School of Arts
Department of Arts
BA Arts and Humanities
Year 1 - Student Handbook
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 publication.
Introduction

Welcome to the BA Arts and Humanities degree at the School of Arts, Birkbeck College, University of London. This booklet explains the structure and content of the First Year programme and provides information and advice about the course as a whole. Please refer to this handbook throughout the year for weekly reading lists, lecture and seminar details, frequently asked questions, and important deadlines. As well as useful information, this handbook contains the reading lists and outlines for the Humanities core course Key Concepts in Cultural Analysis: the Production of the Human, the Humanities Level 4 option Introduction to Methods in Cultural Study and links to further information on School of Arts Level 4 BA options running in 2016-17.

We are delighted that you are studying with us at Birkbeck. This interdisciplinary BA is a new and exciting opportunity to get to grips with concepts, ideas and histories pertinent to study in the Arts and the Humanities. This degree is taught across the School of Arts, bringing together specialists from the Departments of English and Humanities, History of Art and Screen Media, Cultures and Languages and Film, Media and Cultural Studies. The exciting range of our specialisms gives you the freedom to combine focused study in one particular chosen area with broader contextual work that draws on literary and visual analysis, cultural history, critical theory and social and political analysis.

Arts at Birkbeck

The School of Arts brings together cutting-edge research and teaching across a range of disciplines, reflecting on a rich and exciting range of cultural forms, from literature to digital culture. Our facilities include the award-winning Birkbeck Cinema. BA Arts and Humanities provides a unique opportunity to combine wide-ranging interests with focused specialization. The breadth and focus of the degree is supported by a palette of courses designed to make the most of your interests during your first year of study. With the guidance of your tutors you will find Arts courses and build your own pathways across the School of Arts.

Humanities at Birkbeck

The flexibility offered by the Arts modules is supported by interdisciplinary modules in the Humanities, starting with two Courses in your first year: ‘Key Concepts in Cultural Analysis: The Production of the Human’ (the Core module), and ‘Introduction to Methods in Cultural Study’ (Humanities option module). Studying Humanities raises a series of critical questions, such as:

- Why have humans produced various forms of culture and modes of expression across history?
- Why does culture seem to be so important for human existence?
- What concepts and ideas underpin cultural forms at various historical and social moments?
- What tools do we need to interpret cultural artefacts and how do our tools affect our understanding?
- How can the history and context of a cultural artefact inform its meaning and subsequent interpretation?
- What are the politics and ethics of cultural forms?
- How do places and spaces impact on our production of and our understanding of cultural forms?

In the first year your specific object of study is the human being. With the human as your object, you will engage with the questions above through lectures, seminars, tutorials and discussions with fellow students. We will help you to approach questions by:

- Providing you with critical approaches to the study of selected cultural artefacts, ranging from literature to artworks to media, philosophical frameworks to a form such as the metropolis.
- Developing your knowledge and understanding of a broad range of cultural forms in relation to history and other contexts.
- Helping you to develop your research skills so that you may engage in independent study and analysis.
During your degree, you will study a wide variety of forms, histories and practices and you will:

- come to an understanding of important ideas and concepts in the study of culture;
- understand them in the context of their production through considering their explication in particular works;
- consider the ways in which concepts have shaped culture and knowledge;
- consider the transmission of ideas across cultures and historical periods, the development of traditions of thought, as well as critiques of these ideas.

After the first year you select units in accordance with your developing interests. The general questions raised above will be broached in relation to very specific examples and case studies in courses that you select yourself. This changing palette of courses addresses cultural forms and themes as diverse as, for example, Crowds and Power; Aliveness and the Arts; the metropolis, Enlightenment and its others, the literature of empire and postcoloniality; gender, sexuality and modernity; photography, identity and history; avant-garde visual culture and revolution; modernist culture and sexuality; Romantic writing and the philosophy of the Self; queer theory; SF film and past prognoses of the future.

Studying Arts and Humanities equips students with a range of skills and types of knowledge, which can be applied to careers in many industries, and to your personal and intellectual development. By the time you have completed this programme, you should be able to:

- engage creatively and critically with a variety of cultural artefacts from a range of historical periods
- develop independent analyses and judgement of cultural forms and contexts
- apply the appropriate vocabularies and critical approaches to the study of a variety of cultural artefacts
- apply the skills necessary for effective group and solo work
Term Dates and Deadlines

Term Dates

<table>
<thead>
<tr>
<th>Autumn Term</th>
<th>Spring Term</th>
<th>Summer Term</th>
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<tbody>
<tr>
<td>Monday 3 October</td>
<td>Monday 9 January</td>
<td>Monday 24 April</td>
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<td>to Friday 16</td>
<td>to Friday 24 March</td>
<td>to Friday 7 July</td>
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<tr>
<td>December 2016</td>
<td>2017</td>
<td>2017</td>
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<tr>
<th>Week 1</th>
<th>3-Oct-16</th>
<th>Week 1</th>
<th>9-Jan-17</th>
<th>Week 1</th>
<th>24-Apr-17</th>
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<tbody>
<tr>
<td>Week 2</td>
<td>10-Oct-16</td>
<td>Week 2</td>
<td>16-Jan-17</td>
<td>Week 2</td>
<td>1-May-17</td>
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<tr>
<td>Week 3</td>
<td>17-Oct-16</td>
<td>Week 3</td>
<td>23-Jan-17</td>
<td>Week 3</td>
<td>8-May-17</td>
</tr>
<tr>
<td>Week 4</td>
<td>24-Oct-16</td>
<td>Week 4</td>
<td>30-Jan-17</td>
<td>Week 4</td>
<td>15-May-17</td>
</tr>
<tr>
<td>Week 5</td>
<td>31-Oct-16</td>
<td>Week 5</td>
<td>6-Feb-17</td>
<td>Week 5</td>
<td>22-May-17</td>
</tr>
<tr>
<td>Week 6</td>
<td>7-Nov-16</td>
<td>Week 6</td>
<td>13-Feb-17</td>
<td>Week 6</td>
<td>29-May-17</td>
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<tr>
<td>Week 7</td>
<td>14-Nov-16</td>
<td>Week 7</td>
<td>20-Feb-17</td>
<td>Week 7</td>
<td>5-Jun-17</td>
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<tr>
<td>Week 8</td>
<td>21-Nov-16</td>
<td>Week 8</td>
<td>27-Feb-17</td>
<td>Week 8</td>
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<tr>
<td>Week 9</td>
<td>28-Nov-16</td>
<td>Week 9</td>
<td>6-Mar-17</td>
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<td>19-Jun-17</td>
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<tr>
<td>Week 10</td>
<td>5-Dec-16</td>
<td>Week 10</td>
<td>13-Mar-17</td>
<td>Week 10</td>
<td>26-Jun-17</td>
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<tr>
<td>Week 11</td>
<td>12-Dec-16</td>
<td>Week 11</td>
<td>20-Mar-17</td>
<td>Week 11</td>
<td>3-Jul-17</td>
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</tbody>
</table>

College will close at 6pm on Wednesday 22 December 2016, and normal services will resume from 9am on Monday 3 January 2017. Check for Library opening hours.

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

1 and 29 May are Bank Holidays; if classes fall on these dates they will be rescheduled.

Please note: Week 6 each term is Reading Week – please note that some Departments in the School of Arts hold teaching during the reading week, for e.g. Media and Cultural Studies Department. See http://www.bbk.ac.uk/about-us/term-dates for full term dates and holiday closures. Students are reminded that it is inadvisable to take holidays during term time.

Core Coursework Deadlines 2016/17

CORE: ENHU008S4 Key Concepts in Cultural Analysis: The Production of the Human
Submission 1: Friday 4th November 2016 midday (12:00 noon)
Critical commentary (1500 words) worth 20%
Submission 2: Wednesday 11th January 2017 midday (12:00 noon)
Assessed essay 1 (2000 words) worth 35%
Submission 3: Wednesday 10th May 2017 midday (12:00 noon)
Assessed essay 2 (2,500 words) worth 45%

COMPULSORY: ENHU003S4 Introduction to Methods in Cultural Study
Submission 1: Wednesday 7th December 2016
Log 1 Avoiding Plagiarism (5%) (12:00 noon)
Log 2 Biography of a Pseudonym (10%) (12:00 noon)
Submission 2: Wednesday 22 March 2017
Log 3 Bibliography Commentary (25%) (12:00 noon)
Submission 3: Wednesday 26 April 2017
Log 4 Exhibition (20%) (12:00 noon)
Log 5 Advertisement Analysis (20%) (12:00 noon)
Submission 4: Wednesday 17 May 2017
Log 6: Film Analysis (20%) (12:00 noon)
Key Staff and Contact Information

Programme Director
Dr Heike Bauer
020 3073 8366
s.clucas@bbk.ac.uk

Programme Administrator
Esther Ranson
020 3073 8378
e.ranson@bbk.ac.uk

BA Arts and Humanities Staff Contact Details

<table>
<thead>
<tr>
<th>Name</th>
<th>Email Address</th>
<th>Phone Number</th>
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<tbody>
<tr>
<td>Dr Heike Bauer</td>
<td><a href="mailto:h.bauer@bbk.ac.uk">h.bauer@bbk.ac.uk</a></td>
<td>020 3073 8366</td>
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<tr>
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<td><a href="mailto:c.burdett@bbk.ac.uk">c.burdett@bbk.ac.uk</a></td>
<td>0203 073 8406</td>
</tr>
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<td>Dr Stephen Clucas</td>
<td><a href="mailto:s.clucas@bbk.ac.uk">s.clucas@bbk.ac.uk</a></td>
<td>020 3073 8421</td>
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<td>Dr Grace Halden</td>
<td><a href="mailto:g.halden@bbk.ac.uk">g.halden@bbk.ac.uk</a></td>
<td>0203 073 8479</td>
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<td>Dr Mpalive Msiska</td>
<td><a href="mailto:m.msiska@bbk.ac.uk">m.msiska@bbk.ac.uk</a></td>
<td>020 3073 8402</td>
</tr>
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<td><a href="mailto:e.senior@bbk.ac.uk">e.senior@bbk.ac.uk</a></td>
<td>0207 631 6100</td>
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<td>020 3073 8418</td>
</tr>
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<td>020 3073 8408</td>
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School of Arts

<table>
<thead>
<tr>
<th>Web Address</th>
<th>Mailing Address</th>
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| http://www.bbk.ac.uk/arts/ | School of Arts
| Follow us on Twitter      | Birkbeck, University of London |
| https://twitter.com/birkbeck_arts | 43 Gordon Square |
| Connect with us on Facebook | London WC1H 0PD            |
|                           | http://www.facebook.com/BirkbeckArts |

Administrative Staff

<table>
<thead>
<tr>
<th>Catherine Catrix</th>
<th>Debora Quattrocci</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assistant School Manager</td>
<td>Team Leader</td>
</tr>
<tr>
<td>Department of English and Humanities</td>
<td>Department of English and Humanities</td>
</tr>
<tr>
<td>020 3073 8383</td>
<td>020 3073 8382</td>
</tr>
<tr>
<td><a href="mailto:c.catrix@bbk.ac.uk">c.catrix@bbk.ac.uk</a></td>
<td><a href="mailto:d.quattrocci@bbk.ac.uk">d.quattrocci@bbk.ac.uk</a></td>
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Programme Structure

How does the degree work?

- Your degree in Humanities is a University of London Honours degree taken over either three (full-time), four (part-time) or six (part-time decelerated) years.
- The degree is made up of twelve modules.
- Six Humanities modules and five modules in disciplines from a selection of modules across the School of Arts, depending on the specific needs of the programme and your choices.
- Your twelfth module is the Humanities Project, an independent research project in the Humanities.
- Course modules that last for a full year have the value of 30 credits.

Structure of the Degree

Full-time students will complete the degree in three years. Part-time students will complete the degree in four years. Decelerated part-time students will complete the degree in six years.

All students will take a total of twelve modules to complete the degree. The modules are divided according to academic level: level 4 modules are introductory courses, and studied in the first year; level 5 modules are intermediate and normally studied in the second year. Level 6 modules are advanced and normally studied in the final year/s of the degree. Each module usually lasts one academic year (occasionally you may take two half modules to make up a full module in some subjects). Six of these will normally be in Humanities and five in disciplines within the School of Arts.

The twelfth module is the Humanities Project, written in the final year, on a topic of your choice, with the aid of a supervisor. There will be a meeting late in the spring term of your penultimate year of study to introduce the Project and you will be required to submit a Project proposal early in the summer term.

So for example, a normal pattern of study for full-time students will be as follows:

- 2 x Humanities modules (both core/compulsory) and 2 x Arts options in Year 1
- 2 x Humanities modules (1 core, 1 option) and 2 x Arts options in Year 2
- 2 x Humanities options, 1 x Arts option and the Humanities Project (core) in Year 3

A normal pattern of study for part-time students will be as follows (NB this would be spread across six years in the case of decelerated students):

- 2 x Humanities modules (both core/compulsory) and 1 Arts option in Year 1
- 1 x Humanities module (core) and 2 x Arts options in Year 2
- 2 x Humanities options and 1 x Arts option in Year 3
- 1 x Humanities option, 1 x Arts option and the Humanities Project (core) in Year 4

Please refer to your programme structure over the pages to follow and use this as a guide throughout your degree. Remember, if you have any queries you can always ask your personal tutor for guidance when considering your pathway through the programme and choosing your modules, in the years ahead.
## Structure of the Degree Full-time

<table>
<thead>
<tr>
<th>Year One</th>
<th>Year Two</th>
<th>Year Three</th>
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<tbody>
<tr>
<td>ENHU008S4:</td>
<td>ENHU003S4:</td>
<td>ENHU075S6:</td>
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<tr>
<td>Key Concepts in Cultural</td>
<td>Introduction to Methods in Cultural</td>
<td>Humanities Project</td>
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<tr>
<td>Analysis: The Production of</td>
<td>Study (Compulsory)</td>
<td>(Core)</td>
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<td>School of Arts Option</td>
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<td>School of Arts Option</td>
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<td>Level 4</td>
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<td>AREN126S5:</td>
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<td>Humanities or School of</td>
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<tr>
<td>Connecting the Arts (Core)</td>
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<td>Arts Option</td>
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<td>Humanities or School of Arts</td>
<td>Humanities or School of Arts Option</td>
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<td>Option</td>
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<td>Humanities or School of Arts</td>
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<td>Level 6</td>
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## Structure of the Degree Part-Time

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<tr>
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<th>Year Two</th>
<th>Year Three</th>
<th>Year Four</th>
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</thead>
<tbody>
<tr>
<td>ENHU008S4: Key Concepts in Cultural Analysis: The Production of the Human (Core)</td>
<td>ENHU003S4: Introduction to Methods in Cultural Study (Compulsory)</td>
<td>School of Arts Option</td>
<td>School of Arts Option</td>
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<tr>
<td><strong>Level 4</strong></td>
<td><strong>Level 4</strong></td>
<td><strong>Level 5</strong></td>
<td><strong>Level 5</strong></td>
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<tr>
<td>AREN126S5: Connecting the Arts (Core)</td>
<td>School of Arts Option</td>
<td>Humanities or School of Arts Option</td>
<td>Humanities or School of Arts Option</td>
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<tr>
<td>Humanities or School of Arts Option</td>
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<td>Humanities or School of Arts Option</td>
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## Structure of the Degree Decelerated

| Year One |  |
|----------|  |
| ENHU008S4: | ENHU003S4: |
| Key Concepts in Cultural Analysis: The Production of the Human (Core) | Introduction to Methods in Cultural Study (Compulsory) |
| Level 4 |  |

| Year Two |  |
|----------|  |
| School of Arts Option | School of Arts Option |
| Level 4 |  |

| Year Three |  |
|------------|  |
| AREN126S5: |  |
| Connecting the Arts (Core) | Humanities or School of Arts Option |
| Level 5 |  |

| Year Four |  |
|-----------|  |
| Humanities or School of Arts Option | Humanities or School of Arts Option |
| Level 5 | Level 6 |

| Year Five |  |
|-----------|  |
| Humanities or School of Arts Option | Humanities or School of Arts Option |
| Level 6 |  |

| Year Six |  |
|----------|  |
| Humanities or School of Arts Option | ENHU075S6: |
| Humanities Project (Core) |  |
| Level 6 |  |

If for any reason you would like to deviate from the stipulated programme structures, please consult the Arts and Humanities programme director.
Starting your Course

Induction and Getting Started

The Department of English and Humanities BA Induction event on Friday 30th September 2016 is for all BA Arts and Humanities Year 1 students to have an opportunity to meet the Programme Director, fellow students, and review aspects of the course. This meeting includes a general introduction to the Department and School, a brief introduction to Moodle (Virtual Learning Environment), information on Library support, Disability support and Learning Development, followed by a meeting with the Programme Director for BA Arts and Humanities. Please make every effort to attend this meeting.

Tours of the Birkbeck College Library will take place at 5.30pm throughout October. Birkbeck Library (located on the ground floor of the Malet Street main building) displays a list of times for these tours, and you are able to join any one.

Please see the Birkbeck website for helpful information on getting started as a new student: http://www.bbk.ac.uk/new-students/

Enrolment: Important Information

After an offer of a place on the degree course, or when beginning your second or subsequent year, you need to enrol formally and pay the fees or confirm that you have applied for student finance. You will be sent an email by the Registry (Student Management) informing you of when you are able to enrol online, but in case of problems you should contact the Student Centre located in the Main Building (Malet Street) or email studentadmin@bbk.ac.uk

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.

My Birkbeck student profile

Once you have applied and accepted a place on the programme, you will be sent an ITS username and password which you can use to access your personal student profile, available at: http://www.bbk.ac.uk/mybirkbeck/.

It is essential to access your student profile on a regular basis as this is where you will find your module and timetable information, your examination timetable and your results once these are published at the end of the year. If you have accepted a place on the programme but have not yet received your ITS username and password, please contact: its-helpdesk@bbk.ac.uk or call 020 7631 6543.

ID Card

Once you have completed your enrolment, you will be entitled to an ID Card. Order this via your My Birkbeck profile. Just upload a recent image of yourself and submit your order.

Alternatively, visit the My Birkbeck Helpdesk where we can take a photo of you and produce a card. Please note you may be required to queue during busy periods.

The ID card will remain valid for the duration of your studies, and you will not be issued with a new card for each subsequent academic year.

Fees/ Finance

College fees may be paid by many methods. You will also have other expenses and it is important to budget for buying books. Whilst we have great sympathy with students who find difficulties in paying their fees, the Programme Director does not have the power to waive fees or sanction delays in payment. It is the College Finance Office that deals with fees and you should communicate and negotiate with them directly on 020 7631 6295/020 7631 6316 or visit the Fees Office Counter, G14 Malet Street. 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.
Full-time and part-time students who may be eligible and have not yet applied for a student loan towards their tuition fees may do so by visiting the Student Finance England website at: https://www.gov.uk/studentfinancesteps

Birkbeck offers support and advice to students through a Funding Advice Service: http://www.bbk.ac.uk/mybirkbeck/finance/studentfinance/contact-us

The College Fees Policy may be accessed at the link below: www.bbk.ac.uk/mybirkbeck/services/rules/College-Fees-Policy.pdf

Please note that students need to apply for funding for each year of study, i.e. student loans or grants are not carried over from one year to the next. You should always try to apply for funding as early as possible in order to avoid delays.

Funding Advice Service
Advice on possible sources of assistance for students experiencing financial and/or other hardship is available from the Funding Advice Service (Tel: 020 7631 6316; Email: fundingadvice@bbk.ac.uk). See also the section on disability in this booklet.

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 maintain 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.

Location
The School of Arts is housed at 43 Gordon Square WC1H 0PD, where you will find the Administrative Offices and individual staff offices (http://www.bbk.ac.uk/downloads/centrallondon.pdf). Teaching often takes place in our building, but your lectures may be held in any of the University of London or University College London buildings.

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 email to discuss your query or to book an appointment. During term time the Gordon Square entrance is staffed from 8.00am to 9.00pm, Monday to Friday and is open between 9.00am and 5.00pm on Saturdays during term time for access to student pigeonholes (located outside room G13) and hard copy coursework delivery. Urgent messages outside these times can be left at the Malet Street reception desk, which is open until 10.00pm.

Moodle (Birkbeck’s Virtual Learning Environment Platform)
Students are expected, throughout their studies, to submit coursework through Moodle (http://moodle.bbk.ac.uk/). 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-helpdesk@bbk.ac.uk. It is recommended all students access this Moodle guide to become familiar with how to use access Moodle and submit coursework online: https://moodle.bbk.ac.uk/course/view.php?id=118 Please also see Appendix A of this handbook, for a step-by-step guide to submitting coursework on Turnitin through Moodle.

Books: to buy or borrow?
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. Some essential reading will be provided, some you will need to buy or borrow from a library. Remember that often books can be bought more cheaply second-hand. 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. At the time of going to press, all the books we have asked you to buy are in print. 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.

Attendance Requirements
Taking a degree course at Birkbeck requires a high level of commitment, it is important that you attend lectures and classes consistently. It is accepted that through illness or exceptional pressure at home or at work you may have to miss occasional classes, but if you have to be absent from several classes, or you know that you are going to have difficulties in attending regularly, please inform your personal tutor and programme director, as this Department has a 75% minimum attendance policy. See Attendance Framework and eRegisters section of this handbook.

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. There is a strict deadline in place from the College that is enforced within the School of Arts. Deadlines for each year group for return of option choices will be communicated clearly via email and online.

Please note the following as it will be strictly enforced:

- Year three and four students have priority over year two students in the Department of English & Humanities for module choices. This is to facilitate the completion of their degree requirements.
- For modules that are core modules for a specific degree programme, priority will be given to students who are registered on that degree programme.
- It is likely, but not guaranteed, that popular choices will be repeated in a similar form during your degree.
- If you do not submit your module choices by the deadline for your year you will forfeit your priority.
- We will honour a “first-come-first-served” basis within the year. For example, a student that returns their choices on the last day will have lower priority within their year of study than a student that returned their choices promptly.

Students who return their choices late may be allocated to whichever modules still have places and which meet their degree requirements.

Please note: if you require help with your module choices you should contact your personal tutor. Please be aware that modules vary from year to year. If you are a part-time student, you should take into account when you make your module choice that it is unlikely that the same selection of modules will be available in your second year.

Student Union
You are automatically a member of the Birkbeck Students’ Union and the University of London Union and NUS upon taking up the offer of a place to study at Birkbeck. NUS cards are available online (NUS Extra) or from the Union Office, Malet Street. Application can be made to become a member of the International Students’ Association by completing a form that can also be obtained from their shop.

Location and Telephone: Offices on the 4th Floor of the extension building in Malet Street. General Union Office is in Room 455, Tel: 020 7631 6335. Enquiries: info@bcsu.bbk.ac.uk and Tweet @Birkbeckunion
Visit the website at http://www.bbk.ac.uk/su/

Student Union Societies
Clubs and societies are groups of students, Birkbeck staff and ex-students/graduates who come together for a common interest or purpose. The Students’ Union support a number of clubs and societies across a broad spectrum of activity areas with hosting events, room bookings, subsidy of charitable activity through
grants and supporting the running of clubs and societies. New clubs and societies can be started at any time, provided there is a uniqueness of purpose and a level of support in the student body for such a club or society.

If you are interested in setting up a student SU Society, please contact clubsandsocs@birkbeckunion.org for more information or go to: http://www.birkbeckunion.org/activities-societies

**Staff-student forum and student feedback**

In the first term, we invite up to two students to act as representatives for each year group. These representatives will take part in our staff-student forum, a group consisting of staff and student representatives from each year group that meets at least twice a year to discuss issues arising from the course or from the Birkbeck experience more generally. If you have issues to raise, the student representatives can do this for you (anonymously) at the meeting. If you are interested in taking on this role, please contact the Programme Director, Dr Heike Bauer: h.bauer@bbk.ac.uk

At the end of each course, all students are asked to complete a questionnaire. This is very valuable for the School, as it allows staff to see what aspects of courses have been successful, and where improvements could be made. The School greatly values student involvement in course organisation and in all aspects of School activities, and we are always eager to hear your views.

**Career Development - Information, Advice, Workshops & Courses**

Full information about Careers support for Birkbeck students is available online at http://www.bbk.ac.uk/careers

There is a students’ employability space within the Student Centre in the Birkbeck main building. The Employability Advisor is also available for quick queries within the area. This can include having your CV reviewed for specific roles you may be applying for or to get advice on upcoming interviews.

A number of Careers workshops are available to Birkbeck students on subjects such as:

- Networking
- Making a career change
- CV & interview Masterclass
- Identify and Sell your Transferable Skills
- Working with Recruitment Agencies

For more information about these (and to book a place) please see workshops and events at: http://www.bbk.ac.uk/careers/careers-service/current-students

Careers resources are also available to access online via your My Birkbeck online student profile.

C2 Education, part of The Careers Group, University of London, offers great expertise and experience in working with students and graduates of all ages and at all stages of career development. They offer online careers resources which all students may access:

Online Careers Resources: www.careerstagged.co.uk/
C2 Education website: www.thecareersgroup.co.uk/

**Birkbeck Talent: recruitment service**

Birkbeck Talent is a professional recruitment service aimed exclusively at assisting Birkbeck students to find employment opportunities.

Birkbeck Talent is committed to helping students make the most of their Birkbeck experience by graduating with excellent qualifications and relevant work experience. They are university-owned and -operated - driven purely by providing students with an excellent service and finding the right roles for students.

For more information, see: http://www.bbk.ac.uk/careers/birkbeck-talent
## Timetable 2016/17

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<th>Autumn Term</th>
<th>Spring Term</th>
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<td>WEDNESDAY</td>
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<td><strong>ENHU008S4 Key Concepts in Cultural Analysis:</strong> The Production of the Human</td>
<td><strong>ENHU008S4 Key Concepts in Cultural Analysis:</strong> The Production of the Human continued</td>
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<td>7.40-9</td>
<td><strong>ENHU003S4 Introduction to Methods in Cultural Study</strong></td>
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ENHU008S4 Key Concepts in Cultural Analysis: The Production of the Human

BA Humanities Level 4 Module 1 (Core)

Course co-ordinator:
Dr Jo Winning (j.winning@bbk.ac.uk)

Time: Wednesdays 6.00-7.20pm
Module Code: ENHU008S4

Introducing the course

The aim of the course is to discuss what it means to be human in changing historical, social, and political conditions. ‘The human’ is a dynamic and historically, geographically, socially and racially contingent category; not a universal, or a fixed and immutable category or essence. The course will introduce you to texts which articulate, question, and challenge ideas of ‘the human’ in specific historical conditions and varying modes of social production and reproduction.

The course helps you develop the ability to read critically, discuss and question key concepts in the Humanities, as well as place them in historical, social and intellectual contexts. These critical skills will support you in your subsequent studies throughout the degree, both in Humanities and the other chosen subject.

The course will be taught by lectures and seminars.

Through the course students will:

- Be familiar with key articulations of the question of the human
- Analyse these ideas through considering their explication in certain works.
- Consider the ways in which concepts have shaped culture and knowledge.
- Consider the transmission of ideas across cultures and historical periods, the development of traditions of thought, as well as critiques of these ideas.
- Develop an awareness of the context of production and the power dynamics underlying concepts of the human in particular texts, practices, disciplines, institutions.

Assessment:
1 critical commentary (1,500 words) worth 20%;
1 assessed short essay (2,000 words) worth 35%;
1 assessed long essay (2,500 words) worth 45%

The responsibilities of students

In advance of lectures and seminars you are expected to do the primary reading for the course indicated by Reading below. You are then expected to follow up with the secondary reading. Please bring the text with you to seminars along with some notes on the points the text raises. When you are preparing for lectures and seminars it can be helpful to ask: how does this text articulate the category of the human? How does it compare to other cultural phenomena? If the points you have noted are not addressed in the lecture that does not mean that there is anything wrong with them. Take them to the seminar and raise them there.

Prior Reading:
You are strongly recommended to spend some time prior to the course acquainting yourself with some of the texts on the syllabus (especially some of the longer works such as Mary Shelley’s Frankenstein). You may also wish to read J. M. Coetzee’s The Lives of Animals (London: Profile Books, 1999), which
investigates some of the boundaries between the animal and the human, or Tony Davies’s book *Humanism* in the Routledge New Critical Idiom series (1997), which reflects upon the emergence of the related concepts of ‘the human’ and ‘humanism’ (see Further Reading).

**Course Outline**

**AUTUMN TERM**

**Week 1, 5th Oct 2016: What is The Human**
Lecturer: Dr Jo Winning

This introductory lecture will introduce you to the key themes of the module and, most importantly, prompt you to start questioning some of the underlying assumptions we make about the category of The Human.

**Week 2, 12th Oct 2016: The Human Subject**
Lecturer: Dr Mpalive Msiska

**Reading**

**Secondary Reading**

**Instructions and advice on the first assignment will be made available in this lecture**

**Week 3, 19th Oct 2016: Seminar: The Human Subject**

**Week 4, 26th Oct 2016: Beastly Human Power**
Lecturer: Dr Stephen Clucas

**Reading**

**Secondary Reading**

**Week 5, 2nd Nov 2016: Seminar: Beastly Human Power**

**Coursework Deadline (Critical Commentary, worth 15%): Submit via Moodle by midday (12.00pm) on Friday 4th November 2016. Please retain your coursework submission ID as proof of submission.**

**Week 6, 9th Nov 2016: READING WEEK – no class**
Week 7, 16th Nov 2016: Mind, Body, and Brutality: Descartes
Lecturer: Dr Stephen Clucas

Reading

Secondary Reading

Week 8, 23rd Nov 2016: Seminar: Mind, Body, and Brutality

Week 9, 30th Nov 2016: Human Rights, Their Scope and Limits
Lecturer: TBC

Reading
Paine, Tom, Rights of Man (1791)
Wollstonecraft, Mary, A Vindication of the Rights of Woman (1792)

Secondary Reading
Keane, John, Tom Paine: A Political Life (Bloomsbury, 1995, new ed. 2009)
Lorch, Jennifer, Mary Wollstonecraft: the making of a radical feminist (New York: Berg, 1990)
Moore, Jane, Mary Wollstonecraft (Plymouth: Northcote House, 1999)
White, R.S., Natural Rights and the Birth of Romanticism in the 1790s (Houndmills, Basingstoke: Palgrave, 2005)

Week 10, 7th Dec 2016: Seminar: Human Rights, Their Scope and Limits

Week 11, 14th Dec 2016: Essay Writing Skills
Lecturer: Dr Jo Winning

SPRING TERM

Essay Deadline (worth 35%): Submit via Moodle by midday (12.00pm) on Wednesday 11th January 2017. Please retain your coursework submission ID as proof of submission.

Week 1, 11th Jan 2017: Constructing the human I: Frankenstein
Lecturer: Dr Luisa Calé

Reading
Shelley, Mary, Frankenstein, or the Modern Prometheus, (1818)

[The best edition is Frankenstein, edited by D.L.Macdonald and Kathleen Scherf (Peterborough, Canada, 1999 2nd edn), which contains many contemporary materials]
Secondary Reading


McLane, Maureen, Romanticism and the Human Sciences (Cambridge: Cambridge University Press, 2000)


Ruston, Sharon, Shelley and Vitality (New York and Basingstoke: Palgrave, 2005)

Week 2, 18th Jan 2017: Seminar: Constructing the human I

Week 3, 25th Jan 2017: Constructing the human II: Marx
Lecturer: TBC

Reading

Marx, Karl, ‘Estranged Labour’, from The Economic and Philosophical Manuscripts 1844: https://www.marxists.org/archive/marx/works/1844/manuscripts/labour.htm

Secondary Reading


Fromm, Eric, Marx’s Concept of Man (London and New York: Continuum, 2003).


[A Note for Users: For some of you the reading for this week may be your first encounter with Marx in particular and with ‘theoretical’ texts more generally. From this point in the course you will need to work on developing methods of analytical reading appropriate to such texts. As usual, prepare for the lecture by reading the primary text. In dealing with such material you will find it helpful to (a) take detailed but compressed notes summarising the argument (b) noting points and questions to raise in the seminar and in discussion]

Week 4, 1st Feb 2017: Seminar: Constructing the human II

Week 5, 8th Feb 2017: From Evolution to Eugenics
Lecturer: Dr Heike Bauer
Reading

http://www.literature.org/authors/darwin-charles/the-origin-of-species/.

Nordau, Max Degeneration (1895), Chapter 1: ‘The Dusk of Nations’ (pp. 1-7):
http://archive.org/details/degeneration035137mbp

Francis Galton, ‘Eugenics: Its Definition, Scope and Aims’, American Journal of Sociology, Vol. 10, No. 1 (1904), pp. 1-25. You should read at least the opening two pages of the article:
http://www.jstor.org/stable/2762125


Secondary Reading


Week 6, 15th Feb 2017: READING WEEK - no class

Week 7, 22nd Feb 2017: Seminar: From Evolution to Eugenics

Week 8, 1st Mar 2017: Under the Human Surface: Sigmund Freud and the Unconscious
Lecturer: Dr Andrew Asibong

Reading

[extracts from chapters 3, 4 and 6a and b]

Secondary Reading

Stephen Frosh, Key Concepts in Psychoanalysis (British Library, 2002)

Week 9, 8th March 2017: Seminar: Under the human surface: Sigmund Freud and the Unconscious

Week 10, 15th March 2017: Undoing Gender
Lecturer: Dr Heike Bauer

Reading


Secondary Reading


Week 11, 22nd March 2017: Seminar: Undoing Gender

SUMMER TERM

Week 1, 26th April 2017: Humans as self-performers/Inside and Outside the Colonial Space: Franz Fanon and the self as other
Lecturer: Dr Mpalive Msiska

Reading

Secondary Reading

Week 2, 3rd May 2017: Seminar: Humans as self-performers/Inside and Outside the Colonial Space

Week 3, 10th May 2017: Closing Lecture: The Posthuman
Lecturer: Dr Grace Halden

The question of what it means to be human has occupied human thought from early philosophy. But, what does it mean to be human in the 21st Century? How can we define the human? What does it mean to be 'post' human? Looking at ideas of the cyborg, transhuman, and posthuman, we will explore the tricky
question of ‘human’ in both biological and artificial entities. If it is problematic to define what human is, can we ever assign this privileged ‘title’ to an artificially intelligent lifeform?

Reading
Please read: [www.ctheory.net/articles.aspx?id=409](http://www.ctheory.net/articles.aspx?id=409)

Secondary Reading

Deadline for second essay (45%): Submit via Moodle by midday (12.00pm) on Wednesday 10th May 2017. Please retain your coursework submission ID as proof of submission.

Guide to the Assessment
This Guide has been written to help you complete the assessments for the first-year Arts and Humanities course ‘Key Concepts in Cultural Analysis: The Production of the Human’.

**Critical Commentary (1,500 words) worth 20% of the mark**
You will be given a choice of two short passages from Niccolò Machiavelli’s *The Prince*. Choose one of them and write a commentary on this passage in approximately 1,500 words.

**Rationale:** This exercise trains you in the close reading of primary texts; it asks you to think about how to use primary texts as a starting point, and to incorporate close analysis in your own argument. The commentary is a stepping-stone between reading and writing and a crucial ingredient for a good argument and a good essay.

**Deadline:** Autumn Term, end of week 5 – Friday 4th November 2016

**Essay 1 (2,000 words) worth 35% of the mark**
Writing an essay requires you to develop a coherent line of argument in response to an essay question from a list distributed by your tutor. Read the list carefully before you choose the question you wish to answer. Your claims need to be supported by reference the primary text(s), building on the close reading techniques you developed through the critical commentary. Make sure you analyse and embed quotations from primary texts or critics in your own line of argument. See pp. 92-93 for further guidance about essay writing.

**Deadline:** Spring Term, week 1 – Wednesday 11th January 2017

**Essay 2 (2,500 words) worth 45% of the mark**
See guidance above under essay 1 and also below, pp. 92-93.

For more guidance on the presentation of coursework, including the recommended style-sheet for bibliographical references, see pp. 96-103.

**Deadline:** Summer term, week 4 – Wednesday 10th May 2017

Learning Support Adviser
BA students in their first year of study are encouraged to seek study skills support from the School of Arts Learning Support Adviser, Dr Fleur Rothschild. Please see the link to information about Dr Rothschild and
study skills courses, which she offers below: http://www.bbk.ac.uk/arts/depts-staff/study-skills-and-learning-support-adviser

**ENHU003S4 Introduction to Methods in Cultural Study**

**Level 4 Module 2**

**ENHU003S4 Introduction to Methods in Cultural Study**

**Day:** Wednesday  
**Time:** 7.40-9.00pm  
**Room:** Access your student timetable for class locations on your My Birkbeck profile: http://www.bbk.ac.uk/mybirkbeck/guides/help/class-information

**Module Convenor:** Dr Mpalie Msiska (m.msiska@bbk.ac.uk)  
**Seminar Leaders:** Alex Williamson and Bruno Roubicek

**Module Description, Learning Objectives and Aims**

This is a study skills module designed to run alongside the core Arts and Humanities level 4 module, ‘Key Concepts in Cultural Analysis: The Production of the Human’ in the second slot on a Wednesday evening. It combines tutor-led study skills with the fostering of independent and peer-based learning. The first four sessions encourage an esprit de corps and self-reflection in student-led discussion. The rest of the course alternates some key generic skills (library and other archival research, essay writing, etc.), with tailored study skills closely tied to the concepts and methods in interdisciplinary study that will support you throughout the degree. The final session offers practical advice on exams and the coming year – as well as including an element of celebration.

The course will be taught by Workshops.

**Through the course students will be able to:**

- Research and write at BA level
- Recognize and use interdisciplinary approaches in cultural analysis.
- Analyse and discuss the borders and divisions of knowledge through texts, objects, practices
- Situate an idea within a tradition of controversy and generate alternative views that have been or could be argued around it
- Consider a document as evidence of historical activity and to situate and locate an object/artefact/document within an archive
- Analyse and articulate the relationship of artefacts to historical (re) construction

**Assessment:**

The course is assessed by five assessment logs, submitted in four installments on in Week 11 of the Autumn Term: **Wednesday 7 December 2016** (logs 1-2), Week 11 of the Spring Term: **Wednesday 22 March 2017** (log 3), Week 1 of the Summer Term: **Wednesday 26 April 2017** (logs 4-5) and Week 4 of the Summer Term: **Wednesday 17 May 2017** (log 6). However, you are encouraged to work on them throughout the year and especially in preparation for the class in which each log is discussed. For more information, please refer to the Guide to the Methods Assessment Log at the end of this course outline.
AUTUMN TERM

Week 1: 05.10.16 Introduction to Study:

7.40-7.43pm: Welcome from Module Convenor: Dr Mpalive Msiska
7.44-8.00pm: (Dr Fleur Rothschild, Study Support Tutor)

Students will be introduced to the module and discuss previous experience of study, their expectations for future study – hopes, fears as well as strategies for managing study.

8.00-9.00pm Moodle (Virtual Learning Environment) Training (ITS Department)

Week 2: 12.10.16 Referencing and Avoiding Plagiarism (Dr Fleur Rothschild, Study Support Tutor)

This session gives you an overview of key referencing skills, including the difference between quoting, paraphrasing, and plagiarising other people’s work, and prepares you for Assessment 1.

Learning outcomes:
- Effective research and referencing skills
- Using and acknowledging other people’s work
- Avoiding plagiarism


Deadline for submission: Wednesday 7 December 2016

Week 3: 19.10.16 Workshop: Being Human

Drawing on ideas of selfhood, self-esteem, the evaluation of the self in the eyes of the other, this student-led session looks at what it means to construct an autobiography. Please bring in at least one artefact that relates to your autobiographical sense of self – it could be a photograph, an examination certificate, a birth certificate, an infant tooth. In subgroups you will present your item in a short talk addressing the ways in which the artefact represents your Self, what it excludes, how personal it is to you, or how exchangeable with others of a similar generation. One member of each sub-group keeps basic minutes of the discussion, which are then handed to the convenor.

Learning outcomes:
- Reflection on the role of experience and subjectivity in cultural analysis.
- Consideration of the relationship of artefacts to historical (re)construction.
- Enhancement of skills of discussion and listening and co-operative learning.

Week 4: 26.10.16 Workshop: Naming the Human

This session is organized around a group discussion of responses to a worksheet which asks you to chase up issues connected to pseudonyms specifically by following up the circumstances surrounding a number
of famous aliases – e.g. George Eliot, Pauline Réage, Lenin, Luther Blissett, Karen Eliot, Malcolm X, Ludacris and David Agnew. The worksheet asks you to find out as much information as you can about selected individuals (the web is a good source), including why a pseudonym was chosen and what issues it raises. You should be prepared to present your findings in short talks to the subgroups. Afterwards, working in smaller groups you will construct personae for different ends – the archetypal Birkbeck student, the typical lecturer. You will be asked to agree a name, a background, a contemporary existence and family life. These discussions are minuted by a member of each subgroup and handed in to the convenor. This class prepares you for Assessment 2.

Learning outcomes:
- Enhancement of web research skills (not in class)
- Development of group skills and peer relationships
- Reinforcement of theoretical issues connected to authorship, collective study, and plagiarism.

Assessment 2: Write the biography of a pseudonym (1000 words).

Deadline for submission: Wednesday 7 December 2016

Week 5: 02.11.16 Essaying the Human (with Fleur Rothschild)
Tutor-led workshop on planning, researching and writing an essay. The session may incorporate individual or group tutorials.

Learning outcomes:
- Enhancement of essay research, planning and writing skills.
- Consideration of notions such as ‘critical thinking’

Week 6: 09.11.16 READING WEEK – No Class

Week 7: 16.11.16 Workshop: Philosophizing the Human
This session explores the ways in which to read a philosophical or theoretical text and how it constructs ideas of the human and attempts to propose new modes of being. It allows for reflection on philosophy as a discipline and raises issues of morality in relation to academic thought.

Learning outcomes:
- Comprehension of the specific contribution of philosophy and theory to cultural analysis.
- Historicisation of theoretical contributions.
- Reflection of the political and other uses of philosophy and theory.

Week 8: 23.11.16 Workshop: Defining and classifying the animal/human
Bring to class an example of the uses of the word ‘human’ and ‘animal’ in relation to one another. This session will work on close reading techniques asking students to engage with different types of text (academic, journalistic, personal testimony etc.) around the animal/human question.
Learning outcomes:
- Defining one’s object of study (Naming, Classifying, Labelling)
- How to think about the borders of knowledge (disciplines, disciplinary practices)
- Development of close reading skills
- Engendering awareness of different types of discourse and how to evaluate them.

**Week 9: 30.11.16 Workshop: Writing rights**

Working from the UN Declaration of Human Rights or other declarations, and in small groups, you will identify a category excluded from the Declaration of Rights (animals, children, illegal immigrants and asylum seekers, etc.) and write a new declaration on their behalf.

Learning Outcomes:
- Close reading skills (identifying the limits of application of rights)
- Familiarization with legal categories
- Awareness of Genre
- Writing Skills

**Week 10: 07.12.16 Workshop: Reading the human (TA)**

This session is focussed around close reading exercises based on historical and contemporary texts about human rights. It asks students to engage with different types of discourse (academic, journalistic, personal testimony etc.) and to consider the values of each. It queries ideas of singular meaning and opens up for discussion the notion of interpretation, context and rhetoric.

Learning outcomes:
- Development of close reading skills.
- Engendering awareness of different types of discourse and how to evaluate them.

**Week 11: 14.12.16 FILM VIEWING (TA)**

**Human Experience and Human Rights**

This Wednesday we will be watching and reflecting on a series of short films and film excerpts created between 1961 and 2009 which variously reflect on human experience in the modern world, as well as the politics of humans’ rights, conflict over rights, and the ambiguity of power. In many cases, these films express a visual, aesthetic experience that is unique to film, and irreducible to the formulations of philosophy, literature, or music. In other cases, the spoken and written words are crucial to their understanding and support the images on the screen. Since each film is between 2 and 20 minutes long, we will have opportunity to discuss each one individually as well as together during the screenings.

**Films:**

1. Arthur Lipsett
   
   a) *A Trip Down Memory Lane*, 1965
   
   
2. Deborah Stratman, *O'er the Land* (excerpt), 2009


Deadline 1: Logs 1-2 are due by midday (12.00pm) via Moodle on Wednesday 7 December 2016. Please retain your coursework submission ID as proof of submission for log 2.

NB there is no submission ID for log 1: to complete this, please just run through the online module to the end. You can complete this online module again if you wish to refresh your memory.

**SPRING TERM**

**Week 1: 11.01.17 Filming the Human (TBC)**

Using visual materials related to Frankenstein and monstrosity, we examine the ways in which visual materials can be used as cultural documents for interpretation. What specific knowledge might visual artefacts convey? What methods do we need to analyse them? How does one write about the visual?

Learning outcomes:

- Introduction to skills in Film analysis
- Introduction to the uses of film in cultural studies
- Consideration of the ways in which film can be drawn on for analysis of wider social content and theory

**Secondary Texts:**


**Week 2: 18.01.17 Medical humanities (Dr Joanne Winning)**

This session will focus on cultural constructions of the human body and the practices through which it has been cured, institutionalized, exhibited in different moments in time. There will be an emphasis on visual materials. In preparation for the session we recommend a visit to the Royal College of Surgeons in Lincoln Inns Fields and the Wellcome Institute (183 Euston Road).

Learning Outcomes:

- How to think about the borders and divisions of knowledge
- The medical humanities as a field and its disciplinary approaches
- How to think about medical subjectivities
Week 3: 25.01.17 Workshop: Contesting the human (TA)

This week takes off from the Marx and Engels’ texts – texts which clearly have generated much argument and positive and negative responses. On this basis this session looks at what role agreement and disagreement plays in cultural analysis. Do we have to believe everything that we read? How do we challenge it? It returns us to the question of how to factor in reflection on the span of time passed between a text’s writing and the moment of its reading. It is working towards essay writing skills. This session could be set up in the form of a debate or series of debates, a la debating societies.

Learning outcomes:
- Understanding of the contested nature of primary and secondary materials.
- Essay preparation – encouraging the notion that essay are outcomes of original critical thinking in dialogue with previously existing scholarly materials.

Week 4: 01.02.17 Booking the human (with Subject Librarian, Charlotte Hobson or Cover)

Advanced library skills session with specialist subject librarian, in preparation for writing an essay over the Easter vacation. If a librarian is unavailable, this could be a tutor-led workshop on the use of archives and other resources and a broader discussion of what constitutes original research, what is expected of students at degree level in terms of bibliography etc.? This class prepares you for Assessment 3.

Learning outcomes:
- Building on already attained library and research skills.

**Assessment 3:** This exercise asks you to research how an idea, book, movement, theory circulates in contemporary debates. Locate and list resources (internet, book-based, journalistic etc.) where discussions about ‘Marxism’ are being held in a contemporary context. Submit an annotated bibliography, making sure you are referencing the works according to a coherent style-sheet (see School Website on how to present essays).

**Deadline for submission: Wednesday 22 March 2017**

Week 5: 08.02.17 Disciplining the Human (Dr Heike Bauer)

This session explores the issues at stake in discussing ideas about the human within and across particular disciplinary and discursive contexts. How do ideas move, for example from scientific debates to popular culture? What issue arise when specialist concepts are adapted into everyday discourse? What kinds of questions do you need to ask when examining certain ideas about the human, their history and the contexts that shaped them?

We will work with examples from turn-of-the-last century evolutionary and eugenics thinking, tracking them into the twenty-first century debates, for instance in relation to debates about disability, gene therapy and ‘designer babies’. What other examples can you find? What is the role of the humanities in these ‘scientific’ debates?

Learning outcomes:
- Consideration of the role of disciplines in knowledge formation
- Increased ability to critique representations of ‘scientific truths’ about the human
- Reflection on how historical awareness might impact on any contemporary debate.
- Enhancement of critical analysis skills
- Development of knowledge about interdisciplinary study and research
Reading

Week 6: 15.02.17 READING WEEK – No Class

Week 7: 22.02.17 Workshop: Historicising the human (TA)

‘What are the uses of history’? In this session we will discuss how we think about historical texts, how we use them, what questions we ask of them. The session will explore different methods, styles, and narratives in historical writing. What are the implications of ‘natural history’, ‘universal history’, ‘national history’, ‘microhistory’? How general or particular is history? How does ‘human history’ change when elaborated from statistical evidence (demographics)? What eludes that kind of approach and what other stories can we tell when we focus in ‘close-up’ on the life of an individual, a village, a species, or the spread of a virus?

Learning outcomes:
- Reflection on history and historiography.
- Exploration of the status of primary materials in relation to secondary materials.

Week 8: 01.03.17 Conceptualising the human (Dr Heike Bauer)

This session takes gender as its example to deconstruct and explore how the human has been conceptualised. Working with examples from popular culture, we will explore constructions of femininity and masculinity, and debates about transgender and intersex. The session will challenge the assumption that there is one binary truth about gender, examining instead how such an idea is naturalised, and to what effect. Can you find examples that show how gender is being policed and regulated?

Learning outcomes:
- Enhanced understanding of gender norms and their effects
- Reflection on the role played by popular culture in perpetuating or challenging gender norms
- Reflection on how critical awareness of gender develops broader understanding of cultural politics
- Ability to discuss difficult and complex issues
- Development of knowledge of terminology and debates that are central to cultural study

Reading
Kate Bornstein, *My Gender Workbook: how to become a real man, a real woman, the real you, or something else entirely* (New York: Routledge, 1998), esp. pp. 1-10: http://www.yorku.ca/spot/caitlin/bornstein.pdf

Week 9: 08.03.17 Archiving the human (Dr Luisa Calè)

Using photographic and other visual materials from anthropological and popular sources, this session focuses on the modes of representation of those labelled ‘primitive’ or ‘freakish’. The session’s focus is on nineteenth-century materials and exhibiting cultures, but contemporary forms of display and self-display may also be considered. This class prepares you for Assessment 4.

Learning outcomes:
- Understanding of the non-neutral values of photographic and other archive materials.
- Consideration of the document as evidence of historical activity and the ways in which this might be challenged.

- Reflection on the archive (and museum) as political and theoretical form – i.e. a form that generates as much as it stores knowledge through classification, selection and modes of display.

- Ways of thinking about natural/cultural objects and practices

- Uses of visual and Material Culture in different institutional and disciplinary settings

Secondary Reading


Assessment 4: Exhibition: On 1-2 sides of A4 identify 6 objects that represent the human, classify them, give them names, write about how they were categorized in the context in which you found them; and why you choose them, what story they tell in your exhibition.

Deadline for submission: Wednesday 26 April 2017

Week 10: 15.03.16 Producing and Decoding The Visual Unconscious (Dr Joanne Winning)

This session will concentrate on the uses of the Unconscious in the world of Advertising. Please watch out for subliminal messages and bring an advertisement along to the session. During the session we will work with Roland Barthes’ ‘The Rhetoric of the Image’, and learn how to ‘decode’ the ‘visual unconscious’ in its denotation, connotations, and implied meanings. On the language of advertising, you can read Judith Williamson’s Decoding Advertisements. This class prepares you for Assessment 5.

Learning outcomes:

- Enhancement of skills of visual decoding.

- Exposure to a significant strand of cultural analysis.

Reading


Assessment 5: select an advertisement from a magazine or other source and write about how you think an unconscious text is being deployed (1000 words).

Deadline for submission: Wednesday 26 April 2017
Week 11: 22.03.17 Dreaming the Human (Dr Joanne Winning)

Bring along an example of ‘dreams’ taken from the media. This session explores the uses of the unconscious and the psychic in popular culture. What roles do our dreams play in our relationship to things? Are dreams legible? How are they talked about? Through visual and literary materials we will explore various ways in which, on the one hand, an unconscious of the text, and on the other hand, an unconscious of the reader/writer, or even the ‘dreamworld of capitalism’, have been proposed.

Learning outcomes:
- Introduction to high/low circulation of theory
- How to analyse popular culture
- Genres of psychoanalytical practice

Deadline 2: Log 3 is due on Wednesday 22 March 2017 by midday (12.00pm) via Moodle. Please retain your coursework submission ID as proof of submission.

SUMMER TERM

Deadline 3: Logs 4-5 are due on Wednesday 26 April 2017 by midday (12.00pm) via Moodle. Please retain your coursework submission ID as proof of submission.

Week 1: 26.04.17 Screening the human (Dr Mpalive Msiska)

This session returns to the question of film, focusing this time on who produces and owns a film and how film circulates, how it changes through the film festival system, and when seen as part of national or world cinema. We will watch an excerpt of Gillo Pontecorvo’s The Battle of Algiers (1966), which was commissioned by the Algerian resistance and inspired by the writings of Frantz Fanon. We will work on gender, race, and agency in the private and public sphere and the relationship between postcolonial practice, film, and political activism. This class prepares you for Assessment 6.

Learning outcomes:
- Skills in Film Analysis (montage editing and film narrative, collaborative authorship of film, the role of the commission and the intended and other publics).
- Introduction to postcolonial strands and categories in cultural analysis.
- Uses of postcolonial writings in film practice and film analysis.
- Discuss the relationship between theory and political change.

Assessment 6: Film Analysis: discuss a film that reflects on the question of the human (1000 words).

Deadline for submission: Wednesday 17 May 2017 by midday (12.00pm) via Moodle.

Week 2: 3.05.16 Othering the human (Dr Joanne Winning)

This session considers the idea of the ‘other’ and the ‘self’ and asks: on what basis are we, as students/tutors, able to make judgements and evaluations of cultural forms? It raises the issue of cultural
relativism and universalist assumptions (picking up on the much earlier discussion of human rights). A series of appropriate recent materials will be used - e.g. Robert Mapplethorpe’s photographs of gay black men, Diane Arbus’ Freak series, the Salman Rushdie Affair, materials related to female circumcision or the wearing of the veil.

Learning outcomes:
- Exploration of the differing values of universalism and relativism in cultural evaluation.
- Enhancement of ability to debate controversial themes.
- Development of knowledge of terminology and debates central to cultural study.

Week 3: 10.05.16 Beyond the Human: Transition from Year 1 to 2: (Dr Mpalive Msiska, Module Convenor) (PLEASE NOTE THAT THIS SESSION SHOULD ONLY BE ATTENDED BY STUDENTS ON THE BA ARTS AND HUMANITIES DEGREE PROGRAMME ONLY).

This session will be an informal get together to discuss the year’s work, suggest some summer reading and help in the transition to the second year.

Learning outcomes:
- Transition from year 1 to year 2
- Consolidation of year’s learning experience
- Peer exchange in a less formal setting.
- Building confidence for the next year.

Deadline 4: Log 6 is due on Wednesday 17 May 2017 by midday (12.00pm) via Moodle. Please retain your coursework submission ID as proof of submission.

Introduction to Methods in Cultural Study

Guide to the Assessment Log

This Guide has been written to help you complete the Assessment Log for the first-year Arts and Humanities course ‘Introduction to Methods in Cultural Study’.

The Assessment Log consists of six separate tasks, which you will submit electronically in four instalments on Moodle before midnight on the day of the deadline:

Submission 1: Wednesday 07 December 2016
Log 1 Avoiding Plagiarism (5%)
Log 2 Biography of a Pseudonym (10%)

Submission 2: Wednesday 22 March 2017
Log 3 Bibliography Commentary (25%)
Submission 3: Wednesday 26 April 2017

Log 4 Exhibition (20%)
Log 5 Advertisement Analysis (20%)

Submission 4: Wednesday 17 May 2017

Log 6: Film Analysis (20%)

Please find a more detailed description and the weighting of each task below.

Assessment 1: Avoiding Plagiarism  Weighting: 5%

This component of the course is offered among the ‘Birkbeck Self-Enrolled Courses’ through Moodle. This little course teaches you how to document your work and how to acknowledge your sources. You will learn how to paraphrase, quote, and reference other people's words and work in the body of the text, footnotes, and bibliography. All academic work builds on the works of others; acknowledging them is an ethical duty, but also a way of mapping the work that goes into your writing as well as allowing your readers to follow your footsteps.

More information: When you write a piece of academic work you need to adopt a system of referencing (also referred to as style sheet). The School of English and Humanities adopts the MHRA Style Guide (which is available online for free, see also guide to references and bibliographies in the Arts and Humanities handbook on page 49). If you choose to use alternative systems of referencing (the self-enrolled ‘Avoiding Plagiarism’ course, for instance, uses Harvard), it is imperative that you follow the reference format consistently and exactly.

To note: When you complete this online module on Moodle you will simply need to complete it and then log out. There is no ‘submission’ as such and the fact you have logged in and completed the module is sufficient for us to record a mark for you.

Assessment 2: Biography of Pseudonymous Figure  Weighting: 10%

Write a brief biography of a pseudonymous Figure (max 1000 words).

More information: Find out about an individual who used or uses a pseudonym. Think about how the pseudonym defines that person’s identity. Then write a brief account of the pseudonym’s life. How does the biography of a pseudonym differ from conventional biographies? For higher marks you should analyse why that person used a pseudonym and reflect on how that decision affects how we perceive him/her.

Assessment 3: Bibliography Commentary (Marxism)  Weighting: 25%

This exercise asks you to research how an idea, book, movement, theory circulates in contemporary debates. Locate and list resources (internet, book-based, journalistic etc.) where discussions about ‘Marxism’ are being held in a contemporary context. Submit an annotated bibliography.

More information: In this task, we would like you to find examples of where and how Marx and his ideas are discussed in contemporary culture. For example, you might look at pamphlets, recent books, newspapers (on-line newspaper archives are a good resource). Here you need to put into practice what you learned about referencing through assessment 1: make sure you adopt a coherent bibliographic style; for more information about recording unusual items not mentioned in the Handbook, refer to the MHRA Style Guide, which is available online for free. You should also provide a commentary for each item on how it engages with the idea, book, and movement you are researching. What argument does it pursue?
How does it use (or abuse) the ideas it claims to be discussing? These commentaries need not be very long, but should give the reader an idea of what the item is about and why it is relevant. Depending on how detailed your commentaries are you should list between four and six items.

**Assessment 4: Exhibition**  Weighting: 20%

Identify 6 objects that represent the human. Analyse the categories used to classify your objects in their current locations, then generate a coherent system of classification that you can use to catalogue all your objects, and write down catalogue entries for each object including any feature that helps identify and retrieve it in its current archive or location, and, where possible, their ‘provenance’, i.e. where they come from, how they were acquired and categorized in the context in which you found them. These objects should come from different collections or sources (you are the curator of the exhibition, so you should not just select significant objects from one museum only). After you have catalogued them, in about 500 words write a rationale explaining the reasons for your choice of objects: what do they have in common? What story do they tell individually and together in your exhibition?

*More Information:* In this task you need to familiarize yourself with the naming, classification, and presentation of objects inside and outside museums. On the analysis and classification of museums, we recommend Mieke Bal, *Double Exposures*. A useful collection on museums is *Exhibiting Cultures*, ed. Karp.

**Assessment 5: Advertisement Analysis (psychoanalysis)**  Weighting: 20%

Select an advertisement from a magazine or similar source and write about how you think it deploys an unconscious text (1000 words max).

*More information:* This task relates to the session on Freud and his ideas about the unconscious. We would like you to apply those ideas to an advertisement of your choice. How does the advert advertise its product? How does it use both explicit and implicit techniques? What assumptions does it make about the audience and the potential purchasers of the item? In other words, think about the ‘hidden message’ or ‘beneath-the-surface implications’ of the advert. On the analysis of images we recommend Roland Barthes’ ‘The Rhetoric of the Image’ (*Image, Music, Text*, ed. and trans. Stephen Heath. New York: Hill and Wang, 1977, pp. 32-51), which offers a semiotic analysis of an advertisement with particular emphasis on the interplay between image and text, and their meanings. For more help and examples see Judith Williamson’s book *Decoding Advertisements*. On the analysis of visual images more generally, see Gillian Rose, *Visual Methodologies*, as above. To accompany your analysis, please provide a reproduction of the advert you are discussing (a good photocopy is sufficient).

**Assessment 6: Film Analysis**  Weighting: 20%

Discuss how the concept of the human is presented in a film of your choice (max 1000 words). At the top of the sheet please enter a bibliography-style entry on the film. It is good to bear in mind that film is a collaborative medium, so a better indexing includes not only the director, the title, and the film company, but also an indication of key actors, soundtrack composer, screen-writer, etc. The latest editions of the MHRA Guide will list various ways of doing this. Writing all this down will help remind you of what makes a film a film and therefore how to analyse it. Then proceed to analyse the film. It might be good if your analysis includes the discussion of a specific scene/sequence in detail.

*More information:* You need to identify a film that offers ways of thinking about the question of the human and then analyse how it articulates these questions through its medium and genre. It is important to pay attention to film form. So be careful not to give a summary of the plot: the analysis should engage with the film’s genre, the setting, the editing of scenes, the acting, the role of the soundtrack, or the screenplay. David Bordwell’s *Film Art: An Introduction* (McGraw Hill) is a good place to get further guidance. A weak answer will simply summarise the plot and declare whether you like or dislike the film. A stronger answer will be able to analyse how the idea of the human comes across in film and engage with the filmic medium, form, and genre.

If you have any further questions about this Assessment Log, please contact the Course Convenor.
School of Arts Module Descriptions

School of Arts option module information for BA Arts and Humanities students is listed on the School of Arts website at:

http://www.bbk.ac.uk/arts/departments/ba-module-options-and-timetable-2016-17

You will be contacted by the College when you are required to choose your modules for the upcoming academic year.

Allocations are made on a first come first served basis, and we cannot always guarantee you will be allocated to your first choice. We ask you to list a minimum of 3 Option modules in order of preference.

If you have any content queries regarding your choices for this/next year, please feel welcome to contact your personal tutor (listed on your student profile) or the BA Arts and Humanities Programme Director, Dr Heike Bauer at h.bauer@bbk.ac.uk

Module choices for the coming academic year

You will be contacted by your Department in regards to the modules you would like to take for the coming year. These module choices will be selected online via your My Birkbeck student profile. Once online module selection opens, please do not delay in submitting 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. There is a strict deadline in place from the College that is enforced within the School of Arts. This date will be made clear to you on when choosing your modules. Students submitting after this date will have modules allocated to them based on degree requirements.

You can approach your personal tutor or the course convenor and other tutors for advice at any time. It is your responsibility to make sure that you pace your study correctly and make every effort to fulfil the programme requirements. If in doubt, do ask the programme director, your personal tutor, the administrator or any other tutor.

NB Students must be aware that some Departments use pre-requisites, so it is advisable to discuss this when meeting your personal tutor to make your course choices for the following year if you wish to specialize in a particular discipline in the School of Arts. It is your responsibility to organise your timetable of modules, to avoid clashing choices.
Coursework Submission, Presentation of Essays, Marking and Plagiarism

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

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

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

Your work should be submitted electronically via Turnitin assignment links through Moodle, Birkbeck’s Virtual Learning environment http://moodle.bbk.ac.uk/. You may exceptionally, IN ADDITION to electronic submission via Moodle, be asked to submit a paper copy. You should also always retain a copy yourself.

Paper copies of coursework, if requested by the tutor, should be stapled in the top left-hand corner, with a completed coversheet forming the top page. The Coursework Cover Sheet is available on this link http://www.bbk.ac.uk/arts/about-us/coversheets-for-coursework-submission. The paper copy with attached coversheet should be deposited in the essay submission letterbox in the foyer of 43 Gordon Square. Please follow the instructions for each assignment carefully as procedures may differ for modules run by other Departments in the School of Arts, and always check with your convenor if you are not sure. For example, if you are asked to submit a hard copy and do not do so, your work may not be marked. Please note that electronic submission is normally required by midday (12 noon) on the day of the deadline with hard copies (if requested) due by 6pm on the same day.

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

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

For further information and instructions on how to submit essays using Moodle please see Appendix A or visit the ITS Help Desk in Malet Street building.

Return of Coursework

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

Essays are not normally 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 either in class or via the student pigeonholes beside the entrance to Room G13 at 43 Gordon Square.
Please do not telephone or email to ask whether your essay has been marked unless the marking period as above has elapsed.

**Late Submission of Coursework**

Coursework is not just part of the assessment: it is a vital part of the learning process. Strict deadlines are set to help you to keep up momentum, to spread the demands of the courses you are taking and to ensure that you have time to make constructive use of the feedback on essays. The deadlines also help to even out the marking load in order to make it possible for us to return the essays to you as quickly as possible, so that you can have the comments from one essay before submitting the next.

All Schools and Departments across the College have moved to a system whereby students are not permitted to ask for extensions to coursework deadlines. If for some reason you are unable to submit a piece of work by the stipulated deadline, you should complete a Mitigating Circumstances form, which you can download from:


This form gives you space to describe the circumstances that have prevented you from meeting the deadline, and requires you to provide supporting evidence (such as a medical certificate). It is advisable to discuss the situation with your personal tutor before submitting the form.

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

When you receive a late submitted piece of assessed work back from the markers, you will find that you have been awarded two grades. This will be the grade the markers consider the work to be worth and also the pass mark (40%), if the work achieves a pass mark or above, to signify that this mark is capped due to late submission. When the Mitigating Circumstances Sub-Board has met and considered your form, you will be told which of these marks will stand. If your claim has been accepted, the essay will receive the grade it has been deemed worth. If your claim is rejected, you will receive the pass mark.

Please note that Mitigating Circumstances Sub-Board will normally meet two weeks before the final exam board.

**Mitigating Circumstances that may be taken into account**

Circumstances that may be taken into account by the Mitigating Circumstances Sub-Board might include major disruptive events or life-changes affecting yourself or those close to you, for example: new parenthood, divorce, crime, serious illness or operation, bereavement, or unanticipated and unavoidable professional obligations. If a disability or a condition such as dyslexia has been incurred or diagnosed or disclosed part-way through your studies, this should also be notified. Further guidance on what may constitute acceptable mitigating circumstances is available as an appendix to the policy, available from http://www.bbk.ac.uk/mybirkbeck/services/rules. You should note, however, that this is not an exhaustive list, and that each case will be treated on its merits by the Mitigating Circumstances Sub-Board. If you are in doubt as to whether the circumstances you have experienced are likely to be agreed as reasonable justification for late submission or under-performance, please discuss this with your Personal Tutor.

**Computer disasters**

It is your responsibility to keep back-ups of your work, not only after your essay is completed but also while you are writing it. Please note that loss or failure of your computer is not acceptable as ‘mitigating circumstances’ for the late or non-submission of essays or coursework. You must also take care to upload the final version of your coursework as otherwise a draft will be marked and you will lose marks.

**College Assessment Policy**

It may also be useful to familiarise yourself with the College online assessment pages and awarding regulations. Please see the following links for further information:
If you have problems with your email, assignment upload or technical login please go to the ITS office located in the Library lobby in the Malet Street building. Your administrator cannot help you with technical issues. You cannot access Moodle if you have not enrolled. Do not wait until the last minute to address enrolment issues. Please contact your administrator immediately if you are encountering enrolment problems as they must be resolved without delay.

The MHRA style sheet: a short guide

Your essays must conform to the style described below. This style sheet follows 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


Titles referred to in the essay text

Italics, or underlinings (use one or other, not both), are used for the titles of all works individually published under their own titles: books, journals, plays, longer poems, pamphlets, and any other entire published works. The titles of chapters in books or of articles in journals should be enclosed within single quotation marks. The titles of poems or essays which form part of a larger volume or other whole, or the first lines of poems used as titles, should also be given in single quotation marks:

Middlemarch, In Memoriam, King Lear

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

Titles of films, substantial musical compositions, and works of art are italicised. Titles of songs and other short individual pieces are enclosed within single quotation marks.

Quotations

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

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

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

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

References

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

Your word-processing software may have a footnote function (usually in the ‘Insert’ pull-down menu). Numbers for notes are placed after punctuation, such as commas or full stops, and quotation marks: ‘Mrs Grose replies that ‘Master Miles only said “We must do nothing but what she likes!”’’. If your computer does not have a footnote facility, or the facility to place numbers in superscript, then place the number of the note in brackets: ‘Mrs Grose replies that ‘Master Miles only said “We must do nothing but what she likes!”’ (1). To convert a number to superscript in Word, highlight it, go to ‘Format’, then to ‘Font’ and tick the ‘superscript’ box.

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

Books


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


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

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


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

Chapters or articles in books


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

Articles in journals


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


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

Passages from plays

These should be referred to by act, scene and line number, e.g. King Lear, iv. 104-110. Note that the act number is given in Roman numerals and that there are full stops after act and scene numbers. The title of the play is italicised. You should specify which edition you are using when you first refer to the play and in your bibliography.

Electronic Resources

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

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


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

Subsequent References

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


References to ‘The Turn of the Screw’ would then appear in brackets in your own text:
Mrs Grose replies that ‘Master Miles only said “We must do nothing but what she likes!”’ (TS 197).

Bibliography

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


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


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

Plagiarism

You are reminded that all work submitted as part of the requirements for any examination of the University of London or Birkbeck College, including coursework, must be expressed in your own words and incorporate your own ideas and judgements. Plagiarism – that is, the presentation of another person’s ideas or words as though they were your own – must be avoided at all costs. When writing essays, never use the ‘cut and paste’ function to move words from the internet or your notes on your reading into your essay. Only ever use ‘cut and paste’ to move your own words within your own essay. Direct quotations from the published or unpublished work of others must always be clearly identified as such by being placed inside quotation marks, and a full reference to their source must be provided in the proper form. Remember that a series of short quotations from several different sources, if not clearly identified as such, constitutes plagiarism just as much as does an unacknowledged quotation from a single source. Equally, if you summarise another person’s ideas you must refer to that person in your text, and include the work referred to in your bibliography. These rules apply equally to printed sources, such as books and articles, and to electronic sources, such as Internet sites. Failure to observe these rules may result in an allegation of plagiarism.

The College views plagiarism extremely seriously and there is a range of severe penalties to deal with it, up to and including expulsion from the degree course. You should therefore consult your tutor or programme director if you are in any doubt about what is permissible. Recourse to the services of ‘ghost-writing’ agencies or of outside word-processing agencies which offer ‘correction/improvement of English’ is strictly forbidden, and students who make use of the services of such agencies render themselves liable for an academic penalty.

Students are reminded that they are required to submit their work through Moodle and the Turn-It-In programme. All essays submitted to the Department of English and Humanities will be checked with
Turnitin and/or other plagiarism detection software for plagiarised material. Please keep copies of all work and bibliographies in case your work is called into question.

**Collusion**

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

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

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

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

The College and the School Of Arts have a range of services in place to help you improve your academic writing, so if you are concerned at all and would like some additional support, you should contact your personal tutor, or contact Dr Fleur Rothschild, the Learning Development Tutor for the School of Arts, or follow the link to Student Services at: [http://www.bbk.ac.uk/mybirkbeck/services/facilities/support](http://www.bbk.ac.uk/mybirkbeck/services/facilities/support)
Common Awards Scheme

Undergraduate Programmes

Introduction

Since 2008/9 the majority of Birkbeck’s undergraduate programmes have been offered as part of the College’s Common Award Scheme (CAS). Programmes therefore have common regulations, and a common structure. This ensures consistency of practice amongst programmes and also makes 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).

You are strongly encouraged to read the information provided at the link below. Further details on programme regulations and College policies are available on the website: http://www.bbk.ac.uk/mybirkbeck/services/rules

Some areas covered by CAS Regulations http://www.bbk.ac.uk/reg/regs/cas include:
- Degree Structure
- Degree Classification
- Failure and Re-Assessment
- Plagiarism and Academic Offences
- Mitigating Circumstances

Students are advised to consult also the programme specification document for BA Arts and Humanities available via this link: http://www.bbk.ac.uk/registry/for-students

PLEASE NOTE: from 2015/16 the College Common Awards Scheme regulations changed to include an amendment to the regulation of reassessments. From 2015/16 any reassessment awarded is subject to a cap at the pass mark (40% undergraduate and 50% postgraduate): http://www.bbk.ac.uk/registry/policies/regulations
Marks, degree classification and grade-related criteria

Each piece of written work will be awarded a numerical mark (0 to 100 per cent). You will also receive written/typed comments in the margins of the essay and on a summary feedback sheet, and markers will be very willing to discuss these with you.

Work that does not count for assessment, and work done for the three first year units, will normally be marked only by one person; this means that it can be marked and returned to you as quickly as possible.

How the final mark is awarded for a module is usually explained in the course unit description (for the various different ‘weightings’ of exams, essays and exercises, see under the relevant module information in this booklet).

The scale of marks and their classification equivalents is as follows:

<table>
<thead>
<tr>
<th>Numerical Mark</th>
<th>Classification</th>
</tr>
</thead>
<tbody>
<tr>
<td>70-100</td>
<td>First</td>
</tr>
<tr>
<td>60-69</td>
<td>Upper Second (2.1)</td>
</tr>
<tr>
<td>50-59</td>
<td>Lower Second (2.2)</td>
</tr>
<tr>
<td>40-49</td>
<td>Third</td>
</tr>
<tr>
<td>30-39</td>
<td>Fail (compensated)</td>
</tr>
<tr>
<td>0-29</td>
<td>Fail</td>
</tr>
</tbody>
</table>

Determination of Honours Classification:

The classification of the honours degree to be awarded shall be based on the average of all the weighted results for completed modules from Levels 5 (single-weighted) and Level 6 (double-weighted) that have been assigned a mark of 0-100.

The College sets the class of Degree that may be awarded as follows:

**First:** 70% or above for the average weighted module results  
**Upper Second:** 60% or above for the average weighted module results  
**Lower Second:** 50% or above for the average weighted module results  
**Third:** 40% or above for the average weighted module results

The final Degree classification agreed through the assessment process is based on academic judgement and the above calculation is only used as a guide.

Once a student has fulfilled the criteria for the honours degree they may not undertake further modules in order to improve his/her average result.

Whilst the arithmetical average is the main factor under CAS regulations, a preponderance of marks in a particular class, with good support, will normally ensure a degree classification in the higher class should the average result be borderline (i.e. within 2% of a classification). In borderline cases, all modules that carry credit (including Level 4) may be taken into account when calculating preponderance. Preponderance is when 180 credits or above (i.e. 50% or more) are in the higher class. The classification of a degree is at the discretion of the BA English Sub-Board of Examiners. All marks are provisional until agreed by the College Board of Examiners.
Levels and Weightings

For degree classification all modules (course units) are assigned a ‘level’ and a ‘weighting’.

Levels:

BA degree programmes are made up of 12 modules, some of which are at level 4, some level 5 and some level 6. Degree programmes at Birkbeck differ in the number of modules required at each level. In BA English the three first-year core modules are at level 4, the two compulsory second year modules and the option module taken by full-time students in the first year are at level 5, and most other modules and half modules are at level 6. (Thus the balance of levels four, five and six is generally 3-3-6 or 3-4-5 on this programme. Other programmes have different balances, e.g. 4-4-4).

Weighting:

First year core modules (level 4) are weighted at zero, that is, they are not included in the final degree average. Compulsory second year modules (currently The Novel and Aspects of Medieval and Renaissance Literature at level 5), the level 5 option taken by full-time students in the first year and Level 6 half (15 credit) options are weighted at 1. Level 6 (30 credit) optional modules are weighted at 2.

These weightings come into effect only at the end of the degree course. In final degree classification, when the exam board works out a student's average numerical score, weighting is a way of giving more prominence to work done in the later part of the course. It is based on the idea that students progress during their course and that progression should be rewarded. Building in a reward for progression is common practice in universities, and it has been regularly used in other departments at Birkbeck in the past. It is now an integral part of the Common Awards Scheme.

In final degree classification the weighted average will be used only in the framework of the ‘criteria for degree classification’ given above.

Please note: The assessment criteria given here apply only to Inter-disciplinary courses run by the Department of English & Humanities. It is the responsibility of the student to make sure they have correct information about assessment criteria in each Department in which they take modules. Please see the Common Awards Scheme (http://www.bbk.ac.uk/reg/regs/cas) for more detailed information.

Examiners are invited to assess the following aspects of the work:

- originality of candidate’s ideas, aims and approach
- understanding of literary and critical issues
- quality of analysis
- relevance
- awareness of secondary literature
- coherence and rigour of argument
- clarity of expression and quality of English
- organisation
- presentation

Marking Scheme:

<table>
<thead>
<tr>
<th>80-100% High First Class</th>
<th>Possesses all the qualities of first class work, but performed to an exceptional standard in most areas. May display characteristics more usually found at postgraduate level or that demonstrate the potential for publication.</th>
</tr>
</thead>
<tbody>
<tr>
<td>70-79% First Class</td>
<td>Shows a sophisticated understanding of the question, presenting a highly persuasive and original response. Displays an outstandingly perceptive knowledge of the primary text(s) under discussion, making creative, incisive and/or subtle use of quotations. Presents an elegantly structured argument that displays sustained critical</td>
</tr>
</tbody>
</table>
independence and cogent analysis.

Engages critically and imaginatively with secondary literature (whether critical, theoretical or historical), moving well beyond the material presented in lectures and seminars and positioning its own argument within academic debates.

Deploys a lively and sophisticated prose style with precision rather than pretension.

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 departmental criteria.

### 60-69% Upper Second

Shows a sound understanding of the question, presenting a perceptive and relevant response. Displays detailed knowledge of the primary text(s) under discussion, making sustained, specific and often thoughtful use of quotations.

Presents a lucid and well-structured argument that displays critical independence and effective analysis.

Engages critically with secondary literature (whether critical, theoretical or historical) and/or material from lectures and seminars, 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 departmental criteria.

### 50-59% Lower Second

Shows some understanding of the question, and presents a largely relevant response. Displays adequate knowledge of the primary text(s) under discussion, often making relevant use of quotations. 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 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.

### 40-49% Third Class

Shows a limited understanding of the question and presents a less than competent response that lacks focus.

Displays a barely adequate or sometimes erroneous knowledge of the primary text(s) under discussion, lacking relevant quotations.

Either fails to present an argument or presents one that is incoherent, incomplete and/or flawed.

Makes little or no use of secondary literature (whether critical, theoretical or historical) or uses it inappropriately and derivatively; is heavily reliant on material derived from lectures and seminars without evidence of independent assimilation of it.
<table>
<thead>
<tr>
<th>Percentage Range</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>30-39% Fail (compensated)</td>
<td>Shows a scant understanding of the question and presents a minimal or partial response that is severely limited. Displays an inadequate or frequently erroneous knowledge of the primary text(s) under discussion, either lacking quotations or quoting them inaccurately. Either fails to present an argument or presents unrelated weak assertions or opinions. Demonstrates little or no reading of secondary literature (whether critical, theoretical or historical); makes garbled use of material from lectures and seminars that reveals little coherent understanding of it. Displays a weak, inept prose style that is sometimes incoherent. Demonstrates a poor 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.</td>
</tr>
<tr>
<td>0-29% Fail</td>
<td>Shows little or no understanding of the question, and presents an irrelevant or confused response. Displays minimal knowledge of the primary text(s) under discussion. Fails to present an argument or demonstrate any significant analytical ability. Demonstrates little or no reading of secondary literature; makes no or garbled use of material from lectures and seminars. Deploys a rudimentary or incoherent prose style that fails to communicate ideas. Demonstrates little or no command of critical vocabulary and the rules of grammar, syntax, spelling and punctuation. Referencing (including quotations, footnotes and bibliography) inadequate or absent.</td>
</tr>
</tbody>
</table>

Notes:
- The above table is designed to give an indication of the qualities that are required in the different degree classifications, and to show the factors that are taken into account when marking degree work. Frequently, essays do not fall neatly into any one band. For example, an essay might have the ‘lucid and well-structured argument’ of an Upper Second while deploying the ‘fairly fluent prose style’ of a Lower Second. 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.
- Markers will apply some of these criteria (particularly those relating to referencing) more leniently when marking exam scripts; more lapses in the accuracy of written English will also be accepted.
Exam Preparation and Support

Exam Essentials
You will find much of the general information you need to know about examination procedures (including what to do if things don't go according to plan) at http://www.bbk.ac.uk/mybirkbeck/services/administration/assessment/exams

Some key points are as follows:

It is your responsibility to make sure you are registered for the correct exams, and you will be contacted by Registry to remind you of this in December or January. When registering for exams, you will have an opportunity to notify Registry of any special circumstances affecting you (e.g. disability, religious observance).

Details of which examinations you have been registered for can be found on your My Studies page. Please check that they are correct at http://www.bbk.ac.uk/mybirkbeckprofile. Examinations can be scheduled from May-June at any point and are allocated centrally. The date cannot be changed after it is set. Dates for exams will be released in March, and you will be informed as soon as possible of the set dates. Timetabling for exams is subject to many complex variables, and we are sorry that it is not possible to notify you of the dates any earlier. You will receive notification of your personalised timetable on your My Birkbeck Profile page http://www.bbk.ac.uk/mybirkbeckprofile. Students are reminded that they should not schedule holidays during May-June.

Approaching Exams
You will find a great deal of advice on the Learning Support pages of the My Birkbeck website http://www.bbk.ac.uk/mybirkbeck/services/facilities/support/exams where Student Union-run courses are also advertised.

Past exam papers may be accessed through the Birkbeck Library website at www.bbk.ac.uk/lib/exampapers/examlist.htm. New courses will not have past exam papers, and even established courses may have followed a slightly different syllabus in past years; however, looking at past papers at the appropriate level will still help to prepare you for exams.

Some students suffer from extreme anxiety about exams, and if you are affected in this way it can be helpful to contact the Student Union's free professional counselling service on 0207 631 6335 (http://www.bbk.ac.uk/su/support/counsel/). It is best to do this well in advance of the exam period.

Absence from exams, problems or illness during examinations
A range of issues may crop up which could prevent you from attending an exam, or which you feel may have impaired your performance during the exam. The links at the side of the webpage at http://www.bbk.ac.uk/mybirkbeck/services/administration/assessment/exams cover most such eventualities.

In general terms, if you are in an exam and something is the matter, let the invigilator know. If you are unable to attend an exam please contact your course administrator as soon as possible. They will advise you to complete a mitigating circumstances form and to submit supporting documentation. If necessary, you will normally be offered the opportunity to re-sit the examination on the next occasion it is held (usually the following summer). You may apply to be alternatively assessed. The particular mode of assessment is at the discretion of the Board of Examiners. There are restrictions on this procedure.

Withdrawal from, or deferral of, examination
If you think you need to withdraw your entry from an examination or defer completion of required coursework for a particular module, discuss your situation at the earliest opportunity with your personal tutor. If you still want to withdraw or defer contact your course administrator who will advise you to fill in a mitigating circumstances form. Without formal permission to withdraw from an examination or to defer completion of a course, you will be deemed to have failed the examination of that module. If you are permitted to withdraw, you would normally expect to enter for examination in September or in the following year and should include the deferred module on your examination entry form in that year.
Notification of results of examinations
Details of the notification procedures are found at:
http://www.bbk.ac.uk/mybirkbeck/services/administration/assessment/exams/results. In most years, finalists’ results are posted on this page in the third week in July, and will be listed under your candidate number (which you will find on your My Birkbeck profile page http://www.bbk.ac.uk/mybirkbeckprofile). Non-finalists’ results will be listed on their profile pages shortly thereafter.

Appeals
Details of appeals procedures can be found at:
http://www.bbk.ac.uk/mybirkbeck/services/administration/assessment/appeals. In general terms there is no right of appeal against the results of examinations on academic grounds. Appeals in respect of individual marks or the final classification can be made only on grounds of procedural errors in the administration or conduct of the examinations.

Resits/Failure of Examinations
If for any reason you fail the examination of a module you may re-sit the examination, at the next occasion when the paper is set. Normally this will be in September, or the summer of the following year for first- and second-year modules, but most third- and fourth-year modules are taught in alternate years and are subject to change.
Attendance Framework and eRegisters

Attendance Framework
Consistent and regular student attendance in class (or equivalent) promotes and affords student success. Birkbeck, University of London expects you to consistently attend all timetabled sessions, including lectures, seminars, group and individual tutorials, learning support sessions, workshops, laboratories, field trips, inductions and demonstrations.

Please ensure you read the full Attendance Framework for the 2016/17 academic year:

eRegisters
eRegisters is Birkbeck's electronic class register system.

Card readers have been installed in most Birkbeck classrooms, to allow you to record your attendance by tapping your ID card. You should register your attendance in all your teaching events. Simply tap your ID card on the reader anytime from 15min before the class starts, to 15min after the class is scheduled to end.

In locations without card readers, your attendance will usually be recorded manually, and entered into the system by a member of staff.

You will be able to view your own attendance history on your My Birkbeck Profile. Schools will monitor attendance as they always have done, and talk to students who they think are at risk due to poor attendance. This new system simply means they can spend less time taking registers, and more time teaching.

NB: In some events you may be asked to complete a paper register in addition to tapping your ID card, this is so we can be sure the new system is working correctly.

Student Engagement
College collects student data for the purposes of supporting your engagement with learning and teaching. This includes activity in College computer systems and swiping into teaching venues. If you are not actively engaging with your studies, the College may contact you to signpost you to Student Attendance Framework 2016/17 or other services to help you succeed.
Personal tutors

Personal tutors are members of our academic staff, who will meet regularly with you throughout your course. Members of the Humanities academic teaching team will act as personal tutor for students on the BA Arts and Humanities programme.

Read our policy on personal tutoring at Birkbeck

How can your tutor help?

Your personal tutor is there to advise and support you with all sorts of problems. You'll be able to talk to your tutor about things like:

- modules and your course of study
- difficulties meeting deadlines
- exam revision and study concerns
- timetabling difficulties
- problems outside of Birkbeck that may have an effect on your studies

Your personal tutor is assigned to you in Year 1 of your study on the programme. Your personal tutor is now listed under the ‘Personal Tutor’ tab on your My Birkbeck student profile. Please check your profile for contact details of your personal tutor.
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.
Student Support and Available Resources

Study Skills Programmes
Every Department within the School of Arts has a provision for student support and the programmes vary as they are targeted at specific degree requirements. Please contact your administrator if you are having any difficulties in completing your coursework. There is help available to you at every point in your degree, and we are more than happy to point you in the right direction.

Birkbeck College Resources

Birkbeck Library
The College Library (http://www.bbk.ac/lib/) has a solid and growing core of books, journals and reference. It is primarily an undergraduate library, but through a careful acquisitions policy we try to provide general resources for MA students (although we cannot guarantee that the library covers all areas of interest and work). Most of our material is for three week loan, but we also have material that is one week loan, one day loan and some material (marked Reference) cannot be borrowed at all.

The long opening hours allow you to borrow books after classes. There is an e-mail and telephone enquiry, online reservation and online renewal service, an online catalogue and the eLibrary gives access to electronic resources such as electronic journals (ejournals), databases and past exam papers.

Should you have any questions about library provision, please contact the Department's Library Liaison Representative or the Department's Subject Librarian.

The Library has a separate Periodicals, A/V and “Reading Room Collection”. The latter consists of photocopies of articles and essential books which have been placed there at a lecturer's request and are for reference use only within the Library.

Information about the layout, collections and services, the Library catalogue and access to the Library’s extensive range of electronic resources is via the Library web site http://www.bbk.ac.uk/lib/ It is very important to familiarise yourself with this site. Detailed information about the Library's resources can be found in the online Subject Guide.

An introduction to the Library and bibliographical skills is timetabled at the start of your course at which you will meet the Subject Librarian who looks after the collection. They will introduce you to the Library and its electronic resources. In addition, the Library has an online tutorial called LIFE (Library Induction for Everyone) which is always available: http://www.bbk.ac.uk/lib/life/ which has a module in it on ‘Researching a topic’.

eLibrary
As well as its physical holdings, the Library has a comprehensive range of e-resources including bibliographic databases (which tell you what has been written on a topic), and electronic journals. Most of the electronic resources can be accessed from outside the College using your IT Services username and password. If you did not receive this upon enrolment, please ask for them at IT Services reception (Malet Street).

LAMP
The LAMP Service (LibrAry Materials by Post) is a subscription based service which enables you to have books and photocopies of articles posted to your home address. You may find it particularly useful if you are not able to visit the library frequently. Birkbeck students with disabilities may be able to join the service for free on the recommendation of the College Disability Officer, Mark Pimm. If you think you may be eligible for free membership, please first contact Mark Pimm in the Disability Office.

Interlibrary loans
The College Library also runs an interlibrary loan service to enable you to obtain copies of books and articles not held in its own collections. As it can take a couple of weeks to obtain copies of requested materials, you are advised to plan ahead in your general reading and essay preparation so as to make use...
of this facility. Please note: a charge of £1 will be made for each interlibrary loan request received and there is a limit of 10 requests in progress at any one time.

Reading room at Gordon Square
The School of Arts have a small reading room which is open to all students. The books held in this space are mainly language books and you are welcome to take a look and indeed borrow on short term loan, but please do return them so others have use of them.

The room is situated in the basement of 43 Gordon Square, turn right at the bottom of the main stairs through the door and right again. The room is locked and the code may be obtained from your programme administrator.

This space is for you to have a little peace and quiet amidst the bustle of the School of Arts, please do respect it and leave it in a manner that you would wish to find it.

Counselling
While personal tutors need to know about personal problems where they affect your work, and are sympathetic, some difficulties may call for professional counselling. Counselling is available via referral through the Disability and Wellbeing Services and the Gower Street Medical Practice which is affiliated to the College. To get in touch directly, please call 0207 631 6316, email counselling-services@bbk.ac.uk or complete a consultation contact form available at: http://www.bbk.ac.uk/mybirkbeck/services/facilities/well-being-service/counselling-service/

Birkbeck Evening Nursery
Birkbeck College has an Evening Nursery, which is available for students and current members of staff and accepts children aged 2-10 years. In exceptional circumstances, children up to 12 will be accepted. However, Nursery Staff reserve the right not to accept older children if they are disruptive. Full details, including opening times, may be found at: http://www.bbk.ac.uk/mybirkbeck/services/facilities/nursery
Learning Support

The Department of English and Humanities is conscious of the fact that many of our students have experienced an extended break from formal academic study and may need help with developing effective study habits and practices to maximise their enjoyment of their time in the Department. We are aware of the preference of many students for the opportunity of face-to-face help and advice. We provide a continually expanding programme of induction into the basic study skills of reading, listening, note-taking and essay-writing to academic standards.

Study Skills Programmes

Every Department within the School of Arts has a provision for student support and the programmes vary as they are targeted at specific degree requirements. Please contact your administrator if you are having any difficulties in completing your coursework. There is help available to you at every point in your degree, and we are more than happy to point you in the right direction.

Learning Development Tutor for the School of Arts, Dr Fleur Rothschild

As Learning Development Tutor, Dr Rothschild supplements the assistance offered by Departments in the School of Arts to students in their first year of study. Her support takes the form of a programme of workshops and short courses, providing additional guidance on how to enhance study performance. Dr Rothschild also extends advice and support to individual first-year student through an appointment system for one-to-one meetings (email arts-studyskills@bbk.ac.uk). For further information see http://www.bbk.ac.uk/arts/about-us/key-staff/learning-development-tutor.

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

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

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

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

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

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

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

If you are having login problems, but your password is working for other services, please change your password via the online form at [http://www.bbk.ac.uk/its/password](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).

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

**Browsing your modules**

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

- The right column contains the navigation and settings menu. You can expand or collapse items within this panel.
- The middle column contains announcements and updates about Moodle.
- The right column contains Blocks such as a calendar, online users, etc…

Once you click on “My home” in the navigation panel, you should see the courses to which you are enrolled in “Course Overview” in the middle column.
After clicking on a course title you will see your course in the middle column. As you browse the contents of a module, a **breadcrumb trail** will appear above the contents of each page, as shown:

![Breadcumb Trail](image)

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

### Submitting Assignments

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

All coursework must be submitted via Moodle.
- Click on the Assignments link within the course module
- You will then see the Summary page with the “Start date, Due date and Post date”.
- Then click on the **My Submissions** tab and enter a title and browse for the file you want to submit on your computer. Also, please confirm that this submission is your own work by ticking the box.
- Click on **Add Submission**.

A window will open with a synchronizing data message. This will close after a few seconds. In the **My Submissions** tab you will be able to see the new status, showing that your submission successfully uploaded to Turnitin.

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

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

If you have any difficulties using Moodle please contact ITS Helpdesk via email its@bbk.ac.uk.
Appendix B: Mitigating Circumstances Form

BIRKBECK – UNIVERSITY OF LONDON

Mitigating Circumstances Claim Form (for academic session 2016/17)

You must submit this form at the earliest possible opportunity, and at the latest 7 days after the final examination for your programme for the year. Submission after that date must be in line with the College procedure for ‘Appeals Against Decisions of Boards of Examiners’. Claims that do not include relevant information or documentary evidence will not be considered. Acceptance of mitigating circumstances claims is at the discretion of the College only. All information submitted as a claim of mitigating circumstances will be treated as confidential.

Please check our website for further information at: http://www.bbk.ac.uk/mybirkbeck/services/rules/

Surname: ……………………………………………………... First Name(s): ………………………………………………………………………...

Student Number ………………… Programme of Study: ………………………………………………………………………………..........

Current Email Address: ………………………………………………………... (you will normally be contacted with a decision by email)

Please list all modules for which you are submitting a claim of Mitigating Circumstances:

<table>
<thead>
<tr>
<th>Module Code</th>
<th>Module Title</th>
<th>Assessment affected (e.g. examination, first coursework, in-class test)</th>
<th>Coursework</th>
<th>Examination</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Deadline</td>
<td>Date submitted</td>
<td>Date of examination</td>
</tr>
</tbody>
</table>

Please complete the following information by ticking the appropriate box and completing the related columns.

<table>
<thead>
<tr>
<th>Type of Original Evidence you are Submitting</th>
<th>Tick</th>
<th>Date Covered by Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Doctor’s note or other medical evidence</td>
<td></td>
<td>Date From Date To</td>
</tr>
<tr>
<td>Police letter or form</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Employer’s letter (part-time students only)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Death Certificate</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other (Please specify)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Please see my approved Individual Student Support Agreement

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BA Arts and Humanities Student Handbook 2016-17
All claims should include wherever possible original independent documentary evidence, e.g. medical certificate. If you fail to provide this information your claim may not be considered. Please note that you may resubmit a previously rejected claim only if it is supported by significant additional evidence. All claims made after the set deadline should give valid reasons for the late submission of the claim.

Please explain how the circumstances have affected your work and/or studies:

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GROUP WORK - If you are submitting a claim for group work you must list the names and ID numbers (if known) of all the other members of the group. Use the boxes below:

<table>
<thead>
<tr>
<th>Surname</th>
<th>First Name</th>
<th>ID Number (if known)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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If you are submitting your claim after the assessment has taken place please indicate the reasons for not having submitted previously. Documentary evidence should be provided:

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I confirm that the above information is correct

Signature: ................................................................. Date: .................................................................

Return this form to your Course Administrator as soon as possible.
COURSEWORK COVERSHEET 2016-2017

School of Arts

Submission Coversheet (All Programmes)

<table>
<thead>
<tr>
<th>Student Identification</th>
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<tbody>
<tr>
<td>Student Name or Number</td>
</tr>
<tr>
<td>(in case of anonymous submission please write student number only)</td>
</tr>
<tr>
<td>Programme Title</td>
</tr>
<tr>
<td>Module Title</td>
</tr>
<tr>
<td>Module Code (listed on student timetables)</td>
</tr>
<tr>
<td>Module Tutor</td>
</tr>
<tr>
<td>Coursework Title</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Word Count</th>
<th>Date Submitted</th>
</tr>
</thead>
</table>

**Late Submission:**
If you submit late work that is to be considered for assessment then you should provide written documentation, medical or otherwise, to explain why the work was submitted late (we do not give extensions). You will need to complete a standard pro-forma [obtainable from http://www.bbk.ac.uk/mybirkbeck/services/administration/assessment/exams/mitigating-circumstances ] and submit it, with documentary evidence as appropriate, to the Chair of the Examination sub-Board responsible for the module concerned. The case will then be considered by the appropriate sub-board or delegated panel. If no case is made then a penalty mark will be given. If a case is made and accepted then the examination board may allow the "real" mark to stand.

**Marking:**
Your mark is described as provisional as it is subject to change at the discretion of the final Board of Examiners. Please see your handbook or the MyBirkbeck Helpdesk for more information, or contact your module convenor for more information regarding marking timetables. Marking criteria are given in your programme handbook.

**Academic Declaration:**
Students are reminded that the electronic copy of their essay may be checked, at any point during their degree, with JISC or other plagiarism detection software for plagiarised material.

"I certify that this piece of work is entirely my own and that any quotation or paraphrase from the published or unpublished work of others is duly acknowledged."

<table>
<thead>
<tr>
<th>Student Signature</th>
</tr>
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<tbody>
<tr>
<td>(or re-enter your student number)</td>
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</table>
Appendix C: Campus Map

http://www.bbk.ac.uk/maps/centrallondon.pdf