# BA English Handbook

## Year One

- **2016-2017**

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## Term Dates

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<th>Autumn Term</th>
<th>Spring Term</th>
<th>Summer Term</th>
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<tr>
<td>Monday 3 October 2016 to 16 December 2016</td>
<td>Monday 9 January 2017 to Friday 24 March 2016</td>
<td>Monday 24 April 2017 to Friday 7 July 2017</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Autumn Closures</th>
<th>Spring Closures</th>
<th>Summer Closures</th>
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<tbody>
<tr>
<td>The College will close at 6pm on Wednesday 22 December 2016, re-opening at 9am on Monday 3 January 2017</td>
<td>The College will close at 6pm on Wednesday 12 April 2017, re-opening at 9am on Wednesday 19 April 2017</td>
<td>The College will be closed on Monday 1 May 2017 re-opening at 9am on Tuesday 2 May 2017</td>
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<tr>
<td></td>
<td></td>
<td>The College will be closed on Monday 29 May 2017, re-opening at 9am on Tuesday 30 May 2017</td>
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<tr>
<td></td>
<td></td>
<td>The College will be closed on Monday 30 August 2017, re-opening at 9am on Tuesday 31 August 2017</td>
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Published July 2016

This document is for reference only.

Every effort was made to ensure that information was correct at time of publication.
Welcome and Introduction

Welcome
Congratulations on your decision to start a BA in English at Birkbeck! All in the Department of English and Humanities welcome you and look forward to working with you for three or four busy and fulfilling years.

Starting the Degree
Many students ask how they can prepare for their degree. The most useful preparation is simply to read as many of the first year texts over the summer as possible; but if you would like more guidance about studying English at university, you may find the following books helpful:


Birkbeck runs various events for prospective students. Details of College events can be viewed at http://www.bbk.ac.uk/prospective/prospective-events The Department will be holding a ‘Preparing for Study’ event on either Thursday 8th or Monday 12th September from 6.00-7.30pm (in Room G04 at 43 Gordon Square, WC1H 0PD) to which all prospective students will be invited. We will let you know when the date is confirmed. You are strongly encouraged to attend, as this is a valuable opportunity to find out more about undergraduate study and to start to develop key skills.

Induction
On the Friday before the start of term there will be an induction evening. You will have the opportunity to meet the teaching staff of the Department of English and Humanities, including the Head of Department, and to find out about how to get orientated in your first weeks at University.

Induction for first year BA English students in 2016 takes place on Friday 30th September between 6:00 pm and 9:00 pm. The timetable is normally as follows:

- Induction meeting for all new BA students in the Department of English and Humanities from 6:00 pm until 7:15pm, introducing you to members of staff, including the Head of Department, the First Year Tutor, the Learning Development Tutor and your Library representative. There will be a brief introduction to Moodle (the Virtual Learning Environment), a Disability talk, and you will also have the opportunity to be assigned to a Student Mentor. Please do not miss this meeting.
- The general induction session will be followed from 7:30 pm by a start of year ‘open lecture’ to which continuing students of BA English will also be invited, and a ‘welcome’ party for first year BA students from across the Department.

Further details about these meetings will be sent to you by your course administrator in September 2016.
Tours of the Birkbeck College Library will take place every evening at 5:30pm during the month of October. Birkbeck Library displays a list of times for these tours, and you are able to join any one. There is no need to sign up in advance.

**Location**
The Department of English and Humanities occupies a Birkbeck College building, 43 Gordon Square, where you will find the School Administrative Office and academic staff offices. Teaching often takes place in our building, but your lectures may be housed in the main Malet Street building, where the College Library and Student Union facilities are also located, or in the Clore Management Centre in Torrington Square. Pigeonholes for communications with students are located beside the entrance to Room G13 at 43 Gordon Square, and should be checked frequently. During term time the Gordon Square entrance is staffed from 8.00am to 9.00pm, Monday to Friday. Urgent messages outside this time can be left at the Malet Street entrance, which is open until 10.00pm.

**The School Administration Team**
The School of Arts Administration Team is located in Rooms G19 and G20, 43 Gordon Square. The School of Arts student advice desk is located in the foyer of 43 Gordon Square, and is normally open during term time from 5.00pm to 6.00pm, from Monday to Thursday. Outside of these hours, please contact the BA English Administrator, Esther Ranson, who can answer your enquiries, take calls relating to absence and messages for staff, and help with any information she can: her telephone number is 0203 073 8378 and her email address is e.ranson@bbk.ac.uk.

**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/my-birkbeck-profile](http://www.bbk.ac.uk/mybirkbeck/my-birkbeck-profile). 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@bbk.ac.uk](mailto:its@bbk.ac.uk) or call 020 7631 6543.

**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 of this essential reading will be made available to you, some you will be expected to buy (particular versions or editions are specified in some cases) borrow from a library, or photocopy from the short loan collection in Birkbeck 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.
Administrative Information for Year 1 Students

Enrolment: important information
After an offer of a place on the degree course, you need to enrol formally and either 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 eligible 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.

Once you have completed your enrolment, you will be entitled to an ID card - here's what you need to do:

- The simplest way to get your ID card is by ordering it via your My Birkbeck profile. Just upload a recent image of yourself and submit your order.
- Alternatively, visit the Student Centre 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.

All contact details for the Student Centre are located in the back of this booklet.

Late applicants (those interviewed in September) may experience some delay in receiving their enrolment information at what is the busiest time of the year for Registry. Please be patient, but also persistent, and if you have difficulties contact either Esther Ranson (Administrator) or Dr David McAllister (Programme Director). We will check at the Induction meeting whether you have received your papers.

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.**

If you take a break in study or withdraw after enrolling then, unless you cancel within the 14 day cancellation period following enrolment, you are liable for payment of fees for the first term of study, and all subsequent terms up to and including the term in which you withdraw or take a break. Fees are not returnable, but requests for ex-gratia refunds of part of the fees paid in cases where a student is obliged to withdraw because of circumstances beyond the student's own control (but normally excluding changes in employment) may be made.

**Fees / Student Loans / Funding Advice Service**
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 on 020 7631 6295 or visit the Fees Office Counter, G14 Malet Street. Students who fail to pay their fees may become ineligible to continue the course. 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

Change of Address/Email
If during the year you change your address, contact telephone numbers or email address please inform the BA English Administrator, Esther Ranson, on 020 3073 8378, e.ranson@bbk.ac.uk. In addition to telling your administrator, you must also change your personal details via your My Birkbeck student profile. **Failure to change your contact details via your student profile will mean that you may miss important information concerning the course and examinations.**

It is a **requirement** that all Birkbeck students maintain their own contact details for the entirety of their degree. All documentation, reading lists, class notices, etc. will be sent via the Birkbeck email system. You may nominate an email address via your My Birkbeck Student Profile. If you encounter any difficulty with this process please visit the Student Centre in the main Malet Street building.

**BA English programme moodle page**
As well as in this Handbook, useful general information relevant to your programme of study and information about Birkbeck services available to BA students can be found on the BA English programme moodle page throughout the year by logging into moodle at: https://moodle.bbk.ac.uk/ and selecting the "BA English" page, or directly via this link: https://moodle.bbk.ac.uk/course/view.php?id=3565

**Module Choices for 2016-2017**
**From around April onwards,** information about module options for the year ahead will be posted online on the **BA English programme moodle page** available from your moodle home page at: https://moodle.bbk.ac.uk/ or via the direct link above. The process for selecting options will be online via your My Birkbeck student profile, and you will be contacted once this process opens. There will be a period for you to consider your choices for the year ahead before the online selection process opens, and you will be given a deadline for when you need to complete this process.

**Please note the following as it will be strictly enforced:**

- Year three and four students normally have priority over year two students for module choices. This is to facilitate the completion of their degree requirements.
- For modules that are core or compulsory for a specific degree programme (and in the case of options on the BA Creative Writing), priority will be given to students registered on that degree programme. Not all core/compulsory modules are available as options.
- 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 who returned their choices promptly.

• Students who have late/non-submitted coursework for their year and have not applied for mitigating circumstances or have no other documented reasons for non-submission, will not be allocated to their module choices until all outstanding work is received and their choices will thus be deemed late.

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

**Personal Tutor**
You will be assigned a personal tutor during your degree. This person will teach you for a few classes on the module ‘Doing English’ but otherwise may not teach you at all. You should try to make time to see your personal tutor at least once a term. You can use these meetings to discuss your progress and/or work through academic issues. You could take in the feedback you have received on essays, especially if you are getting similar comments repeatedly. You could also talk to your personal tutor about issues which are preventing you from attending or studying well. They are the best person to advise you about how to manage your studies in difficult times and can talk you through options like taking a break from your studies.

If you think that a break might be right for you, you should speak to your personal tutor as soon as possible. You can read the college’s break in studies policy here: [http://www.bbk.ac.uk/mybirkbeck/services/rules/bis.doc/view](http://www.bbk.ac.uk/mybirkbeck/services/rules/bis.doc/view) There may be financial implications to taking a break which you will need to investigate.

You may also be contacted by the administrator, year one tutor or the programme director if your attendance is not good or you don’t submit work. They will encourage you to see your personal tutor in the first instance.

Your personal tutor may take research leave during the period of your studies (usually one term), during which time you will be allocated to a replacement personal tutor. You can access contact details for your personal tutor under the ‘My Studies’ section of your My Birkbeck online student profile.
BA English Programme Structure

Your degree in English at Birkbeck is a University of London course-unit Honours degree taken over either three (full-time) or four (part-time) years. Modules which last for a full year have the value of one unit each, those which begin in either the autumn or spring term and are taught over thirteen weeks have the value of half a unit. Each unit or half-unit is taught and examined on a yearly basis. To receive a degree you must successfully complete twelve units (that is, achieve marks of 40% or above, except that for up to two option modules - one at level 5 and one at level 6 - a ‘compensated fail’ mark of 30-39% may be accepted).

You must pass all core first-year modules in order to progress into your second year. However, marks for the core Level 4 modules (or equivalent of 120 credits) will not count towards your final degree average and nor will the zero-weighted compulsory module ‘Doing English’. The degree average is based on the nine weighted units you complete at Levels 5 and 6 (or equivalent to your best 240 credits at these levels), although Level 4 results may be taken into account when calculating preponderance if a degree average falls within the 2% borderline category.

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

Mode of Study:

**Part Time (90 credits per year X 4 years) – see table below**
Year 1: 3 X Level 4 modules + Doing English Module
Year 2: 3 X Level 5 modules
Year 3: 1 X Level 5 or 6 module + 2 X Level 6 modules
Year 4: 3 X Level 6 modules (of which one may be the Final Year Project)

**Full Time (120 credits per year X 3 years) – see table over the page**
Year 1: 3 X Level 4 modules + 1 X Level 5 module + Doing English Module
Year 2: 2 X Level 5 modules + 1 X Level 5 or Level 6 module + 1 x Level 6 module
Year 3: 4 X Level 6 modules (of which one may be the Final Year Project)

**Part-time Programme Structure (Single Honours)***

<table>
<thead>
<tr>
<th>Year One</th>
<th>English Core Module: Reading Literature (Level 4)</th>
<th>English Core Module: Writing London (Level 4)</th>
<th>English Core Module: Critical Foundations (Level 4)</th>
<th>English Core Module: Doing English (Level 4, unweighted)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year Two</td>
<td>English Core Module: The Novel (Level 5)</td>
<td>English Core Module: Aspects of Medieval and Renaissance Literature (Level 5)</td>
<td>English Option Module (Level 5)</td>
<td></td>
</tr>
<tr>
<td>Year Three</td>
<td>English Option Module (Level 5 or 6)</td>
<td>English Option Module (Level 6)</td>
<td>English Option Module (Level 6)</td>
<td></td>
</tr>
<tr>
<td>Year Four</td>
<td>English Option Module (Level 6)</td>
<td>English Option Module (Level 6)</td>
<td>English Option Module or Optional Final Year Project (Level 6)</td>
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</tbody>
</table>
### Full-time Programme Structure (Single Honours)*

<table>
<thead>
<tr>
<th>Year One</th>
<th>English Core Module: Reading Literature (Level 4)</th>
<th>English Core Module: Writing London (Level 4)</th>
<th>English Core Module: Critical Foundations (Level 4)</th>
<th>Doing English (Level 4, unweighted)</th>
<th>English Option Module (Level 5)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year Two</td>
<td>English Core Module: The Novel (Level 5)</td>
<td>English Core Module: Aspects of Medieval and Renaissance Literature (Level 5)</td>
<td>English Option Module (Level 5 or 6)</td>
<td>English Option Module (Level 6)</td>
<td></td>
</tr>
<tr>
<td>Year Three</td>
<td>English Option Module (Level 6)</td>
<td>English Option Module (Level 6)</td>
<td>English Option Module or Optional Final Year Project (Level 6)</td>
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<td></td>
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</tbody>
</table>

*It is also possible, with the approval of the Programme Director, to substitute up to four option modules with suitable modules from other programmes, two of which may be taken from outside of the Department of English and Humanities. This is possible for both part-time and full-time study modes. Over the period of their degree programme, BA English students will need to pass a minimum of 15 credits (or a half unit) in a module which covers a medieval discipline; this is in addition to the Level 5 Year 2 compulsory Aspects of Medieval and Renaissance Literature module.*
Attendence policy

Attendance is compulsory on all modules. Effective teaching and learning in seminars and lectures depend on all students attending. If you miss three or more classes in any one term on a module without explanation, you may be given a fail mark of zero for that module. In ALL CORE MODULES there is an assessed attendance element. This means that if you do not attend at least 75% of classes you will fail the module. This will mean that you will either retake the module the following year or we may reassess by viva or written exam in the summer, assessing you on the material that you missed. Where there are mitigating circumstances that are accepted by the examination board, the board will consider whether and how to reassess this element. However, even with mitigation, a student may be reassessed by viva or exam or required to repeat modules if their attendance is poor, and if the Examinations Board decides that a retake is the best means of progressing a student’s degree study and its academic quality. If you miss two classes in any module you will be required to meet with your Personal Tutor, who will help you to address any academic problems that have arisen.

Special circumstances are always taken into consideration. If you have difficulties that prevent you from attending, it is very important that you contact the module convenor and your personal tutor. The Department is fully committed to enabling our students to complete their degrees.

If you are unable to attend a class, you should contact the seminar tutor concerned to explain the circumstances and ask for any handouts you have missed — but bear in mind that a handout is no substitute for actual attendance, and that course material will not always be available, depending on the nature of the class. It is also important to find out whether you have missed any instructions or homework for the following class. This information is normally to be found on Moodle but, if it is not posted there, it should be possible to find via the course administrator.

In addition to regular class attendance, all students (both part-time and full-time) are expected to spend a number of hours per module every week in self-study, reading, seminar preparation and – at certain times of the year – completion of assignments. This means that you will need to be fully committed to your studies before starting the course, and should carefully consider whether or not you are embarking on the best mode of study in the circumstances. Birkbeck has a long history of supporting working students successfully to undertake and complete challenging degree-level study. It is, however, generally recognised that a full-time degree is not compatible with full-time work. It is therefore especially important that working people embarking on full-time degrees have space enough in their week to attend class, prepare for seminars, and research and write assignments. Any student who is struggling with their study, work and life balance should always contact their Personal Tutor to discuss the situation so that strategies can be put in place to enable them to complete their degree. It is possible to take a break in studies and you should talk to your personal tutor about this where you are finding it difficult to attend or to do the necessary preparation and coursework.
First Year BA English Modules

After the first year Induction, the programme proper begins with the first Reading Literature lecture on Monday 3 October at 6:00pm.

The first year consists of three core modules: Writing London, Reading Literature, and Critical Foundations (full-time students will in addition take one option module). You will also take an unweighted module called ‘Doing English’, which is designed to get you thinking about how best to study and use your time on the degree.

Reading Literature is assessed by three essays. Writing London is assessed by two essays and an end-of-year written examination. Critical Foundations is assessed by three essays of varying lengths. ‘Doing English’ is assessed through four tasks which will relate to work you are doing for the three core modules. (Deadlines for all work can be found in Appendix B). It is your responsibility to note and plan for these deadlines: across the degree, it will frequently be the case that deadlines fall around the same time of the year.

Texts are marked in the course descriptions as required or primary reading, with the addition of secondary reading which might extend your understanding of a topic. In all modules it is essential for students to study the appropriate texts in preparation for the lectures and seminars, and take copies to classes.

Please note that the sixth weeks of the Autumn and Spring terms are Reading Weeks during which no teaching takes place in the Department of English and Humanities. This offers space for you to get ahead, prepare assignments and to spend time in the library.
Reading Literature
ENHU006S4
Monday 6.00-7.20pm

Convenors: Dr Peter Fifield (Autumn Term) and Prof. Alison Finlay (Spring Term)

This module is about what we do when we read literature. In this module you will receive special coaching on ‘close reading’, sometimes called ‘close textual analysis’. In this module we will read a range of poetry, approaching it via specific issues relating to the act of reading:

- reading for sense
- beginnings, middles and endings
- difficulty
- voice
- gender

This module will equip you with the fundamental skills of interpretation and analysis that you will continue to use throughout your degree. Above all, the course will prompt you to think critically and imaginatively about your own reading practices (and others’) – by the end, you should be a more reflective and rigorous reader.

Reading Literature extends over two terms (Autumn and Spring). It is assessed by a short piece of coursework to be written in the Autumn term, plus two essays (2,000 words each), which will be due in at the beginning of the Spring and Summer terms. The essays are each worth 45% and the piece of coursework 10% of the marks for the module. Teaching takes place on Mondays from 6pm–7.20pm. Lectures will alternate with seminars (i.e. there will be a lecture one week, and a seminar on the same text the next week).

Introductory Reading & Reference Guides
Eagleton, Terry, How to Read a Poem (Oxford: Blackwells, 2007).

You should make sure that you bring the poems contained this handbook to the lecture and seminar. Before the spring term you will need to buy a copy of Geoffrey Chaucer, The Riverside Chaucer, gen. ed. L. Benson, 3rd edn (Oxford: OUP, 2008). This most recent edition would be the best one to get but older editions are acceptable if you want to buy it second-hand.

Autumn Term

Week 1 Lecture: Reading for Sense – Poetry (Dr Peter Fifield)
Among the smoke and fog of a December afternoon
You have the scene arrange itself—as it will seem to do—
With "I have saved this afternoon for you";
And four wax candles in the darkened room,
Four rings of light upon the ceiling overhead,
An atmosphere of Juliet's tomb
Prepared for all the things to be said, or left unsaid.
We have been, let us say, to hear the latest Pole
Transmit the Preludes, through his hair and finger tips.
"So intimate, this Chopin, that I think his soul
Should be resurrected only among friends
Some two or three, who will not touch the bloom
That is rubbed and questioned in the concert room."
--And so the conversation slips
Among velleities and carefully caught regrets
Through attenuated tones of violins
Mingled with remote cornets
And begins.
"You do not know how much they mean to me, my friends,
And how, how rare and strange it is, to find
In a life composed so much, so much of odds and ends,
(For indeed I do not love it ... you knew? you are not blind!
How keen you are!)
To find a friend who has these qualities,
Who has, and gives
Those qualities upon which friendship lives.
How much it means that I say this to you—
Without these friendships—life, what cauchemar!

Among the windings of the violins
And the ariettes
Of cracked cornets
Inside my brain a dull tom-tom begins
Absurdly hammering a prelude of its own,
Capricious monotone
That is at least one definite "false note."
--Let us take the air, in a tobacco trance,
Admire the monuments
Discuss the late events,
Correct our watches by the public clocks.
Then sit for half an hour and drink our bocks.

II
Now that lilacs are in bloom
She has a bowl of lilacs in her room
And twists one in her fingers while she talks.
"Ah, my friend, you do not know, you do not know what life is, you who hold it in your hands";
(Slowly twisting the lilac stalks)
"You let it flow from you, you let it flow,
And youth is cruel, and has no remorse
And smiles at situations which it cannot see."
I smile, of course,
And go on drinking tea.
"Yet with these April sunsets, that somehow recall my buried life, and Paris in the Spring
feel immeasurably at peace, and find the world to be wonderful and youthful, after all."
The voice returns like the insistent out-of-tune
Of a broken violin on an August afternoon:
"I am always sure that you understand my feelings, always sure that you feel,
Sure that across the gulf you reach your hand. You are invulnerable, you have no Achilles' heel.
You will go on, and when you have prevailed you can say: at this point many a one has failed.
But what have I, but what have I, my friend?
To give you, what can you receive from me?
Only the friendship and the sympathy
Of one about to reach her journey's end.
I shall sit here, serving tea to friends...."
I take my hat: how can I make a cowardly amends
For what she has said to me?
You will see me any morning in the park
Reading the comics and the sporting page.
Particularly I remark
An English countess goes upon the stage.
A Greek was murdered at a Polish dance,
Another bank defaulter has confessed.
I keep my countenance,
I remain self-possessed
Except when a street piano, mechanical and tired
Reiterates some worn-out common song
With the smell of hyacinths across the garden
Recalling things that other people have desired.
Are these ideas right or wrong?

III

The October night comes down; returning as before
Except for a slight sensation of being ill at ease
I mount the stairs and turn the handle of the door
And feel as if I had mounted on my hands and knees.
"And so you are going abroad; and when do you return?
But that's a useless question.
You hardly know when you are coming back,
You will find so much to learn."
My smile falls heavily among the bric-a-brac.

"Perhaps you can write to me."
My self-possession flares up for a second;
This is as I had reckoned.
"I have been wondering frequently of late
(But our beginnings never know our ends!)
Why we have not developed into friends."
I feel like one who smiles, and turning shall remark
Suddenly, his expression in a glass.
My self-possession gutters; we are really in the dark.

"For everybody said so, all our friends,
They all were sure our feelings would relate
So closely! I myself can hardly understand.
We must leave it now to fate.
You will write, at any rate.
Perhaps it is not too late
I shall sit here, serving tea to friends."

And I must borrow every changing shape
To find expression ... dance, dance
Like a dancing bear,
Cry like a parrot, chatter like an ape.
Let us take the air, in a tobacco trance--

Well! and what if she should die some afternoon,
Afternoon grey and smoky, evening yellow and rose;
Should die and leave me sitting pen in hand
With the smoke coming down above the housetops;
Doubtful, for quite a while
Not knowing what to feel or if I understand
Or whether wise or foolish, tardy or too soon ...
Would she not have the advantage, after all?
This music is successful with a "dying fall"
Now that we talk of dying--
And should I have the right to smile?


Week 2 Seminar: Reading for Sense – Poetry
Week 3

Lecture: Beginnings, Middles, Endings (Dr Peter Fifield)

Texts:

(1) John Keats (1795-1821), from 'The Eve of St Agnes' (1820)

St. Agnes' Eve—Ah, bitter chill it was!
   The owl, for all his feathers, was a-cold;
   The hare limp'd trembling through the frozen grass,
   And silent was the flock in woolly fold:
   Numb were the Beadsman's fingers, while he told
   His rosary, and while his frosted breath,
   Like pious incense from a censer old,
   Seem'd taking flight for heaven, without a death,
   Past the sweet Virgin's picture, while his prayer he saith.


(2) Philip Larkin (1922-85), 'High Windows' (1967)

When I see a couple of kids
   And guess he's fucking her and she's
   Taking pills or wearing a diaphragm,
   I know this is paradise

   Everyone old has dreamed of all their lives—
   Bonds and gestures pushed to one side
   Like an outdated combine harvester,
   And everyone young going down the long slide

   To happiness, endlessly. I wonder if
   Anyone looked at me, forty years back,
   And thought, That'll be the life;
   No God any more, or sweating in the dark

   About hell and that, or having to hide
   What you think of the priest. He
   And his lot will all go down the long slide
   Like free bloody birds. And immediately

   Rather than words comes the thought of high windows:
   The sun-comprehending glass,
   And beyond it, the deep blue air, that shows
   Nothing, and is nowhere, and is endless.


Week 4

Seminar: Beginnings, Middles, Endings
Week 5  Lecture: Difficulty (Dr Peter Fifield)
Texts:

(1) Gerard Manley Hopkins (1844-89),
‘The Windhover’ (1877)

To Christ our Lord

I caught this morning morning's minion, kingdom of daylight's dauphin, dapple-dáwn-drawn Falcon, in his riding Of the rólling level undernéath him steady áir, and striding High there, how he rung upon the rein of a wimpling wing In his ecstasy! then off, off forth on swing, 5
As a skate's heel sweeps smooth on a bow-bend: the hurl and gliding Rebuffed the big wind. My heart in hiding Stirred for a bird, - the achieve of, the mastery of the thing!

Brute beauty and valour and act, oh, air, pride, plume, here Buckle! AND the fire that breaks from thee then, a billion 10
Times told lovelier, more dangerous, O my chevalier!

No wónder of it: shéer plód makes plóugh down síllion
Shine, and blue-bleak embers, ah my dear,
Fall, gáll themsélves, and gásh góld vermílion.


(2) Wallace Stevens (1879-1955), ‘The Snow Man’ (1921)

One must have a mind of winter
To regard the frost and the boughs
Of the pine-trees crusted with snow;

And have been cold a long time
To behold the junipers shagged with ice, 5
The spruces rough in the distant glitter

Of the January sun; and not to think
Of any misery in the sound of the wind,
In the sound of a few leaves,

Which is the sound of the land 10
Full of the same wind
That is blowing in the same bare place

For the listener, who listens in the snow,
And, nothing himself, beholds
Nothing that is not there and the nothing that is.
Barely tolerated, living on the margin
In our technological society, we were always having to be rescued
On the brink of destruction, like heroines in Orlando Furioso
Before it was time to start all over again.
There would be thunder in the bushes, a rustling of coils,
And Angelica, in the Ingres painting, was considering
The colorful but small monster near her toe, as though wondering
whether forgetting
The whole thing might not, in the end, be the only solution.
And then there always came a time when
Happy Hooligan in his rusted green automobile
Came plowing down the course, just to make sure everything was O.K.,
Only by that time we were in another chapter and confused
About how to receive this latest piece of information.
Was it information? Weren’t we rather acting this out
For someone else’s benefit, thoughts in a mind
With room enough and to spare for our little problems (so they began to
seem),
Our daily quandary about food and the rent and bills to be paid?
To reduce all this to a small variant,
To step free at last, minuscule on the gigantic plateau—
This was our ambition: to be small and clear and free.
Alas, the summer’s energy wanes quickly,
A moment and it is gone. And no longer
May we make the necessary arrangements, simple as they are.
Our star was brighter perhaps when it had water in it.
Now there is no question even of that, but only
Of holding on to the hard earth so as not to get thrown off,
With an occasional dream, a vision: a robin flies across
The upper corner of the window, you brush your hair away
And cannot quite see, or a wound will flash
Against the sweet faces of the others, something like:
This is what you wanted to hear, so why
Did you think of listening to something else? We are all talkers
It is true, but underneath the talk lies
The moving and not wanting to be moved, the loose
Meaning, untidy and simple like a threshing floor.

These then were some hazards of the course,
Yet though we knew the course was hazards and nothing else
It was still a shock when, almost a quarter of a century later,
The clarity of the rules dawned on you for the first time.
They were the players, and we who had struggled at the game
Were merely spectators, though subject to its vicissitudes
And moving with it out of the tearful stadium, borne on shoulders, at last.
Night after night this message returns, repeated
In the flickering bulbs of the sky, raised past us, taken away from us,
Yet ours over and over until the end that is past truth, 45
The being of our sentences, in the climate that fostered them,
Not ours to own, like a book, but to be with, and sometimes
To be without, alone and desperate.
But the fantasy makes it ours, a kind of fence-sitting
Raised to the level of an esthetic ideal. These were moments, 50
years,
Solid with reality, faces, namable events, kisses, heroic acts,
But like the friendly beginning of a geometrical progression
Not too reassuring, as though meaning could be cast aside some day
When it had been outgrown. Better, you said, to stay cowering
Like this in the early lessons, since the promise of learning 55
Is a delusion, and I agreed, adding that
Tomorrow would alter the sense of what had already been learned,
That the learning process is extended in this way, so that from this standpoint
None of us ever graduates from college,
For time is an emulsion, and probably thinking not to grow up 60
Is the brightest kind of maturity for us, right now at any rate.
And you see, both of us were right, though nothing
Has somehow come to nothing; the avatars
Of our conforming to the rules and living
Around the home have made—well, in a sense, “good citizens” of us, 65
Brushing the teeth and all that, and learning to accept
The charity of the hard moments as they are doled out,
For this is action, this not being sure, this careless
Preparing, sowing the seeds crooked in the furrow,
Making ready to forget, and always coming back
To the mooring of starting out, that day so long ago.

(John Ashbery, Selected Poems (Manchester: Carcanet, 2002), 87-89.

Week 6  Reading Week: No Classes

Week 7  Seminar: Difficulty

Week 8  Lecture: Voice (Dr Joe Brooker)

Texts:

(1) Robert Browning (1812-1889), 'My Last Duchess' (1842)

   Ferrara

   That's my last Duchess painted on the wall,
   Looking as if she were alive. I call
   That piece a wonder, now: Frà Pandolf's hands

18
Worked busily a day, and there she stands.
Will't please you sit and look at her? I said
"Frà Pandolf" by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
The curtain I have drawn for you, but I)
And seemed as they would ask me, if they durst,
How such a glance came there; so, not the first
Are you to turn and ask thus. Sir, 'twas not
Her husband's presence only, called that spot
Of joy into the Duchess' cheek: perhaps
Frà Pandolf chanced to say "Her mantle laps
Over my Lady's wrist too much," or "Paint
Must never hope to reproduce the faint
Half-flush that dies along her throat": such stuff
Was courtesy, she thought, and cause enough
For calling up that spot of joy. She had
A heart — how shall I say? — too soon made glad,
Too easily impressed; she liked whate'er
She looked on, and her looks went everywhere.
Sir, 'twas all one! My favour at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule
She rode with round the terrace — all and each
Would draw from her alike the approving speech,
Or blush, at least. She thanked men, — good! but thanked
Somehow — I know not how — as if she ranked
My gift of a nine-hundred-years-old name
With anybody's gift. Who'd stoop to blame
This sort of trifling? Even had you skill
In speech — (which I have not) — to make your will
Quite clear to such an one, and say, "Just this
Or that in you disgusts me; here you miss,
Or there exceed the mark" — and if she let
Herself be lessoned so, nor plainly set
Her wits to yours, forsooth, and made excuse,
--E'en then would be some stooping, and I choose
Never to stoop. Oh sir, she smiled, no doubt,
Whene'er I passed her; but who passed without
Much the same smile? This grew; I gave commands;
Then all smiles stopped together. There she stands
As if alive. Will't please you rise? We'll meet
The company below, then. I repeat,
The Count your master's known munificence
Is ample warrant that no just pretence
Of mine for dowry will be disallowed;
Though his fair daughter's self, as I avowed
At starting, is my object. Nay, we'll go
Together down, sir. Notice Neptune, though,
Taming a sea-horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for me!


(2) Matthew Arnold (1822-88), ‘Dover Beach’ (1867)

The sea is calm to-night.
The tide is full, the moon lies fair
Upon the straits; on the French coast the light
Gleams and is gone; the cliffs of England stand;
Glimmering and vast, out in the tranquil bay. (5)
Come to the window, sweet is the night-air!
Only, from the long line of spray
Where the sea meets the moon-blanced land,
Listen! you hear the grating roar
Of pebbles which the waves draw back, and fling, (10)
At their return, up the high strand,
Begin, and cease, and then again begin,
With tremulous cadence slow, and bring
The eternal note of sadness in.

Sophocles long ago (15)
Heard it on the Aegaean, and it brought
Into his mind the turbid ebb and flow
Of human misery; we
Find also in the sound a thought,
Hearing it by this distant northern sea. (20)

The Sea of Faith
Was once, too, at the full, and round earth's shore
Lay like the folds of a bright girdle furled.
But now I only hear
Its melancholy, long, withdrawing roar, (25)
Retreating, to the breath
Of the night-wind, down the vast edges drear
And naked shingles of the world.

Ah, love, let us be true
To one another! for the world, which seems (30)
To lie before us like a land of dreams,
So various, so beautiful, so new,
Hath really neither joy, nor love, nor light,
Nor certitude, nor pace, nor help for pain;
And we are here as on a darkling plain (35)
Swept with confused alarms of struggle and flight,
Where ignorant armies clash by night.


(3) W. B. Yeats (1865-1939), ‘No Second Troy’ (written 1908, first published 1910)

Why should I blame her that she filled my days
With misery, or that she would of late
Have taught to ignorant men most violent ways,
Or hurled the little streets upon the great,
Had they but courage equal to desire? (5)
What could have made her peaceful with a mind
That nobleness made simple as a fire,
With beauty like a tightened bow, a kind
That is not natural in an age like this,
Being high and solitary and most stern? (10)
Why, what could she have done, being what she is?
Was there another Troy for her to burn?

(W.B. Yeats, Collected Poems, ed. Augustine Martin (London: Arena, 1990), 87)

Week 9  Seminar: Voice

Week 10  Lecture: Gender (Dr Jo Winning)
Texts:
(1) Lady Mary Wortley Montagu (1689-1762), ‘Epistle from Mrs. Yonge to Her Husband’ (1724)

Think not this paper comes with vain pretense
To move your pity, or to mourn th’ offense.
Too well I know that hard obdurate heart;
No softening mercy there will take my part,
Nor can a woman’s arguments prevail, (5)
When even your patron’s wise example fails.
But this last privilege I still retain;
Th’ oppressed and injured always may complain.
Too, too severely laws of honor bind
The weak submissive sex of womankind. (10)
If sighs have gained or force compelled our hand,
Deceived by art, or urged by stern command,
Whatever motive binds the fatal tie,
The judging world expects our constancy.
Just heaven! (for sure in heaven does justice reign, (15)
Though tricks below that sacred name profane)
To you appealing I submit my cause.
Nor fear a judgment from impartial laws.
All bargains but conditional are made;
The purchase void, the creditor unpaid; (20)
Defrauded servants are from service free;
A wounded slave regains his liberty.
For wives ill used no remedy remains,
To daily racks condemned, and to eternal chains.
   From whence is this unjust distinction grown? (25)
Are we not formed with passions like your own?
Nature with equal fire our souls endued,
Our minds as haughty, and as warm our blood;
O'er the wide world your pleasures you pursue,
The change is justified by something new; (30)
But we must sigh in silence—and be true.
Our sex's weakness you expose and blame
(Of every prattling fop the common theme),
Yet from this weakness you suppose is due
Sublimer virtue than your Cato knew. (35)
Had heaven designed us trials so severe,
It would have formed our tempers then to bear.
   And I have borne (oh what have I not borne!)
The pang of jealousy, the insults of scorn.
Wearied at length, I from your sight remove, (40)
And place my future hopes in secret love.
In the gay bloom of glowing youth retired,
I quit the woman's joy to be admired,
With that small pension your hard heart allows,
Renounce your fortune, and release your vows. (45)
To custom (though unjust) so much is due;
I hide my frailty from the public view.
My conscience clear, yet sensible of shame,
My life I hazard, to preserve my fame.
And I prefer this low inglorious state (50)
To vile dependence on the thing I hate—
But you pursue me to this last retreat.
Dragged into light, my tender crime is shown
And every circumstance of fondness known.
Beneath the shelter of the law you stand, (55)
And urge my ruin with a cruel hand,
While to my fault thus rigidly severe,
Tamely submissive to the man you fear.
   This wretched outcast, this abandoned wife,
Has yet this joy to sweeten shameful life: (60)
By your mean conduct, infamously loose,
You are at once my accuser and excuse.
Let me be damned by the censorious prude
(Stupidly dull, or spiritually lewd),
My hapless case will surely pity find (65)
From every just and reasonable mind.
When to the final sentence I submit,
The lips condemn me, but their souls aquit.
   No more my husband, to your pleasures go,
The sweets of your recovered freedom know. (70)  
Go: court the brittle friendship of the great,  
Smile at his board, or at his levee wait;  
And when dismissed, to madam’s toilet fly,  
More than her chambermaids, or glasses, lie,  
Tell her how young she looks, how heavenly fair, (75)  
Admire the lilies and the roses there.  
Your high ambition may be gratified,  
Some cousin of her own be made your bride,  
And you the father of a glorious race  
Endowed with Ch——l’s strength and Low——r’s face. (80)  


(2) D. H. Lawrence (1885-1930), ‘Snake’ (1923)  

A snake came to my water-trough  
On a hot, hot day, and I in pyjamas for the heat,  
To drink there.  

In the deep, strange-scented shade of the great dark carob-tree  
I came down the steps with my pitcher (5)  
And must wait, must stand and wait, for there he was at the trough before me.  

He reached down from a fissure in the earth-wall in the gloom  
And trailed his yellow-brown slackness soft-bellied down, over the edge of the stone trough  
And rested his throat upon the stone bottom,  
And where the water had dripped from the tap, in a small clearness, (10)  
He sipped with his straight mouth,  
Softly drank through his straight gums, into his slack long body,  
Silently.  

Someone was before me at my water-trough,  
And I, like a second comer, waiting. (15)  

He lifted his head from his drinking, as cattle do,  
And looked at me vaguely, as drinking cattle do,  
And flickered his two-forked tongue from his lips, and mused a moment,  
And stooped and drank a little more,  
Being earth-brown, earth-golden from the burning bowels of the (20)  
exth

On the day of Sicilian July, with Etna smoking.  

The voice of my education said to me  
He must be killed,
For in Sicily the black, black snakes are innocent, the gold are venomous.

And voices in me said, If you were a man (25)  
You would take a stick and break him now, and finish him off.

But must I confess how I liked him,  
How glad I was he had come like a guest in quiet, to drink at my water-trough  
And depart peaceful, pacified, and thankless,  
Into the burning bowels of this earth? (30)

Was it cowardice, that I dared not kill him?  
Was it perversity, that I longed to talk to him?  
Was it humility, to feel so honoured?  
I felt so honoured.

And yet those voices: (35)  
If you were not afraid, you would kill him!

And truly I was afraid, I was most afraid,  
But even so, honoured still more  
That he should seek my hospitality  
From out the dark door of the secret earth. (40)

He drank enough  
And lifted his head, dreamily, as one who has drunken,  
And flickered his tongue like a forked night on the air, so black,  
Seeming to lick his lips,  
And looked around like a god, unseeing, into the air, (45)  
And slowly turned his head,  
And slowly, very slowly, as if thrice adream,  
Proceeded to draw his slow length curving round  
And climb again the broken bank of my wall-face.

And as he put his head into that dreadful hole, (50)  
And as he slowly drew up, snake-easing his shoulders, and entered farther,  
A sort of horror, a sort of protest against his withdrawing into that horrid black hole,  
Deliberately going into the blackness, and slowly drawing himself after,  
Overcame me now his back was turned.

I looked round, I put down my pitcher, (55)  
I picked up a clumsy log  
And threw it at the water-trough with a clatter.

I think it did not hit him,  
But suddenly that part of him that was left behind convulsed in undignified haste,
Writhed like lightning, and was gone  (60)
Into the black hole, the earth-lipped fissure in the wall-front,
At which, in the intense still noon, I stared with fascination.

And immediately I regretted it.
I thought how paltry, how vulgar, what a mean act!
I despised myself and the voices of my accursed human education.  (65)

And I thought of the albatross,
And I wished he would come back, my snake.

For he seemed to me again like a king,
Like a king in exile, uncrowned in the underworld,
Now due to be crowned again.  (70)

And so, I missed my chance with one of the lords
Of life.
And I have something to expiate;
A pettiness.

Taormina.


A suspicion, a doubt, a jealousy
grew in my mind,
which turned the hairs on my head to filthy snakes
as though my thoughts
hissed and spat on my scalp.  (5)

My bride’s breath soured, stank
in the grey bags of my lungs.
I’m foul mouthed now, foul tongued,
yellow fanged.
There are bullet tears in my eyes.  (10)
Are you terrified?

Be terrified.
It’s you I love,
perfect man, Greek God, my own;
but I know you’ll go, betray me, stray  (15)
from home.
So better by for me if you were stone.

I glanced at a buzzing bee,
a dull grey pebbly fell
to the ground.  (20)
I glanced at a singing bird,  
a handful of dusty gravel  
spattered down

I looked at a ginger cat,  (25)  
a housebrick  
shattered a bowl of milk.  
I looked at a snuffling pig,  
a boulder rolled  
in a heap of shit.  (30)

I stared in the mirror.  
Love gone bad  
showed me a Gorgon.  
I stared at a dragon.  
Fire spewed (35)  
from the mouth of a mountain.

And here you come  
with a shield for a heart  
and a sword for a tongue  
and your girls, your girls.  (40)  
Wasn’t I beautiful  
Wasn’t I fragrant and young?

Look at me now.


Week 11  Seminar: Gender

Spring Term

Week 1  Lecture: Reading – How, Where, Why, What? (Dr Katherine Zieman)

Texts:
(1) ‘Chaucer’s Wordes Unto Adam’. You can find this little poem in The Riverside Chaucer.

(2) Thomas Wyatt (1503-1542), ‘Whoso List to Hunt’.

Whoso list to hunt I know where is an hind  
But as for me helas I may no more  
The vain travaile hath wearied me so sore  
I am of them that farthest come behind  
Yet may I by no means my wearied mind  
Draw from the deer but as she fleeth afore
Fainting I follow. I leave off therefore
Sithens in a net I see to hold the wind
Who list her hunt I put him out of doubt
As well as I may spend his time in vain
And graven with diamonds in letters plain
There is written her fair neck round about
Noli me tangere for Caesars I am
And wild for to hold though I seem tame.


You might be interested to compare this to Francesco Petrarch, Sonnet 190 which you can find here, with a modern English translation.
http://petrarch.petersadlon.com/canzoniere.html?poem=190

(3) Anonymous, ‘By a forest I gan fare’. This is a fourteenth- or fifteenth-century lyric. This version is based on an edition by Maxwell Luria and Richard Hoffman in Middle English Lyrics (London: Norton, 1975) and I have added a rough translation of my own.

If you want to see what this poem looks like in a medieval manuscript you can see one digitised here at National Library of Wales MS, Brogyntyn ii.1. http://www.llgc.org.uk/index.php?id=amiddleenglishmiscellanybro

NB Watte is the affectionate name for the hare, as Reynard is for a fox.

<table>
<thead>
<tr>
<th>“By a forest as I gan fare,” Walking all myself alone, I hard a morning of an hare, Roufully schew mad here mone.</th>
<th>“By a forest I went traveling Walking by myself alone, I heard the mourning of a hare, Ruefully she made her moan.</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘Dereworth God, how schal I leve (5) And leid my life in lond? Frow dale to doune I am idreve; I not where I may site or stond!</td>
<td>‘Dear God, how shall I live And lead my life on earth/land From dale to down I am driven I don’t know where I may sit or stand</td>
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<tr>
<td>‘I may nother rest nor slepe By no vallay tha is so derne, Nor no covert may me kepe, But ever I rene from herne to herne.</td>
<td>‘I may neither rest nor sleep By valleys that are so secret Nor will any hiding place protect me But ever I run from nook to nook</td>
</tr>
<tr>
<td>‘Honteres will not heire ther Masse, In hope of hunting for to wend; They coupelleth ther houndes more and lasse, (15) And bringeth them to the feldes ende.</td>
<td>‘Hunters will not hear their Mass, In hope of going off hunting; Thy couple their large and little dogs together And bring them to the edge of the field.</td>
</tr>
<tr>
<td>‘Roches rennen on every side In forrows that hope me to find: Honteres taketh ther horse and ride And cast the contray to the wind. (20)</td>
<td>‘There are rocks on either side In furrows that I hope to find: Hunters take their horses and ride And cast the rest? the land? to the</td>
</tr>
</tbody>
</table>
‘Anon as they cometh me behinde,
I loke and sit full stille and lowe;
The furst man tha
Anon he crit, “So howe! so howe!”

‘Lo,’ he saith, ‘where sitteth an hare –’ (25)
Arise up, Watte, and go forth blive!
With sorroe and with mich care
I schape away with my life.

‘At winter in the depe snowe
Men will me seche for to trace, (30)
And by my steppes I am iknowe;
And followeth me fro place to place.

‘And if I to the toune come or torn, (35)
Be it in wortes or in leike,
Then will the wives also yeorne
Fleece me with here dogges eke.

‘And if I sit and crope the koule,
And the wife be in the waye,
Anon schowe will swere, “By cokkes soule!
There is an hare in my haye!” (40)

‘Anon sche will clepe, “Forth, cure, knave!”
And loke right weel where I sitte;
Behind sche will with a stave
Full well porpos me to hitte.

“Go forthe, Watte, with Cristes curse,
And if I leve, thou schalt be take; (45)
I have an hare-pipe in my purce,
It schal be set all for thy sauke!’

‘Then hath this wyf two dogges grete,
On me sche biddeth heme goe;
And as a scrowe sche will me thret, (50)
And ever sche crieth, ‘Go, doggee, goe!’

‘But all way this most I go,
By no banke I may abide;’
Lord God, that me is wo

‘As soon as they come behind me,
I look and sit full still and low;
The first man that finds me
At once he cries, “So howe! So howe!”

“Lo,” he says, “here sits a hare –
Get up, Watte, and go quickly forth!”
With sorrow and much
distress/sadness
I escape with my life.

‘In winter in the deep snow
Men will seek me in order to track me
And I am known by my
footprints/steps
And follow me from place to place.

‘And if I come or turn to the town,
Whether in vegetables or leeks,
Then will the wives also
enthusiastically/diligently
Chase me with her dogs as well.

‘And if I sit and crop the kale
And the wife be nearby,
At once she will swear, “by cock’s soul!
There is a hare in my hay!”

‘At once she will call, “Forth, cursed knave!”
And look hard at where I sit;
Later with a stick she will
Fully mean to hit me.

“Go forth, Watte, with Christ’s curse,
And if I live, you will be caught;
I have a hare-pipe (hare-trap) in my
purse,
It shall be set all for your sake!”

‘Then has this wife two big dogs,
She bids them to set upon me;
And like a shrew she will threaten me,
And ever she cries, “Go, doggie, go!”

‘But always thus must I go,
I can stay by no bank;
Lord God, I am woeful
<table>
<thead>
<tr>
<th>Many a happe hath me betide. (55)</th>
<th>Many a misfortune has happened to me.</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘There is no beest in the world, I wene, Hert, hind, buke, ne dove, That sufferes halfe so miche tene As doth the silly wat—go where he go.</td>
<td>‘There is no animal in the world, I believe, Hert, hind, buck nor doe, That suffers half so much sorrow As doth the innocent Wat – where ever he goes.</td>
</tr>
<tr>
<td>If a gentilmane will have any game, (60) And find me in forme where I sitte, For dred of losinge of his name I wot welle he wille not me hitte.</td>
<td>‘If a gentleman will have any game, And finds me in the burrow where I sit, For fear of losing his name I know well he will not hit me.</td>
</tr>
<tr>
<td>‘For an acures bred he will me leve, Or he will let his hondes rene; (65) Of all the men that beth alive I am most behold to gentilmen!</td>
<td>‘He leaves me alone as an accursed breed, Or he will let his hounds run; Of all the men that are alive I am most devoted to gentlemen!</td>
</tr>
<tr>
<td>‘As sone as I can ren to the laye, Anon the greyhondes will me have; My bowels beth ithrowe awaye, (70) And I am bore home on a stave.</td>
<td>‘As soon as I can run to the open ground, At once the greyhoundes will have me; My bowels are thrown away And I am borne home on a stick.</td>
</tr>
<tr>
<td>‘Als soon as I am come home, I am ihonge hie upon a pine; With leeke-wortes I am eete anone, And whelpes play with my skin!’” (75)</td>
<td>‘As soon as I am come home, I am hung high upon a peg; With leek-greens I am eaten at once, And puppies play with my skin!’”</td>
</tr>
</tbody>
</table>

**Week 2**

**Seminar: Reading – How, Where, Why, What?**

**Week 3**

**Lecture: Words, their History and their Politics (Prof. Alison Finlay)**

**Primary reading**

Please read the entries for the following in the full online version of the Oxford *English Dictionary*, available via Birkbeck e-library: etymologist; petrify; legend; nourish; genius; labour; troll; keen; budgerigar; robot

**Further reading**

Bennett, Tony; Grossberg, Lawrence and Morris Meagan (eds) *New Keywords: A Revised Vocabulary of Culture and Society*, (Malden MA: Wiley-Blackwell, 2005).
Williams, Raymond, *Keywords: A Vocabulary of Culture and


Week 4  Seminar: Words, their History and their Politics

Week 5  Lecture: Beginnings, Middles, Endings (Dr Katherine Zieman)
Texts: From The Canterbury Tales: ‘The General Prologue’, ‘The Knight’s Tale’ and the ‘Retraction’. You can find these in The Riverside Chaucer and a modern English translation is available here: http://sites.fas.harvard.edu/~chaucer/teachslf/tr-index.htm

Week 6  Reading Week: No Classes

Week 7  Seminar: Beginnings, Middles, Endings

Week 8  Lecture: Difficulty (Prof. Alison Finlay)
This lecture will focus on texts in translation.
Texts:

(1) Pearl (late 14th century)

Perle, pleaseunte to prynces paye
To clanly clos in golde so clere,
Oute of oryent, I hardyly saye,
Ne proued I neuer her precios pere.
So rounde, so reken in vche arayye,
So smal, so smoe her sydeȝ were,
Quere-so-euer I jugged gemmeȝ gaye,
I sette hyr sengeley in synglere.
Alas! I leste hyr in on erbere;
Þurȝ gresse to grounde hit fro me yot.
I dewyne, fordolked of luf-daungere
Of þat pryuy perle wythouten spot.

Syben in þat spote hit fro me sprange,
Ofte haf I wayted, wyschande þat wele,
Þat wont watȝ whyle deuoyde my wrange
And heuen my happe and al my hele.
Þat dotȝ bot þrych my hert þrange,
My breste in bale bot bolne and bele;
Þet þoȝt me neuer so swete a sange
As stylle stounde let to me stele.
For soþe þer fleten to me fele,
To þenke hir color so clad in clot.
O moul, þou marreȝ a myry iuele,
My priuy perle wythouten spotte.
To that spot that I in speech expound
I entered in that erber green,
In August in a high season,
Queen corn is crowned with crooked ken.
On hyle the pearl hit trendeled down
Shadowed thy word full sheer and shene,
Gilofre, gyngeure and gromlyoun,
And pyons powdered ay bytwene.
If it was seemly on to see,
A fair reflower yet from it float.
That wonys that worshiply, I wot and wene,
My precious pearl without spot.

Before that spot my hond I spenned
For care full colde that to me cast;
A deuely dele in my hert denned,
That resoun sette myseluen saȝt.
I playned my pearl that ber waȝ spenned
Wyth fyrce skylleȝ that faste faȝt;
That kynge of Kryst me comfort kenned,
My wretched wyle in wo ay wraȝte.
I felle vpon that floury flaȝte,
Suche odour to my herneȝ schot;
I slode vpon a sleepeyn-slaȝte
On þat precios perle wythouten spot.

(From Pearl, ed. E. V. Gordon (Oxford: Clarendon Press, 1953)
An online version of the whole poem, with gloss and notes, is available here:
http://d.lib.rochester.edu/teams/text/stanbury-pearl

A translation will be circulated before the lecture:
Pearl, trans. Simon Armitage (London: Faber, 2016)

(2) Beowulf (Old English, 8th-11th century)
Translation A:
She came to Heorot. There, inside the hall, 
Danes lay asleep, earls who would soon endure 
a great reversal, once Grendel’s mother 
attacked and entered. Her onslaught was less 
only by as much as an amazon warrior’s 
strength is less than an armed man’s 
when the hefted sword, its hammered edge 
and gleaming blade slathered in blood, 
razes the sturdy boar ridge off a helmet. 
Then in the hall, hard-honed swords 
were grabbed from the bench, many a broad shield 
lifted and braced; there was little thought of helmets 
or woven mail when they woke in terror.

The hell-dam was in panic, desperate to get out, 
in mortal terror the moment she was found. 
She had pounced and taken one of the retainers 
in a tight hold, then headed for the fen. 
To Hrothgar, this man was the most beloved 
of the friends he trusted between the two seas. 
She had done away with a great warrior, 
ambushed him at rest. 

Beowulf was elsewhere. 

Earlier, after the award of the treasure, 
the Geat had been given another lodging.

There was uproar in Heorot. She had snatched their trophy, 
Grendel’s bloodied arm. It was a fresh blow 
to the afflicted bawn. The bargain was hard, 
both parties having to pay 
with the lives of friends. And the old lord, 
the grey-haired warrior, was heartsore and weary 
when he heard the news: his highest placed adviser, 
his dearest companion, was dead and gone.

(From *Beowulf*, trans. Seamus Heaney (London: Faber and Faber, 1999), p. 43.)

(3) *Beowulf*. Translation B:

Now was she come to Heorot, where the Ring-Danes slept along the hall. 
There suddenly now old ills returned upon those knights when into their 
midst crept Grendel’s mother. Less indeed was the terror, even by so 
much as is the might of women, the terror of a woman in battle compared 
with armed man, when the sword with wire-bound hilt, hammer-forged, its 
blade stained with dripping blood, trusty of edge, cleaves the opposing 
boar-crest high upon the helm. Lo! In the hall along the benches 
stoutedged swords were drawn, many a tall shield was gripped in hand 
and held aloft. Of his helm no man bethought him, nor of long corslet, 
when that horror came upon him. She was in haste. Out and away she 
would be gone for the saving of her life, now that she was discovered.
Swift and close had she clutched one of those noble knights as she departed to the fen. He was unto Hrothgar of all his men of might, holding high place in his court, the one most dear the Two Seas between; proudly had he borne his shield in battle, whom now she rent upon his bed, a man established in renown. Not there was Beowulf, but to that glorious Geatish knight had other lodging been assigned after the giving of gifts.

Clamour arose in Heorot. Under the covering dark she took the arm she knew so well. Grief was renewed, and was come again to those dwelling places. An evil barter was that, wherein they must on either side exchange the lives of men beloved! Now was that king aged in wisdom, warrior grey of hair, in mounful mood, knowing that his princely servant lived no more, and that most beloved of his men was dead.


Week 9 Seminar: Difficulty

Week 10 Lecture: Voice (Dr Katherine Zieman)
Texts: 'The Miller's Prologue and Tale' from Chaucer's Canterbury Tales in your Riverside Chaucer. Remember that you can consult the modern English translation on this site: http://sites.fas.harvard.edu/~chaucer/teachslf/tr-index.htm

Week 11 Seminar: Voice

Summer Term

Week 1 Lecture: Introduction to The Novel and Aspects of Medieval and Renaissance Literature Dr Peter Fifield / Prof. Alison Finlay

Week 2 Bank Holiday: No classes

Week 3 Seminar: Unseen passages – workshop on close reading

Reading Literature: Assessment

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<td>9 January 2017</td>
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<td>Critical Commentaries</td>
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<td>24th April 2017</td>
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Writing London
ENHU007S4
Tuesday 6.00-7.20pm

Convenors: Dr Vicky Mills (Autumn term) and Dr Mark Blacklock (Spring & Summer terms)

This module introduces you to fictions about London. We will look at seven novels and three plays, seeking to read them in their historical contexts. The course begins with a contemporary novel of London, then progresses chronologically from Shakespeare to the present. The summer term, with two weeks of teaching, will focus on revision for the exam. The module will suggest how to use different types of material (literary, critical, historical, visual, for example) to elucidate the primary material.

You will be assessed by one coursework essay in each of the autumn and spring terms (the first of which is a short piece of writing), and one unseen exam in the summer term. The first essay is worth 10 per cent, the second is worth 45 per cent and the exam is worth 45 per cent of your marks for the module. This course is taught on Tuesdays 6pm–7.20pm. Lectures will alternate with seminars (so there will be a lecture one week, and a seminar on the same text the following week).

You will be assigned to seminar groups at the start of term, and should consult your My Birkbeck student profile for information about which group you are in. Seminar leaders may change at certain times throughout the year; information will be supplied in lectures and by email.

Two different historical treatments of the city are:

For primary historical material, see:

For more conceptual study, see:
Highmore, Ben, Cityscapes: Cultural Reading in the Material and Symbolic City (Basingstoke: Macmillan, 2003).


**Autumn Term**

**Week 1**  
**Lecture: Post-Millennial London (Dr Joe Brooker)**  

**Week 2**  
**Seminars: Ian McEwan, Saturday**

**Week 3**  
**Lecture: Shakespeare's London (Dr Gillian Woods)**  
William Shakespeare, *Henry IV part 1*

**Secondary Reading**  


**Week 4**  
**Seminars: William Shakespeare, Henry IV Part One**

**Week 5**  
**Lecture: City Comedy (Professor Susan Wiseman)**  
Thomas Middleton, *A Chaste Maid in Cheapside* (1613)

**Secondary Reading:**  


**Week 6**  
**Reading Week: No Class**

**Week 7**  
**Seminars: Thomas Middleton, A Chaste Maid in Cheapside**
Week 8  Lecture: London and the Rise of the Novel (Dr Vicky Mills)

Daniel Defoe, *Moll Flanders* (1722)

**Secondary Reading**


Week 9  **Seminars:** Daniel Defoe, *Moll Flanders*

Week 10  Lecture: Dickensian London (Dr Vicky Mills)

Charles Dickens, *Oliver Twist* (1837) (Everyman edition, ed. Steven Connor, recommended, but any edition will do)

**Secondary Reading:**

Steven Connor’s introduction to the Everyman paperback edition of *Oliver Twist* is very good, as is Stephen Gill’s introduction to the Oxford World’s Classics paperback edition. You might start with these:


Wolff, Larry, “‘The Boys are Pickpockets and the Girl is a Prostitute”: Gender and Juvenile Criminality in Early Victorian England from *Oliver Twist* to London Labour’, New Literary History, 27 (1996), 227-49

Week 11  **Seminars:** Charles Dickens, *Oliver Twist*

Spring Term

Week 1  Lecture: Late-Victorian Gothic London (Dr David McAllister)


**Secondary Reading:**

For historical contexts, see first three chapters of Sally Ledger and Roger Luckhurst, *The Fin de Siècle*, eds (Oxford: Oxford University

Fred Botting, Gothic (London: Routledge, 1996)


Joseph McLaughlin, Writing the Urban Jungle: Reading Empire in London from Doyle to Eliot (Charlottesville, VA: University Press of Virginia, 2000)


Jonathan Scheer, London 1900: The Imperial Metropolis (New Haven: Yale University Press, 1999)

Andrew Smith, Victorian Demons: Medicine, Masculinity and the Gothic at the Fin de Siecle (Manchester: Manchester University Press, 2004).

**Week 2**

**Seminars:** Robert Louis Stevenson, The Strange Case of Dr Jekyll and Mr Hyde

**Week 3**

**Lecture: Modernist London (Dr Mark Blacklock)**

Virginia Woolf, Mrs Dalloway (1925): use the Penguin Twentieth-Century Classics or Oxford World’s Classics edition

**Secondary Reading:**


Donald, James, Imagining the Modern City (London: Continuum, 1999).


----- *The Crowded Dance of Modern Life* ed. by Rachel Bowlby (Harmondsworth: Penguin, 1993): Woolf’s own essays, diaries and letters are a rich source of material; in this volume, see in particular the essay ‘Street Haunting’.

**Week 4**  
**Seminars:** Virginia Woolf, *Mrs Dalloway*

**Week 5**  
**Lecture:** Postcolonial London (Dr Mark Blacklock)

Samuel Selvon, *The Lonely Londoners* (1956)

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

**Week 6**  
**Reading Week:** no class

**Week 7**  
**Seminars:** Samuel Selvon, *The Lonely Londoners*

**Week 8**  
**Lecture:** London in Postwar Theatre (Dr Louise Owen)

Harold Pinter, *The Caretaker* (1960)

**Further Reading:**
Batty, Mark, *Harold Pinter* (Tavistock: Northcote House, 2001)  
Week 9  **Seminars:** Harold Pinter, *The Caretaker*

Week 10  **Contemporary London (Dr Mark Blacklock)**  

Zadie Smith, *NW* (2012)

**Further Reading:**  
Donald, James, *Imagining the Modern City* (London: Continuum, 1999).  

Week 11  **Seminars:** Zadie Smith, *NW*

**Summer Term**  

Week 1  **Lecture:** Exam Revision (Dr Mark Blacklock and Dr Joe Brooker)  

Week 2  **Seminars:** Exam Revision  

**Writing London: Assessment**

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<th>Description</th>
<th>Weighting</th>
<th>Due Date</th>
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<tr>
<td>Coursework</td>
<td>Essay</td>
<td>10%</td>
<td>Tues 22 November 2016</td>
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<td>Assessed Essay</td>
<td>2000 Words</td>
<td>45%</td>
<td>Tues 14 February 2017</td>
</tr>
<tr>
<td>Exam</td>
<td>3-hour unseen</td>
<td>45%</td>
<td>May/June 2017 (Date will be published in late spring term)</td>
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Critical Foundations
ENHU004S4
Monday 7.40-9.00pm

Convenors: Dr Katherine Zieman (Autumn term) / Dr David McAllister (Spring and Summer terms)

Aims and learning outcomes

Aims and Outcomes
- to introduce students to key foundational narratives
- to introduce students to a range of literary theoretical approaches
- to enable exploration of literary traditions and critical reading strategies

Module description
This module looks at some of the foundational narratives and approaches to reading English literature. In the first term the course will explore the influence of two key foundational narratives: parts of Ovid’s *Metamorphoses* and Genesis chapters 1-3, from the Judeo-Christian Bible. In term two the course introduces the study of literary theory, through approaches such as psychoanalysis, the role of the reader and post-colonialism. The second term will use Mary Shelley’s novel *Frankenstein*.

The module is taught through a mixture of seminars and lectures, which will alternate (ie there will be a lecture one week, and a seminar on the same text the following week).

You will be assessed by three pieces of work: a short coursework exercise (worth 10% of your marks for the module) due near the end of the Autumn term, a 2000 word essay due near the end of the Spring term and another 2000 word essay due in the Summer term (each worth 45% of the module mark).

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<tr>
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Essential Reading:


**Reading ahead.** To get ahead for this module you should read Shelley’s *Frankenstein*. Moodle readings listed here will be available nearer the start of the term.

**Week 1**  
Seminar – Two creation myths.

In this seminar you will be thinking about the descriptions of the origins of the universe, in Ovid’s *Metamorphoses* and the Judeo-Christian biblical book of *Genesis*. Seminars will consider what these foundational texts are, where they come from and the similarities and differences between them.

Primary essential reading for week 1:
3. Robert Pinsky, ‘Creation according to Ovid’, available in Moodle.
4. Selection of poems on Genesis, available in Moodle.

Further recommended reading:
Lasdun, James and Hoffmann, Michael eds., *After Ovid: New Metamorphoses* (London: Faber and Faber, 1994).

**Week 2**  
Lecture. Professor Anthony Bale.

A short history of wolves: from Ovid to Marie de France to Little Red Riding Hood

**Week 3**  
Seminar: animal transformations

Primary essential reading for weeks 2-3:
1. Ovid, *Metamorphoses*. Book I, lines 177-312
4. Look, too, at the entry for the wolf in the medieval Aberdeen Bestiary (an encyclopaedia about animals): [https://www.abdn.ac.uk/bestiary/translat/16v.htm](https://www.abdn.ac.uk/bestiary/translat/16v.htm)

Further reading/watching:
Youtube 2 minute clip from film version of ‘The Company of Wolves’: [https://www.youtube.com/watch?v=a6Wc2aMmkU4](https://www.youtube.com/watch?v=a6Wc2aMmkU4)

**Week 4**  
Lecture: Dr Mark Blacklock  
Echo and Narcissus: self-love, obsession and their repercussions
Week 5  Seminar: Selfhood and desire

Primary essential reading for weeks 4-5:

Further reading:

Week 6  Reading week – no class

Week 7  Lecture: Professor Marina Warner.
Forbidden Fruit: The Creation of Man and Woman.

Week 8  Seminar: Adam and Eve

Primary essential reading for weeks 7-8:
2. The Quran in English: Al-Baqarah, 30-39 and Al-A'raf, 19-27. You can read this online here: [http://quran.com/](http://quran.com/) [this also tells the story of Adam and Eve, but in a different way]
3. Hesiod, *Works and Days*, lines 1-105. You can read this online here: [http://www.sacred-texts.com/cel/hesiod/works.htm](http://www.sacred-texts.com/cel/hesiod/works.htm) [this tells the myth of the creation of Pandora, an interesting comparison; Hesiod was an important influence on Ovid, he was a Greek poet, writing 750-650BCE]

Further reading:

Week 9  Lecture: Dr Katherine Zieman. Before and after the Fall

Week 10  Seminars: Before and after the Fall.

Primary Essential Reading:
1. Genesis 3.
2. Selection of poems on Genesis available in Moodle. Look particularly at pp. 9-29.
3. Ursula Le Guin, ‘She Unnames them’. In Moodle.

Week 11  Lecture: Professor Roger Luckhurst.
Mary Shelley’s *Frankenstein* and Creation Myths
Primary Essential Reading:

2. Hesiod, *Theogony*, lines 507-616. You can read this here: [http://www.sacred-texts.com/cla/hesiod/theogony.htm](http://www.sacred-texts.com/cla/hesiod/theogony.htm) [this tells the myth of Prometheus which is an important influence on Shelley’s novel. Indeed, the novel’s subtitle was ‘A Modern Prometheus’]

Further Reading:


Spring term

Please read Mary Shelley, *Frankenstein: The 1818 Text*, ed. Marilyn Butler (Oxford: World’s Classics, 2008) and in addition the weekly readings listed below. *Frankenstein* will be referred to throughout the following section of the course on literary theory, and will be used particularly in seminars as a way of illustrating the intersections between the different approaches we will be exploring.

The Further Reading listed below is relevant to each lecture. You will also find more Further Reading targeted at your seminar discussions on the module’s Moodle site. You are also encouraged to read as widely as possible in your *Norton Anthology*.

Week 1  Seminar: Why do theory?

**Primary reading:**
- Roland Barthes, ‘The Death of the Author’ (1968) (*Norton Anthology of Theory and Criticism* [NATC] 1322-1325)
- Terry Eagleton, from *Literary Theory: An Introduction* (1983) (NATC 2140-2146)

Week 2  Lecture: Reading Gender (Dr Heather Tilley)

**Primary reading**
- Mary Wollstonecraft, from *A Vindication of the Rights of Woman* (1792) [NATC 496-503]
- Simone de Beauvoir, ‘Woman and the Other’, from *The Second Sex* (1949) [This text will be distributed via Moodle]
Further reading

Week 3 Seminars: Reading gender

Week 4 Lecture: Psychoanalysis and Literary Criticism (Dr Peter Fiffield)

Primary reading
Sigmund Freud, *The Interpretation of Dreams* (1900) (*NATC* 814-823)
---. ‘The Uncanny’ (1919) (*NATC* 824-840)

Further reading:


*Sigmund Freud’s The Interpretation of Dreams: New Interdisciplinary Essays* ed. by Laura Marcus (Manchester: Manchester University Press, 1999)


The works by Thurschwell, Storr, and Wollheim are all useful introductions: Thurschwell especially is accessible and relevant. The collections by Ellmann, Marcus, and Vice contain essays on psychoanalytic criticism. They are sometimes rather dense, so it’s useful to read them alongside an introduction like Thurschwell’s.

Week 5 Seminars: Psychoanalysis and Literary Criticism

Week 6 Reading week – no class

Week 7 Lecture: Queer theory (Prof. Anthony Bale)

Primary Reading

Monique Witting, ‘One is Not Born a Woman’ (1981) (NATC 1906-1913)

Eve Kosofsky Sedgwick, from *Between Men: English Literature and Male Homosocial Desire* (1985) (NATC 2466-2469)

---. From *Epistemology of the Closet* (1990) (NATC 2470-2476)


**Further Reading**

tbc

**Week 8**  
**Seminars: Queer theory**

**Week 9**  
**Lecture: Reading the Postcolonial (Dr Mpalive Msiska)**

**Primary reading**

Frantz Fanon, from *The Wretched of the Earth* (1961) (NATC 1440-1446)


Edward W. Said, from *Orientalism* (1978) (NATC 1866-1887)

---. from *Culture and Imperialism* (1993) (NATC 1888-1903)


**Further reading**


*Postcolonial Criticism* ed. by Bart Moore-Gilbert and others (London: Longman, 1997) (this is a collection of some of the major essays that have influenced postcolonial criticism and theory)

**Week 10**  
**Seminars: Reading the Postcolonial**

**Week 11**  
**Seminars: Writing with Theory: Revision and Essay-Writing**
Critical Foundations: Assessment

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<td>8th May 2017</td>
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Full instructions for assessment tasks will be posted on Moodle in advance of the above deadlines.

**Dr Fleur Rothschild, Learning Development Tutor**

BA students in their first year of study are encouraged to seek study skills support from the School of Arts Learning Development Tutor, Dr Fleur Rothschild. Please see the link below for information about Dr Rothschild, study skills courses and one-to-one advice which she offers:

http://www.bbk.ac.uk/arts/about-us/key-staff/learning-development-tutor
Doing English
AREN208Z4
Tuesdays 7.40-9.00pm (3 taught sessions in autumn, 1 in spring)
Module convenor: Dr Gillian Woods (g.woods@bbk.ac.uk)

Doing English will help students gain and practice the skills they need to study English successfully at university. Covering such things as time-management, getting the most out of seminars, reading skills, researching and writing essays, note-taking and referencing, this interactive course will help students get the most out of their degree.

This module will consist of four taught sessions over the first term and a half, together with a further three units which will be taught online via Moodle. Students will be expected to complete the online units in their own time before the final assessment deadline in spring term 2017.

This module does not carry credit towards your degree and is unweighted but you must complete and pass this module in order to progress to Year 2.

Due to a clash, students who opt to take the Romance option will have to attend their seminar for this module on an alternative evening of the week on the dates of the two Doing English lectures on Tuesday 15th November 2016 (Week 7 autumn) and Tuesday 17th January (Week 2 spring).

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

- Be familiar with and have practised strategies for time management, effective reading, note-taking, writing, referencing and seminar participation.
- Be able to research and reference correctly and to avoid committing plagiarism.
- Manage time more effectively, having practised ways of scheduling different kinds of activities (lectures/seminars, personal study, assessments, employment, domestic tasks, personal time) and gained an understanding of the time required for different learning tasks.
- Use efficient and organised methods of making and storing notes in lectures, seminars and personal study.
- Understand the function of seminars (in their different forms), and be able to participate in them productively.
- Read literary texts critically, both to comprehend basic sense and engage in analysis.
- Comprehend, evaluate and use literary criticism competently.
- Use reading lists effectively by understanding the difference between monographs, journals, articles and chapters, and developing an ability to prioritise the most relevant readings.
- Use print and online resources proficiently and with discrimination.
- Use active learning strategies, as modelled and required throughout the module.
• Understand the principles of essay structure by knowing what an argument is, how to develop it through presenting ideas in a logical sequence, and how paragraphs work.

• Engage in self-evaluation, having developed an understanding of how to build on existing skills and respond constructively to feedback.

Before the course

We recommend that you buy or borrow one of these books to help you prepare for the course:


Course outline

The course consists of seven units, taught through a combination of classes and online learning through Moodle.

Unit One: Being at University

This taught session, led by your personal tutor, will take place in week 1 of autumn term, and will cover time management and planning your work, how to manage key tasks and keep on top of reading.

There will be additional materials on Moodle to supplement the session.

Unit Two: Reading primary sources

This unit will look at how to read literary texts, understanding grammar and punctuation, and how these contribute to the meaning of the text.

This unit is online on Moodle. Materials will include readings and practical exercises.

Unit Three: Making the most of seminars

This taught session, led by your personal tutor, will cover what students can expect from seminars and what is expected from them, how to prepare effectively, and how to get the best out of seminar sessions.

There will be additional materials on Moodle to supplement the session.

Unit Four: Note-taking

This unit will introduce and ask you to practice different ways to take notes from lectures, seminars and written materials.

This unit is online on Moodle. Materials will include readings and practical exercises.

Unit Five: Reading secondary sources
This unit will look at techniques for reading secondary and critical material, including skimming and scanning, as well as elements of critical reading.

This unit is online on Moodle. Materials will include readings and practical exercises.

**Unit Six: Referencing and Plagiarism**

This taught session, led by Dr Fleur Rothschild will look at what plagiarism is and why it is important not to do it. Dr Rothschild will referencing and bibliographic skills.

There will be additional materials on Moodle to supplement the session.

**Unit Seven: Essay writing**

This taught session will look at the various stages of essay writing from choosing a question to handing in a finished piece of work, and will give practical help on writing strategies, structuring your essay and shaping an argument.

There will be additional materials on Moodle to supplement the session.

**Doing English: Zero-weighted but compulsory Assessment**

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<thead>
<tr>
<th>Assignment</th>
<th>Description</th>
<th>‘Weighting’</th>
<th>Due Date</th>
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<tbody>
<tr>
<td>Attendance</td>
<td>75% minimum (compulsory)</td>
<td>0%</td>
<td>Not applicable</td>
</tr>
<tr>
<td>Task</td>
<td>Comprehension Task (250 words)</td>
<td>25%</td>
<td>12pm (midday) on Friday 4 November 2016</td>
</tr>
<tr>
<td>Exercise</td>
<td>Writing Exercise (250 words)</td>
<td>25%</td>
<td>12pm (midday) on Friday 18 November 2016</td>
</tr>
<tr>
<td>Online Exercise</td>
<td>Avoiding plagiarism online exercise (moodle)</td>
<td>25%</td>
<td>12pm (midday) on Friday 9 December 2016</td>
</tr>
<tr>
<td>Plan</td>
<td>Essay Plan (250 words)</td>
<td>25%</td>
<td>12pm (midday) on Friday 20 January 2017</td>
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**Dr Fleur Rothschild, Learning Development Tutor**

BA students in their first year of study are encouraged to seek study skills support from the School of Arts Learning Development Tutor, Dr Fleur Rothschild. Please see the link below for information about Dr Rothschild, study skills courses and one-to-one advice which she offers:

[http://www.bbk.ac.uk/arts/about-us/key-staff/learning-development-tutor](http://www.bbk.ac.uk/arts/about-us/key-staff/learning-development-tutor)
Level 5 Option Information (Full-time students)

The options offered for BA English for 2016-17 are Tragedy and Romance. Alternatively, BA English full-time students may choose a Humanities option offered within the Department of English and Humanities. Descriptions for Romance, Tragedy and the Humanities option are below. Please note that there are limited places on the Humanities option.

As soon as you have decided which option module you would like to take, please either register your preferences using the online module selection process on your My Birkbeck student profile (if you have access to this), or email your choice to Esther Ranson, course administrator, at e.ranson@bbk.ac.uk

Please indicate your Level 5 option choice by Monday 12th September at the latest. Students who do not respond by this date will be automatically allocated to the Tragedy module. This is so that we can ensure you are allocated to a seminar group.

Module Descriptions:

Romance**
AREN165S5 (Level 5: 30 credits) BA English option module; also available as an option to students on other BA programmes
Tuesday 7.40-9.00pm
Module convenors: Dr Katherine Zieman (Autumn) and Dr Victoria Mills (Spring)
** This module fulfils the requirement for BA English students to complete an additional half unit in a medieval discipline.

This course aims:
- to introduce students to the concept of Romance as a genre within literature
- to recognise the cultural force of Romance
- to offer a critical frame and critical vocabulary for considering popular fiction
- to explore the themes of Romance from different historical periods within its cultural context
- to consider the question of readership in relation to Romance as a genre
- to consider changes and continuities in Romance across periods, geographies and contexts studied
- to investigate genre as a concept

Module Description
Romance writing, from the Middle Ages to today, has often been considered to be pulp fiction. Yet it is precisely its popularity that suggests that we should pay attention to it. Romance reflects but has also shaped the cultural imagination, governing attitudes to gender, sexuality and love.

How has the genre of romance changed over time, and how has it stayed the same? What are the connections between romance and religion, politics, or beliefs about gender or social status? Who read romances, for what reasons, and in what settings? What is the relationship between romance and literary form?
These are just some of the questions we will consider. This course will offer students the chance to read a wide range of romances while thinking about the characteristics and uses of the genre. We will explore texts by a variety of authors, from the Middle Ages to now. At the same time, this course will consider the transformations in the genre over time, its interconnectedness with its social contexts, and its relationship to ‘the literary’. We will discover how many modern assumptions about romance don’t adequately account for the importance, diversity, and influence of the genre within English literature.

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<thead>
<tr>
<th>Assignment</th>
<th>Description</th>
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<tr>
<td>Short Essay</td>
<td>1500 words</td>
<td>10%</td>
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<tr>
<td>Long Essay</td>
<td>2500 words</td>
<td>45%</td>
</tr>
<tr>
<td>Exam</td>
<td>2 essays in a three-hour exam</td>
<td>45%</td>
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**Essential Reading to get ahead:**


Jane Austen, *Northanger Abbey*.

Nathaniel Hawthorne, *The Marble Faun*.

**Recommended Further Reading**


Radway, Janice, *Reading the Romance: Women, Patriarchy and Popular Literature,*
Tragedy
AREN157S5 (Level 5: 30 credits) Dual validated BA English and BA Theatre Studies option module; also available as an option to students on other BA programmes
Wednesday 7.40-9.00pm
Module planners: Dr Gillian Woods (g.woods@bbk.ac.uk) and Dr Peter Fifield (p.fifield@bbk.ac.uk)

Module Outcomes and Aims
- to consider the virtues and limits of tragedy as a way of reading and classifying literature
- to consider the political implications of the idea of tragedy
- to investigate whether classical ideas of tragedy can remain relevant in the contemporary world

Module description
Students will consult theories of tragedy from Aristotle and Artaud to Raymond Williams and Terry Eagleton. A number of major texts within the canon of tragic literature will be studied. These may include texts such as Sophocles, Oedipus the King; Christopher Marlowe, Doctor Faustus; Shakespeare, King Lear; Thomas Hardy, Tess of the D’Urbervilles; Henrik Ibsen, Hedda Gabler; Samuel Beckett, Endgame; Arthur Miller, Death of a Salesman; Toni Morrison, Beloved; Sarah Kane, Phaedra’s Love. Students on the course will be encouraged to consider the virtues and limits of tragedy as a way of reading and classifying literature; the political implications of the idea of tragedy; and whether classical ideas of tragedy can remain relevant in the contemporary world.

The module will be taught by a combination of lecture and seminar.

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<tr>
<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
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<tbody>
<tr>
<td>Coursework essay</td>
<td>2000 words max</td>
<td>20%</td>
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<tr>
<td>Coursework essay</td>
<td>3000 words max</td>
<td>40%</td>
</tr>
<tr>
<td>Exam</td>
<td>3 hours unseen</td>
<td>40%</td>
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Essential reading
Over the summer you should begin reading Aristotle’s Poetics and some of the primary texts listed in the description above (starting with the earliest).

Background reading:
Terry Eagleton, Sweet Violence: The Idea of the Tragic (Oxford: Blackwell, 2002);
Connecting the Arts
AREN126S5 (Level 5) BA Humanities option module; also available as an option to students on other BA programmes
Thursday 7.40-9.00pm
Module planner: Dr Stephen Clucas (s.clucas@bbk.ac.uk) in autumn term, and Dr Heike Bauer (h.bauer@bbk.ac.uk) in spring term

Module Outcomes and Aims
- 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 and archive them.
- Analyse and discuss the borders and divisions of the arts according to media and institutional cultures and practices.
- Identify and analyse how concepts and systems have articulated the divisions and convergences between the arts.
- Theorise and historicise 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 your own research question.

Module Description
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 theorisation of the arts as spatial and temporal, the course is divided into 4 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 practised, perceived and theorised. Taught by specialists across the School of Arts, Connecting the 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 conceptualise the relationship between the arts. The course will be taught by lectures and workshops.

This module is core for all BA Arts and Humanities students in their second year of study but may be taken as an option module by students on other BA programmes, subject to places being available after allocation of BA Arts and Humanities second-year students.

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<tr>
<th>Assignment</th>
<th>Description</th>
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<tbody>
<tr>
<td>Assessed Essay 1</td>
<td>2500 Words</td>
<td>35%</td>
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Essential Reading/Films
Please note that this list is indicative. The final reading list will be distributed electronically via the module syllabus.


**The Spatial**


**The Visual**


**The Verbal**

*The Medieval Sourcebook on Literacy*. Available online at: http://www.fordham.edu/halsall/source/medieval-memory.html


**The Temporal**


Foucault, Michel, *The History of Sexuality Volume 1*, trans. R. Hurley (Penguin,


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 English 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
Essays and Exam Information

Assessment
Assessment methods for individual modules vary, and may include essays, exams, commentaries or group projects; details of assessment are included in Handbooks.

Most modules require assessed essays; many also require a ‘coursework’ exercise or shorter essay, which usually has a 10% weighting, and is intended to provide you with an opportunity to try out and develop ideas, as well as to give you valuable practice in essay writing. Detailed written comments by the marker are also valuable.

It is important to emphasise that such ‘coursework’ exercises and essays are compulsory, and that you cannot normally pass a module without completing them.

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.

Essays
An essay is a structured critical argument. It requires that you read texts closely and select appropriate material to provide evidence for your arguments; some degree of research, whether historical, philosophical or theoretical, may also be required. It is always important to organise your ideas into a coherent and engaging argument. Teachers certainly do not want you simply to repeat the views that they have put forward in class.

You are given a list of essay questions or topics well in advance of each essay deadline, and tutors are willing to help you find the best approach to tackling a question. For help with a particular essay it is probably best to seek the advice of the Module Convenor or the teacher responsible for the relevant part of the module; but your Personal Tutor may also be able to help with more general essay writing problems.

Students who would like further help with study skills and academic writing can contact the College Learning Support team on 020 3073 8042, or email learningskills@bbk.ac.uk Alternatively, you can arrange to see the School of Arts Learning Development Tutor, Dr Fleur Rothschild (contact details may be found in the Contacts section at the end of this Handbook).

The following may help with essay writing skills and most are available in paperback: Fabb, Nigel and Alan Durant, *How to Write Essays, Dissertations and Theses in Literary Studies* (Harlow: Longman, 1993).


For students wishing to ‘refresh’ their grammar the following may be helpful:


There are lots of other study and essay guides in the library.

**The Return of Marked Essays; End of Year Results**
Teachers try to ensure that essays are returned within five weeks of the date of submission. This allows time for your work to be marked and for it to be moderated or second marked. Your final results for each year will be available after the College Examinations Board has met in mid-late July: notification of your pass or fail is displayed on your My Birkbeck student profile. Later in the summer, the College Examinations Office sends finalist students a record of their marks in percentage form.

Students who still owe fees or have overdue library books by July will have their marks withheld by the College and may not be allowed to enrol for the following year.

**Examinations**
You will have to take one three-hour Writing London exam in your first year. This takes the form of two questions. You will not be allowed to take any books into the examination hall. Full-time students taking a Level 5 option module may also take an exam at the conclusion of that module. Exams usually take place in mid-late May and June. These exams happen during the daytime, and it is your responsibility to arrange to be free to attend. The exam timetable is published late in the spring term. Do not book holidays for the period when exams will be scheduled.

If you are disabled or dyslexic, you may be eligible for special consideration in examinations (see the entry on Disability below). If you think you may be eligible, please contact the Disability Office (disability@bbk.ac.uk), or your administrator, as soon as possible. For further information, see section on ‘Student Support’.

**What Happens When You Miss Deadlines**
It is important in all years that you meet essay and other deadlines for assessed work. **If you are worried about meeting a deadline, please inform your tutor as soon as possible and contact your administrator.**

**Please note that it is not possible to grant time extensions to any student.**

Any piece of work handed in late will be awarded a provisional penalty mark, which is a maximum of C- (40%). The marker will, however, indicate the mark that would have been awarded had the work been handed in on time.
If your essay or essays are submitted late because of illness, you should inform the tutor in writing, and send an official medical note from your GP or specialist to the Chair of the BA English Board of Examiners. There may of course be other mitigating circumstances, such as family illness or unavoidable and unanticipated heavy work commitments: please inform your Personal Tutor or the course administrator, who will advise you about submitting written evidence to the Chair of Examiners. All discussions are of course confidential.

In February and at the end of the academic year, in June, before the first meeting of the BA Board of Examiners, two meetings are held in which all medical and other ‘evidence’ is considered. The February meeting will look at evidence relating to assignments unsubmitted (or submitted late) between October and end of January; the June meeting will consider all subsequent unsubmitted (or late) assignments. These boards will also consider evidence relating to poor or non-attendance. If a student’s evidence is regarded as compelling, penalty marks will be revoked, and the ‘merited’ mark substituted.

Please note that loss or failure of your computer will not be accepted as valid mitigating circumstances. It is your responsibility to keep back-ups of your work both during and after writing.

The mitigating circumstances form and procedure may be found at this link: http://www.bbk.ac.uk/mybirkbeck/services/administration/assessment/exams/mitigating-circumstances

When the examination timetable has been finalised, a deadline for the submission of written work will be announced; after this date (31 May 2017), no work can be submitted or marked. Reassessments or retakes will be decided on by the mitigating circumstances and the examinations board.

Penalties applied for Over-/Under-length coursework
Coursework normally specifies a word length. Coursework may be over or below this word length by a maximum of 10% of the overall word length without penalty. If a piece of coursework is more than 10% under or over the word length, the module convenor may penalise students by deducting 5% from the overall mark for the work.

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 a single 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. Statement on collusion was prepared to put into all handbooks. You should have been sent that. Can we include that here.

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 & Humanities will be checked with Turnitin and/or other plagiarism detection software for plagiarised material. Please keep copies of all notes, drafts and bibliographies in case your work is called into question.

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
Presentation of Essays

Required format for essays; submission of essays
All work should normally be computer-generated (preferably 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 exclude the bibliography and title.

Put your name and/or student ID number and the title of the module (e.g. ‘Reading Literature’ or ‘Writing London’) 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 normally be submitted electronically, via the Moodle Turnitin facility. 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. In no circumstances should essays be handed directly to the lecturer or seminar leader.

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 Submission Coversheet 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 and 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 D 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, whichever is later. Larger modules and modules with numerous seminar groups, such as core modules, could
take longer due to the number of students involved. There may also be a delay if the college is closed or if there are extended holidays during that 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 phone/e-mail to ask whether your essay has been marked unless the marking period as above has elapsed.

**College Assessment Policy**
It may also be useful to familiarise yourself with the College online assessment pages. Please see the following link: [http://www.bbk.ac.uk/mybirkbeck/services/administration/assessment](http://www.bbk.ac.uk/mybirkbeck/services/administration/assessment)

**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 free for personal use from [http://www.mhra.org.uk/Publications/Books/StyleGuide/download.shtml](http://www.mhra.org.uk/Publications/Books/StyleGuide/download.shtml)

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

*Middlemarch, In Memoriam, King Lear*

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

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

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

Mrs Grose replies that ‘Master Miles only said “We must do nothing but what she likes!”’.
If a short quotation is used within a sentence, the final full point should be outside the closing quotation mark; it may also be appropriate to alter the initial capital in such a quotation to lower case:

Do not be afraid of what Stevenson calls ‘a little judicious levity’.

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

References
When you include material in your essay that you have drawn from another work, either from a performance or dramatic 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 (see section 10).

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


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


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

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


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

**Chapters or articles in books**


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

**Articles in journals**


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

**Articles in newspapers and magazines**


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

**Passages from plays**

These should be referred to by act, scene and line number, e.g. *King Lear*, iv. 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, and subscription internet resources found on the Birkbeck eLibrary, are generally reliable, public internet resources such as personal websites are much less likely to be—or at least, there is no guarantee that they are. You should use books and journal articles to check any information you find on the internet, and the research for your essays should in any case extend well beyond internet resources.

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

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

There are some e-resources which are exceptions. These are journal articles which are available online but which are also available in a printed copy. You might consult a journal article in Studies in the Age of Chaucer, for example, which is available online through the Birkbeck elibrary, but, because that journal can also be consulted in an ordinary paper copy, and the online version has images of the pages with page numbers, you should cite it as you would an ordinary journal article (see above).

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).


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.
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.

Please note: The assessment criteria given here apply only to 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>Percentage</th>
<th>Grade Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>80-100%</td>
<td>High First Class</td>
</tr>
<tr>
<td></td>
<td>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.</td>
</tr>
<tr>
<td>70-79%</td>
<td>First Class</td>
</tr>
<tr>
<td></td>
<td>Shows a sophisticated understanding of the question, presenting a highly persuasive and original response. Displays an outstandingly perceptive knowledge of the primary text(s) under discussion, making creative, incisive and/or subtle use of quotations. Presents an elegantly structured argument that displays sustained critical 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.</td>
</tr>
<tr>
<td>60-69%</td>
<td>Upper Second</td>
</tr>
<tr>
<td></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</td>
</tr>
<tr>
<td>Grade</td>
<td>Description</td>
</tr>
<tr>
<td>-------</td>
<td>-------------</td>
</tr>
<tr>
<td><strong>50-59%</strong>&lt;br&gt;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><strong>40-49%</strong>&lt;br&gt;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. <strong>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.</strong> Deploys an inaccurate and unclear prose style. Demonstrates an insecure command of critical vocabulary and the rules of grammar, syntax, spelling and punctuation. Referencing (including quotations, footnotes and bibliography) poorly presented according to departmental criteria.</td>
</tr>
<tr>
<td><strong>30-39%</strong>&lt;br&gt;</td>
<td>Shows a scant understanding of the question and presents a minimal or partial response that is severely limited.</td>
</tr>
</tbody>
</table>
| Fail (compensated) | 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. |
|---|---|
| 0-29% Fail | 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. |

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.
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.
Disability Team Contact Details

**Mark Pimm**  
*Disability Service Manager*  
Room G18  
Birkbeck College  
Malet Street  
London WC1E 7HX  
Telephone: 0207 631 6316  
Email: disability@bbk.ac.uk

**John Muya**  
*Wellbeing Service Administrator*  
Room G13  
Birkbeck College  
Malet Street  
London WC1E 7HX  
Telephone: 0207 631 6316  
Email: disability@bbk.ac.uk

**Prof Russell Celyn Jones**  
*Disability Liaison Officer*  
Department of English and Humanities  
Telephone: 0203 073 8223  
Email: r.jones@bbk.ac.uk

**Funding Advice Service**  
Birkbeck College  
Malet Street  
London WC1E 7HX  
Telephone: 0207 631 6316  
Email: fundingadvice@bbk.ac.uk

**Jackie Barnes**  
*Examinations Officer*  
Telephone: 0207 380 3030  
Email: examinations@bbk.ac.uk

**Lisa Mayer**  
*Assistant Examinations Officer*  
Telephone: 0207 380 3039  
Email: l.mayer@bbk.ac.uk

**Student Union**  
*Disabled Members’ Officer*  
Web address: [www.birkbeckunion.org/](http://www.birkbeckunion.org/)  
Contact: info@bcsu.bbk.ac.uk

**Dr Fleur Rothschild**  
*Learning Development Tutor*  
School of Arts  
Room 210  
43 Gordon Square  
Telephone: 0203 073 8411  
Email: arts-studyskills@bbk.ac.uk

**NB** most SU information is available on the website
Learning Support

The Department of English and Humanities is conscious of the fact that many of our students, whether or not they have experienced an extended break from formal academic study, feel they need help with developing effective study habits and practices to make the most of their time in the Department. We therefore provide an extensive programme of workshops to explore the basic study skills of reading, listening, note-taking, and essay-writing to academic standards. We are also aware of the desire of many students for the opportunity of face-to-face help and advice, and we provide for this assistance in several ways.

Learning Development Tutor for the School of Arts, Dr Fleur Rothschild
As Learning Development Tutor, Dr Rothschild supplements the help offered by the Departments in the School of Arts to students in their first year of study. Her support takes the form of a programme of Workshops offered throughout the academic year and which are open to all first-year students in the School. These sessions provide you with extra information and advice on improving skills relevant especially to studying the Arts and Humanities. For details of the programme, please visit Dr Rothschild’s website: http://www.bbk.ac.uk/arts/depts-staff/study-skills-and-learning-support-adviser

Dr Rothschild also extends help to individual first-year students through an appointment system for one-to-one meetings in her office (Room 210). She looks forward to meeting and introducing herself to all new students at School of Arts pre-sessional and Induction events.

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.

Personal Tutors
All BA English students are allocated a Personal Tutor from among the academic staff. The Personal Tutor’s role is largely pastoral. If you are experiencing any personal difficulties that are affecting your academic work (work pressure, family responsibilities, illness etc) it is important that you keep your Personal Tutor informed. The Personal Tutor will also be available to help you with module choices and any general issues about your experience of the course. You should meet with your Personal Tutor at least once a term.

Please do not hesitate to come into the office or to contact your tutors if you are experiencing difficulties.

If you have problems that cannot be addressed by your Personal Tutor the next step is to contact the First Year Tutor and/or the Programme Director.
BA English Programme Administrator
The BA English Administrator Esther Ranson is often the easiest person to contact by telephone or email. She will usually be able to give you practical advice and will always be able to point you in the right direction for further help.

Module Convenors
If you are having difficulties with a particular module (for example, trouble meeting essay deadlines or attendance problems) or need advice on background reading or essay topics, often the person you need to speak to is the Module Convenor. His or her name will appear on the course documentation available on the moodle page for the relevant module.

Year One Tutor
The Year One Tutor has particular responsibility for students in the first year of their degree. You might want to arrange to meet with the Year One Tutor if you are having problems with your studies or difficulties with the course as a whole. Dr Vicky Mills is the Year One Tutor in 2016-17.

Programme Director
The Programme Director is the member of academic staff who is responsible for the overall administration of the BA English degree. Most problems should initially be directed to your Personal Tutor, although any major decisions regarding your course (i.e. requests to become a full-time student, formally to withdraw from the course, or arrange a break in studies) will need to be dealt with by the Programme Director. The Programme Director for 2016-17 is Dr David McAllister.

Birkbeck Library
The College Library (http://www.bbk.ac.uk/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 for one-week loan or 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/](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.
Other Learning Support Resources and Organisations

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.

http://www.bbk.ac.uk/mybirkbeck/get-ahead-stay-ahead

Birkbeck 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

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

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
Staff-student forum and student feedback
In the first term, we invite students to act as representatives for the first year. 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 or complaints to make, the student representatives can do this for you (anonymously) at the meeting. If you would like to offer your services as a student representative, please contact the course administrator or programme director early in the autumn term.

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.
Contact List

Academic Contacts – all staff located at 43 Gordon Square

Prof Anthony Bale       a.bale@bbk.ac.uk    0207 361 6167
Dr Mark Blacklock       m.blacklock@bbk.ac.uk 0207 631 6195
Dr Joseph Brooker       j.brooker@bbk.ac.uk  0203 073 8415
Dr Carolyn Burdett      c.burdett@bbk.ac.uk   0203 073 8416
Dr Luisa Calè           l.cale@bbk.ac.uk      0203 073 8412
Dr Stephen Clucas       s.clucas@bbk.ac.uk    0203 073 8421
Dr Isabel Davis         i.davis@bbk.ac.uk      0203 073 8414
Dr Caroline Edwards     caroline.edwards@bbk.ac.uk 0203 073 8405
Dr Peter Fifield        p.fifield@bbk.ac.uk    0203 073 8394
Prof Alison Finlay      a.finlay@bbk.ac.uk     0203 073 8404
Dr Grace Halden         g.halden@bbk.ac.uk     0203 073 8479
Dr Anna Hartnell        a.hartnell@bbk.ac.uk   0203 073 8413
Prof Esther Leslie      e.leslie@bbk.ac.uk      0203 073 8401
Prof Roger Luckhurst    r.luckhurst@bbk.ac.uk   0203 073 8419
Dr David McAllister     d.mcallister@bbk.ac.uk  0203 073 8385
Dr Vicky Mills          tbc                        tbc
Dr Mpative Msiska       m.msiska@bbk.ac.uk      0203 073 8402
Dr Fleur Rothschild     f.rothschild@bbk.ac.uk  0203 073 8411
Dr Emily Senior         e.senior@bbk.ac.uk       0207 631 6100
Dr Ana Parejo Vadillo   a.parejovadillo@bbk.ac.uk 0203 073 8403
Dr Joanne Winning       j.winning@bbk.ac.uk     0203 073 8418
Prof Sue Wiseman        s.wiseman@bbk.ac.uk     0203 073 8408
Dr Gillian Woods        g.woods@bbk.ac.uk       0203 073 8417
Dr Katherine Zieman    tbc                        tbc

BA Programme Administrative Staff

Esther Ranson           e.ranson@bbk.ac.uk    0203 073 8378
BA English, BA Arts and Humanities Administrator

Annmarie Shadie        a.shadie@bbk.ac.uk    0203 073 8379
BA Creative Writing Administrator

Jean White             jm.white@bbk.ac.uk     0203 073 8231
BA Theatre Studies Administrator

Contact Details for Student Centre Helpdesk (Ground Floor, Malet Street Building)

Website             http://www.bbk.ac.uk/mybirkbeck/
E-Mail/Online Enquiries       http://www.bbk.ac.uk/ask/
Telephone Enquiries     Tel: 0207 631 6316
Helpdesk Opening Hours
(Ground Floor, Malet St.)
    • Monday to Thursday: 11am-6.00pm
    • Friday: 11am-5.00pm / Saturday: 12pm-5.00pm
# Appendix A: Weekly Teaching Calendar

## Autumn Term
Monday 3 October 2016 to Friday 16 December 2016

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3 October 2016</td>
<td>(Teaching begins)</td>
</tr>
<tr>
<td>2</td>
<td>10 October 2016</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>17 October 2016</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>24 October 2016</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>31 October 2016</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>7 November 2016</td>
<td>(Reading Week English &amp; Humanities)</td>
</tr>
<tr>
<td>7</td>
<td>14 November 2016</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>21 November 2016</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>28 November 2016</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>5 December 2016</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>12 December 2016</td>
<td></td>
</tr>
</tbody>
</table>

## Spring Term
Monday 9 January 2017 to Friday 24 March 2017

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>9 January</td>
<td>2017</td>
</tr>
<tr>
<td>2</td>
<td>16 January</td>
<td>2017</td>
</tr>
<tr>
<td>3</td>
<td>23 January</td>
<td>2017</td>
</tr>
<tr>
<td>4</td>
<td>30 January</td>
<td>2017</td>
</tr>
<tr>
<td>5</td>
<td>6 February</td>
<td>2017</td>
</tr>
<tr>
<td>6</td>
<td>13 February</td>
<td>2017 (Reading Week: English &amp; Humanities)</td>
</tr>
<tr>
<td>7</td>
<td>20 February</td>
<td>2017</td>
</tr>
<tr>
<td>8</td>
<td>27 February</td>
<td>2017</td>
</tr>
<tr>
<td>9</td>
<td>6 March</td>
<td>2017</td>
</tr>
<tr>
<td>10</td>
<td>13 March</td>
<td>2017</td>
</tr>
<tr>
<td>11</td>
<td>20 March</td>
<td>2017</td>
</tr>
</tbody>
</table>

## Summer Term
Monday 24 April 2016 to Friday 7 July 2017

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>24 April</td>
<td>2017</td>
</tr>
<tr>
<td>2</td>
<td>1 May</td>
<td>2017 (NB Monday 1 May is a Bank Holiday)</td>
</tr>
<tr>
<td>3</td>
<td>8 May</td>
<td>2017</td>
</tr>
<tr>
<td>4</td>
<td>15 May</td>
<td>2017</td>
</tr>
<tr>
<td>5-11</td>
<td>22 May – 7 July</td>
<td>EXAMINATIONS</td>
</tr>
</tbody>
</table>

Teaching generally concludes after week 4/5, and is followed by a revision period and the exam period. Official College term finishes on Friday 7 July 2017. Results will normally be published via your my Birkbeck profile by the end of July.

(Calculated by Week Beginning On Monday)
Appendix B: Key Dates and Due Dates

### Assessment Due Dates

<table>
<thead>
<tr>
<th>Module Code</th>
<th>Module Title</th>
<th>Item Due</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>AREN208Z4</td>
<td>Doing English</td>
<td>Comprehension Task</td>
<td>4th November 2016</td>
</tr>
<tr>
<td>ENHU006S4</td>
<td>Reading Literature</td>
<td>Reading Exercise</td>
<td>14th November 2016</td>
</tr>
<tr>
<td>AREN208Z4</td>
<td>Doing English</td>
<td>Writing Exercise</td>
<td>18th November 2016</td>
</tr>
<tr>
<td>ENHU007S4</td>
<td>Writing London</td>
<td>Coursework</td>
<td>22nd November 2016</td>
</tr>
<tr>
<td>ENHU004S4</td>
<td>Critical Foundations</td>
<td>Coursework</td>
<td>5th December 2016</td>
</tr>
<tr>
<td>AREN208Z4</td>
<td>Doing English</td>
<td>Avoiding plagiarism</td>
<td>9th December 2016</td>
</tr>
<tr>
<td>ENHU006S4</td>
<td>Reading Literature</td>
<td>Critical Commentaries</td>
<td>9th January 2017</td>
</tr>
<tr>
<td>AREN208Z4</td>
<td>Doing English</td>
<td>Essay Plan</td>
<td>20th January 2017</td>
</tr>
<tr>
<td>ENHU007S4</td>
<td>Writing London</td>
<td>2000 word essay</td>
<td>14th February 2017</td>
</tr>
<tr>
<td>ENHU004S4</td>
<td>Critical Foundations</td>
<td>2000 word essay</td>
<td>27th February 2017</td>
</tr>
<tr>
<td>ENHU006S4</td>
<td>Reading Literature</td>
<td>Critical Commentaries</td>
<td>24th April 2017</td>
</tr>
<tr>
<td>ENHU004S4</td>
<td>Critical Foundations</td>
<td>2000 word essay</td>
<td>8th May 2017</td>
</tr>
<tr>
<td>ENHU007S4</td>
<td>Writing London</td>
<td>Exam</td>
<td>May/June - to be announced</td>
</tr>
</tbody>
</table>

### Events

<table>
<thead>
<tr>
<th>Event</th>
<th>Description</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preparing for Study</td>
<td>Highly recommended</td>
<td>TBC September 2016</td>
</tr>
<tr>
<td>BA English Induction</td>
<td>Essential</td>
<td>30 September 2016</td>
</tr>
<tr>
<td>Doing English meetings with personal tutor</td>
<td>Essential</td>
<td>Week 1 &amp; Week 5 Autumn Term</td>
</tr>
<tr>
<td>Module Options Released</td>
<td>Posted Online</td>
<td>April 2017</td>
</tr>
<tr>
<td>Modules Confirmed for 2017</td>
<td>On My Birkbeck online student profiles</td>
<td>August 2017</td>
</tr>
</tbody>
</table>

### Administrative Deadlines

<table>
<thead>
<tr>
<th>Description</th>
<th>Date</th>
<th>Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>Enrolment</td>
<td>By end of October 2016</td>
<td>If you are not enrolled by this date, you may be withdrawn.</td>
</tr>
<tr>
<td>Online Module Selection</td>
<td>Summer term</td>
<td>Students will be notified via email</td>
</tr>
<tr>
<td>Late Coursework Deadline</td>
<td>31 May 2017</td>
<td>Final deadline for work to be marked in time for 2017 Exam Boards.</td>
</tr>
</tbody>
</table>

This page is a guide only. Please see relevant sections of your handbook for the full breakdown of the above information. If you have any questions or concerns please contact your administrator.
Appendix C: Campus Map

http://www.bbk.ac.uk/maps
Appendix D: Getting Started with Moodle (Virtual Learning Environment)

All modules within the School of Arts use Moodle for coursework submission.

What is a VLE?
VLE stands for Virtual Learning Environment. Different courses will use a VLE in different ways, most commonly as a central point of storage for documents – for example lecture notes and reading lists – of use to all students on a course. Some courses use more involved features such as discussion boards, electronic submission of assignments and quizzes to either reinforce learning or for assessment.

Logging into Moodle

You will need:
- An ITS username and password (see Getting help section)
- A computer with a connection to the internet, whether at home, work or in College using ITS workstation rooms or computers in the library
- A web browser such as Internet Explorer or Firefox

Moodle can be accessed by going directly to http://moodle.bbk.ac.uk/ in your web browser. Enter your username and password (remember it is case-sensitive) in the relevant boxes and click login.

Getting help

If you have problems with your password, see www.bbk.ac.uk/its or contact the helpdesk, its@bbk.ac.uk, 020 7631 6543
If modules are missing in Moodle, please contact the Moodle team: moodle@bbk.ac.uk
For general help with using the Moodle see the rest of this leaflet.

Browsing your modules

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

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

After clicking on a course title you will see your course in the middle column.

As you browse the contents of a module, a breadcrumb trail will appear above the contents of each page, as shown:

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

**Downloading files to your computer**

Many files within Moodle will be available for you to keep a copy, either on your own computer, on a memory stick or within the My Documents folder on Birkbeck's
computers. The instructions below assume you are using Internet Explorer to access the internet. Documents for download are most likely to be in the Course Documents area.

- Click on the name of the file – in this example, Introductory Document.

- Internet Explorer may ask if you want to open or save the file (as shown, right). If so, choose Save
- Use the drop-down menu to choose where to save the file – usually „My documents” – and click Save.

Trouble-shooting

- If Internet Explorer does not automatically open the document, return to the Course Documents page
- Right-click on the same link
- Choose Save Target As
- Use the drop-down menu to choose where to save the file – usually „My Documents” – and click Save

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.

Your lecturer will tell you if you should be submitting assignments online through Moodle – it is not used for all courses, and may not be for all assignments within a course.

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

**Status:** Submission successfully uploaded to Turnitin

**Viewing your mark and feedback**

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

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

**Getting help**

If you have problems with your password, see www.bbk.ac.uk/its or contact the helpdesk, **its@bbk.ac.uk**, 020 7631 6543

If modules are missing in Moodle, please contact the Moodle team: **moodle@bbk.ac.uk**