School of Arts
Department of Arts
BA Arts and Humanities
Continuing Years Student Handbook
2016-17

Contents
Introduction .......................................................................................................................... 3
Term Dates and Deadlines .................................................................................................. 5
Key Staff and Contact Information ...................................................................................... 6
BA Arts and Humanities Staff Contact Details .................................................................. 6
Programme Structure ........................................................................................................ 7
  Structure of the Degree Full-time ...................................................................................... 8
  Structure of the Degree Part-Time ..................................................................................... 9
  Structure of the Degree Decelerated .............................................................................. 10
Starting your Course ........................................................................................................... 11
Timetable 2016/17 .............................................................................................................. 15
Core Module Information – BAAH Year 2 ........................................................................ 16
  AREN126S5 Connecting the Arts (Level 5) .................................................................. 16
  Level 6 Humanities Option Modules ............................................................................. 23
  ARMC229S6 Aliveness and the Arts (Level 6) ................................................................. 23
  AREN138S6 Contemporary African Writing (Level 6) ..................................................... 28
  AREN178S6 Reading 21st Century Fictions (Level 6) ....................................................... 30
  AREN115S6 Sexuality and Modernity: Reading Across Cultures (Level 6) ................. 32
  ENHU075S6 Humanities Project (Level 6) .................................................................. 43
School of Arts Module Descriptions .................................................................................. 46
Coursework Submission, Presentation of Essays, Marking and Plagiarism ..................... 47
Common Awards Scheme .................................................................................................. 55
Marks, degree classification and grade-related criteria ...................................................... 56
Attendance Framework and eRegisters ............................................................................ 62
Personal tutors ................................................................................................................... 63
Support for Students with Disabilities, Dyslexia and Mental Health Needs ..................... 64
Student Support and Available Resources ...................................................................... 66
Learning Support........................................................................................................................................68
Appendix A: Getting Started with Moodle................................................................................................69
Appendix B: Mitigating Circumstances Form.................................................................................................72
COURSEWORK COVERSHEET 2016-2017 .................................................................................................74
BA ARTS AND HUMANITIES PROJECT PROPOSAL FORM.................................................................75
Appendix C: Campus Map...........................................................................................................................76

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 back to the BA Arts and Humanities programme. We hope you will enjoy the coming academic year, and continue to find the Birkbeck programme stimulating and challenging. For further information on the English or Theatre programmes, or to access this Handbook online, please go to:

http://www.bbk.ac.uk/english/current-students/undergraduate

This Handbook contains descriptions of BA Arts and Humanities modules for second, third and fourth-year students for the academic year 2016-17. The aim is to offer a wide choice, with plenty of scope for studying Humanities from different perspectives and with varying degrees of specialisation. Full reading lists will be posted on Moodle at the start of term by your module convenor.

First-year course units appear in the separate Year One Handbook. Students should continue to refer to this for general information and advice about the BA Arts and Humanities programme.

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; 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 to Friday 16 December 2016</td>
<td>Monday 9 January to Friday 24 March 2017</td>
<td>Monday 24 April to Friday 7 July 2017</td>
</tr>
<tr>
<td>Week 1 3-Oct-16</td>
<td>Week 1 9-Jan-17</td>
<td>Week 1 24-Apr-17</td>
</tr>
<tr>
<td>Week 2 10-Oct-16</td>
<td>Week 2 16-Jan-17</td>
<td>Week 2 1-May-17</td>
</tr>
<tr>
<td>Week 3 17-Oct-16</td>
<td>Week 3 23-Jan-17</td>
<td>Week 3 8-May-17</td>
</tr>
<tr>
<td>Week 4 24-Oct-16</td>
<td>Week 4 30-Jan-17</td>
<td>Week 4 15-May-17</td>
</tr>
<tr>
<td>Week 5 31-Oct-16</td>
<td>Week 5 6-Feb-17</td>
<td>Week 5 22-May-17</td>
</tr>
<tr>
<td>Week 6 7-Nov-16</td>
<td>Week 6 13-Feb-17</td>
<td>Week 6 29-May-17</td>
</tr>
<tr>
<td>Week 7 14-Nov-16</td>
<td>Week 7 20-Feb-17</td>
<td>Week 7 5-Jun-17</td>
</tr>
<tr>
<td>Week 8 21-Nov-16</td>
<td>Week 8 27-Feb-17</td>
<td>Week 8 12-Jun-17</td>
</tr>
<tr>
<td>Week 9 28-Nov-16</td>
<td>Week 9 6-Mar-17</td>
<td>Week 9 19-Jun-17</td>
</tr>
<tr>
<td>Week 10 5-Dec-16</td>
<td>Week 10 13-Mar-17</td>
<td>Week 10 26-Jun-17</td>
</tr>
<tr>
<td>Week 11 12-Dec-16</td>
<td>Week 11 20-Mar-17</td>
<td>Week 11 3-Jul-17</td>
</tr>
</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: AREN126S5 Connecting the Arts
Submission 1: TBC (12:00 noon)
Essay 1: (35%) 2,500 words
Submission 2: TBC (12:00 noon)
Essay Title and Bibliography (10%): 1,000 words
Submission 3: TBC (12:00)
Research Essay (55%): 3,500 words

CORE: ENHU075S6 Humanities Project (for students completing the FYP this academic year)
Task 1: Proposal Form: already submitted by 2016-17 finalists; date to be confirmed for 2017-18 finalists (normally week 1 summer term)
Task 2: Title Registration Form: Using the form on the moodle site you must submit your title registration form by the 24th October 2016. You must submit this online via Moodle.
Task 3: Working Bibliography: You must complete a working bibliography and submit this material online via Moodle by 21st November 2016.
Task 4: Project Outline. You must complete a project outline of 750-1,000 words. You must submit this online via Moodle by 13th January 2017.
Task 5: Draft. You must submit a 2,000-word draft of your work. You must submit this online via Moodle by the 20th February 2017.

All completed tasks must be uploaded on Moodle via the assignment tabs.
Key Staff and Contact Information

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Dr Heike Bauer
020 3073 8386
s.clucas@bbk.ac.uk

Programme Administrator
Esther Ranson
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BA Arts and Humanities Staff Contact Details

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<thead>
<tr>
<th>Name</th>
<th>Email Address</th>
<th>Phone Number</th>
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<tbody>
<tr>
<td>Dr Heike Bauer</td>
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</tr>
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<td><a href="mailto:j.winning@bbk.ac.uk">j.winning@bbk.ac.uk</a></td>
<td>020 3073 8418</td>
</tr>
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<td>020 3073 8408</td>
</tr>
</tbody>
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School of Arts

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Follow us on Twitter
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Connect with us on Facebook
https://www.facebook.com/BirkbeckArts

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Debora Quattrocchi
Team Leader
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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></th>
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<tbody>
<tr>
<td>ENHU008S4:</td>
<td>ENHU003S4:</td>
<td></td>
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<tr>
<td>Key Concepts in Cultural Analysis: The Production of the Human (Core)</td>
<td>Introduction to Methods in Cultural Study (Compulsory)</td>
<td>School of Arts Option</td>
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</table>

| Level 4 |  |  |

<table>
<thead>
<tr>
<th>Year Two</th>
<th></th>
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<tbody>
<tr>
<td>AREN126S5:</td>
<td></td>
<td></td>
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<tr>
<td>Connecting the Arts (Core)</td>
<td>Humanities or School of Arts Option</td>
<td>Humanities or School of Arts Option</td>
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| Level 5 | Level 6 |

<table>
<thead>
<tr>
<th>Year Three</th>
<th></th>
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<tbody>
<tr>
<td>Humanities or 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></td>
<td></td>
<td>ENHU075S6:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Humanities Project (Core)</td>
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</tbody>
</table>

| Level 6 |  |  |

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8 BA Arts and Humanities Continuing Years Student Handbook 2016-17
### Structure of the Degree Part-Time

<table>
<thead>
<tr>
<th>Year One</th>
<th>ENHU008S4: Key Concepts in Cultural Analysis: The Production of the Human (Core)</th>
<th>ENHU003S4: Introduction to Methods in Cultural Study (Compulsory)</th>
<th>School of Arts Option</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Level 4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Year Two</td>
<td>AREN126S5: Connecting the Arts (Core)</td>
<td>School of Arts Option</td>
<td>Humanities or School of Arts Option</td>
</tr>
<tr>
<td></td>
<td>Level 5</td>
<td>Level 4</td>
<td>Level 5</td>
</tr>
<tr>
<td>Year Three</td>
<td>Humanities or 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></td>
<td>Level 5</td>
<td>Level 6</td>
<td>Level 6</td>
</tr>
<tr>
<td>Year Four</td>
<td>Humanities or School of Arts Option</td>
<td>ENHU075S6: Humanities Project (Core)</td>
<td></td>
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<tr>
<td></td>
<td>Level 6</td>
<td>Level 6</td>
<td>Level 6</td>
</tr>
</tbody>
</table>
## 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: | Humanities or School of Arts Option |
| Connecting the Arts (Core) |  |
| 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

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, where you will find the Administrative Office 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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Students in **Year 2** (both full-time and part-time) will take the **Connecting the Arts** Humanities core module on **Thursdays from 7.40-9.00pm** (terms 1-3).
Core Module Information – BAAH Year 2

AREN126S5 Connecting the Arts (Level 5)
(For further information, including the course programme, please refer to Moodle from late September)

Day: Thursday
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 Convenors:
Dr Stephen Clucas (Autumn) s.clucas@bbk.ac.uk
Dr Heike Bauer (Spring/Summer) h.bauer@bbk.ac.uk

Seminar Leaders: Rees Arnott Davies and Nicole Carrasco (tbc)

Introducing the course:

This Core Course introduces you to key questions in the arts. We will be thinking about the borders, divisions and convergences of the arts (literature, painting, film, etc.). Beginning with G. E. Lessing’s theorization of the arts as spatial and temporal, the course is divided into four blocks: the verbal, the temporal, the spatial, and the visual, which test the divisions and convergences of the arts at particular moments in history (medieval, early modern, contemporary) and in particular media cultures (oral, print, digital). These blocks give you a thorough grounding in the ways the arts have been practiced, perceived, and theorized. Taught by specialists across the School of Arts, Introduction to Arts is also an opportunity to try out different disciplines and cultural forms taught in the School of Arts, helping you make informed and coherent course choices in your degree. The assessment is designed to help you develop your ability to concentrate on close analysis and critical practice in a specific art form as well as developing your ability to make comparisons and to conceptualize the relationship between the arts.

The course will be taught by lectures and seminars (For this year’s teaching rooms please see your MyBirkbeck profile personal online timetable)

Through the course students will:

- Demonstrate a knowledge and understanding of the various forms and genres of texts in the Arts and the different techniques and processes they employ as well as those employed to understand them, perceive them, archive them.
- analyze and discuss the borders and divisions of the arts according to media and institutional cultures and practices
- Identify and analyze how concepts and systems have articulated the divisions and convergences between the arts
- Theorize and historicize time and space as categories for defining and perceiving the Arts
- Understand and reconstruct the circulation and modes of transmission of media in particular moments in history
- Identify and make informed discriminations and connections between different disciplinary approaches and content.
- analyse and articulate the relationship of artefacts to historical (re) construction
- integrate experience in the Arts gained at Level 4
- gain enhanced self-directed learning strategies, including the ability to identify a critical field and formulate their own research question.
Assessment:
Essay 1: (35%): 2,500 words (due in week 1 of the Spring term)
Essay Title and Bibliography (10%): 1,000 words
Research Essay (55%): 3,500 words

PROGRAMME

AUTUMN TERM

Week 1 (6 October 2016): Boundaries between the Arts? [lecture]
Dr Stephen Clucas, English and Humanities (s.clucas@bbk.ac.uk)

This lecture introduces you to ideas about the boundaries between the arts: can they be defined as spatial and/or temporal? How do such distinctions define the ways the arts have been exhibited and studied? What happens to these distinctions in the age of technological reproducibility and with the advent of film and digital media?

Advance Reading:

Part I: THE VISUAL
Week 2 (13 October): Materiality and Meaning in Modern Art [lecture]
Liz Johnston Drew, History of Art and Screen Media (e.drew@bbk.ac.uk)

Visual analysis often begins with the ‘formal analysis’ of the physical form. This is to identify and describe the work, the various elements that make up the whole. This is in no way ‘confined’ to a technical assessment, it is a ‘way in’. Analysis relates the form to the context, to historical and ideological contexts. Cultural and political issues emerge. Philosophical and theoretical approaches e.g. psychoanalysis, semiotics and aesthetics can also be used to develop ways of experiencing and thinking about works of art in the Modern era.

Advance preparation:
- Go and visit paintings by Mark Rothko (Red on Maroon) in Tate Modern
- Look at other abstract works from the 20th and 21st Century. Make basic notes based on your own experience before reading any gallery texts.
- Consider the terms ‘Modernism’ and ‘Modernity’.

Further reading:

Week 3 (20 October): Seminar groups

Week 4 (27 October) Social Realism / Poetic Realism [lecture]
Liz Johnston Drew History of Art and Screen Media (e.drew@bbk.ac.uk) – to be confirmed

Social Realism, including Documentary (a contested term) as well as Poetic Realism provide a rich source of theory and practice across literature, theatre, photography and film as well as an opportunity to
explore interactions between these. We will engage with work emerging over the 20th Century into the digital era, this to include the iconic Documentary photography and film projects of the 1930s and the imaging of ‘Social Realism’ in ‘Kitchen Sink’ visual art, theatre, novels, film and television during the 1950s – 60s. We will consider the impact of the influential Workshop movement and developments in approach and style, such as Cinéma Vérité, modern and contemporary Humanist photography. This is a timely opportunity to consider the imaging of social conditions and the human experience.

**Advance preparation:**
- Please try to see at least one film and/or exhibition in a cinema/gallery.
- **Film:** A 10 week series over the Autumn term, *The Rule Breakers*, at Curzon Bloomsbury. The films (£5 tickets!) include an introduction to each by film historian, scholar and Professor Ian Christie.  

**Exhibition**
Sebastiao Salgado *Other Americas* at The Photographers Gallery Ramillies St W1  
**Advance Reading**
Tucker, David (Ed.), *British Social Realism in the Arts since 1940* (London, Palgrave Macmillan. 2011).  
Extracts will be posted to Moodle to read in advance of the class

**Further reading:**
Leach, Robert Theatre Workshop (Exeter, University of Exeter Press. 2006, 2015)

**Week 5 (3 November): Seminar**

**Week 6 (7-11 November): READING WEEK**

**Part II: THE SPATIAL**
The lectures in this block consider the various ways in which space has been conceptualized from the sixteenth century to the present, with a particular focus on the links between space, the ways in which space is represented (or becomes a representation) and its links with political power. Space is important in the fine arts (painting, sculpture, etc.) and is treated by a number of disciplines (sociology, geography, history, philosophy, mathematics, anthropology, etc.). As such it could be seen as party of the ‘connective tissue’ which links the various arts and humanities disciplines.

**Week 7 (17 November): Space, Representation and Power [lecture]**
Dr Stephen Clucas, English and Humanities (s.clucas@bbk.ac.uk)

**Advance Reading:**

**Further Reading:**
Tuan, Yi-Fu, *Segmented Worlds and Self: Group Life and Individual Consciousness* (Minneapolis, MN: University of Minnesota Press, 1982).

**Week 8 (24 November): Seminar**

**Week 9 (1 December): Maps and Power in the Early Modern period [lecture]**
Dr Stephen Clucas, English and Humanities (s.clucas@bbk.ac.uk)

**Advance Reading:**
Thomas Harriot, *A briefe and true report of the new found land of Virginia* (Frankfurt, 1590) Available online at: [http://docsouth.unc.edu/nc/hariot/hariot.html](http://docsouth.unc.edu/nc/hariot/hariot.html)
Read the sections entitled ‘Of the nature and manners of the people’ and ‘The Conclusion’. We will be discussing (amongst others) the maps of Virginia by Thomas Harriot/John White and John Smith. To see reproductions of these in advance of the lecture go to the Voyages of Captain John Smith website: [http://www.smithtrail.net/captain-john-smith/smiths-maps/](http://www.smithtrail.net/captain-john-smith/smiths-maps/)

**Further Reading:**

**Week 10 (8 December): Seminar**

**Week 11 (15 December): Tutorials**

**Deadline for first assessed essay (worth 35%):** Submit via Blackboard by 23:59 hours on Thursday 12 January 2016. Remember to also submit a hard copy via the essay box at 43 Gordon Square or to the School office (room G19) before 18:00 hours on the day after the Moodle submission.

**SPRING TERM**

**Part III: THE VERBAL**
The lectures in this part track some of the major changes in cultural production and the way in which words have been transmitted into culture. Mapping out a broad chronology, the sessions will discuss the shift from oral cultures to literacy (week 1) and the ‘revolutions’ of print culture and digital text (week 3). The final lecture (week 5) considers what happens to words outside of texts. It focuses on contemporary performance practice.

**Week 1 (12 January): From Orality to Literacy [lecture]**
TBC, English and Humanities


Week 2 (19 January): Seminar

Week 3 (26 January): Print and Digital Revolutions [lecture]
Professor Sue Wiseman, English and Humanities (s.wiseman@bbk.ac.uk)

Advance reading:

Further reading:

Week 4 (2 February): Seminar

Week 5 (9 February): Beyond the Text: Performative Speech in Theatre and Performance Studies [lecture]
Dr Louise Owen, English and Humanities (l.owen@bbk.ac.uk)

Advance Reading:
Bond, Edward, Saved (London: Methuen 1966)

Further Reading:
Freshwater, Helen, Theatre Censorship in Britain: Silencing, Censure and Suppression (Basingstoke: Palgrave Macmillan 2009)
Thomas, David, Carlton, David and Anne Etienne, Theatre Censorship: From Walpole to Wilson (Oxford: Oxford University Press 2007)

Week 6 (13-17 February): READING WEEK (no class)

Part IV: THE TEMPORAL
The lectures in this part address current critical debates about the temporal and psychic structures of culture. They examine how cultural representation might help forge new relations (week 7) before examining the role played by literature and other forms of cultural production in making sense of individual experience and historical circumstance (week 9).

Week 7 (23 February): Trauma, Time, Memory, Film [lecture – but students are expected to participate fully]
Dr Andrew Asibong, Film, Media and Cultural Studies (a.asibong@bbk.ac.uk)

**Primary reading:**
Walker, Janet, ‘Catastrophe, Representation and the Vicissitudes of Memory’ (from Walker, *Trauma Cinema*, University of California Press, 2005, pp. 3-32)
Students should also try to watch the film *Lost Highway* (dir. David Lynch, 1997).

**Further Reading:**

Week 8 (2 March): Seminar

Week 9 (9 March): Queer (in) History [lecture]
Dr Heike Bauer, English and Humanities (h.bauer@bbk.ac.uk)

**Advance Reading:**

**Further Reading:**

Week 10 (16 March): Seminar (please note that groups A & B will meet together for this week)

Week 11: (23 March 2016) Essay Workshop (Heike Bauer)

**SUMMER TERM**

Week 1 (27 April): Student Presentations

Week 2 (4 May) Student Presentations
GUIDELINES FOR THE RESEARCH ESSAY

These guidelines are designed to give you a clearer picture of what is expected for the second piece of coursework, the research essay. The research essay asks you to work in a slightly different way than when you work on an essay based on a response to a designated essay question, as in the first piece of coursework. The main difference is that you identify your own essay question and craft an argument about a topic that strikes you as particularly interesting and in need of further examination. The research essay asks for a degree of creativity and thoughtful engagement with the themes that arise in the course. Initially it may feel as if this is a rather daunting task, but in fact it gives you the scope for original investigation and analysis. You can focus on what strikes you as interesting, exciting and/or troubling about the module. In sum, the Research Essay supports you in the development of skills of independent research, which will be essential for your final year project.

The aims of the Research Essay are:

- to provide you with the opportunity to develop your own line of investigation
- to develop your ability to construct a cohesive and rigorous academic argument
- to develop your research skills (such as the selection and location of appropriate primary and secondary materials, library/museum/archive work, using online resources)
- to develop your writing skills (this is the longest piece of work you will have produced so far)
- to prepare you for working on the Final Year Project

What we expect from the Research Essay:

- a good title, which sets up a question that can be examined and supported in a sufficient and satisfying way within the essay’s word length.
- a well-structured and supported argument (thesis)
- evidence of independent analysis and research
- substantial engagement with and creative use of ideas and practices
- proper presentation and referencing according to the MHRA guidelines, which are provided both in your Arts and Humanities Handbook, and on the Department’s webpage
- the essay should substantially engage with materials from the syllabus, and should bring in outside primary and/or secondary materials encountered during the course of your research

The choice of what you do is ultimately yours, but you must consult your course convenor or one of the tutors teaching on the module who will be able to advise you and support you in your choices and in developing your ideas.

Length: 3500 words max (weighted 55%)
**Level 6 Humanities Option Modules**

**ARMC229S6 Aliveness and the Arts (Level 6)**

(For further information, including the course programme, please refer to Moodle)

**Day:** Mondays (term 1*) and Tuesdays (term 3)

**Time:** 6.00-9.00pm

*NB finalists MUST take the autumn term occurrence

**Room:** Access your student timetable for class locations on your My Birkbeck profile: [http://www.bbk.ac.uk/mybirkbeck/guides/help/class-information](http://www.bbk.ac.uk/mybirkbeck/guides/help/class-information)

**Module Convenor:**
Dr Andrew Asibong: [a.asibong@bbk.ac.uk](mailto:a.asibong@bbk.ac.uk)

**Module description**

What does it mean to be truly alive? And how might cinematic, literary and theatrical experience contribute to an analysis – or even the facilitation – of ‘aliveness’ in us today? Using contemporary psychoanalytic and psycho-social theoretical perspectives in combination with a wide array of films (as well as a novella, a television series and a graphic novel), this module sets out to examine the problem of human aliveness – as both an internal and an external phenomenon – and its evocation in the arts and humanities. Focusing in particular on the way in which the art-work can symbolise and potentially generate the processes of *feeling*, *thinking* and *relating* sometimes inaccessible to scientific or sociological discourses, the module returns periodically to the liminal automaton/zombie figures that are depicted in the arts with an ever increasing frequency, in order to reflect on just what can be properly said to distinguish a living being from the living dead.

**Module format**

Each week there will be a 70-minute class inspired by the set theoretical text(s), followed by a 20-minute break, and then a 90-minute discussion (often in smaller groups) of the filmic, literary or televisual case study, focusing both on the art-work’s *representation* of aliveness, but also, crucially, on ways in which we might think about *using* the art-work in the context of generating our own forms of aliveness.

It is imperative that you come to each class having read the set theoretical material and also having read or watched the case study, as you will be expected to contribute to discussions in an ‘alive’ way!

The set theoretical texts, as well as some of the case studies, will be uploaded onto Moodle well in advance of the class. There will occasionally be screenings of shorter films and television programmes built into classes (this will be indicated in the detailed module description below), in which case you are not required to watch the film in advance of the class. However, for all case studies where a screening is not mentioned, or where nothing has been uploaded onto Moodle, you are expected to find the material for yourself in advance of the class. It is best not to rely on the library copy, as this may well be being used by another reader or viewer when you come to look for it.

**Module overview (including prescribed reading and viewing)**

**Monday 3 October – Returning to life**

**Theoretical texts (to read in advance, available on Moodle)**


Screening and discussion

La Jetée (film, dir. Chris Marker, France, 1962)

**Monday 10 October – Creativity in the space between two deaths**

Theoretical text (to read in advance, available on Moodle)


Case study (to watch in advance)

*Talk to Her* (film, dir. Pedro Almodóvar, Spain, 2002)

**Monday 17 October – Dancing through the ‘death drive’**

Theoretical text (to read in advance, available on Moodle)


Case study (to watch in advance)

*The Red Shoes* (film, dir. Michael Powell and Emeric Pressburger, 1948)

**Monday 24 October – Aliveness of the ‘dead mother’**

Theoretical text (to read in advance, available on Moodle)


Case study (to watch in advance, find your own copy)

*Possession* (film, Andrzej Zulawski, France/W. Germany, 1981)

**Monday 31 October (with Dr Silke Arnold-de Simine) – Dynamizing inter-generational haunting**

Theoretical text (to read in advance, available on Moodle)


Case study (to watch in advance, you must find a copy)


**Monday 7 November**
READING WEEK

Monday 14 November – ‘Bare life’

Theoretical text (to read in advance, available on Moodle)


Case study (to read in advance, available on Moodle)


Monday 21 November – Racializing aliveness

Theoretical text (to read in advance, available on Moodle)


Case study (to watch in advance, find your own copy)

*Fruitvale Station* (film, dir. Ryan Coogler, US, 2013)

Monday 28 November – The gender of aliveness

Theoretical text (to read in advance, available on Moodle)


Case study (to watch in advance, available via Moodle)

*Sue Lost in Manhattan* (film, dir. Amos Kollek, US, 1998)

Monday 5 December – Queer resurrections

Theoretical text (to read in advance, available on Moodle)


Case study (to read in advance, find your own copy)


Monday 12 December – Politics of the zombie

Theoretical text (to read in advance, available on Moodle)

Screening and discussion

*In the Flesh* (UK television series created by Dominic Mitchell, 2013-14)

**Module assessment**

One 1500-word essay worth 40% of the final mark, due by 23.59 on Friday 18 November (upload a Word document to Moodle)

One 3000-word essay worth 60% of the final mark, due by 23.59 on Friday 13 January 2017 (upload a Word document to Moodle)

Questions will be made available several weeks ahead of the deadlines.

**Essential reading**


**Essential viewing**
Fruitvale Station (film, dir. Ryan Coogler, US, 2013)

In the Flesh (UK television series created by Dominic Mitchell, 2013-14)

La Jetée (film, dir. Chris Marker, France, 1962)


Possession (film, Andrzej Zulawski, France/W. Germany, 1981)

The Red Shoes (film, dir. Michael Powell and Emeric Pressburger, 1948)

Sue Lost in Manhattan (film, dir. Amos Kollek, US, 1998)

Talk to Her (film, dir. Pedro Almodóvar, Spain, 2002)

Further suggested reading (theoretical)


Michael Eigen (1996), Psychic Deadness, London: Jason Aronson


Laura Mulvey (2005), Death 24x a Second, London: Reaktion

Thomas Ogden (1999), Reverie and Interpretation: Sensing Something Human, London: Karnac


D. W. Winnicott (2005), Playing and Reality, Hove: Routledge Classics


Further suggested reading (short fiction)


Ben Rice (2002), Pobby and Dingan, London: Vintage

Further suggested viewing (films)
45 Years (dir. Andrew Haigh, UK, 2015)

All that Jazz (dir. Bob Fosse, US, 1979)


It’s a Wonderful Life (dir. Frank Capra, US, 1946)

I Walked with a Zombie (dir. Jacques Tourneur, US, 1943)


Lust for Life (dir. Vincente Minnelli, US, 1956)

Muriel ou le temps d’un retour (dir. Alain Resnais, France, 1963)

Night of the Living Dead (dir. George A. Romero, US, 1968)

Ordet (dir. Carl Theodor Dreyer, Denmark, 1955)


La Vie des morts (dir. Arnaud Desplechin, France, 1991)

Voyage to Italy (dir. Roberto Rossellini, Italy, 1954)

Further suggested viewing (television)

The Returned (France, 2012-present)

Six Feet Under (US, 2001-2005)

N.B. This isn’t intended as an exhaustive list. Once you start thinking about it, pretty much every piece of art seems to be about ‘aliveness’ at some level or another.

AREN138S6 Contemporary African Writing (Level 6)
(For further information, including the course programme, please refer to Moodle)

Day: Tuesday
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 Mpalive Msiska: m.msiska@bbk.ac.uk

Learning Objectives and Aims
• enable you to develop independent critical thinking and judgement;
• engage you imaginatively in the process of reading and analysing complex and sophisticated literary and non-literary texts;
• problematise the act of reading so that you can reflect critically upon textual reception both in history and in your own practice;
• offer you a knowledge and appreciation of contextual approaches to the production and reception of the texts on the module.
• enable you to know how Contemporary African Writers have employed writing to study the cultural, historical and political experiences of their societies.
• help you acquire the language and practices of Post-colonial theory.
• enable you to analyse texts using Post-colonial theory;
• Help you understand the distinctive aesthetic forms of contemporary African writing;
• Give you a comparative perspective on the state of African writing today.

Module Description
The course will study Contemporary African Writing, especially texts published from the mid-1990s onwards, after the end of Apartheid in South Africa and the establishment of multi-party democracy in a large part of Africa, including South Africa, Nigeria, Malawi, Zambia, Kenya and Ghana. It will also examine literary texts published in the wake of new literary Prizes such as the Caine Prize for the African Short Story and the Penguin Prize for African Short Fiction. It will explore the particular historical, political and cultural conditions which have given rise to the new writing. It will also offer the opportunity to find out whether or not the new writing is radically different from that of the earlier writers, especially as some of the writers on the course were also part of the earlier generation. It will ask if the new writers offer distinct aesthetic approaches. The course will furthermore attend to how the new writing relates to international literary movements such as those of Post-modernism and Magical Realism. The course covers the following authors, among others, Ngugi wa Thiong'o, Ben Okri, Chimamanda Ngozi Adichie, JM Coetzee, Zakes Mda, Chris Abani (a former Birkbeck Student), Leila Aboulela, Zoë Wicomb, Halon Habilia, Nadifa Mohamed and Brian Chikwava. It will be taught through a mixture of Lectures and Seminars and students will be expected to take part in Seminar discussions and to give at least one 15-minute Seminar presentation during the Course of the year.

Assessment will be based on a Coursework Essay of about 1000 words in length submitted on the First Friday of the Spring Term, an essay of about 2,500 words in length due on the First Friday of the Summer Term and an Examination taken at the end of the course.

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<td>Assessed Essay</td>
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Reading List


Madhu Krishnan, *Contemporary African Literature in English: Global Locations, Postcolonial...*
Identifications (Basingstoke: Palgrave, 2014).

AREN178S6 Reading 21st Century Fictions (Level 6)
(For further information, including the course programme, please refer to Moodle)

Day: Monday  
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 Convenors:
Dr Chris Callow: chriscallowjr@windowslive.com (Unit 2)  
Catherine Flay: catherineflay@hotmail.co.uk (Unit 1)

Module outcomes and aims
● To develop a familiarity with the developments of twenty-first century fiction across a variety of forms, media and genres.
● To gain an understanding of the key theoretical, historical, political, and cultural contexts of twenty-first century fiction, paying particular attention to the changing nature of the text, and to continuing debates on utopia, dystopia, fantasy and reality.
● To engage with the key theoretical frameworks around twenty-first century cultural representations and to learn to apply these frameworks.
● To participate in debates on the status and concerns of twenty-first century literature and culture.

Module Description
Reading 21st Century Fiction is an exciting opportunity to explore the dynamic fiction of the new millennium, paying close attention to its changing contexts and emergent themes. We will look at a diverse range of international fiction through a variety of media, forms and genres, including novels, short stories, plays, films, twitter fictions and science fictions.

The module is divided into two blocks. The first block considers 21st century approaches to form, media and genre. The second block focuses on fantasy and political science fiction, such as dystopian writing. Throughout the module, we will consider how these categories have informed contemporary experience and shaped 21st century literature and culture.

How does digital media affect the ways we read, write and see ourselves? What role does 21st century fiction play in the cultural processes of remembering and forgetting? How can fiction capture the complexity of present and futuristic ideals? How are older forms and mediums—the novel and the short story; film and television—being redefined in contemporary fiction? These are questions which we will try to answer during the course of the module.

As contemporary scholars, you will enter into unfolding debates around these questions and, using the frameworks of contemporary theory and criticism to guide you, formulate responses to texts which are changing the face of fiction. In the process, we will ask, what are the challenges posed by studying 21st century fiction and how do we meet them?

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<tr>
<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
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<tr>
<td>Coursework</td>
<td>1,000 words</td>
<td>10%</td>
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<tr>
<td>Assessed essay 1</td>
<td>2,500 words</td>
<td>45%</td>
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<tr>
<td>Assessed essay 2</td>
<td>2,500 words</td>
<td>45%</td>
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Essential reading

Autumn Term
Unit 1: 21st Century Texts: Form and Function


Week 5: Revising genre in a contemporary form for political purposes. Quentin Tarantino, *Django Unchained*, (2014)

Week 6: Reading week — no class *essay 1 due beginning of Week 7*


Week 8: Telling a different story: challenging ‘truth’ through fiction. Laura Ricciardi, Moira Demos (writers), *Making a Murderer* (2015) (episodes one and two), and Sarah Koenig, Julie Snyder, Dana Chivvis, Emily Condon (producers), *Serial*, (2014) (season one, episodes one and two)


Spring Term
Unit 2: 21st Century Perspectives: Challenging Reality and the Status Quo

Week 1: Contemporary Approaches to Myth: *The Penelopiad* by Margaret Atwood (2005)

Week 2: Genre-Bending Fiction: *Jack Glass* by Adam Roberts (2012)

Week 3: New Directions in Superhero Fiction: *Deadpool* by Tim Miller (2016)


Week 6: Reading week — no class *essay 1 due beginning of Week 7*

Week 7: Class and Dystopian Fiction: *Snowpiercer* by Bong Joon-ho (2013)

Week 8: Human Relations in Dystopia: *The Lobster* by Yorgos Lanthimos (2015)


Week 11: The Work of Controversial Writers: *The Map and the Territory* by Michel Houellebecq (2010) [Houellebecq’s *Submission* (2015) will also be discussed]
Summer Term
Week 1: Final Lecture — Overview of the module

Week 2: Essay skills session *essay 2 due beginning of Week 4*

The selected readings (or relevant online links) from McSweeney’s, Jalada, and Egan will be made available in advance on Moodle. Students should also attempt to find some issues of McSweeney’s to pick up and browse — you can find these in Waterstone’s Gower Street, and the London Review of Books Bookshop. All texts are also available to purchase, often at reduced prices, from online retailers such as The Book Depository. We will also be looking at film and TV on the course – Mad Max: Fury Road, True Detective, Making a Murderer, Snowpiercer and Django Unchained. These are widely available for rental and purchase and you will need to view these in advance of the relevant class.

The module combines longer and short texts. It is highly recommended that you begin some of the longer novels—such as Inherent Vice and Jack Glass—as soon as possible. Try to pace yourself: if a film is assigned for a particular week, try to use the extra time to get ahead with your reading.

Suggested Critical Reading

General
de Groot, Jerome, Consuming History: Historians and Heritage in Contemporary Popular Culture (Abingdon: Routledge, 2008).
Mendlesohn, Farah. Rhethorics of Fantasy. (Middletown, Conn: Wesleyan University Press, 2008.)

AREN115S6 Sexuality and Modernity: Reading Across Cultures (Level 6)
(For further information, including the course programme, please refer to Moodle)

Day: Tuesday
Time: 6.00-7.20pm
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:
Heike Bauer: h.bauer@bbk.ac.uk, Room 305a, 43 Gordon Sq.
Module team: 
Silke Arnold-deSimine (SAdS): s.arnold-desimine@bbk.ac.uk; Andrew Asibong (AA): a.asibong@bbk.ac.uk; Heike Bauer (HB): h.bauer@bbk.ac.uk; Joanne Leal (JL): j.leal@bbk.ac.uk

Aims
1. To introduce students to key texts, topics and contexts in literary and cultural debates about sexuality and modernity
2. To develop critical understanding of the relationship between textual politics and sexual politics,
3. To deepen knowledge of current theoretical debates about sexuality, gender and race, and their disciplinary and national boundaries

Outcomes
On successful completion of this module a student will be expected to be able to:
1. Identify major concerns in the cultural history of sexuality and explain how they are expressed in a range of literary texts between c.1880 and 1950
2. Demonstrate knowledge of theoretical debates about the intersections between sexuality, gender and race
3. Describe and engage with existing lines of literary and cultural investigation, and begin to develop understanding of the gaps and challenges in current studies of sexuality, literature and modernity.

Module Description
How were ideas about sexuality and modernity articulated together in literature? What does the literary archive tell us about social and political concerns that informed how people thought about gender, desire and identity between the 1880s-1950s? And what are the conditions that made possible the emergence of similar ideas about sexuality in different national contexts? This module examines the construction of, and changing ideas about, gender and sexuality in the period from the height of imperial expansion to the political restructuring after World War II. It brings into dialogue literary writings from a range of national contexts (UK, US, Germany and France). The module defines sexuality broadly to include female and male same-sex desire as well as debates about gender, marriage and non-marital love. It draws on theoretical debates in feminist, queer and postcolonial theory to explore the relationship between textual politics and sexual politics.

Assessment
Critical Exercise: 500 words = 10% (Deadline: Monday 31 October 2016, 12 noon)
Essay 1: 2,000 words = 40% (Deadline: Tuesday, 10 January 2017, 12 noon).
Essay 2: 2,500 words = 50% (Deadline: Tuesday, 9 May, 2017, 12 noon).

PROGRAMME SUMMARY

AUTUMN TERM

Part 1: Conceptualizing Gender and Sexuality
Week 1 (4 Oct.): Sexology and the 'Invention' of Modern Sexuality: Psychopathia Sexualis and Different From the Others (HB)
Week 2 (11 Oct.): E.M. Forster ([1913-14] 1971), Maurice (HB)
Week 3 (18 Oct.): Radclyffe Hall, The Well of Loneliness (1928) (HB)
Week 4 (25 Oct.): Gender workshop (HB)
Monday 31 October 2016, 12 noon: Critical Exercise deadline
Week 5 (1 Nov.): The Danish Girl (dir. Tom Hooper, 2015) (HB)
Week 6 (8 Nov.): Reading Week – no class

Part 2: ‘Sex’, ‘Race’ and Modernity
Week 7 (15 Nov.): Nella Larsen, Passing (1929) (AA)
Week 8 (22 Nov.): James Baldwin, Giovanni's Room (1956) (AA)
Week 9 (29 Nov.): Fictions of 'Race' Workshop (HB)
Week 10 (6 Dec.): Zora Neale Hurston, *Their Eyes Were Watching God* (1937) (HB)
Week 11 (13 Dec.): Essay workshop (HB)

**SPRING TERM**

**Part 3: Troubled Masculinity after World War I**

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
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<tr>
<td>Tuesday, 10 January 2017, 12 noon</td>
<td>Essay 1 deadline</td>
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<tr>
<td>Week 1 (10 Jan.)</td>
<td>Troubled Masculinity after World War I (JL)</td>
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<tr>
<td>Week 2 (17 Jan.)</td>
<td>Erich M. Remarque, <em>All Quiet on the Western Front</em> (1929) (JL)</td>
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<tr>
<td>Week 3 (24 Jan.)</td>
<td>Rebecca West, <em>The Return of The Soldier</em> (1918) (HB)</td>
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<tr>
<td>Week 4 (31 Jan.)</td>
<td>Hans Fallada’s, <em>Little Man, What Now?</em> (1933) (JL)</td>
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<tr>
<td>Week 5 (7 Feb.)</td>
<td>Female Masculinities Workshop (HB)</td>
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<td>Week 6 (14 Feb.)</td>
<td>Reading Week</td>
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**Part 4: New Women**

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<th>Date</th>
<th>Topic</th>
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<tr>
<td>Week 7 (21 Feb.)</td>
<td>Introducing the New Woman in Germany (SAdS)</td>
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<tr>
<td>Week 8 (28 Feb.)</td>
<td>Vicki Baum, <em>Grand Hotel</em> (1929; 1932) (SAdS)</td>
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<tr>
<td>Week 9 (7 March)</td>
<td>The New Woman in the UK (HB)</td>
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<td>Week 10 (14 March)</td>
<td>Olive Schreiner, <em>The Story of An African Farm</em> (1883) (HB)</td>
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<td>Week 11 (21 March)</td>
<td>Essay Workshop (HB)</td>
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**SUMMER TERM**

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<th>Date</th>
<th>Topic</th>
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<tr>
<td>Week 1 (25 April)</td>
<td>Essay presentations (Those of you whose summer term modules clash with this session should post a short essay outline online) (HB)</td>
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<tr>
<td>Week 2 (2 May)</td>
<td>Follow-up tutorials (HB)</td>
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<tr>
<td>Week 3 (9 May)</td>
<td>Tuesday, 9 May, 2017, 12 noon: Essay 2 deadline.</td>
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**WEEKLY READING**

For each session you are expected to have read the text(s) listed under ‘Advance Reading’ and watched any films listed here. Many of the texts are available online, for instance on Project Gutenberg or extext.virginia.edu. Please bring copies of the reading to class. The ‘Further Reading’ directs you to relevant critical debates and contexts.

**AUTUMN TERM**

<table>
<thead>
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<th>Date</th>
<th>Topic</th>
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<tr>
<td><strong>Week 1 (4 Oct.): Sexology and the ‘Invention’ of Modern Sexuality</strong> (HB)</td>
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<tr>
<td>This introductory session examines the emergence of a modern vocabulary of sex around the turn of the last century. It was then that words such as homosexuality, heterosexuality and fetishism were coined. Why did sexual practices, and what we would now call sexual identities, become a focus of debate, and to what effect? We will examine these questions by reading some of the ‘case studies’ included in the founding text of sexology, and analysing an early silent movie that responds to the persecution of homosexuality.</td>
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<tr>
<td>Advance Reading and Viewing</td>
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<tr>
<td><em>Anders als die Andern/Different From the Others</em> (dir. Richard Oswald; 1919). Silent movie with English intertitles. Available free on YouTube: <a href="https://www.youtube.com/watch?v=cJHlH19hbJo">https://www.youtube.com/watch?v=cJHlH19hbJo</a></td>
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**Further Reading**


How did men who love and desire men engage with, and contribute to, the new discourses about homosexuality? We will examine the novel’s representation of same-sex desire including in relation to class.

**Advance Reading**


**Further Reading**


**Week 3 (18 Oct.): Female Same-Sex Inversion: Radclyffe Hall, *The Well of Loneliness* (1928) (HB)**

How did women contribute to the, initially at least, male-dominated scientific discourses about sexuality? Examining Hall's novel, we will explore the construction of 'female sexual inversion' and what it can tell us about the relationship between modern gender politics and same-sex politics.

**Advance Reading**


**Further Reading**


**Week 4 (25 Oct.): Gender workshop (HB)**

This session will take the form of a workshop. Exploring the examples you bring to class, and the set reading below, we will discuss questions such as: What is gender? How is gender constructed? What is meant by ‘gender performativity’? How can we identify and critique gender norms in fiction and other forms of cultural representation?

**Advance preparation**
Bring along:
1. An example (image or text), which reinforces gender norms
2. An example (image or text), which challenges gender norms
3. An example of how gender norms impact on everyday life (e.g. in the family; workplace; in public life)

Read:

Further reading

In this session, we will discuss the emergence of transgender visibility alongside, and sometimes in tension with, debates about same-sex identities. Taking as our starting point a recent Hollywood movie, which is set in the prewar period and loosely based on a real life story, we will then work with early-twentieth-century sources to examine how transgender lives took shape around the 1920s.

Advance Reading and Viewing
*The Danish Girl* (dir. Tom Hooper, 2015).

Further Reading

Week 6 (8 Nov.): Reading Week – no class

Part 2: ‘Sex’, ‘Race’ and Modernity

Week 7 (15 Nov.): Nella Larsen, *Passing* (1929) (Andrew Asibong)
Engaging with Butler’s on racial and sexual ‘passing’, we will examine how the novel problematizes identity

Advance Reading

Further Reading

**Week 8 (22 Nov.): James Baldwin, Giovanni’s Room (1956) (Andrew Asibong)**

Building on the discussion of ‘passing’ from the previous week, we will consider the extent to which Giovanni’s Room deals with the politics of identity. If Larsen’s Passing spoke explicitly of racialized shame/transgression but implicitly of eroticized shame/transgression, does Baldwin’s novel reverse the game to smuggle a story of class/cultural warfare beneath an explicit story of gay/bisexual/queer desire?

**Advance Reading**


**Further Reading**


**Week 9 (29 Nov.): Fictions of ‘Race’ Workshop**

In this workshop we will consider representations of ‘race’ and the role of fiction in documenting lives and experiences that are hidden or ignored in dominant accounts of history. Working with the examples you bring to class and the select critical reading, we will ask how cultural representations of ‘race’ contribute to and/or challenge dominant narratives. If you wanted to find out about life in early twentieth-century North America, what sources would you consult? What – and who – would you expect to find? How might fiction and other forms of cultural production complicate ‘official’ accounts of the past?

**Advance Preparation**

1. Bring along an early twentieth-century text or image, or a description of a novel, film or TV programme set at the time, which tells a story about lives lived around 1900. Your example should refer either to a North American context or another context that is familiar to you. Whose lives are represented? How are they represented? Whose lives might be hidden from view?

2. Have a look at the online exhibition ‘From Blackface to Blaxploitation: Representations of African Americans in Film’, especially the ‘Introduction’ and the 1910s to the 1930s on the ‘Timeline’:
   http://exhibits.library.duke.edu/exhibits/show/africanamericansinfilm How does racial stereotyping work?

3. Read bell hooks, ‘Decolonization’, in her Teaching Critical Thinking: Practical Wisdom (New York: Routledge, 2010), pp. 23-29 (this is available as an e-book in the Birkbeck library:

**Further Reading**


**Week 10 (6 Dec.): Zora Neale Hurston, Their Eyes Were Watching God (1937) (HB)**

Building on last week’s workshop, we will examine the racial and sexual politics of Hurston’s novel. Whose lives and experiences are represented? What feminist lessons might be learned from the novel?
Advance Reading

Further Reading


For historical context also have a look at Washington T. Booker’s ‘Atlanta Compromise Speech’ (1895): http://historymatters.gmu.edu/d/88/; and W.E.B. Du Bois’ critique of it in *The Souls of Black Folks* (1903), see the extract: http://historymatters.gmu.edu/d/40

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**Week 11 (13 Dec): Essay Workshop (HB)**

The final session of the autumn term will provide you with an opportunity to discuss your ideas for Essay One. You should come prepared to speak briefly (5 minutes max.) about your chosen essay topic. The presentation will allow you to identify any difficulties or challenges with your project. You are further encouraged to give feedback on other projects, and share tips and advice.

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**SPRING TERM**

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**Part 3: The Trouble with Masculinity After World War I**

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**Week 12: (10 Jan.): Troubled Masculinity after World War I (lecture) (JL)**

The opening lecture provides an introduction to debates about masculinity in the aftermath of the First World War.

**Advance Reading**


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**Week 13: (17 Jan.): Erich M. Remarque, *All Quiet on the Western Front* (1929) (JL)**

The session examines closely one of the most famous ‘war novels’.

**Advance Reading**


**Further Reading**


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**Week 14: (24 Jan.): Rebecca West, *The Return of The Soldier* (1918) (HB)**

Here we turn attention from German to British contexts to explore the effect of the war on domestic life. How does the experience of war put gender norms and expectations under pressure?

**Advance Reading**


**Further Reading**


Week 15 (31 Jan.): Hans Fallada’s, Little Man, What Now? (1933) (JL)

Advance Reading

Further Reading

Smail, Deborah, White Collar Workers, Mass Culture and Neue Sachlichkeit in Weimar Berlin: A Reading of Hans Fallada’s Kleiner Mann, Was Nun!, Erich Kästner’s Fabian and Irmgard Keun’s Das kunstseidene Mädchen (Bern: Lang, 1999).

Week 16 (7 Feb.): Female Masculinities Workshop (HB)

What does ‘masculinity without men’ reveal about the construction of gender? This workshop examines early twentieth-century female masculinities to explore broader questions about gender, bodies and social norms and expectations.

Advance Preparation
1. Write down a list of at least five points you associate with masculinity.

2. Find and bring to class an image of an early twentieth-century masculine woman. What made you select the image? What markers of masculinity does it include? Now have a look again at your list of points relating to masculinity. Do they fit your example of female masculinity?


Further Reading


Week 17 (14 Feb.): READING WEEK – no class

Part 4: The ‘New Woman’

Week 18 (21 Feb.): Introducing the New Woman in Germany (SAdS)

This session introduces debates about the ‘New Woman’ in Germany.

Advance Reading

Further Reading

**Week 19 (28 Feb.): Vicki Baum, *Grand Hotel* (1929; 1932) (SAds)**
Following on from the previous week, we examine New Woman debates in the novel and film *Grand Hotel*.

**Advance Reading**
Watch film and read novel.

**Please note: the novel is currently out of print but you can buy second hand copies online. Make sure to order them as soon as possible.**

Clement, Sarah, "*Menschen im Hotel: Vicki Baum’s Symbol for Women in the City*", in Will Wright and Steven Kaplan (ed. and introd.), *The Image of the City in Literature, Media, and Society* (Pueblo, CO: Society for the Interdisciplinary Study of Social Imagery, University of Southern Colorado, 2003), pp. 229-32.


**Further Reading**

**Week 20 (7 Mar.): The New Woman in the UK  (HB)**
Here we turn attention to the rise of the ‘New Woman’ in the UK, considering the impact of the emerging feminist movement on literary and popular culture.

**Advance Reading**

**Further Reading**


Richardson, Angelique and Chris Willis (eds), *The New Woman in Fiction and Fact: Fin-de-Siècle Feminisms* (Basingstoke: Palgrave, 2001).

What are the limits and possibilities of a global feminism? The session discusses a novel considered to be ‘feminist forerunner’ and the colonial contexts in which it was produced.

**Advance Reading**

**Further Reading**
Barash, Carol, “Virile Womanhood: Olive Schreiner’s Narratives of a Master

**Week 22 (21 Mar): Essay Workshop (HB)**
The final session of the spring term will provide guidance on Essay 2. In advance of this session, you should send your proposed essay question to the module convenor. We will discuss issues such as: What makes a good essay question? How do I develop my ideas into a feasible 2,500 essay?

**SUMMER TERM**
The first two weeks in the summer term are designed to support the completion of essay 2. Students who have clashes with the class should email short essays plans to the module tutor for feedback.

**Week 1 (25 April): Essay presentations**
Please come prepared to talk for no more than five minutes on your essay topic. You should explain the topic, main argument, and how you will address it. This is also an opportunity to raise any difficulties or challenges you may have encountered.

**Week 2 (2 May): Follow-up tutorials**
During the final week you will have a chance to sign up for brief tutorials to discuss any outstanding questions. These meetings are designed to address specific issues that may have come up in the course of your research and writing.
ENHU078S6 The Photographic (Level 6)

(For further information, including the course programme, please refer to Moodle)

Day: Thursday
Time: 6.00-7.20pm
Room: Access your student timetable for class locations on your My Birkbeck profile: http://www.bbk.ac.uk/mybirkbeck/guides/help/class-information

Module Convenors:
Dr Stephen Clucas: s.clucas@bbk.ac.uk

Module Outcomes and Aims
- Students will develop critical skills in the analysis of photographic images in their social and cultural contexts from the invention of photography to the present.
- Students will gain experience of a range of theories of photography and learn how to reflect upon them critically.
- Students will participate in practical workshops where they will be invited to present their own photographs and reflect upon them in relation to the theoretical themes of the course.

Module Description
This course considers the changing cultural reception and interpretation of the photographic image from its beginnings in the late nineteenth century to the digitized image of the late twentieth and twenty-first centuries. The course will investigate a number of theoretical approaches to the photographic image, including semiotics, phenomenology and psychoanalysis. We will also examine the ontological and ideological meanings of the photograph. We have included a number of workshop sessions in the course so that students can work directly on photographic images which they have selected themselves (including their own photographs).

Themes covered include the use and function of the personal and family photograph and the relationship between photography and actuality, through work that is documentary in nature and also through work that is surrealistic. We consider the idea that there is a specific ‘politics’ of photography in relation to questions of nationality and ethnicity, gender, disability and class. This also throws up the question of ‘counter-practice’, as exemplified in the photography of Cindy Sherman, Ingrid Pollard and Martin Parr, amongst others, as well as in photomontage. The relationship of professional and art photography to amateur snaps is also considered. The final part of the course considers photography’s future in an age of digital reproduction, and also observes the meaning of contemporary returns to older technologies such as the pinhole camera and the daguerreotype in the work of the so-called ‘antiquarian avant-garde’.

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<tr>
<td>Assessed Essay 1</td>
<td>2000-2500 Words</td>
<td>30%</td>
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<tr>
<td>Assessed Essay 2</td>
<td>2000-2500 Words</td>
<td>30%</td>
</tr>
<tr>
<td>Prior Disclosed Exam</td>
<td>3 hours written</td>
<td>40%</td>
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Essential Reading: Introductory, recommended summer reads
ENHU075S6 Humanities Project (Level 6)
(For the most current information on Humanities project, please refer to Moodle)

Core for all final year BA Arts and Humanities students

Project co-ordinator:
Dr Grace Halden: g.halden@bbk.ac.uk

Module Outcomes and Aims:
- Students will, with the guidance of a supervisor, consolidate and develop the research skills they have acquired at level 5.
- Students will learn how to plan, research, and structure the argument of a substantial piece of writing.
- Students will learn how to identify, discuss, and assess the secondary literature relevant to their topic, and position their own research in relation to it.
- Skills in independent research.
- Skills in planning and time management.

Module Description:
The Project is an individual course of study undertaken in the final year, supervised by an appropriate member of staff, which results in the production of an extended essay of 7000 words. The project has the value of one course unit. Students should expect to spend a MINIMUM of 50 hours working on this project across the course of the year.

During the project you are expected to complete a Progress Portfolio that consists of five tasks). At the end of the Project, you are required to produce a 7,000 word dissertation that represents a scholarly, in-depth study of your chosen topic. You will be allocated and receive guidance from a supervisor throughout the Project. Your supervisor can offer you three hours of supervision, and will read and comment on up to 2,000 words of a first draft. Starting in the Summer term prior to your final year, there will also be a support programme of meetings for all students taking the Final Year Project, led by the Module organiser.

The project is an opportunity to work in depth on a particular theme of your choice. It might be understood as the culmination of your work at Birkbeck, for it offers you the opportunity to work, semi-autonomously, with the skills and knowledge that you have acquired here. The Project can arise out of courses you have taken (i.e. you may wish to go into more depth on a topic which you have encountered on the BA Humanities programme). Sometimes students take the opportunity to establish links between the various components of their degree programme (although this is not compulsory). They may do this by selecting an interdisciplinary topic – philosophy and film, the literary text as historical document, the politics of language acquisition, and so on. Alternatively, you might also enter into a completely new area of research, backed up by the skills in research, methodology, and writing that you have acquired during the degree.

Assessment
There are two parts to the Final Year Project: a Progress Portfolio consisting of five compulsory tasks, and a 7000 word dissertation.

Progress Portfolio
The Portfolio consists of five tasks. All five tasks must be completed. Forms for Tasks 1 and 2 will be made available via Moodle.

Task 1: Project Proposal Form (submitted in week 1 summer of the term prior to your final year)
Task 2: Title Registration Form
Task 3: Working Bibliography
Task 4: Project Outline
Task 5: Draft

The Portfolio is unweighted. However, completion of each task on time is essential. Failure to complete a task on time will result in a 2% deduction of your final grade up to a maximum of 10% for the 5 tasks.
Dissertation
For the final assessment you will need to produce a dissertation of 7000 Words, this piece is 100% of your grade (minus any deductions where progress portfolio deadlines have been missed).

Supervision:
The supervisor can offer you three hours of individual supervision, and will read and comment on up to 2,000 words of a first draft. The Project can be supervised either by a member of the Humanities team, or a member of staff in a participating department. When being supervised by a member of staff in another department, the supervisor and supervisee must follow the BA Humanities Project guidelines regarding the supervision process, word length and submission deadline. Please note that Humanities projects supervised in the Department of European Cultures and Languages or the Department of Iberian and Latin American Studies must be written in English.

Project Support Programme Meetings:
1. What is a Final Year Project? (Spring term 2017, date TBC)
2. Making Progress with your Project (Autumn term 2016, date TBC)
3. Shaping and presenting your Project: (Spring term 2017, date TBC)

In addition, you may have a preliminary meeting with your supervisor in spring/summer term of your penultimate year of study, PLUS the equivalent of THREE one-hour meetings with your supervisor during your final year. It will be your responsibility as independent researchers to arrange your supervision meetings.

Details and Deadlines for Progress Portfolio
- **Task 1: Proposal Form**: Using the attached form (1) you must submit your project proposal form by the 20th April 2016. You must submit this online via Moodle.
- **Task 2: Title Registration Form**: Using the attached form (2) you must submit your title registration form by the 24th October 2016. You must submit this online via Moodle.
- **Task 3: Working Bibliography**: You must complete a working bibliography and submit this material online via Moodle by 21st November 2016.
- **Task 4: Project Outline**: You must complete a project outline of 750-1,000 words. You must submit this online via Moodle by 13th January 2017.
- **Task 5: Draft**: You must submit a 2,000-word draft of your work. You must submit this online via Moodle by the 20th February 2017.

The Progress Portfolio is unweighted. However, it is vital to demonstrate completion of the Portfolio over the course of the Final Year Project. The Portfolio will be used by your supervisor in your supervision sessions and is required by the examination board. Failure to complete each task on time will result in a 2% deduction (per task) from the final dissertation grade. Failure to complete all five tasks on time will incur a 10% deduction from the final grade.

We must stress that the Progress Portfolio tasks will be time stamped. The tasks are to be submitted by 12:00pm (i.e. 12 noon/midday) on the due date, and will determine if the work was on time; there will be no exceptions. **Note: Copies of each task should also be sent independently to your supervisor so they can comment on the work in supervision sessions.**

Details and Deadlines for Final Year Project Dissertation
- **Dissertation**: Two hard copies and one electronic copy of the Project to be handed in to the School reception (43 Gordon Square foyer assignment submission letterbox) and via Turnitin on Moodle. **Deadline: 26th April 2017 12:00pm (i.e. 12 noon/midday).**

**Please see the relevant BA Handbook for guidelines regarding extensions and late work.**

Note that it is not possible to grant extensions to any student: no individual member of staff has the authority to grant you an extension, so please do not ask them. Any piece of work that is handed in late will be awarded a provisional penalty mark. If there are mitigating circumstances which explain the late
submission of any essay or essays, please provide written details of such circumstances to the Chair of the Examinations Board. All written details will be considered at the interim and final examination boards held in early March and June, and if they are considered to be genuine and compelling, the penalty mark will be revoked and the actual mark merited by the work will be awarded.
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

Submission of coursework

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

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

Put your name and/or student ID number and the title of the module (e.g. 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:

http://www.bbk.ac.uk/mybirkbeck/services/administration/assessment
http://www.bbk.ac.uk/mybirkbeck/services/rules

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!”’.
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!”’’. ¹ 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


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. 6. 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* &lt;http://lion.chadwyck.co.uk&gt; [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
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.</td>
</tr>
<tr>
<td>Score Range</td>
<td>Description</td>
</tr>
<tr>
<td>-------------</td>
<td>-------------</td>
</tr>
<tr>
<td>60-69% Upper Second</td>
<td>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.</td>
</tr>
<tr>
<td>50-59% Lower Second</td>
<td>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.</td>
</tr>
<tr>
<td>40-49% Third Class</td>
<td>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.</td>
</tr>
</tbody>
</table>

Presents an elegantly structured argument that displays sustained critical 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.
<table>
<thead>
<tr>
<th>Percentage</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 6316 (http://www.bbk.ac.uk/mybirkbeck/services/facilities/well-being-service/counselling-service/). 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

Student Support

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:

![Breadcrumb Trail Example](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**.

![Add Submission Example](image)

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

<table>
<thead>
<tr>
<th>Submitted</th>
<th>Similarity</th>
<th>Grade</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>29/09/11, 11:55</td>
<td>-</td>
<td>75/100</td>
<td>(0)</td>
</tr>
</tbody>
</table>

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

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

2016/17

MIT-CIRCS

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>
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</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>
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</thead>
<tbody>
<tr>
<td>Doctor’s note or other medical evidence</td>
<td></td>
<td>Date From</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 <em>(Please specify)</em></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Please see my approved Individual Student Support Agreement

MIT-CIRCS 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>
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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.

Departmental use only:

Received: 

SITS: 

Page 1 of 2

Page 2 of 2
### School of Arts

Submission Coversheet (All Programmes)

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

<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](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."

| Student Signature  
*(or re-enter your student number)* |
STUDENT NAME:

INDICATIVE TITLE:

SHORT PARAGRAPH (this should indicate how you intend to approach your topic):

PREFERRED SUPERVISORS (please nominate at least two; your preferences cannot be guaranteed):

Please submit this form via the Humanities Project Moodle Shell when requested.
Appendix C: Campus Map

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