscious: The Aesthetics of Marxist Theory* (Durham, NC: Duke University Press, 1995)

Connor, Steven, *Postmodernist Culture* (Oxford: Blackwell, 1989). One of the clearest expositions of a fraught and sometimes confusing terrain.

Eagleton, Terry, 'Fredric Jameson: The Politics of Style', in *Against the Grain: Essays 1975-1985* (London: Verso, 1986), pp.65-78.

Hardt, Michael, and Kathi Weeks, eds, *The Jameson Reader* (Oxford: Blackwell, 2000)

Hutcheon, Linda, *A Poetics of Postmodernism* (London: Routledge, 1988): influential theory of postmodernism as 'historiographic metafiction'.

Kellner, Douglas, and Sean Homer, *Fredric Jameson: A Critical Reader* (Basingstoke: Palgrave, 2004)

Kunkel, Benjamin, 'Into the Big Tent', *London Review of Books* 32:8, 22 April 2010, available online at <http://www.lrb.co.uk/v32/n08/benjamin-kunkel/into-the-big-tent>: recommended as a succinct, reliable introduction to Jameson.

Lyotard, Jean-Francois, *The Postmodern Condition*, trans. Geoff Bennington and Brian Massumi (Manchester: Manchester UP, 1984)

McHale, Brian, *Postmodernist Fiction* (London: Methuen, 1987): an influential theory of the postmodern novel.

Roberts, Adam, *Fredric Jameson* (London: Routledge, 2000)

## **WEEK 8**

### **6-7:20: Seminar: Empire after Empire**

If the 1980s mark the high point of postmodernism, the 1990s saw the rise of globalization. After the collapse of the USSR and the end of the Cold War, the integration of former communist bloc countries into the world market signaled for some an Empire after empire, with technology as the key enabling force. How does Gibson's text help us to 'see' new kinds of shapes of the global and globalization?

#### **Required reading:**

- William Gibson, *Pattern Recognition*

- Easterbrook, Neil, 'Alternate Presents: The Ambivalent Historicism of "Pattern Recognition"', *Science Fiction Studies*, 33: 3 (Nov., 2006), pp. 483-504
- Hayles, N.Katherine, 'Traumas of Code', *Critical Inquiry*, 33: 1 (Autumn 2006), pp. 136-157
- Link, Alex, 'Global War, Global Capital, and the Work of Art in Gibson's *Pattern Recognition*', *Contemporary Literature*, 49: 2 (Summer 2008), pp. 209-231.

### General Reading

- Luckhurst, Roger (ed.), *Science Fiction: A Literary History* (London: British Library, 2017)
- Murphy, Graham and Sherry Vint (eds), *Beyond Cyberpunk: New Critical Perspectives* (London: Routledge, 2010).

### **7:40-9: Lecture: Globalization and Migration (MM)**

The term 'globalization' really only began to be used widely in the 1990s, although the phenomenon of international and global networks of the international economy are centuries old. The 1990s inaugurated both the World Trade Organisation and the first major anti-globalization protests and resistances. What does the shift to a world perspective mean for accounts of contemporary culture? Does it signal a new homogeneity of mass culture, working on economies of scale? Or does it mean a new awareness of diversity and difference? Can accounts of 'the post-war' remain coherent as the contemporary era explodes our old accounts of national literatures and canons of art?

### **Required reading:**

- Hardt, Michael, and Antonio Negri, 'Preface' and 'Part 1.1: World Order', *Empire* (Cambridge: Harvard University press, 2000).

### Background reading

- Castells, Manuel, *The Rise of the Network Society*, 2<sup>nd</sup> ed (Oxford: Blackwell, 2011)
- Hardt, Michael and Negri, Antonio, *Empire* (Cambridge: Harvard UP, 2000).
- Stonebridge, Lindsey, *Placeless People: Writings, Rights and Refugees* (Oxford: Oxford University Press, 2018)
- Woolley, Agnes, *Contemporary Asylum Narratives: Representing Refugees in the Twenty-First Century* (Basingstoke: Palgrave, 2014)

## **WEEK 9**

### **6-7:20: Seminar:**

In recent years, comic books or graphic novels have received increasing attention in studies of contemporary literature. 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 that also engages with questions of sexuality, history and the lasting influence of modernism.

### **Required reading:**

- Alison Bechdel, *Fun Home*

### Background reading

- Chute, Hillary, *Graphic Women* (New York: Columbia University Press, 2010)

- Groensteen, Thierry, *The System of Comics* (Jackson, MA: University Press of Mississippi, 2007).
- Freedman, Ariela. "Drawing on Modernism in Alison Bechdel's *Fun Home*." *Journal of Modern Literature*, vol. 32, no. 4, 2009, pp. 125–140.
- Hatfield, Charles, *Alternative Comics: An Emerging Literature* (Jackson, MA: University Press of Mississippi, 2005)
- McCloud, Scott, *Understanding Comics: the Invisible Art* (New York: HarperCollins, 1993).
- Sabin, Roger, *Comics, Comix and Graphic Novels* (London: Phaidon, 1996). *Modern Fiction Studies* 52.4 (2006): 'Graphic Narrative,' special issue edited by Hillary Chute and Marianne DeKoven.
- Warhol, Robyn, and Robyn Warhol-Down. "The Space Between: A Narrative Approach to Alison Bechdel's 'Fun Home.'" *College Literature*, vol. 38, no. 3, 2011, pp. 1–20.

### **7:40-9: Lecture: Trauma Theory (Roger Luckhurst)**

This lecture will focus on the novel/memoir/testimony by W. G. Sebald, called *The Emigrants* (1993). If you are pressed for time you can just read the first 2 narrative sections, to get a taste of Sebald's style. This will allow us to explore the wider context of 'trauma culture' in the 1990s and beyond. Why did 'trauma' become such a key idea in the 80s and 90s? Has the memoir form displaced the novel as the locus of narrative power or truth? Why did everyone suddenly feel the need to confess their traumatic secrets?

#### Background reading

- Caruth, Cathy, *Unclaimed Experience: Trauma, Narrative and History* (Baltimore: John Hopkins University Press, 1996).
- Huyssen, Andreas, *Twilight Memories: Marking Time in a Culture of Amnesia* (London: Routledge, 1995)
- Kaplan, E. Ann, *Trauma Culture: The Politics of Terror and Loss in Media and Literature* (New Brunswick: U Rutgers P, 2005).
- LaCapra, Dominick, 'Trauma, Absence, Loss,' *Critical Inquiry* 25 (Summer 1999), 696-727.
- Leys, Ruth, *Trauma: A Genealogy* (Chicago: Chicago UP, 2000).
- Luckhurst, Roger. 'Traumaculture', *New Formations* 50 (2003): 28-47.
- Luckhurst, Roger, *The Trauma Question* (Routledge, 2008).
- Whitehead, Anne, *Trauma Fiction* (Edinburgh: Edinburgh University Press, 2004)
- Gilmore, Leigh, *The Limits of Autobiography: Trauma and Testimony* (Ithaca: Cornell University Press, 2001).

#### On Sebald

- Harris, Stefanie, 'The Return of the Dead: Memory and Photography in W. G. Sebald's *Die Ausgewanderten*', *German Quarterly* 74:4 (2001): 379-91.
- McCulloh, Mark, *Understanding W G Sebald* (Columbia: U South Carolina P, 2003).
- Parry, Ann, 'Idioms for the Unrepresentable: Post-War Fiction and the Shoah', *Journal of European Studies* 27:4 (1997): 417-32.
- Philip Schelsinger, 'W. G. Sebald and the Condition of Exile', *Theory, Culture and Society* 21:2 (2004): 43-68.
- Anne Whitehead (ed.), *W G Sebald: A Critical Companion* (Washington: U Washington P, 2004).

## WEEK 10

### 6-7:20: Seminar: The Genre Turn

Literature in the contemporary period actively rejects traditional genre distinctions, blurring the boundaries between literary fiction and genre fiction and reorganizing the literary field. Are we witnessing a proliferation of new genres, or the death of genre? Are we post-genre? We will explore these and other questions with reference to Whitehead's genre-busting Pulitzer Prize-winning novel, *The Underground Railroad*.

#### Required reading:

- Colson Whitehead, *The Underground Railroad*

#### Background reading

Coates, Ta-Nehisi, *Between the World and Me* (New York: Text, 2015)

Ramsey, William. "An End of Southern History: The Down-Home Quests of Toni Morrison and Colson Whitehead." *African American Review*, vol. 41, no. 4, 2007, pp. 769–785.

Wolfe, Gary, *Evaporating Genres: Essays on Fantastic Literature* (Middletown: Wesleyan UP, 2011).

### 7:40-9: Lecture: Dissertation Planning (SO)

In this session, we will try to look ahead to think about how you might be preparing for your dissertation proposal (due in March) ahead of the summer term where you will be ascribed a tutor and set out on your own research area. We will discuss previous examples of dissertations and provide strategies for thinking through a focused and achievable project.

## WEEK 11

### 6-7:20: Roundtable: Locating the Contemporary (SO, MM, JB)

In this final session, seminar leaders will hold a roundtable in which we will examine recent trends in contemporary literature. There is no required reading, but you may find some of the general leading listed below to be of interest.

#### General reading on the contemporary

Boxall, Peter, *Twenty-First Century Fiction: a Critical Introduction* (Cambridge: Cambridge University Press, 2013).

Connor, Steven 'The Impossibility of the Present, or, From Contemporary to Contemporaneous' in Luckhurst and Marks (eds.), *Literature and the Contemporary* (London: Longman, 1999).

Eaglestone, Robert, *Contemporary Fiction: a Very Short Introduction* (Oxford: Oxford University Press, 2013)

--- 'Contemporary Fiction in the academy: towards a manifesto', *Textual Practice* 27:7 (2013), 1089-1101. 40

Irr, Caren, *Toward the Geopolitical Novel: U. S. Fiction in the Twenty-First Century* (Columbia UP, 2013)

Martin, Theodore, *Contemporary Drift: Genre, Historicism and the Problem of the Present* (Columbia University Press, 2017)

Smith, Terry 'Contemporary Art and Contemporaneity,' *Critical Inquiry* 32 (2006): 681-707.



# Spring Option Modules

## Important Information:

The timetable below lists spring options on offer in the 2019-20 academic year to the MA Modern and Contemporary Literature programme. To make your module selection you need to be invited to enrol on the programme. All enrolled students will be sent instructions and a live link to the online module selection system to make their selection.

Please complete your selection as soon as possible, remembering that we offer places on a first-come, first-served basis, as our modules are capped and places are competitive. 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.

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

If you want to discuss your module choices, the named convenors of each course are usually happy to respond to emails, or you can contact your personal tutor. Please be aware that modules vary from year to year and we try to vary the choices year to year to provide maximum choice for students. 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.

Full module breakdowns for options and readings lists for the current academic year will be available on Moodle prior to the spring term. Some information provided below contains indicative reading. Once your module choices are confirmed, you will be able to access all updated materials on Moodle for your spring course. Please wait for updated reading lists at this time before purchasing texts in advance.

**Please note, modules can be subject to change or withdrawal due to staff leave and module uptake. Module convenors are subject to change and those not confirmed for 2019-20 are listed as TBC below.**

Module Code	Module Name	Day and time for 2019-20	Convenor
ENHU035S7	<a href="#">Aesthetics and Cultural Theory</a>	Wednesday 19:30-21:00	Dr Stephen Clucas
AREN231S7	<a href="#">Being Human: Posthumanism and the 21<sup>st</sup> Century</a>	Tuesday 19:30-21:00	Dr Grace Halden
AREN122S7	<a href="#">Colonialism and Modernity</a>	Tuesday 19:30-21:00	Dr Alexis Wolf

AHVM015S7	<a href="#">Contemporary American Cinema</a>	Tuesday 18:00-21:00	TBC
ENHU053S7	<a href="#">Contemporary US Fiction</a>	Wednesday 19:30-21:00	Dr Joe Brooker
AREN237S7	<a href="#">Culture and Human Rights</a>	Tuesday 18:00-19:30	TBC
AREN197S7	<a href="#">Freud in the World: Psychoanalysis, Literary Writing and the Legacies of History</a>	Tuesday 18:00-21:00	Prof Jacqueline Rose
AHVM053S7	<a href="#">Gender, Modernity and the City</a>	Friday 18:00-19:30	Prof Lynn Nead
ENHU122S7	<a href="#">Language Matters</a>	Wednesday 18:00-19:30	Dr Peter Fifield
ENHU068S7	<a href="#">Reading Time in the Twentieth Century</a>	Thursday 18:00-19:30	Dr Sean O'Brien
AREN239S7	<a href="#">Sounding out the Social</a>	Monday 18:00-19:30	Dr Jo Winning
ARVC114S7	<a href="#">Space and Politics in Modernity</a>	Tuesday 18:00-19:30	Dr Leslie Topp
AREN118S7	<a href="#">The Horror, The Horror</a>	Wednesday 19:30-21:00	Prof Roger Luckhurst
ARMC172S7	<a href="#">Theoretical Perspectives on Media</a>	Thursday 18:00-21:00	TBC
ARAR003S7	<a href="#">Theory of Clouds</a>	Tuesday 18:00-19:30	Prof Esther Leslie
AREN241S7	<a href="#">Writing Biopolitics</a>	Tuesday 18:00-19:30	Dr Sophie Jones

## Summer Term

# Dissertation MA Modern and Contemporary Literature (FT and PT2)

**Module Code:** ENHU003D7

FT and PT2 students will have their first advisory session in the autumn term, a second advisory session in spring term 2019 in advance of the submission of the proposal form, and their first research skills session early in the summer term. We aim to provide plenty of support for this element of the degree, but here's what you need to know now.

In the summer term, you are also **expected** to attend the research skills dissertation workshops in weeks 2, 3, and 4 and also **required** to give a presentation on your research project, either in week 10 or 11.

- The dissertation constitutes 33% of your final mark.
- You are required to offer a presentation on your work, but this will not count towards your final mark.
- The dissertation should number 15 000 words. This excludes the bibliography, but includes footnotes or endnotes.

For PT2 and FT students, it must be submitted by **14:00 (2pm) on Friday 11 of September 2020**. 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 submit this via Turnitin assignment on Moodle. 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 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. It is good to start 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), each one hour long, which **must be completed by Friday 10 July 2020**.

In the course of these meetings supervisors may be asked to comment on plans or on drafts of part of the dissertation. Your supervisor may help you to clarify your main thesis; aid you in shaping your thoughts into an appropriate scale; suggest further reading or lines of library research; advise you on methods of research. It is advisable to pencil in the future meeting dates at your first meeting.

## Summer Term Research Skills Classes

Dedicated research skills workshops led by core staff will be held on Wednesdays in the summer term, 6-7.30pm, starting on 01 May. We pool the students starting supervisions from the MA Modern, the MA Contemporary and the MA Critical and Cultural Studies for the workshops. Please note, it is possible the staff member leading the workshop may change from what is listed.

Week 1: MA Modern will meet as group together.

Week 2: Dissertation Workshop (Peter Fifield)

Week 3: Dissertation Workshop (Joe Brooker)

Week 4: Dissertation Workshop (Sean O'Brien)

We then reconvene at the end of term, back in smaller core of MAs for students to offer short presentations (5-10 minutes) on their work with the MA convenor as chair of the event. This exercise is a **requirement**.

Week 10: Dissertation Presentations by MA students

Week 11: Dissertation Presentations by MA students

### ***Bibliography for Dissertation Writing Skills:***

Many books and online resources advise on managing dissertations and longer essays. Here is a list of some that may be helpful:

Alasuutari, Pertti, *Researching culture: qualitative method and cultural studies* (London: Thousand Oaks, 1995)

Berry, Ralph, *The Research Project: How to Write It*, 5<sup>th</sup> edn (London: Routledge, 2004)

Cryer, Pat, *The Research Student's Guide to Success* (Buckingham: Open University Press, 1996)

Denscombe, Martyn, *The Good Research Guide for Small-Scale Social Research Projects* (Buckingham, Open University Press, 1998)

Foddy, William, *Constructing Questions for Interviews and Questionnaires: Theory and Practice in Social Research* (Cambridge: Cambridge University Press, 1993)

Griffin, Gabriele ed. *Research Methods for English Studies* (Edinburgh: Edinburgh University Press, 2005)

Gunn, Simon and Lucy Faire, eds. *Research Methods for History*, 2<sup>nd</sup> edn (Edinburgh: Edinburgh University Press, 2016)

- Hesse-Biber, Sharlene Nagy and R. Burke Johnson, eds. *The Oxford Handbook of Multimethod and Mixed Methods Research Inquiry* (Oxford: Oxford University Press, 2015)
- Howell, Martha C. and Walter Prevenier, *From reliable sources: an Introduction to Historical Methods* (Ithaca: Cornell University Press, 2001)
- Kubitschko, Sebastian, and Anne Kaun, eds. *Innovative Methods in Media and Communication Research* (Cham: Springer International, 2016)
- Lang, Gerhard and George D. Heiss, *A Practical Guide to Research Methods* (Lanham, MD: University Press of America, 1994)
- Miller, R.H., *Handbook of Literary Research*, 2nd edn (Metuchen, NJ: Scarecrow Press, 1995)
- Murray, Rowena, *How to Write a Thesis*, 3<sup>rd</sup> ed. (Maidenhead: McGraw Hill, 2011)
- Sproull, Natalie L., *Handbook of Research Methods: a Guide for Practitioners and Students in the Social Sciences*, 2nd edn (Metuchen, NJ: Scarecrow Press, 1995)

### ***Dissertation Format***

Take some time to think about the presentation of your dissertation. Make your work easily identifiable and easy on the eye for the reader. Always ensure your work is double spaced and with an easily readable font.

### **Pagination**

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

### **Left margin**

Provide a bit of extra space for the left margin throughout, particularly as we'll ask you to bind the hard copy and this takes up a bit more space on the left hand side of the page.

### **Title Page**

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

### **Title and name in the middle of the page**

At bottom of the page 'Submitted in partial fulfilment of the requirements for the MA in Modern and Contemporary Literature, 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. This is **required**. It helps us identify two markers, but is also a good exercise for students in making sure that they can crisply sum up their thesis.

### **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. Where possible, try to avoid extensive footnotes, and keep them largely referential.

### **Referencing**

In your essays and your dissertation you must use a proper system of referencing. The Department of English, Theatre and Creative Writing 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 consulted at <http://www.mhra.org.uk/style>

### **Binding**

We advise that for the hard copy you submit you get it bound. Most stationers, such as Ryman's, offer binding services which can usually be done on the spot. Ring-binding is fine. Please don't spend vast amounts using academic binderies! We merely want these pages bound together more robustly than a staple, as they'll be read by two internal readers, and possibly sent off to a third, external reader, so they need to survive these journeys.

## **Summer Term Seminar Programme (For all Students FT, PT1 and PT2)**

### **Extra Lecture/Seminars, Weeks 1, 7, 8, and 9 – all students welcome**

There is a window of opportunity for a small cluster of free-form classes in the summer term, since the compulsory elements of cores and options are over. These are optional classes, but they are a chance for students to come to an agreement about an extra area of study they want to pursue through a series of staff-led lectures/seminars. They also give PT1 students a cluster of extra classes, to maintain the structure of study in the summer term. MA convenors for the Modern, Contemporary and Cultural Critical MAs will gather suggestions from students in Week 1 of summer term (01 May), then set a small amount of reading for the lectures in week 7, 8, 9. Staff leading the seminars will depend on the topics chosen!

For PT1 students, we aim to provide Core 2 reading lists as early as possible in the term to enable PT1 students to get on with reading ahead for the autumn term.

# Assessment Information

## Marking Grades

The overall marks for an MA are divided into Pass (above 50%) Merit (above 60%) or Distinction (above 70%).

### Marking Scale

Distinction	A	75-100%
	A-	73-74%
	A=	70-72%
Merit	AB	69%
	B++	66-68%
	B+	63-65%
	B(+)	60-62%
Pass	B	59%
	B(-)	56-58%
	B-	53-55%
	B=	50-52%

An essay that falls below 50% constitutes a fail. In order to gain the degree students must successfully pass all elements of the course including the dissertation.

### Notification of Award

The examiners' meeting is usually held in late November, following submission of dissertations; students will be notified of their result as soon as possible after this date.

### Grade-Related Criteria

80-100% High Distinction	<ul style="list-style-type: none"><li>• Possesses all the qualities of work of distinction level, but performed to an exceptional standard in most areas</li><li>• Demonstrates the potential for publication</li></ul>
70-79% Distinction	<ul style="list-style-type: none"><li>• Shows a sophisticated understanding of the topic, presenting a highly persuasive and original response</li><li>• Displays an outstandingly perceptive knowledge of the relevant primary evidence, making creative, incisive and/or subtle use of that evidence</li><li>• Presents an elegantly structured argument that displays sustained critical independence and cogent analysis</li><li>• Engages critically and imaginatively with secondary and, where relevant, theoretical literature, moving well beyond the material</li></ul>

	<p>presented in classes and positioning its own argument within academic debates</p> <ul style="list-style-type: none"> <li>• Deploys a lively and sophisticated prose style with precision</li> <li>• Demonstrates an advanced command of critical vocabulary and the rules of grammar, syntax, spelling and punctuation</li> <li>• Referencing (including quotations, footnotes and bibliography) immaculately presented according to the course handbook</li> </ul>
60-69% Merit	<ul style="list-style-type: none"> <li>• Shows a sound understanding of the topic, presenting a perceptive and relevant response</li> <li>• Displays detailed knowledge of the relevant primary evidence, making sustained, specific and often thoughtful use of that evidence</li> <li>• Presents a lucid and well-structured argument that displays critical independence and effective analysis</li> <li>• Engages critically with secondary and, where relevant, theoretical literature and/or material from classes, doing so in the service of an independent argument</li> <li>• Deploys a lucid and fluent prose style</li> <li>• Demonstrates an accurate command of critical vocabulary and the rules of grammar, syntax, spelling and punctuation</li> <li>• Referencing (including quotations, footnotes and bibliography) presented according to the course handbook</li> </ul>
50-59% Pass	<ul style="list-style-type: none"> <li>• Shows some understanding of the topic, and presents a largely relevant response</li> <li>• Displays adequate knowledge of the relevant primary evidence under discussion, making appropriate use of that evidence</li> <li>• Attempts a structured argument, but may be prone to the general, the arbitrary, the derivative, the incomplete and/or the descriptive</li> <li>• Makes use of secondary and, where relevant, theoretical literature (whether critical, theoretical or historical) and material from lectures and seminars, but not always in the service of an independent argument</li> <li>• Deploys a fairly fluent prose style</li> <li>• Demonstrates an adequate command of critical vocabulary and the rules of grammar, syntax, spelling and punctuation</li> <li>• Referencing (including quotations, footnotes and bibliography) largely presented according to departmental criteria</li> </ul>
0-49% Fail	<ul style="list-style-type: none"> <li>• Shows a limited or scant understanding of the topic and presents a less than competent response that lacks focus</li> <li>• Displays a barely adequate or erroneous knowledge of the primary evidence</li> <li>• Either fails to present an argument or presents one that is incoherent, incomplete and/or flawed</li> <li>• Makes little or no use of secondary or theoretical literature or uses it inappropriately and derivatively; is heavily reliant on material derived from classes without evidence of independent assimilation or understanding of it.</li> <li>• Deploys an inaccurate and unclear prose style</li> <li>• Demonstrates an insecure command of critical vocabulary and the rules of grammar, syntax, spelling and punctuation</li> <li>• Referencing (including quotations, footnotes and bibliography)</li> </ul>



poorly presented according to departmental criteria

### Notes:

- The above table is designed to give an indication of the qualities that are required in the different MA classifications, and to show the factors that are taken into account when marking MA work. Frequently, essays do not fall neatly into any one band. For example, an essay might have the 'lucid and well-structured argument' of a Merit while deploying the 'fairly fluent prose style' of a Pass. In such cases the marker has to weigh these qualities against each other and strike a balance in the final mark and classification.
- These criteria will be applied when assessing the work of disabled students (including those with dyslexia), on the assumption that they receive prior learning support. Students who think they might qualify for support should refer to the Disability Section in this handbook for further information.

## ***Plagiarism***

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

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

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

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

### **What happens if plagiarism is suspected?**

The College operates a three stage policy for dealing with assessment offences. The first stage allows for a very rapid and local determination for first or minor and uncontested offences. Stage two allows for a formal Department investigation, where a student wishes to contest the allegation or penalty, where there is an allegation of a repeat offence or for more serious cases. Stage three involves a centrally convened panel for third and serious offences,

dealt with under the code of Student Discipline.

### **What if I am worried that I'm not referencing correctly?**

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

**Please refer to the Birkbeck website for updated information on assessment offences here:**

<http://www.bbk.ac.uk/student-services/exams/assessment-offences>

**Please access the assessment offences policy here:**

<http://www.bbk.ac.uk/registry/policies/documents/assessment-offences-policy.pdf>

## ***Collusion***

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

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

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

It is unacceptable to pay someone to write (or re-write) your essays for you and if you are discovered to have done so, you risk expulsion from the programme. The College and the School of Arts have a range of services in place to help you improve your academic writing, so if you are concerned at all and would like some additional support, you should contact your personal tutor or the Programme Director.

Please refer to the website for further details here: <http://www.bbk.ac.uk/student-services/exams/assessment-offences>

## ***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:

[Registry Policies](#)

# Essay Guidelines and Advice: Coursework Submission, Return of Coursework and Late Submissions

## *Essays*

Essays should be 5 000 words long. Please note that excessively over- or under-length essays will be penalised. Also, please be aware of the university regulations against plagiarism and duplication of your own work (i.e. there should be no overlap between this essay and material presented for assessment elsewhere in this course or in another module). Please ensure that your essay follows the style of referencing outlined in the MHRA stylebook. This is available on the web at: <http://www.mhra.org.uk/style>

## *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.

Please note that electronic submission is normally required by **14:00 (2pm)** on the day of the deadline.

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 in 4 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 4 week period.

**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 from the web [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 within 14 days of the deadline which is affected.

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 the policy and further process details of [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 will not be examined in the same year and will have to wait another twelve months before being awarded the degree as MA examination boards meet only once a year, normally in November. Any difficulty in meeting the dissertation deadline should be brought to the attention of the Course Director at the earliest opportunity. Students should submit both an electronic and a hard copy of the dissertation.

## ***Translations***

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, please 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.

## ***Essay Questions***

Your course tutor may well issue 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.

## ***Course Prize***

The Bloomsbury Prize will be awarded each year to the student who gains the highest total mark on the MA in Modern & Contemporary Literature.

# Style Guide

Writing essays at postgraduate 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, Theatre and Creative Writing 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/style>

Please try to get into the swing of using this system consistently as early as possible. 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 need to go back to the library to scabble around for the essays you've read in the distant past, minutes before the deadline expires.

## ***Titles in the essay text***

Italics are used for the titles of all works individually published under their own titles: books, journals, plays, longer poems, pamphlets, and any other entire published works. 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. Thus:

*Mrs Dalloway*, *The Waste Land*, *King Lear*

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

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.

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.

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.

Your word-processing software is likely to have a footnote function. 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!"'.<sup>1</sup> 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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<sup>1</sup> Henry James, 'The Turn of the Screw', in *The Turn of the Screw and Other Stories*, ed. by T.J. Lustig (Oxford: Oxford University Press, 1998), p. 197.



## Books

Tom McArthur, *Worlds of Reference: Lexicography, Learning and Language from the Clay Tablet to the Computer* (Cambridge: Cambridge University Press, 1986), p. 59.

The author's name is given as written on the title page of the book. The title is given in italics, and the main title is separated from the subtitle by a colon (even if the punctuation on the title page is different). 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':

Jean Starobinski, *Montaigne in Motion*, trans. by Arthur Goldhammer (Chicago: University of Chicago Press, 1986), p. 174.

*Emily Dickinson: Selected Letters*, ed. By Thomas H. Johnson, 2<sup>nd</sup> edn (Cambridge, MA: Harvard University Press, 1985), pp. 194-97.

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.

*Dictionary of the Middle Ages*, ed. by Joseph R. Strayer and others (New York: Scribner, 1982), vi (1985), 26.

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

Martin Elsky, 'Words, Things, and Names: Jonson's Poetry and Philosophical Grammar', in *Classic and Cavalier: Essays on Jonson and the Sons of Ben*, ed. by Claude J. Summers and Ted-Larry Pebworth (Pittsburgh: University of Pittsburgh Press, 1982), pp. 31-55 (p. 41).

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

Richard Hillyer, 'In More than Name Only: Jonson's "To Sir Horace Vere"', *Modern Language Review*, 85 (1990), 1-11 (p. 8).

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

Michael Schmidt, 'Tragedy of Three Star-Crossed Lovers', *Daily Telegraph*, 1 February 1990, p. 14.

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 can be less reliable. 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.

Kent Bach, 'Performatives', in *Routledge Encyclopedia of Philosophy*<<http://www.rep.routledge.com>> [accessed 3 October 2001].

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:

Virginia Woolf, 'Mr Bennett and Mrs Brown' (1923), qtd in Michael Levenson, *A Genealogy of Modernism* (Cambridge: Cambridge University Press, 1984), p. 13.

If the year of the work, or even the title, isn't given by the critic, you can write:

Virginia Woolf, qtd in Michael Levenson, *A Genealogy of Modernism* (Cambridge: Cambridge University Press, 1984), p. 13.

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.:

Henry James, 'The Turn of the Screw', in *The Turn of the Screw and Other Stories*, ed. by T.J. Lustig (Oxford: Oxford University Press, 1998), p. 197.

Hereafter referred to in the main text as *TS*. 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 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.

- Bach, Kent, 'Performatives', in *Routledge Encyclopedia of Philosophy* <<http://www.rep.routledge.com>> [accessed 3 October 2001]
- Elsky, Martin, 'Words, Things, and Names: Jonson's Poetry and Philosophical Grammar', in *Classic and Cavalier: Essays on Jonson and the Sons of Ben*, ed. by Claude J. Summers and Ted-Larry Pebworth (Pittsburgh: University of Pittsburgh Press, 1982), pp. 31-55
- Schmidt, Michael, 'Tragedy of Three Star-Crossed Lovers', *Daily Telegraph*, 1 February 1990, 14
- Starobinski, Jean, *Montaigne in Motion*, trans. by Arthur Goldhammer (Chicago: University of Chicago Press, 1986)
- Summers, Claude J., and Ted-Larry Pebworth, eds, *Classic and Cavalier: Essays on Jonson and the Sons of Ben* (Pittsburgh: University of Pittsburgh Press, 1982).

# Support for Students

## *Support for students with Disabilities, Dyslexia and Mental Health Needs*

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

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

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

## *Access at Birkbeck*

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

## *The Disabled Students' Allowance*

UK and EU (with migrant worker status) disabled students on undergraduate and postgraduate courses are eligible to apply for the Disabled Students' Allowance (**DSA**). The DSA provides specialist equipment including computers with assistive technology and training, personal help (e.g. study skills tutors, mentors and BSL interpreters) and additional travel costs for students who have to use taxis. It provides thousands of pounds worth of support and all the evidence shows that students who receive it are more likely to complete their courses successfully. The Wellbeing Centre can provide further information on the DSA and can assist you in applying to Student Finance England for this support. Students will receive their note-taking support from the University rather than the DSA.

## ***Support in your Department***

Your Department is responsible for making reasonable adjustments in learning and teaching and assessment, specialist seating, etc. Whilst we anticipate that this support will be provided by the Programme Director, tutors and Programme Administrator in the Department, they will also have a Disability Lead. If you experience any difficulties or require additional support from the Department then they may also be able to assist you. They may be contacted through the Programme Administrator.

## ***Support in IT Services and Library Services***

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

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

## ***Examinations and Assessments***

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

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

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

### ***Further information***

For further information please access the website [here](#) for updated contact details and information on Wellbeing drop-in sessions in the [Student Advice Centre](#).

# 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](mailto: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 My Birkbeck: [www.bbk.ac.uk/mbphome](http://www.bbk.ac.uk/mbphome)  
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 My Birkbeck: [www.bbk.ac.uk/mbphome](http://www.bbk.ac.uk/mbphome)

### **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 My Birkbeck: [www.bbk.ac.uk/mbphome](http://www.bbk.ac.uk/mbphome)

## ***School of Arts Workshops***

In the Autumn and Spring terms, [Dr Fleur Rothschild](#), Learning Development Tutor for the School of Arts, offers a series of workshops on:

- Study Skills
- Research Skills
- Essay Writing



- Language and Grammar

These workshops are open to all students in the School of Arts, including Postgraduate students, and there is always a contingent of PGs who attend each term. The schedules are usually published in September and can then be accessed via My Birkbeck [www.bbk.ac.uk/mbphome](http://www.bbk.ac.uk/mbphome)

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

### ***Online resources***

Online resources can be found in students' Moodle list:

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

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

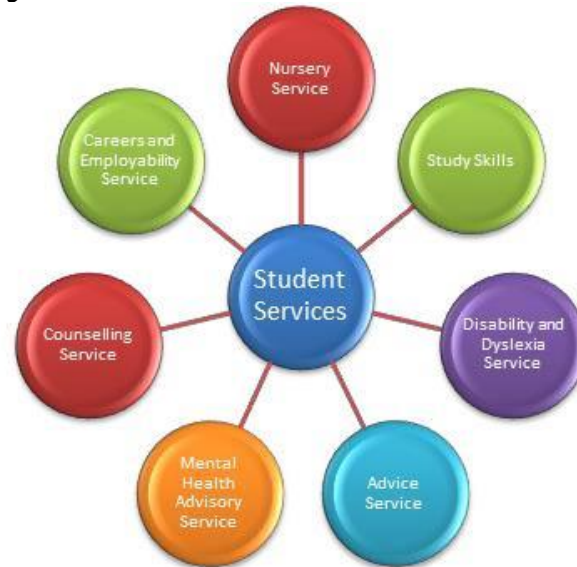
At Birkbeck we want to make sure you get all the help you need to get your studies off to a great start and to provide you with support during your course. On the Get Ahead: Stay Ahead website you can access a range of online resources to help you:

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

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

For further information on Learning Development and Academic Skills support available within Birkbeck College, please see the website for details: <http://www.bbk.ac.uk/mybirkbeck/services/facilities/support>.

## ***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 Service](#)
- [Library services](#)
- [Lockers](#)
- [Moodle](#)
- [Nursery](#)
- [Orientation for new students](#)
- [Student Advice Centre](#)
- [Wellbeing Service](#)

If you want to talk to someone about any aspect of this provision, please contact the [Student Advice Service](#).

## ***International Students***

Birkbeck offers a range of support services for international students. Please access the website for details [here](#).

- [Guide for international students](#)
- [Submit your Visa and immigration enquiry](#)
- [Visa and registration information](#)

## Study Resources

### *Libraries*

#### **Birkbeck College 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](#), 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.

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

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

### *Other libraries*

Birkbeck students can also use a range of other libraries. Students may gain reference access to other 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 website for more information.

#### **Further information and help**

If a book you need is not available in the Library or you require any help using the resources or finding information, please ask at the enquiry desk (020 7631 6063). Alternatively, contact your Subject Librarians at [elplibrarian@bbk.ac.uk](mailto:elplibrarian@bbk.ac.uk).

### **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 can help you negotiate this library, and you should be able to find most of the materials you require. A number of films can be viewed in the building. Membership of this library is important to your MA studies.

### **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 recently changed its policy regarding student admission. You should be able to join on showing your MA card, but please check 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/](http://www.m25lib.ac.uk/) and <https://www.sconul.ac.uk/sconul-access>

### **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.

The College constantly runs a rotating series of courses introducing students to word processing packages, Internet research, and other skills: ask in the main building (Malet Street), and sign up early if interested.

### **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.

### ***Library Resources: Contact Details***

#### **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/>  
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: <https://www.ucl.ac.uk/library/special-collections/a-z/little-mags>  
Nearest Tube: Goodge Street

#### **Courtauld Institute of Art Library**

Somerset House  
Strand  
London WC2R 0RN  
Telephone: 020 7873 2649  
Fax: 020 7873 2410  
Website: <https://www.courtauld.ac.uk/study/resources/book-library>  
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: <https://www.ucl.ac.uk/ssees/library>  
Nearest Tube: Goodge Street or Russell Square

**University of London Institute of Education Library**

20 Bedford Way  
London WC1H 0AI  
Telephone: 0207 612 6000  
Website: <http://www.ioe.ac.uk/infoserv/ishome.htm>  
Email: [lib.enquiries@ioe.ac.uk](mailto: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](mailto:ihr@sas.ac.uk)  
Nearest Tube: Goodge Street or Russell Square

**Warburg Institute Library**

Woburn Square  
London WC1H 0AB  
Telephone: 020 7862 8949  
Fax: 020 7862 8939  
Website: <https://warburg.sas.ac.uk/library-collections/library>  
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/>  
Nearest Tube: Euston, Euston Square, or Kings Cross

**British Library National Sound Archive**

96 Euston Road  
London NW1 2DB  
Telephone: 020 7412 7440  
Fax: 020 7412 7441  
Website: <https://sounds.bl.uk>  
Nearest Tube: Euston, Euston Square, 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/onlinegallery/onlineex/apac/>  
Nearest Tube: Euston, Euston Square, or King's Cross

### **The National Archives**

Kew  
Richmond  
Surrey TW9 4DU  
Telephone: 020 8876 3444  
Website: <http://www.nationalarchives.gov.uk>  
Nearest Tube: Kew

### **Guildhall Library**

Aldermanbury  
London, EC2P 2EJ  
Telephone: 020 7332 1868 or 1870  
Website: <https://www.cityoflondon.gov.uk/things-to-do/guildhall-library/Pages/default.aspx>  
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: <https://www.barbican.org.uk/your-visit/general-info/library>  
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: <https://www.better.org.uk/library/london/wandsworth/battersea-library>

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.

### **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 Knowledge Centre**

Commonwealth Secretariat

Marlborough House

Pall Mall

London, SW1Y 5HX

Telephone: 020 7747 6164

Website: <http://thecommonwealth.org/knowledge-centre>

Nearest Tube: Green Park

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.



**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

## Other Graduate Activities

We have a large postgraduate community, and there are many other arenas you can get involved in. We try to email about interesting and relevant events taking place in Birkbeck and wider London, but there is so much going on just in Bloomsbury, it's best to be aware of a few websites to check into regularly to see what catches your fancy.

### *MA Thursday evening lectures programme*

Birkbeck English department aims to share networks between MA programmes and doctoral students by putting on a series of lectures by guest speakers, and panels with staff and current graduates, on some Thursday evenings from 7:30. A full programme of speakers should be available from October and advertised on the department's website. Many speakers will be relevant to the MA Modern.

### *The Booker Prize Interviews*

Over the last few years, in autumn term, Birkbeck has invited a winner of the Booker Prize for an on-stage interview about their work. We have had major figures like Kazuo Ishiguro, Hilary Mantel, and Ian McEwan. Look out for announcements and advertising around college in the autumn term, and be sure to book an early seat.

### *Arts Week*

Usually in the third or fourth week of summer term, in May, Birkbeck School of Arts runs a whole week of nightly lectures, seminars, discussions, interviews, art shows, theatre performances, panel talks, and other kinds of interventions into the 43 Gordon Square building. The programme comes together in a rush by the beginning of May, at which point it is advertised on the School of Arts website. Book a place through the website, as sessions can get very popular.

### *Reading Groups*

Run by PhD students, many groups meet and form around specific interests in order to read texts organised around a different theme each term (for example, there has been a very active group of students who organised a science fiction reading group on irregular Mondays, leading up to a recent day conference with invited writers). MA students are welcomed to these. Ask [Anthony Shepherd](#), the administrator of the PhD programme, for more information about how to contact group organisers.

## ***Research Centres***

Research Centres within the Department organize events and screenings. Look up the web pages of the Centre for Contemporary Literature; the Centre for Research into Contemporary Poetics; the Centre for Contemporary Theatre; the Birkbeck Institute of the Humanities; the Birkbeck Institute of the Moving Image. There are also centres for the study of photography, for digital culture, and for architecture. There are often art shows and events in the Peltz Gallery on the ground floor of 43 Gordon Square. We encourage communication between the disciplines and all students are welcome to go along to these events.

## ***Birkbeck day conferences***

The day conference is one of the key ways in which new and cutting-edge research is communicated in the English discipline. The School of Arts frequently hosts these. Recent conferences have included, 'The Inhuman', 'Narratives in Transition', 'Money Talks', 'Occasional Music', 'Weird Fiction', 'True Crime Fictions', 'Dystopia Now', 'Waste', 'The Disease of Caring', 'La Maladie Fin de Siècle: Decadence and Disease'.

Over the last few years, the Centre for Contemporary Literature has run day conferences on a contemporary writer with the author in attendance: these have included Jennifer Egan, Jonathan Lethem, Tom McCarthy, and China Miéville. The Centre for Contemporary Theatre also runs day conferences on topics with leading playwrights, directors and actors.

All of these events are advertised on the School Web pages. MA students are welcome to attend such events (you can guarantee a place through the online ticketing system used for these events; some charge a fee to cover costs, but all this should be clearly laid out).

## ***The Centre for English Studies***

The Centre for English Studies is the University of London's shared research hub, which allows staff and students to collaborate across the many departments of English and Humanities in London. It is located on the third floor of Senate House, right next door to Birkbeck, and it provides a structured sequence of seminars, lectures from distinguished speakers, day conferences and graduate seminars.

Many of these events are held during the day, but there are also weekend conferences, late start afternoon meetings and some evening meetings. They also run weekend conferences. At the beginning of each term, the Centre announces the programme for the coming weeks. This is an invaluable resource for MA students to extend their experience of teaching and cutting-edge research. For many years, the Centre has had a strong interest in Modernist studies, running seminars on Joyce and Yeats, for instance. More general is the long-running London Modernist Seminar, which meets on the first Saturday of every month in term time in central

London, and can be invaluable for MA Modern students wanting to deepen their expertise.

# Appendix A: Getting Started with Moodle

## *What is Moodle?*

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

## *Access Moodle*

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

## *Login Details*

If you are having login problems, but your password is working for other services, please change your password via the online [form](#) (allow one hour after completing this form, and then log in to Moodle again). If this hasn't resolved the problem please contact the [ITS Helpdesk](#) via email ([its@bbk.ac.uk](mailto:its@bbk.ac.uk)), telephone (020 7631 6543), or in person (Malet St building, next to the entrance to the Library).

## *Moodle Support for Students*

Please access the [Moodle Support area for Birkbeck students](#) for information on [how to get started with Moodle](#) and updates on how to submit the all-important Turnitin assignment.

# Appendix B: Common Awards Scheme Regulations and Policies

## *Common Awards Scheme*

Please access the [Common Awards Scheme](#) regulations for taught and research programmes for the current academic year.

If you have any queries regarding the regulations please contact [asq@bbk.ac.uk](mailto: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 14:00, Friday 6 March 2020.

**Name**

**Student Number**

**Proposed Topic**

**Brief Outline / Abstract**

**Brief Indicative Reading List / Sources To Be Used**