# MA Renaissance Studies 2016-17

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*Published September 2016*

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

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

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

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

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

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

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

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

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

Key Contacts:

<table>
<thead>
<tr>
<th>Dr Stephen Clucas (Course Director) Dr Gillian Woods (Acting Course Director, Spring Term)</th>
<th><a href="mailto:s.clucas@bbk.ac.uk">s.clucas@bbk.ac.uk</a> and <a href="mailto:g.woods@bbk.ac.uk">g.woods@bbk.ac.uk</a></th>
</tr>
</thead>
<tbody>
<tr>
<td>020 3073 8421 and 020 3073 8417</td>
<td>Room 306 and Room 209, 43 Gordon Square</td>
</tr>
</tbody>
</table>

<table>
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<tr>
<th><a href="mailto:englishandhumanities@bbk.ac.uk">englishandhumanities@bbk.ac.uk</a> (administrative team)</th>
<th>020 3073 8372</th>
</tr>
</thead>
<tbody>
<tr>
<td>Room G19, 43 Gordon Square</td>
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Term dates

<table>
<thead>
<tr>
<th>Autumn Term</th>
<th>Spring Term</th>
<th>Summer Term</th>
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<tr>
<td>Monday 3 October 2016 to Friday 16 December 2016</td>
<td>Monday 9 January 2017 to Friday 24 March 2017</td>
<td>Monday 24 April 2017 to Friday 7 July 2017</td>
</tr>
<tr>
<td>Week 1</td>
<td>3-Oct-16</td>
<td>Week 1</td>
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<tr>
<td>Week 2</td>
<td>10-Oct-16</td>
<td>Week 2</td>
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<tr>
<td>Week 3</td>
<td>17-Oct-16</td>
<td>Week 3</td>
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<tr>
<td>Week 4</td>
<td>24-Oct-16</td>
<td>Week 4</td>
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<tr>
<td>Week 5</td>
<td>31-Oct-16</td>
<td>Week 5</td>
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<tr>
<td>Week 6</td>
<td>7-Nov-16</td>
<td>Week 6</td>
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<tr>
<td>Week 7</td>
<td>14-Nov-16</td>
<td>Week 7</td>
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<tr>
<td>Week 8</td>
<td>21-Nov-16</td>
<td>Week 8</td>
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<tr>
<td>Week 9</td>
<td>28-Nov-16</td>
<td>Week 9</td>
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<tr>
<td>Week 10</td>
<td>5-Dec-16</td>
<td>Week 10</td>
</tr>
<tr>
<td>Week 11</td>
<td>12-Dec-16</td>
<td>Week 11</td>
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</tbody>
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Please see [http://www.bbk.ac.uk/about-us/term-dates](http://www.bbk.ac.uk/about-us/term-dates) for full term dates and holiday closure.
## Programme Structure

### Part-time Study (MA)

<table>
<thead>
<tr>
<th>Year 1</th>
<th>Autumn</th>
<th>Spring</th>
<th>Summer</th>
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</table>
|        | The Renaissance: Concepts & Issues *(Core)*  
             *Wednesdays 6-9pm* | Option Module 1 | Renaissance Witnesses *(Core)*  
             *Wednesdays 6-9pm* |
| Year 2 | Option Module 2 | Option Module 3 | Dissertation Research and Submission of Dissertation |

### Full-time Study (MA)

<table>
<thead>
<tr>
<th>Year 1</th>
<th>Autumn</th>
<th>Spring</th>
<th>Summer</th>
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</table>
|        | The Renaissance: Concepts & Issues *(Core)*  
             *Wednesdays 6-9pm* | Option Module 2 | Renaissance Witnesses *(Core)*  
             *Wednesdays 6-9pm* |
|        | Option Module 1 | Option Module 3 | Dissertation Research and Submission of Dissertation |

### Study Skills & Extracurricular Opportunities

#### Autumn

- **Wednesday 28 September, 6.00-7.20**  
  Welcome and advice on Core course assessments: Critical Bibliography and Critical Review

- **Wednesday 23 November, 4.30 – 6pm**  
  Rare Books at the British Library

- **Tuesday 18 October 7.40-9.00pm**  
  Library Induction: Library Seminar Room

#### Spring

- **Monday 09 January-Monday 27 February 2017, 7.30–9.00**  
  Palaeography  
  Tutor: Judith Hudson  
  *All year 1 students are expected to attend.*

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

#### Summer

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

Enrolment: Important Information
After receiving an offer of a place on your course, you need to enrol as soon as possible (see Administrative information, below). For early applicants this option is usually available starting in May, late applicants (those interviewed in September) may experience some delay in receiving their enrolment letters at what is the busiest time of the year for Registry.

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

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

Fees/ Finance
College fees may be paid by many methods, The College Finance Office deals with fees and you should communicate and negotiate with them directly – contact details here. Students who fail to pay their fees may become ineligible to continue the course or unable to submit assessments. Any student who has a debt to the College at the end of the year will not have their marks relayed to them. Neither the Course Director nor any of your supervisors have the power to waive fees or sanction delays in payment.

The College Fees Policy can be found here.

Contact Details/Email
Birkbeck students are required to maintain their personal details via the “My Birkbeck” Portal (http://www.bbk.ac.uk/mybirkbeck/) throughout their period of study. Failure to keep this information up to date will mean that you may miss important information concerning the course: all documentation, reading lists, class notices, etc, is sent to students via the Birkbeck e-mail system, as is information about associated events that may be of interest. You may nominate an email via your “My Birkbeck” Student Portal. If you encounter any difficulty with this process please visit the MyBirkbeck Helpdesk in the main Malet Street building. Email is the normal means of communication in the School of Arts.

The Administrative Office
The School of Arts student advice desk is located in the foyer of 43 Gordon Square, and is open during term time from 5.00pm to 6.00pm Monday to Thursday. Outside these hours, please contact your administrator by phone or e-mail to discuss your query or to book an appointment. 43 Gordon Square is open between 9.00am and 5.00pm on Saturdays during term time for access to student pigeonholes and coursework delivery.

Moodle (Birkbeck’s Virtual Learning Environment Platform)
You will be expected, throughout your studies, to submit relevant coursework through the Moodle. You will need your Birkbeck College username and password in order to gain access to Moodle. Your
username and password are created by ITS and all enrolled students will receive them. You cannot access this system if you are not enrolled. If you do not have your username and password, please contact ITS Reception in the main Malet Street building or by e-mail at its@bbk.ac.uk. If you have difficulty using Moodle, please contact/visit the ITS Help Desk where they can walk you through the process.

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

**Attendance Requirements**
Taking a degree course at Birkbeck requires a high level of commitment, it is important that you attend lectures and classes consistently. Birkbeck College enforces a 75% attendance policy. It is your responsibility to make sure you tap your ID card / sign the register at every class you attend. It is accepted that through illness or exceptional pressure at home or at work you may have to miss occasional classes. If you do have to miss a class please notify the Programme Director and administrator by email.

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

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

<table>
<thead>
<tr>
<th></th>
<th>The Renaissance: Concepts &amp; issues</th>
<th>Critical Bibliography</th>
<th>Critical Review</th>
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<tr>
<td></td>
<td>12.00pm (noon) Monday 7 November 2016</td>
<td>12.00pm (noon) Monday 9 January 2017</td>
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<tr>
<td><strong>Autumn Option</strong></td>
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<tr>
<td>Essay due 12pm (noon) 9 January 2017</td>
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<tr>
<td><strong>Spring Term Option</strong></td>
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<tr>
<td>Essay/s due 12pm (noon) 24 April 2017</td>
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<tr>
<td><strong>Dissertation</strong></td>
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<tr>
<td>Dissertation proposal to be submitted by 16 January 2017 (full-time and year 2 part-time students)</td>
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<tr>
<td>Finished dissertation to be submitted by 12pm (noon) on 11 September 2017</td>
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*NB.* Deadlines for option courses offered outside the School of English and Humanities may differ. Students should check with the teacher of the option concerned.

Late Work & Mitigating Circumstances

Any work that is submitted for formal assessment after the published final assessment deadline will be subject to a penalty mark, unless mitigating circumstances have been accepted by the Mitigation Subcommittee of the Board of Examiners. You will be notified of two marks via the cover sheet:

- A penalty mark (maximum 50% for postgraduate students): if no case is made, or the mitigating circumstances are not accepted, then the penalty mark will stand.
- The 'real' mark that would have been awarded if the work had not been late: if a case is made and accepted, then the Board of Examiners will allow the ‘real’ mark to stand.

Mitigating circumstances are unforeseen, unpreventable circumstances that significantly disrupt your academic performance, such as an illness or bereavement. If you wish mitigating circumstances to be taken into consideration:

1. You should complete the standard mitigating circumstances form [mitcircs.docx, MitCircs.pdf] and submit it, with documentary evidence as appropriate, to your course administrator, normally within seven days of the published final assessment deadline or examination.
2. The case will then be considered by the Mitigation Sub-committee of the relevant Board of Examiners. This is in confidence, and you may request that only the Chair of the panel has sight of your form.
### The Renaissance: Concepts & Issues (Core Course)

<table>
<thead>
<tr>
<th>Module Code</th>
<th>Credits/Level</th>
<th>Module Convenor</th>
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<tbody>
<tr>
<td>ENHU070S7</td>
<td>30 credits, Level 7</td>
<td>Dr Stephen Clucas</td>
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#### Term and Class Times
- Autumn; Wednesdays 6-9pm
- Lecture followed by seminar

#### Coursework/Assessment

<table>
<thead>
<tr>
<th>Component</th>
<th>Weighting</th>
<th>Deadline</th>
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<tbody>
<tr>
<td>Critical Bibliography (details p15-16)</td>
<td>10%</td>
<td>7 November 2016</td>
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<tr>
<td>Critical Review (details p15-16)</td>
<td>90%</td>
<td>9 January 2017</td>
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What is and what was ‘the Renaissance’? Taking these questions as its theme, the core course of the MA supports you in developing an analytical grasp of the most influential approaches to Renaissance Studies since the field was founded. Your task is to read key works to which current scholars still react. You need to read them critically and analytically and take notes. Some useful questions for each text are: what kind of a ‘Renaissance’ does Jacob Burckhardt/ Elizabeth Eisenstein /Joan Kelly offer us? What is their method and how does it work? What issues do these texts investigate? What do they see as driving the ‘Renaissance’? What do they leave out?

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

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

**Week 1: Wednesday 5 October 2016** Lecture and seminar: What is the Renaissance?
Lecture/Roundtable: Stephen Clucas

**Reading for lecture:**


**Additional reading:**

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

**Week 2: Wednesday 12 October 2016 – Print and the history of the book**

Lecture: Sue Wiseman
Seminar: Stephen Clucas

**Reading for lecture:**


**Reading for seminar:**


**Background and additional reading:**


**Week 3: Tuesday 18 October 2016 7.40pm-9pm** Study Skills II: Library Induction with MA Subject Librarian, Lindsay Tudor. Library Seminar Room, Malet St. **N.B. This additional session takes place in a different location and day of the the week from your usual lectures/seminars.**

**Week 3: Wednesday 19 October 2016 – Painting, Power and Race in Spain**

Lecture: Carmen Fracchia
Seminar: Sue Wiseman

**Reading for lecture:**


**Reading for seminar:**

Additional Reading:  

**Week 4: Wednesday 26 October 2016 - Reformation**
Lecture: Brodie Waddell  
Seminar: Sue Wiseman

**Reading for lecture:**  

**Reading for seminar:**  

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

**Week 5: Wednesday 2 November 2016- The Social History of Art**
Lecture: Dorigen Caldwell  
Seminar: Stephen Clucas

**Reading for lecture:**  

**Reading for seminar:**  

**Additional reading:**  
Langdale, Alan, ‘Aspects of the Critical Reception and Intellectual History of Baxandall’s Concept of the Period Eye’, Art History, 21 (1998), 479-97. This was a special issue of Art 

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

Week 7: 16 November 2016 – Material Culture

Lecture: Gill Woods

Seminar: Stephen Clucas

**Reading for lecture:**


**Reading for seminar:**


**Additional reading:**


Week 8: Wednesday 23 November 2016 - Additional pre-lecture session: British Library, 4.30-6.00pm.

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

Please note: you will need to have registered as British Library readers before this date. Information on how to do this is available at the following link: [http://www.bl.uk/help/how-to-get-a-reader-pass](http://www.bl.uk/help/how-to-get-a-reader-pass)

Wednesday 23 November 2016 - Microhistory

Lecture: Sue Wiseman

Seminar: Sue Wiseman

**Reading for lecture:**

**Reading for seminar:**

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

**Week 9: 30 November 2016 – Gender and the Renaissance**
Lecture: Sue Wiseman
Seminar: Sue Wiseman

**Reading for lecture:**

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

**Week 10: 7 December 2016- Theatricality**
Lecture: Gill Woods
Seminar: Gill Woods

**Reading for lecture:**

**Reading for seminar:**

**Additional Reading:**

**Week 11: Wednesday 7 December 2016: Guest Lecture: Speaker, Dr Tracey Hill (Bath Spa University).**

* Dr Hill is the author of *Pageantry and power: a cultural history of the early modern Lord Mayor’s Show, 1585-1639* (Manchester: Manchester University Press, 2011) and *Anthony Munday and civic culture* (Manchester: Manchester University Press, 2004).
The Renaissance: Concepts & Issues Core Course Assessments

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

The Critical Bibliography 10%

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

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

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

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

**Deadline: 12.00pm (noon) Monday 7 November 2016**

**The Critical Review 90%**

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

**Deadline: 12.00pm (noon), Monday 9 January 2017.**

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

<table>
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<tr>
<th>Autumn Term</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
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<tr>
<td>6.00-8.00</td>
<td>Sue Wiseman</td>
<td>Stephen Clucas</td>
<td>Laura Jacobus</td>
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<tr>
<td>6.00-9.00</td>
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<td>The Renaissance: Concepts &amp; Issues</td>
<td>Stephen Clucas</td>
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<tr>
<th>Spring Term*</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
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<tr>
<td>6.00-7.20</td>
<td>Visualizing the Renaissance Stage</td>
<td>Power &amp; Control in Spanish Golden Age Painting</td>
<td>The Art of Persuasion: Religious Imagery and the Catholic Reformation</td>
<td>Filippo de Vivo</td>
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<tr>
<td>6.00-8.00</td>
<td>Renaissance Loves</td>
<td>Carmen Fracchia</td>
<td>Dorigen Caldwell</td>
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<td>Sue Wiseman</td>
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<td>Venice and Istanbul, 1453-1497</td>
<td>Patients and Practitioners</td>
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<td>Filippo de Vivo</td>
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<th>Summer Term</th>
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<tbody>
<tr>
<td>6.00-7.20</td>
<td>Summer Core: Renaissance Witnesses (weeks 1-5)</td>
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*Palaeography will run for the first 8 weeks of the Spring time, evening to be confirmed*

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

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

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

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

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

Option choice deadlines:

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

Students are required to submit their Spring option choices to Administrator by Friday 21 October 2016.

Option assessment deadlines:

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

Autumn term: 12.00pm Monday 9 January 2017
Spring term: 12.00pm, Monday 24 April 2017

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

Reading lists: full bibliographies and reading lists will be available on Moodle prior to the start of the relevant module.
Autumn Term Option Modules

Magic, Science and religion in the Renaissance

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<tr>
<th>Module Code</th>
<th>Credits/Level</th>
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<tbody>
<tr>
<td>ENHU071S7</td>
<td>30 credits, Level 7</td>
<td>Dr Stephen Clucas, Reader in Early Modern Intelectual History</td>
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</table>

Term and Class Times
Autumn, Tuesday 6-7.20

Synopsis
This module investigates the relations between some of the major intellectual currents in Early Modern Europe, the complex interplay between its various kinds of magic, science and religion. The course calls into question conventional forms of historiography that contrast a benighted illicit magic to either a pious religiosity or enlightened science and helps the student develop a familiarity with the theories and practices of those engaged in what has been called “the Other Side of the Scientific Revolution”. The course considers the boundaries of acceptable knowledge and the particular communicability of its forms in Mediaeval, Renaissance and Reformation Europe. Discussing the works of significant early modern thinkers (including Heinrich Cornelius Agrippa, Francis Bacon, Thomas Browne, Nicolaus Copernicus, John Dee, Giovanni Battista Della Porta, Marsilio Ficino, Pico della Mirandola, Theophrastus Paracelsus, and Johann Reuchlin), it will look at the interaction between magical, religious, and humanist discourse, the relations between ‘occult’ and ‘scientific’ forms of knowledge and natural and supernatural forms of experience and agency.

Learning Outcomes:
By the end of this course, students will be able to:
- Locate ‘occult’ subjects as astrology, alchemy, cabala, natural and ritual magic, as well as works traditionally associated with the Scientific Revolution (such as Copernicus’s *De revolutionibus*) in the context of contemporary religious belief.

Weekly breakdown and reading

Week 1: [4 October 2016] Historiographical Debates: Science, magic and natural philosophy


Background Reading: On Cunningham and the Science/Natural Philosophy question see: Edward Grant, ‘God, Science, and Natural Philosophy in the Late Middle Ages,’ in *Between Demonstration and Imagination: Essays in the History of Science and Philosophy Presented to John D. North*, edited by Lod Nauta and Arjo Vanderjagt (Leiden: Brill, 1999), pp. 243-67 and Andrew Cunningham, ‘The Identity of Natural Philosophy: A Response to Edward Grant’, *Early Science and
**Week 2:** [11 October 2016] **Magic and Religion I: Magic as Sacrament.**


**Week 3:** [18 October 2016] **Magic and Religion II: Magic as Impiety.**

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


**Week 4:** [25 October 2016] **Learned Renaissance magic I: Giovanni Pico della Mirandola**

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


**Week 5:** [1 November 2016] **Learned Renaissance magic II: Marsilio Ficino**

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

**Background Reading:** Introduction to Carol V. Kaske and John R. Clark, trans. *Marsilio Ficino*. 


READING WEEK


Week 7: [22 November 2016] Science and Humanism I: the Copernican “Revolution”


Week 8: [29 November 2016] Science and Humanism II: Renaissance Natural History.

Key texts: Extracts from Albertus Magnus, Liber secretorum, Giovanni Battista della Porta’s Magiae Naturalis, Conrad Gesner, Historia Animalium (1580) and Sir Thomas Browne, Pseudodoxia epidemica (1646).


Week 9: [6 December 2016] Experiment in the Renaissance I: Experiment and Experience.

Key Texts: Extracts from Francis Bacon, Sylva sylvarum, William Gilbert, De magnete, Giovanni-Battista della Porta, Magiae Naturalis, sive de miraculis rerum naturalium libri IIII (1558), trans. Natural Magick ... in twenty bookes (London, 1658), and experimental MSS by Thomas Harriot and Walter Warner.

**Week 10**: [13 December 2016] **Experiment in the Renaissance II: Alchemy – symbolism and laboratory process.**

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


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### The Woman Question: Mediaeval to Renaissance

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<tr>
<td>AREN194S7</td>
<td>30 credits, Level 7</td>
<td>Dr Katherine Zieman, Professor Sue Wiseman</td>
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**Term and Class Times**

Autumn Term, Mondays 6-7.20pm

**Synopsis**

**Overview:**

‘Women did not make the books and they did not put in them the things that we read there against women and their morals’ Christine de Pizan complained in 1399, taking aim at an established and admired tradition of antifeminist invective. She, of course, was to make books as did other women who also found ways to engage with and use the literary traditions which discussed and defined their nature. This course offers the opportunity to read key texts in a sparkling and curious literary debate tradition, which had real force in the world and in women’s lived lives.
The course looks at the twists and turns in the complex *querelle des femmes* from the fourteenth to the seventeenth centuries, from Chaucer to *Paradise Lost*. It will chart a debate tradition which variously defamed and defended women, asking students to consider what was at stake in those debates. The course will explore the question of historical change over a wide time frame, tracking and charting the fortunes of particular stories (that of Dido, perhaps, or other famous women), the use of examples, debates on female rule. It will require students to consider the practical position of women across the medieval and renaissance period but also to engage with the medieval and renaissance literary theory and understandings of power and gender, within which the woman question was embedded. It will necessitate a consideration of the ethics of ‘writing woman’ in the medieval and renaissance past.

Why were people, and particularly male writers, so interested in the ‘woman question’? Was it just a literary game or did it have a real interest in women for themselves? What were the consequences and epiphenomena of this debate – for example, what impact did it make on questions about marriage, same sex love and other ethical quandaries? How did the terms of the debate change over time? These are some of the questions which students will encounter on a course which exposes the power that words have to govern people’s lives.

**This module aims to:**
* Bring to students’ attention the medieval and renaissance *querelle des femmes*
* Communicate the sophistication and intricacy of debates surrounding women in the medieval and renaissance past
* Demonstrate the relationship between ‘the woman question’ and early literary theory
* Pose questions about history and historical change in relation to women in medieval and renaissance writing
* Explore some of the following themes: reputation and infamy; virtue and sin; nature and biology; love, sex and marriage; intertextuality and literary tradition.

**At the end of this module students will be able to:**
* Demonstrate a knowledge of key texts and topics in the writing about women from the fourteenth to the seventeenth centuries.
* Recognize the central ideas within, and contexts for the ‘woman question’
* Read and appreciate the form of medieval and Renaissance rhetorical writing
* Engage with the secondary criticism on the medieval and Renaissance woman question

**Seminar summary**

Seminars 1-5 taught by Dr Katherine Zieman and seminars 7-11 by Sue Wiseman (wiseman.susan@googlemail.com).

1. Introduction – Chaucer’s *Legend of Good Women*, and the writing of the female *vita*.
2. The Intertextuality of Dido.
3. The Romance of the Rose.
4. The Theophrastan fragment.
5. Christine de Pizan and the *Querelle of the Rose*
6. Reading week
7. Women, Courts, Courtiers

This week we will explore a foundational text in the representation of women in the Renaissance,
8. ‘Petrarchan’ Love Lyric
Selection of sonnets to be circulated.
Critical Reading
Anne Rosalind Jones, ‘Surprising Fame: Renaissance Gender Ideologies and Women’s Lyric’ in Hutson ed.,
Ros Smith, from Women and the Sonnet (Moodle)
Catherine Bate, from Masculinity and the Hunt (Moodle)

9. The Woman Controversy Jane Anger, Rachel Speght, Joseph Swetnam etc
Primary Reading:
Joseph Swetnam, The Arraignment of Lewde, idle, forward, and vnconstant women (1615)
Rachel Speght, A Mouzell for Melastomus (1617)
Esther Sowernam, Ester hath hang’d Haman (1617)
Constantia Muda, The Worming of a mad Dogge (1617)
Linda Woodbridge, Women and the English Renaissance (Brighton: Harvester, 1984) (Moodle)
Natalie Zemon Davis, ‘Women on Top’ in Hutson ed.,

10. Popular Debate and Theatre
Primary Reading:
Thomas Middleton, The Roaring Girl and A Chaste Maid in Cheapside
Many editions available.
Critical reading
Laura Gowing, ‘Language, Power and the Law’ in Hutson ed.,


John Milton, Paradise Lost
Book 9 will be our main focus.
Critical reading:
Sharon Achinstien, ‘Women on Top’ in Hutson ed., Almond Adam and Eve in Seventeenth-Century Thought
Sharon L. Jansen, Debating Women, Politics and Power in Early Modern Europe (Basingstoke: Palgrave, 2008)

Reading List

General reading list:
To begin getting to grips with some Renaissance material you could look at Thomas Middleton et al., The Roaring Girl and Thomas Middleton, The Chaste Maid of Cheapside (any good modern edition of these plays will be acceptable).
In critical terms the best starting places will be Alastair Minnis’ guide to The Legend of Good Women and Linda Woodbridge, esp. pp. 1-9.

[You may also want to purchase or borrow copies of the Romance of the Rose – see week 3, for full details; and the Book of the City of Ladies, see week 5 for full details].

Select indicative bibliography:
Carruthers, Mary, The Wife of Bath and the Painting of Lions, PMLA 94 (1979), 209-22 (much anthologised and available online here: http://sites.fas.harvard.edu/~chaucer/canttales/wbpro/carruth.htm
Cawsey, Kathy, Twentieth-Century Chaucer Criticism (Basingstoke: Ashgate, 2013).
Desmond, Marilynn, Reading Dido: Gender, Textuality and the Medieval ‘Aeneid’ (Minneapolis: University of Minnesota Press, 1994).
Evans, Ruth and Lesley Johnson eds, Feminist Readings in Middle English Literature: The Wife of Bath and All Her Sect (New York: Routledge, 1994), contains a lot of good articles including a reprint of Carruthers (see above).
Purkiss, Diane, ‘The seventeenth-century woman debate’ in Claire Brant & Diane Purkiss eds.,

Art in the Age of Giotto: Evidence and Interpretation

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<tr>
<td>AHVM035S7</td>
<td>30 credits, Level 7</td>
<td>Dr Laura Jacobus (History of Art department)</td>
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Term and Class Times
Autumn, Wednesdays 6-7.20pm

Synopsis
This option will consider Italian art of the late thirteenth and early fourteenth centuries, a period in which most of the representational conventions of western art first took place. It will concentrate on a limited number of major monuments of the period, focusing on issues of historical evidence and interpretation. The authorship and date of many significant projects are unknown, raising particular historiographic issues which will be the subject of close scrutiny. You will be encouraged to assess the validity of technical, documentary and stylistic evidence advanced in the literature concerning these projects. However, the dominance of attributional issues in the extant literature has meant that questions of interpretation have often been neglected or have been conducted within a very limited framework. Expanding the terms of such debates will consequently be another concern.

Key Readings
- Cook, William R. (ed.) The Art of the Franciscan Order in Italy (Leiden and Boston: Brill, 2005) [excellent anthology of recent research. Specialised, so start with something from one of the other books before delving deeper with this one, but this is the kind of thing you’d be getting to grips with on the course]
- Derbes, Anne, and Sandona, Mark The Cambridge Companion to Giotto (Cambridge and New York: Cambridge University, 2004) [designed as a more introductory anthology; some synoptic essays, others more research—led]
- Norman, Diana (ed.) Siena, Florence and Padua: Art, Society and Religion 1280—1400 2 vols (Yale/Open University, 1995) (Two introductory anthologies, thematically organised and mostly presenting discursive but neutral digests of research. I have loan copies of these for those starting the course)
- White, John Art and Architecture in Italy 1250—1400 Pelican History of Art [most recent edition you can find. A regionally/chronologically—organised survey, useful for ‘getting your bearings’]
Early Modern London: Society and Culture

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<tr>
<td>HICL046S7</td>
<td>30 credits, Level 7</td>
<td>Professor Vanessa Harding (History)</td>
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**Term and Class Times**
Autumn, Thursday 6-8.00pm

**Synopsis**
This MA option on early modern London is available to students on the MA in London, Cities, Culture; Early Modern History; and British History, from 2010. It will be available to other MA programmes as appropriate and if places are available. It complements MA options on London in the eighteenth and nineteenth centuries, and others such as Death, Disease and the Early Modern City, Towns and Cities in Early Modern Britain, and options on individual cities.

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

Topics covered will include social topography and the physical environment; government, social order and stability; the London household and family; the Reformation and the role of religion in early modern London; the economy, the business community and the professions; London and the Civil War; social policy; culture and the commercialisation of leisure.

**Recommended reading**
Beier, AL and R Finlay (eds.), *London 1500–1700, the making of the metropolis* (1986)
Power and Control in Spanish Golden Age Painting

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<td>ENHU072S7</td>
<td>30 credits, Level 7</td>
<td>Dr Carmen Fracchia</td>
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Term and Class Times
Spring, Wednesdays 6-7.20pm

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

Reading List

Primary works:
Portraits, religious, mythological and history paintings by sixteenth and seventeenth-century artists such as Sofonisba Anguissola, El Greco, Bartolomé Murillo, José Ribera, Juan Sánchez Cotán, Juan de Valdés Leal, Diego Velázquez, and Francisco de Zurbarán.


Bibliography:
----------, *Images and Ideas in Seventeenth-Century Spanish Painting* (1978)
----------, *Looking at the Overlooked: Four Essays on Still Life Painting* (1990)


----------, ‘Constructing the Black Slave in Early Modern Spanish Painting’ in Tom Nichols (ed.), *Others and Outcasts in Early Modern Europe: Picturing the Social Margins* (2007)


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


Jordan, W. B. and P. Cherry (eds.), *Spanish Still Life from Velázquez to Goya* (1995)


Palamino, A., *Lives of the eminent Spanish painters and sculptors* (1724)


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


Trapier, E. Du Gué, *Valdés Leal* (1960)


**Background reading:**


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


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


Visualizing the Renaissance Stage

Module Code | Credits/Level | Tutor
-------------|--------------|--------
AREN185S7    | 30 credits, Level 7 | Dr Gillian Woods

Term and Class Times

Spring, Tuesdays 6-7.20pm

Synopsis

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

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

Aims:

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

Module Outline:

(Please note, more detailed instructions about reading will be provided on a weekly basis. Students will be expected to have their own copies of plays, but the other primary readings listed below will be made available on Moodle.)

Week 1: The Stage and the Scandal of Spectacle

Selections from: Stephen Gosson, Playes Confuted
John Rainolds, Th’Overthrow of Stage-Playes
John Northbrooke, A Treatise wherein Dicing, Dauncing, Vaine Playes, or Enterluds [...] are reproved
George Hakewill, The Vanitie of the Eye
**Week 2: Special Effects and Ways of Seeing**
Robert Greene, *Friar Bacon and Friar Bungay*  
Selections from: William Bourne, *Inuention or Deuises*

**Week 3: Sumptuary Display**
William Shakespeare, *Twelfth Night*  
Selections from: ‘The Homily Of Excess of Apparel’  
and: *A Proclamation Enforcing Statutes and Proclamations of Apparel*.

**Week 4: Painters and Painting**
John Lyly, *Campaspe*  
Selections from: Henry Peacham, *The Complete Gentleman*  
and: Henry Peacham, *The Art of Drawing*

**Week 5: Optics and Perspective**
William Shakespeare, *Cymbeline*  
Selections from: Haydock, Richard, *A Tracte Containing the Artes of Curious Paintinge Caruinge & Buildinge*  
and: Helkiah Crooke, *Microcosmographia*

**Week 6: Reading Week**

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

**Week 8: Poisoned Vision**
John Webster, *The White Devil*  
Thomas Adams, *The White Devil, Or The Hypocrite Vncased*

**Week 9: Plagued in Art**
John Webster, *The Duchess of Malfi*  
William Segar, *Honor Military, and Ciuil Contained in Foure Bookes* (n.p., 1602),  
Chapter 28: ‘Of Monuments and Epitaphes’  
Images in: Nigel Llewellyn, *Funeral Monuments in Post-Reformation England*  

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

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

**Representative Critical Reading List**

Aston, Margaret, *England’s Iconoclasts, Vol 1: Laws Against Images* (Oxford: Oxford University Press,
Harris, Jonathan Gill and Natasha Korda, Staged Properties in Early Modern Drama

Renaissance Loves

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<tr>
<th>Module Code</th>
<th>Credits/Level</th>
<th>Tutor</th>
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<tbody>
<tr>
<td>AREN216S7</td>
<td>30 credits, Level 7</td>
<td>Professor Sue Wiseman</td>
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Term and Class Times

Spring, Mondays 6-7.20pm

Synopsis

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

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

**INDICATIVE SYLLABUS**

Selections will be indicated.

**Week 1** Petrarchan Love  
Petrarch, Wyatt and Surrey and the popularization of love

**Week 2** And some other kinds ...  
Sappho, Catullus and Ovid in the Renaissance

**Week 3** Love (for Money):  
Veronica Franco and Louise Labe and English court poetry

**Week 4** Love’s Combat: The lovers’ exchange.  

**Week 5** The Sonnet Sequence  
Sir Philip Sidney from *Astrophil and Stella* Lady Mary Wroth from *Pamphilia to Amphilanthus*

**Reading Week**

**Week 7** Satire, the Body and Desire  
Donne, *Songs and Sonnets* and Nashe, ‘Choyce of Valentines’

**Week 7** Courtship and romance 1  
Lady Mary Wroth from *Pamphilia* and *Master F.J.* tbc.

**Week 8** Love and law  
Marriage, adultery and trials as texts:, Shakespeare, text to be selected by class, texts from the Castlehaven scandal, Milton *Doctrine and Discipline of Divorce*

**Week Courtship and Romance 2:**  
Leonard Wheatcroft and Elizabeth Hawley

**Week 10** Love / Friendship  
Katherine Phillips

**Week 11** Love and Death  
Lucy Hutchinson *Elegies*

**Reading List**

**Initial Bibliography**

Braden, Gordon. 1990. ‘Unspeakable Love: Petrarch to Herbert’ in *Soliciting Interpretation: Literary*
Cox, Virginia. *Women’s Writing in Italy 1400-1650* (Baltimore: Johns Hopkins UP, 2008)
Franz, David, O. 1972. ‘“Leud Priapians” and Renaissance Pornography’, *Studies in English Literature* 1500-1900, 12/1: 157-172
Hardie, Philip ed., *The Cambridge Companion to Ovid*
Nardizzi, Vin et al eds., *Queer Renaissance Historiography: Backward Gaze* (Farnham: Ashgate, 2011)
Rose, Mary Beth. *Heroism and Gender in Early Modern English Literature* (Chicago: University of Chicago Press, 1992)
Venice and Istanbul, 1453-1797

Module Code          Credits/Level       Tutor
SSHC392S7            30 credits at Level 7   Dr Filippo de Vivo (History)

Term and Class Times
Spring; Wednesdays 6 – 8.00pm

Synopsis
This option module adopts a comparative approach to the study of the early modern Mediterranean. It takes as its bases for comparison 2 of the great cities of the region, Venice and Istanbul, capitals of 2 of the most lastingly influential states in this period: the Republic of Venice and the Ottoman Empire. Through viewpoints built around the experiences of these cities and empires, we will examine the broad themes of intercultural encounter, exchange and competition in the Mediterranean in the era from the Ottoman conquest of Constantinople to the fall of the Venetian republic. We will discuss trade and diplomacy, urban life and the treatment of minorities, diplomacy and war.

While we will focus primarily upon Venice and Istanbul, and the empires that they controlled, we will also look at selected imperial frontier territories (such as Crete, Cyprus and the Morea) that passed from the control of 1 empire to the other to gain different insights into the ways in which encounter, exchange and competition could affect local populations in the eastern Mediterranean.

Learning Objectives:
On successful completion of this module, a student will be expected to be able to:

- show familiarity with the principal trajectories of Mediterranean history and the histories of the Venetian and Ottoman empires
- show familiarity with the urban history of Venice and Istanbul as imperial capitals, as cross-cultural hubs, as cultural centres
- have an understanding of change and continuity in the history of the relations between the 2 empires
- have an understanding of the different styles of government and political systems in the 2 capitals
- have an understanding of the range of sources, both written and material, which are available for the study of Venetian-Ottoman relations
- situate early modern Ottoman-Venetian relations within wider debates about the history of transnational relations
- bibliographical competence
• discuss in an informed manner current academic debates about early modern Venice and Istanbul, in both small and large group discussions, including evaluating evidence and interpretation
• work as part of a team in seminar discussions
• organise their own research methods and workload in order to manage time effectively
• demonstrate improved transferable skills, including the ability to take responsibility for their own learning, making oral presentations, planning and producing written assignments in accord with scholarly standards.

Indicative syllabus:

1. Introduction: Mediterranean crossroads.
2. Cities: urban space.
3. Cities: multicultural societies.
5. Exchange: commercial.
9. Competition: territorial (Morea, Dalmatia, Cyprus, Crete).

Representative Critical Reading:

Coursework/Assessment

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<th>Component</th>
<th>Basic Requirements</th>
<th>Weighting</th>
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<tr>
<td>Essay</td>
<td>5,000 words</td>
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Art of Persuasion: Religious Imagery and the Catholic Reformation

Module Code | Credits/Level | Tutor |
-------------|---------------|-------|
AHVM068S7    | 30 credits, Level 7 | Dorigen Caldwell |

Term and Class Times

Spring term, Thursday 6-7.20pm

Synopsis

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

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

Reading List


Freedberg, S J, *Painting in Italy 1500–1600*, Harmondsworth, 1971


Mormando, F (ed.) *Saints and Sinners: Caravaggio and the Baroque image*, Chestnut Hill, MA, 1999


Coursework/Assessment

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Practioners and Patients in Renaissance and Early Modern Europe

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<tr>
<td>HICL101S7</td>
<td>30 credits, Level 7</td>
<td>History</td>
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Home MA

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Synopsis
The main emphasis of this course will be on the practice of medicine and on the range of options available to someone in pre-industrial society to treat sickness and to maintain health. Evidence will be drawn from across Europe, but the main emphasis will be on Italy and England, two countries with very different economic, political and religious characters, but linked through English admiration for Italian models of health care. The central aim will be to move away from the more traditional concentration on 'medicine from above' towards those new approaches in the social history of medicine. Recently emphasis has been placed on a more integrated view of the medical market-place in which the patient has taken centre stage. He or she is seen as an active rather than a passive agent, whether in seeking to treat him or herself through domestic remedies, taking the waters at thermal springs, consulting licensed and unlicensed practitioners, attending his or her local hospital or going on pilgrimages to miracle shrines. Each class will examine one of these systems of healing though analysis of a wide range of contemporary sources in translation from the normative records of Colleges of Physicians, cases against practitioners, trials of women herbalists accused of witchcraft, collections of medical recipes to the registers of successful cures at miracle shrines.

Indicative Bibliography:


LP Conrad et alia, *The Western Medical Tradition, 800 BC to AD 1800* (Cambridge, 1985)


A Wear, *Knowledge and Practice in English medicine, 1550–1680* (Cambridge, 2000)

### Coursework/Assessment

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Renaissance Witnesses and Summer Activities: Indicative Syllabus

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<th>Module Code</th>
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<th>Module Convenor</th>
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<tr>
<td>ENHU07057</td>
<td>0 compulsory</td>
<td>Dr Stephen Clucas</td>
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Term and Class Times

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<tr>
<td>Seminar</td>
<td>Summer Wednesdays 6-7.30 weeks 1-6</td>
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<td></td>
<td>Seminar</td>
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<td>Summer, Wednesdays 7.30-9 weeks 1-3</td>
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<th>Dissertation Workshop</th>
<th>Term and Class Times</th>
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<tr>
<td>Compulsory</td>
<td>Summer Wednesdays 6-7.30 weeks 1-6</td>
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During the summer term there will be a series of 6pm seminars on Renaissance media for year-one students (year-two students may also attend if they wish); three Dissertation Workshops for finalists (weeks 1-3 – year one part-time students may also attend if they wish). There will be an MA Summer lecture.

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

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

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

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

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

A Note to Finalists

Just a reminder that dissertation supervisions take place during the summer term.
Renaissance Witnesses

SYLLABUS TBC DURING TERM 2.
This is a list of indicative topics only – the themes and activities are likely to stay the same, but the order in which we tackle them may change in 2016.

Week 1 (Wednesday 26 April 2017)
6pm OBJECT
7.40pm dissertation workshop (final year students only)

Week 2 (Wednesday 3 May 2017)
6pm MANUSCRIPT
7.40pm dissertation workshop (final year students only)

Week 3 (Wednesday 10 May 2017)
6pm PAINTING
7.40pm dissertation workshop (final year students only)

Week 4 (Wednesday 17 May 2017) ARTS WEEK
Renaissance MA Summer Speaker tbc

Week 5 (Wednesday 24 May 2017)
6pm ORALITY

Week 6 (Wednesday 31 May 2017)
6pm PRINT


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

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

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

**Week 2: Manuscript**
(Dr Stephen Clucas)

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

Reading:


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

Reading:

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


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

**Week 5: Orality**

Archive: British Library.

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

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

Reading:


* The University of California English Broadside Ballad Archive: http://ebba.english.ucsb.edu/. This wonderful online archive of ballads include some of the melodies that accompanied ballads.

Adam Fox and Daniel Woof (eds), *The Spoken Word: Oral Culture in Britain 1500-1850* (2003), esp. introduction, chs. 3, 4, 6, 8

Walter J. Ong, *Orality and Literacy* (Methuen, 1982)


**Week 6: Print**

Archive: British Library Rare Books room

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

Reading:

* Elizabeth Eisenstein, *The Printing Press as an Agent of Change* (Cambridge, 1991), chapter 1,‘The Unacknowledged Revolution.’.


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


Additional Reading:

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

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

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

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

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

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

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

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


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

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

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

D. *Presentation.*

1. **Editions**

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

2. **Quotations**

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

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

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

3. **Footnotes**

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

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

Documenting footnotes should follow the sequences:

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

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

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

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

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

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

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

**articles**: author (surname first); title in single inverted commas; title of periodical (underlined); volume number; date (in parentheses); numbers of
7. Acknowledgements
In footnotes and list of sources the student must make clear acknowledgement of ALL works, reports and sources from the internet used in writing the essay and should not descend to plagiarism or collusion. S/he should carefully note the University of London General Regulations for Internal Students, 9.5:

Where the regulations for any qualification provide for part of an examination to consist of ‘take-away’ papers, essays or other work written in a candidate’s own time, course-work assessment or any similar form of text, the work submitted by the candidate must be his own, and any quotation from the published or unpublished works of other persons must be duly acknowledged.

Plagiarism is the quotation, verbatim or virtually verbatim, of other people’s work, published or unpublished, without acknowledgement. Plagiarism carries severe penalties and may even warrant exclusion from the course. If in doubt about the protocols of acknowledgement, ask.
Dissertation: Advice and Procedures

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

For second-year part-time and full-time students, it must be submitted by 12 noon on 11 September 2017. This deadline is not negotiable. If you miss the deadline you will have to wait another twelve months before being awarded your degree, because the exam board meets only once a year.

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

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

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

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

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

80-100% High Distinction
- Possesses all the qualities of work of distinction level, but performed to an exceptional standard in most areas
- Demonstrates the potential for publication

70-79% Distinction
- Shows a sophisticated understanding of the topic, presenting a highly persuasive and original response
- Displays an outstandingly perceptive knowledge of the relevant primary evidence, making creative, incisive and/or subtle use of that evidence
- Presents an elegantly structured argument that displays sustained critical independence and cogent analysis
- Engages critically and imaginatively with secondary and, where relevant, theoretical literature, moving well beyond the material presented in classes and positioning its own argument within academic debates
- Deploys a lively and sophisticated prose style with precision
- Demonstrates an advanced command of critical vocabulary and the rules of grammar, syntax, spelling and punctuation
- Referencing (including quotations, footnotes and bibliography) immaculately presented according to the course handbook

60-69% Merit
- Shows a sound understanding of the topic, presenting a perceptive and relevant response
- Displays detailed knowledge of the relevant primary evidence, making sustained, specific and often thoughtful use of that evidence
- Presents a lucid and well-structured argument that displays critical independence and effective analysis
- Engages critically with secondary and, where relevant, theoretical literature and/or material from classes, doing so in the service of an independent argument
- Deploys a lucid and fluent prose style
- Demonstrates an accurate command of critical vocabulary and the rules of grammar, syntax, spelling and punctuation
- Referencing (including quotations, footnotes and bibliography) presented according to the course handbook

50-59% Pass
- Shows some understanding of the topic, and presents a largely relevant response
- Displays adequate knowledge of the relevant primary evidence under discussion, making appropriate use of that evidence
- Attempts a structured argument, but may be prone to the general, the arbitrary, the derivative, the incomplete and/or the descriptive
- Makes use of secondary and, where relevant, theoretical literature (whether critical, theoretical or historical) and material from lectures and seminars, but not always in the service of an independent argument
- Deploys a fairly fluent prose style
- Demonstrates an adequate command of critical vocabulary and the rules of grammar, syntax, spelling and punctuation
- Referencing (including quotations, footnotes and bibliography) largely presented according to departmental criteria

0-49%
Fail

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

Notes:

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

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

Assessment

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

Marking Scale

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

Marks below 50 constitute a ‘fail’.
Criteria

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

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

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

Criteria for Award of Degree

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

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

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

For further details of opening hours at the library (including holiday closures) see the Library website:  
http://www.bbk.ac.uk/lib/about/hours

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

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

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

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

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

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

Further information and help
If a book you need is not available in the Library or you require any help using the resources or finding information, please ask at the enquiry desk (020 7631 6063).
## Library Resources: Contact Details

<table>
<thead>
<tr>
<th>Library</th>
<th>Address</th>
<th>Contact Details</th>
<th>Notes</th>
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<tbody>
<tr>
<td><strong>Birkbeck College Library</strong></td>
<td>Malet Street, London WC1E 7HU</td>
<td>020 7631 6239</td>
<td>Details above</td>
</tr>
<tr>
<td></td>
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<td><a href="http://www.bbk.ac.uk/lib/">http://www.bbk.ac.uk/lib/</a></td>
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<tr>
<td><strong>University of London Library</strong></td>
<td>Senate House, Malet Street London WC1E 7HU</td>
<td>020 7862 8500</td>
<td>Situated next door to Birkbeck, on the fourth floor of Senate House,</td>
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<td>this is an excellent research library with a very good collection of</td>
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<td>up to date critical material and with essential journals for research</td>
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<td>on the Renaissance. It also has a fairly good collection of early</td>
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<td>modern English texts in the palaeography room (4th floor). <strong>Membership of this library is vital for your MA.</strong></td>
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<tr>
<td><strong>Courtauld Institute of Art Library</strong></td>
<td>Somerset House, The Strand London WC2R 0RN</td>
<td>020 7873 2649</td>
<td>The Courtauld Institute specialises in Art History. It has excellent</td>
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<td>literature collections and an image library.</td>
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<td><a href="http://courtauld.ac.uk/study/resources/book-library">http://courtauld.ac.uk/study/resources/book-library</a></td>
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<tr>
<td><strong>British Library: Humanities and Social Sciences</strong></td>
<td>96 Euston Road; St Pancras Way London WC1E 7HU</td>
<td>020 7412 7676 (reading room); 020 7412 7677 (membership enquiries)</td>
<td>A copyright library, it receives all new books published in Britain and</td>
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<td>orders patchily from Europe and the USA. It has an unrivalled</td>
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<td>collection on early modern books. These can be read in the room</td>
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<td>labelled “rare books and Manuscripts”. It also has a map library and</td>
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<td>many other resources. Membership is free, and important. To obtain</td>
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<td>membership, the current regulations require that you give evidence of</td>
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<td>needing texts not available elsewhere.</td>
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<tr>
<td><strong>University of London Institute of Historical Research Library</strong></td>
<td>Senate House, Malet Street London WC1E 7HU</td>
<td>020 7862 8740</td>
<td>Situated on the ground floor of the North Wing of Senate House, the</td>
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<td>IHR is an excellent resource for reference and many other materials</td>
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<td>for the study of early modern Europe and beyond. In order to join,</td>
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<td>take your Birkbeck College card to reception and join. “Connections”,</td>
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<td>the IHR booklet, will indicate the excellent range of seminars run</td>
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<tr>
<td><strong>Warburg Institute Library</strong></td>
<td>Woburn Square, London WC1H OAB</td>
<td>020 7862 8949</td>
<td>An excellent and fascinating Renaissance collection with much</td>
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<td>material not available elsewhere. Students from the Renaissance MA</td>
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<td>are admitted to the library. You may need to show a letter from the</td>
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<td>Postgraduate Administrator.</td>
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<td><strong>Wellcome Library</strong></td>
<td>The Wellcome Building, 183 Euston Road,</td>
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<td>The Wellcome Institute has a huge collection of literature on medicine</td>
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<td>London NW1 2BE</td>
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<td>and the body. They also have a museum.</td>
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<td><strong>St Bride Printing Library</strong></td>
<td>Bride Lane, Fleet Street, London EC4 5EE</td>
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<td>Material on print.</td>
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<td><strong>Guildhall Library</strong></td>
<td>Aldermanbury, London, EC2Y 8DS</td>
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<td>Material on London, print and manuscript. Guilds, shows, etc.,</td>
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<tr>
<td><strong>University College Library</strong></td>
<td><a href="http://www.ucl.ac.uk/library/">http://www.ucl.ac.uk/library/</a></td>
<td></td>
<td>University College is on Gower Street, close to Birkbeck. Students</td>
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<td></td>
<td>University College London Gower Street London WC1E 6BT</td>
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<td>from Birkbeck are admitted to the library as reference users (no</td>
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<td>borrowing). It has good collections in the Renaissance area and some</td>
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<td>unexpected archives. Check with the library for any revised visiting</td>
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<td>arrangements. Make sure you have your Birkbeck College card and a</td>
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<td>photograph when you first visit the library.</td>
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### Electronic Resources

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

**M25 Consortium Libraries and SCONUL Research Extra**

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

**Video Self-Access Centre**

This is housed in 43 Gordon Square. You can view (but not borrow) a range of videos and films from this useful collection, and some courses lodge films and videos there to view on site. The opening hours are Monday till Friday, 4.00 – 8.00 pm during Term time.

**Birkbeck Computer Services**

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

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

**College Hardship/Book Buying Funds**

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

**Websites giving UK libraries information**

**COPAC**

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

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

**M25 Consortium**

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

Links to over 100 libraries in the London area

**UK Public Libraries**

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

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

Researching the Text
In the summer term Birkbeck usually hosts a study day to which PhD and MA students are invited. It is an opportunity to explore the connections between objects, culture and texts, both by visiting sites of historical interest and participating in panel discussions. Information will be circulated in the summer term.

Renaissance Studies Group
A staff-student group meeting roughly twice per term. The format varies but usually reading will be distributed / available and one or two people will lead an informal discussion. Contact: Sue Wiseman (s.wiseman@bbk.ac.uk).

Birkbeck Early Modern Society
A very wide range of activities, with excellent visiting speakers. For details, contact Laura Jacobs (l.jacobs@english.bbk.ac.uk), or Stephen Brogan (stephen.brogan@btinternet.com).

Graduate Theory Seminars
These run on Thursday nights, 6 – 7.30 pm. It is a reading seminar and meets about five times per term. Check the notice boards or the English and Humanities website under ‘Research seminars’ for information.

MA Thursday Evening Lectures
Open to all MA and Postgraduate students, guest speakers whose areas of research are linked to the MAs will speak on Thursdays throughout the year. It is likely that you will find subjects of interest that are not directly related to your MA, as well as finding the renaissance topics illuminating. Check the notice boards for information.

London Seminars

London Renaissance Seminar
The London Renaissance Seminar meets regularly during the academic year. It runs seminars on Saturdays, conferences and lectures and usually meets in Birkbeck. Staff and students from Birkbeck are involved as speakers and participants and we hope that you will have a chance to join us. Events are usually free and everyone with an interest in the Renaissance is welcome. In order to join the London Renaissance Seminar e-list please contact Professor Tom Healy on t.f.healy@sussex.ac.uk. This list carries information about a wide range of conferences, events, jobs and issues.
For further information about LRS events in 2016-17 please contact Sue Wiseman: s.wiseman@bbk.ac.uk

Emphasis Seminar
The seminar meets monthly in Senate House and addresses Early Modern ‘science’ (or natural philosophy), focussing on questions relating to epistemology, conceptual innovation, social and cultural contexts and the relations between ‘science’ (or natural philosophy) and religion. Contact: Dr Stephen Clucas.

London Shakespeare Seminar
Meets monthly for talks by scholars working on all aspects of Shakespeare studies. Meetings and contacts in the Institute for English Studies – based in Senate House, 3rd floor: School of Advance Studies.
Institute of Historical Research
Located in Senate House, the IHR holds regular seminars on a wide range of topics. Among the many seminar series to have run recently are the following: ‘Society, Culture and Belief, 1400-1800’, ‘Medieval and Tudor London’, ‘British History in the Seventeenth Century’, ‘Tudor-Stuart History’, ‘History of Women’, ‘History of Political Ideas’. Check the ‘Events’ listing on the website of the IHR.

Centres for Poetics and Cinema
Professor William Rowe and Dr Carol Watts co-direct the Centre for Poetics [http://www.bbk.ac.uk/eh/eng/cprc/cprchome.htm] which runs seminars, workshops, conferences and readings by poets throughout the year, and also collaborates on writing projects such as the Voiceworks series with the Wigmore Hall and Guildhall School of Music. The Centre has its own web journals, pores and Readings, and has developed an imprint, Veer Books, along with an active group of postgraduate poets, London Under Construction. Sessions are open and informal. Look out for regular posts on email. There is also a Research Centre for the History of British Cinema and Television run by Professor Laura Mulvey and Professor Ian Christie in the School of History of Art, Film and Visual Media. These will organize events during the academic year.

Birkbeck-based seminars
The School is also home to the 18th Century Seminar, the Nineteenth Century Studies Seminar and is a collaborator in the London Modernism seminar. Not all of these might seem immediately relevant to your MA, but they often have interesting and provocative speakers. Groups of PhD students have also set up informal reading groups, including the Modernist reading group and the Theatre Salon. These come and go, but are well worth keeping an eye on.

Birkbeck day conferences
The Department of English & Humanities frequently arrange day conferences (recent conferences include ‘Remembering the 1990s’, ‘The Inhuman’, ‘Ghosts’, ‘Gendering the Millennium’, ‘Death by Technology’, ‘Magical Thinking’, ‘Narratives in Transition’, ‘Money Talks’). Look out for publicity materials in the School. MA students are very welcome to attend such events.

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

### Staff Contact Details

<table>
<thead>
<tr>
<th>Name</th>
<th>Phone Number</th>
<th>E-mail Address</th>
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</thead>
<tbody>
<tr>
<td>Dr Stephen Clucas</td>
<td>0203 073 8421</td>
<td><a href="mailto:s.clucas@bbk.ac.uk">s.clucas@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Professor Sue Wiseman</td>
<td>0203 073 8408</td>
<td><a href="mailto:s.wiseman@bbk.ac.uk">s.wiseman@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Dr Isabel Davis</td>
<td>0203 073 8414</td>
<td><a href="mailto:i.davis@bbk.ac.uk">i.davis@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Dr Gillian Woods</td>
<td>020 3073 8417</td>
<td><a href="mailto:g.woods@bbk.ac.uk">g.woods@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Professor Vanessa Harding</td>
<td>0207 631 6284</td>
<td><a href="mailto:v.harding@bbk.ac.uk">v.harding@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Professor John Henderson</td>
<td>0207 631 0686</td>
<td><a href="mailto:j.henderson@bbk.ac.uk">j.henderson@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Dr Dorigen Caldwell</td>
<td>0207 631 6108</td>
<td><a href="mailto:d.caldwell@bbk.ac.uk">d.caldwell@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Dr Carmen Fracchia</td>
<td>0207 631 6147</td>
<td><a href="mailto:c.fracchia@bbk.ac.uk">c.fracchia@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Lindsay Tudor (subject librarian)</td>
<td>020 7631 6061</td>
<td><a href="mailto:l.tudor@bbk.ac.uk">l.tudor@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Administrative Team</td>
<td>020 3073 8372</td>
<td><a href="mailto:englishandhumanities@bbk.ac.uk">englishandhumanities@bbk.ac.uk</a></td>
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</tbody>
</table>

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

- Staffing is subject to change and listing in this booklet is not a guarantee that a specific staff member will be with the Department in the 2016-2017 academic year.
- There is a research leave policy in the College, which means that all members of academic staff are entitled to one term’s research leave every three years. In addition, members of staff are regularly awarded externally funded research leave, by organisations such as the Leverhulme Trust and the Arts and Humanities Research Council. Therefore, not all academic staff will be present at all times. On such occasions the Department will arrange replacement cover and advise the affected students.
- Please see our website for queries regarding academic staff’s research interests and Departmental responsibilities.
Appendices

- Policy on Submission of Essays and Dissertations
- Plagiarism
- Degree Regulations/Common Award Scheme
- Disability
- Student Support & Available Resources
- Getting Started with Moodle
- Campus Map
Appendix A

Policy on Essays and Dissertations for all MA Programmes in the Department.

Essays
Essays should be 5,000 words long (with the exception of MA Creative Writing components; word length for each as stated in course literature). Please note that excessively over- or under-length essays will be penalised. Also, please be aware of the university regulations against plagiarism and duplication of your own work (i.e. there should be no overlap between this essay and material presented for assessment elsewhere in this course or in another module). Please ensure that your essay follows the style of referencing outlined in the MHRA stylebook. This is available on the web at: http://mhra.org.uk/publications/books/styleguide/styleguideV1.pdf.

Your work should be submitted electronically, via Turnitin (or, exceptionally, in case of difficulty with this system, by email to englishandhumanities@bbk.ac.uk). You may also be asked to leave a paper copy in the coursework box in the entrance hall of 43 Gordon Square. You should also retain a copy yourself. In no circumstances should essays be handed directly to the lecturer or seminar leader.

For paper copy submissions please use the School of Arts coversheet for coursework submission and fill in all the relevant details, including your name and/or student number, the module title and code (all listed on your student profile), and the title of the assignment as set out on the list of essay topics. You should also sign the declaration that you are submitting your own, original own work (your “signature” may consist of your typed name or your student number).

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

Paper copies of coursework should be stapled in the top left-hand corner, with your completed coversheet forming the top page. It should be placed in an envelope which is clearly marked with the name of the lecturer and the module title. Please do not put them in a folder or plastic sleeve: markers prefer to receive work simply stapled.

The Coursework Cover Sheet is available on this link http://www.bbk.ac.uk/arts/about-us/coversheets-for-coursework-submission (or via your department’s website, and paper copies are available from the entrance hall of 43 Gordon Square).

For further information and instructions on how to submit coursework using Turnitin please see the appendices or visit the ITS Help Desk.

Coursework will normally be marked and returned electronically within 6 weeks from the stated submission date or the date of handing in, whichever is later. Larger modules and modules with numerous seminar groups, such as core modules, could take longer due to the number of students involved. There may also be a delay if the college is closed or if there are extended holidays during that 6 week period.

Essays are never sent back to students by post. If online submission/return has not been used, your lecturer will advise the method by which your work will be returned – normally via the student pigeonholes in the entrance hall of 43 Gordon Square. Your administrator will email you to let you know
when coursework has been marked. **Please do not phone/e-mail to ask whether your essay has been marked unless the marking periods as above have elapsed.**

**College Assessment Policy**
It may also be useful to familiarise yourself with the official college assessment policy. Please see the following link:

http://www.qaa.ac.uk/academicinfrastructure/codeOfPractice/section6/COP_AOS.pdf

**Note:** If you are taking an option within another School please note that you will need to adhere to the deadline/extension policy of the School in which the option course is based.

**Dissertations**
It is particularly important to submit dissertations by the deadline date. This deadline is not negotiable. If missed, the candidate may not be examined in the same year and may have to wait another twelve months before being awarded the degree as MA examination boards meet only once a year, in November. Any difficulty in meeting the dissertation deadline should be brought to the attention of the Course Director at the earliest opportunity.
Coursework Presentation
Research essays must conform to the *MHRA Style Guide* (London: Modern Humanities Research Association, 2008), which should be consulted for further explanation. Libraries hold copies of this style guide, and you can buy it in good bookshops (including Waterstones, Gower Street). It can also be downloaded for personal use from:

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

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

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

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

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

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

Plagiarism
http://pps05.cryst.bbk.ac.uk/notice/bkplag.htm— Written for Birkbeck’s Registry.

Plagiarism FAQ
http://turnitin.com/research_site/e_faqs.html — Frequently Asked Questions from Turn It In.
Appendix C: Degree Regulations

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

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

Full regulations can be found here:

http://www.bbk.ac.uk/mybirkbeck/services/rules/CAS%20Regs%202015.pdf
Research Ethics

All research involving human participants and confidential materials, carried out by students in the School of Arts is subject to an ethics approval process. This is to ensure that the rights of participants and researchers alike are protected at all times, and to underline our commitment to excellence in research across a wide range of subjects.

If you are undertaking any such research work for a dissertation, project, thesis etc. please complete the form ‘Proposal for Ethical Review template’ and pass this to your academic supervisor. The proposal will be reviewed and assessed as ‘routine’ or ‘non-routine’. In most cases it is envisaged that such work will be routine, and your supervisor will inform you of the outcome. In a small number of cases, the proposal may be referred to the School’s Ethics Committee for further consideration. Again, you will be informed of any outcome.

The proposal form is available through our departmental web pages (current students). If you have any queries, please speak to your supervisor in the first instance.

Further guidelines are available on the Birkbeck website at http://www.bbk.ac.uk/english/current-students/research-ethics.
Support for students with Disabilities, Dyslexia and Mental Health Needs

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

All enquiries should come to the Wellbeing Centre (tel. 0207 631 6316), who will determine the appropriate referral to specialists in the Disability and Dyslexia Service and Mental Health Service. They can provide advice and support on travel and parking, physical access, the Disabled Students’ Allowance, specialist equipment, personal support, examination arrangements, etc.

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

Access at Birkbeck

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

The Disabled Students’ Allowance

UK and EU (with migrant worker status) disabled students on undergraduate and postgraduate courses are eligible to apply for the Disabled Students’ Allowance (DSA). The DSA provides specialist equipment including computers with assistive technology and training, personal help (e.g., study skills tutors, mentors and BSL interpreters) and additional travel costs for students who have to use taxis. It provides thousands of pounds worth of support and all the evidence shows that students who receive it are more likely to complete their courses successfully. The Wellbeing Centre can provide further information on the DSA and can assist you in applying to Student Finance England for this support. From September 2016, new students will receive their note-taking support from the University rather than the DSA.

Support in your Department

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

**Support in IT Services and Library Services**

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

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

**Examinations and Assessments**

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

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

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

**Further information**

For further information, please call the Wellbeing Centre on 020 7631 6316 or email disability@bbk.ac.uk.
Appendix E: Student Support and Available Resources

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

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

**Support**

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

You may also take up issues with the Student Union. You become a member of the Union automatically as a registered Birkbeck student. Information on the services they offer are available on their website: [www.bbk.ac.uk/su](http://www.bbk.ac.uk/su) or phone 020 7631 6335.

**Representation**

Each year, we ask for two or more students from the MA to represent your concerns to programme tutors. These representatives collate student feedback to present at a termly ‘staff/student forum’ meeting, where issues specific to your experience as a student on the MA Renaissance Studies are discussed.
College Hardship/Book Buying Funds
It may be possible, if you are having financial difficulties, to apply to the College for assistance with fees and to receive small awards to help with the purchase of essential texts. For information and advice, contact the College Student Awards Office on 020 7631 6362.
Appendix F: Getting Started with Moodle

Logging in and getting started
All modules within the School of Arts will be using Moodle for circulating module information and coursework submission.

- To log in to the VLE you will need your ITS username and password, a computer with a connection to the internet and a web browser such as Internet Explorer or Firefox.

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

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

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