School of Arts  
Department of English & Humanities  
BA Theatre Studies* Handbook  
(*BA Theatre & Drama Studies and BA Theatre Studies & English programmes)  
Year One  
2016-2017

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## Term Dates 2016-17

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

<table>
<thead>
<tr>
<th>Autumn Closures</th>
<th>Spring Closures</th>
<th>Summer Closures</th>
</tr>
</thead>
<tbody>
<tr>
<td>The College will close at</td>
<td>The College will close at 6pm</td>
<td>The College will be closed on</td>
</tr>
<tr>
<td>6pm on Thursday 22 December</td>
<td>on Wednesday 12 April 2017,</td>
<td>Monday 1 May 2017 (Early May</td>
</tr>
<tr>
<td>2016, re-opening at 9am on</td>
<td>re-opening at 9am on Tuesday 3</td>
<td>Bank Holiday) re-opening at 9am</td>
</tr>
<tr>
<td>Tuesday 3 January 2017</td>
<td>January 2017</td>
<td>on Tuesday 2 May 2017</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The College will be closed on</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Monday 29 May 2017 (Spring</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bank Holiday), re-opening at</td>
</tr>
<tr>
<td></td>
<td></td>
<td>9am on Tuesday 30 May 2017</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The College will be closed on</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Monday 28 August 2017 (Summer</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bank Holiday, re-opening at 9am</td>
</tr>
<tr>
<td></td>
<td></td>
<td>on Tuesday 29 August 2017</td>
</tr>
</tbody>
</table>

*Published August 2016*

*This document is for reference only. Every effort was made to ensure that information was correct at time of publication.*
Welcome and Introduction

BA Theatre and Drama Studies & BA Theatre Studies and English
Welcome to the BA Theatre Studies programmes: we are delighted that you are studying with us at Birkbeck. These programmes offer you the opportunity to engage with the concepts, ideas and histories underlying theatre practice and to gain an understanding of theatre in London – and for joint honours students, alongside the study of English. This handbook explains the structure and content of the First Year course and provides information and advice about the course as a whole. Refer to it throughout the year for summary module information, lecture and seminar times, frequently asked questions, and important deadlines. (For further information on the English programme, please consult the BA English Handbook.)

Aims of the Degree
Martin Esslin argues that theatre ‘provides some of the principal role models by which individuals form their identity and ideals, sets patterns of communal behaviour, forms values and aspirations’. In this sense, the study of theatre means the study of history, the examination of the relationship between performance and identity, and the recognition of theatre’s role in creating behaviours and aspirations in its audience. Some of the central questions asked by Birkbeck’s theatre programmes are:

- What are the histories and contexts of theatre performance?
- How do theatre and performance practitioners respond to those contexts through their work?
- What is the audience’s role in making meaning in performance?
- What is the relationship between theatre and culture more generally?
- What concepts and ideas underpin theatre practice at various historical and social moments?

It is possible to approach these questions in a number of ways. Birkbeck’s programmes will not only raise the issues above, but will help you to answer them by:

1. Providing you with a critical vocabulary for the study of performance texts and contexts.
2. Helping you to access a broad range of theatrical histories and practices.
3. Introducing you to the varied forms and contexts of contemporary theatre in London.

Over the course of these degree programmes, we will introduce you to a wide variety of theatre forms, histories and practices such as, for example:

1. Theatre from Ancient Greece to the present day;
2. Theatre practice from across the continents;
3. Institutions such as the Barbican, the National Theatre, the Old Vic, the RSC, Soho Theatre;
4. Companies such as Forced Entertainment, Punch Drunk, Shunt, The Wooster Group and directors such as Pina Bausch, Augusto Boal, Peter Brook, Ariane Mnouchkine, Thomas Ostermeier, Wole Soyinka and Yukio Ninagawa;
5. Concepts such as affect; anti-theatricality, audience reception theory; the body; ethics; ideology; immersivity; performativity; phenomenology; politics; postmodernism;
6. Issues such as the authority and authorship, censorship; cultural materialism, economics, gender and sexuality, interculturalism, star system, translation.

By the end of your degree we hope that you will have gained a series of insights into the processes, histories, practices and contexts of theatrical performance. You should also have developed a series of intellectual and personal skills, such as the ability to reason and argue, the ability to articulate your ideas clearly both in writing and speech, the ability to work well in a group, and the ability to think analytically and laterally about theatrical performance.

The study of theatre is an opportunity to gain an insight into how representation on the stage relates to cultural practices and histories. We are delighted to welcome you to the degree and look forward to meeting you at the start of term.

If you have any further questions about the course, please don’t hesitate to contact us:

Programme Director: Dr Louise Owen (l.owen@bbk.ac.uk)

Dr Owen is available by appointment.

Programme administrator: Jean White (jm.white@bbk.ac.uk 0203 073 8231)

Ms White is available from 10.00am-6.00pm Monday-Friday, or by appointment.

The administrative reception for the School of Arts operates in term time from the foyer of 43 Gordon Square from 5.00-6.00pm Mon-Thurs.
Administrative Information for Year 1 Students

Induction Events
All BA Theatre Studies first year students should attend the BA Theatre Studies induction event to be held on Friday 30 September 2016 from 6:00 to 9:00 pm. Further information about this event will be sent out closer to the start of term.

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.

You are also strongly encouraged to attend an introductory session for Birkbeck’s Moodle Learning Environment. Further details will be included with your induction information.

Before you start the course
Many students ask how they can prepare for their degree course: the main preparation we recommend is simply to read as many of the first year texts over the summer as possible.

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 Thursday 8th September from 6.00-7.30pm (in Room G10 at 43 Gordon Square, WC1H 0PD) to which all prospective students will be invited.

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.

www.bbk.ac.uk/ahead

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 who apply 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 Jean White (Administrator) or Dr Fintan Walsh (Programme Director). We will check at the Induction meeting whether you have received your enrolment details and ITS username and password.

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

A student who withdraws after enrolling is liable for payment of fees for the first term of their intended study, and all subsequent terms up to and including the term in which they withdraw or for the full fees due for all modular enrolments (whichever is greater). Fees are not returnable, but requests for ex-gratia refunds of part of the fees paid in cases where a student is obliged to withdraw because of circumstances beyond the student's own control (but normally excluding changes in employment) may be made. Enrolled students who withdraw from the course during the academic year are charged an administrative fee of £50.

**Fees/Finance**

College fees may be paid by many methods. You will also have other expenses and it is important to budget for buying books. Whilst we have great sympathy with students who find difficulties in paying their fees, the Programme Director does not have the power to waive fees or sanction delays in payment. It is the College Finance Office that deals with fees and you should communicate and negotiate with them directly on 020 7631 6316 (option 3) or visit the Fees Office Counter, G14 Malet Street. Students who fail to pay their fees may become ineligible to continue the course or unable to submit assessments. Any student who has a debt to the College at the end of the year will not have their marks relayed to them.

Full-time and part-time students who may be eligible and have not yet applied for a student loan towards their tuition fees may do so by visiting the **Student Finance England** website at: [https://www.gov.uk/studentfinancesteps](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](http://www.bbk.ac.uk/mybirkbeck/finance/studentfinance/contact-us)
Change of Address
As Birkbeck students you are required to maintain your personal details via your My Birkbeck student profile (student intranet). **Failure to maintain this information via your student profile will mean that you may miss important information concerning the course and examinations.**

✔️ E-mail
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 e-mail system. You may nominate an email via your My Birkbeck student profile. If you encounter any difficulty with this process please visit the ITS Helpdesk in the main Malet Street building.

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. Most Theatre Studies teaching takes place in this building, but some classes 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 communication with students are located in a cupboard beside the entrance to Room G13 at 43 Gordon Square. During term time the Gordon Square entrance is normally 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. The administrative team is ready to help with your enquiries. Outside of these hours, please contact the BA Theatre Studies Administrator, Jean White, 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 8231 and her email address is jm.white@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/](http://www.bbk.ac.uk/mybirkbeck/). It is essential to access your student profile on a regular basis as this is where you will find your module and timetable information, your examination timetable and your results once these are published at the end of the year. If you have accepted a place on the programme but have not yet received your ITS username and password, please contact: its@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. The first you will normally be expected to buy (particular versions or editions
are specified in some cases) or photocopy from the short loan collection in Birkbeck Library. If you have trouble obtaining the recommended edition, or already own an alternative, a substitute will often be acceptable; consult the lecturer concerned if you are in any doubt. If you intend to rely on libraries, bear in mind that many other students will inevitably need the books at exactly the same time as you do. 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.

**Moodle (Birkbeck's Virtual Learning Environment Platform)**

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

To log in to *Moodle* go to: [http://moodle.bbk.ac.uk/](http://moodle.bbk.ac.uk/)

**BA Theatre Studies 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 Theatre Studies programme moodle page throughout the year by logging into *moodle* at: [https://moodle.bbk.ac.uk/](https://moodle.bbk.ac.uk/) and selecting either the “BA Theatre and Drama Studies” or “BA Theatre Studies and English” page.

**Module Choices for 2017-2018**

*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/](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.
## BA Theatre Studies Programmes: Structure

### BA Theatre and Drama Studies Programme Structure (full-time)

<table>
<thead>
<tr>
<th>Year One</th>
<th>Performing Theatre Histories (Critical Practice I)</th>
<th>Theatre Languages</th>
<th>Option module (Level 4)</th>
<th>Theatre in London Now: Histories of London</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year Two</td>
<td>Space and Performance (Critical Practice II)</td>
<td>Communities in Performance (Critical Practice III)</td>
<td>Theories of Theatricality &amp; Performance</td>
<td>Adaptations: Theories and Practices in Contemporary Performance</td>
</tr>
<tr>
<td>Year Three</td>
<td>Independent Research Project in Theatre and Performance</td>
<td>Option module (Level 6)</td>
<td>Option module (Level 6)</td>
<td>Theatre in London Now: Student-Led Project</td>
</tr>
</tbody>
</table>

### BA Theatre and Drama Studies Programme Structure (part-time)

<table>
<thead>
<tr>
<th>Year One</th>
<th>Performing Theatre Histories (Critical Practice I)</th>
<th>Theatre Languages</th>
<th>Theatre in London Now: Histories of London</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year Two</td>
<td>Space and Performance (Critical Practice II)</td>
<td>Theories of Theatricality &amp; Performance</td>
<td>Adaptations: Theories and Practices in Contemporary Performance</td>
</tr>
<tr>
<td>Year Three</td>
<td>Communities in Performance (Critical Practice III)</td>
<td>Option module (Level 6)</td>
<td>Option module (Level 5 or 6)</td>
</tr>
<tr>
<td>Year Four</td>
<td>Independent Research Project in Theatre and Performance</td>
<td>Theatre in London Now: Student-Led Project</td>
<td>Option module (Level 6)</td>
</tr>
</tbody>
</table>


BA Theatre Studies and English Programme Structure (full-time)

<table>
<thead>
<tr>
<th>Year One</th>
<th>Theatre Languages</th>
<th>English: Writing London</th>
<th>Option module (Level 4)</th>
<th>Theatre in London Now: Histories of London</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year Two</td>
<td>Theories of Theatricality &amp; Performance</td>
<td>EITHER The Novel OR Aspects of Medieval and Renaissance Literature</td>
<td>English: Option module (Level 5)</td>
<td>Theatre: Option module (Level 5)</td>
</tr>
<tr>
<td>Year Three</td>
<td>Independent Research Project in Theatre and Performance</td>
<td>English: Option module (Level 6)</td>
<td>English: Option module (Level 6)</td>
<td>Theatre in London Now: Student-Led Project</td>
</tr>
</tbody>
</table>

BA Theatre Studies and English Programme Structure (part-time)

<table>
<thead>
<tr>
<th>Year One</th>
<th>Theatre Languages</th>
<th>English: Writing London</th>
<th>Theatre in London Now: Histories of London</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year Two</td>
<td>Theories of Theatricality and Performance</td>
<td>EITHER The Novel OR Aspects of Medieval and Renaissance Literature</td>
<td>Theatre: Option module (Level 5)</td>
</tr>
<tr>
<td>Year Three</td>
<td>Theatre: Option module (Level 6)</td>
<td>English: Option module (Level 5)</td>
<td>English: Option module (Level 6)</td>
</tr>
<tr>
<td>Year Four</td>
<td>Independent Research Project in Theatre and Performance</td>
<td>English: Option module (Level 6)</td>
<td>Theatre in London Now: Student-Led Project</td>
</tr>
</tbody>
</table>

The Theatre Studies Programme

How does the degree work?
- Your degree in Theatre and Drama Studies OR Theatre Studies and English is a University of London Honours degree taken over three or four years.
- The degree is made up of twelve units.
- Joint Honours students will normally take six units in Theatre Studies (including the Portfolio) and five units in English. The twelfth unit is an independent research project in Theatre studies.
- Single Honours students will normally take at least ten units in Theatre and Drama Studies.
- Courses that last for a full year have the value of one unit.
- The exception to this is the Theatre in London Now module, which is weighted in the first and final year only.
To receive a degree you must successfully complete twelve units (or their equivalent).
You must pass all your first year core courses in order to progress into your second year.
Marks for the first year Level 4 core modules (or equivalent to 120 credits) will not be counted towards your final degree classification.
Marks for Level 5 modules, which are mostly but not exclusively taken in the second year, will be weighted at 50% of the marks for Level 6 modules which are normally taken in later years. This builds progression into your degree.
The degree classification is based on the eight units you complete at Levels 5 and 6 (or equivalent to your best 240 credits at these levels).

Preparing for the degree:
In each of your four years of study, it is vital to begin preparation in the vacation preceding the start of the academic year: you should begin reading as widely as you can for the courses ahead and attending performances if possible.

The autumn term (late September to December) and spring terms (January to March) are usually eleven weeks long, with some variation. In both terms, the sixth week is a ‘reading week’ where no classes take place, and you can catch up on work, or prepare reading and essays for the rest of the term. The summer term (late April to early July) has three weeks of teaching followed by an examination period, unless students opt to take a summer term taught option module.

You will receive essential reading lists for your second year courses late in the spring term. These will be included with the module choice information for 2016-17. In the summer term, you will make option selections for your second year (where applicable) so that you can begin reading for the next academic year over the summer.

Structure of the Theatre Studies Degree Programmes:

Theatre and Drama Studies (summary)
10 units core/compulsory and 2 units options:

- Theatre Languages (Year 1)
- Performing Theatre Histories (Critical Practice I) (Year 1)
- Theories of Theatricality and Performance (Year 2)
- Space and Performance (Critical Practice II) (Year 2)
- Adaptations: Theories and Practices in Contemporary Performance (Year 2)
- Communities in Theatre and Performance (Critical Practice III) (Year 2 full-time, Year 3 part-time)
- Theatre in London Now (Years 1-3 or 1-4)
- Independent Research Project in Theatre and Performance (Year 3 full-time, Year 4 part-time)
- Two optional units

Theatre and English (summary)
7 units core/compulsory and 5 units options:

- Theatre Languages (Year 1)
- Writing London (Year 1)
- Theories of Theatricality and Performance (Year 2)
- The Novel OR Aspects of Medieval and Renaissance Literature (Year 2)
- Theatre in London Now (Years 1-4)
- Independent Research Project in Theatre and Performance (Year 4)
- Five optional units (Years 2-4) of which two should be Theatre options

Theatre in London Now modules
These modules will not count towards assessment except in final year, though they will be a pre-requisite of passing each year. In the final year, the portfolio will be assessed by an individual viva voce.

Options
You will choose modules from a range of options, which may include topics such as:
- Tragedy
- Comedy
- Elizabethan & 17th Century Drama
- English Literary Modernism
- Narratives of the Body
- Shakespeare in Context
- Scriptwriting Workshop 1: Classic
- Playwriting

In addition to the above, depending on your degree programme, you will take:

Theatre and Drama Studies
Year One: you will take the core course:
Performing Theatre Histories (Critical Practice I)
Year Two: you will take the core course:
Space and Performance (Critical Practice II)
Year Two (full-time)/Year Three (part-time): you will take the core course:
Communities in Theatre and Performance (Critical Practice III)
Year Three (full-time)/Year Four (part-time): you will take the core course:
Independent Research Project in Theatre and Performance (Critical Practice IV)

Theatre Studies and English
Year One: you will take the core course: Writing London
Year Two: you will take a navigational module (Level 5) such as The Novel.
Years 3-4: you will take three English courses chosen from a range of options, such as for example: Reading 21st Century Fictions, Fin de Siècle, Romance, The Victorians and Their World, Literature 1945-79, Middle English Literature, Poetry Books, English Literary Modernism and Science Fiction.
Year 3 (full-time)/Year 4 (part-time): you will take the core course: Independent Research Project in Theatre and Performance.
BA Theatre Studies Year One Modules

ENHU002S4 (Level 4)
Theatre Languages
Conveners: Dr Seda Ilter & Dr Fintan Walsh
Monday 6:00 p.m. - 7.30 p.m.

This module aims to:
- Introduce you to the key ‘languages’ through which theatre makes meaning: space and architecture, acting, scenography, and text;
- Offer insight into a range of theatre histories and contexts: ancient Greek, medieval, Renaissance, 18th and 19th century, modern and contemporary theatre and performance;
- Explore a selection of key play texts associated with those contexts;
- Equip you with a vocabulary and a set of techniques for analysing performance.

The module will raise a series of questions such as:
- What systems and vocabularies of meaning-making can we identify in the theatre?
- In what ways are these systems and their uses historically specific?
- How might we account for the production of meaning in the theatre as audience members?

The main topics of study are:
- Identify the various languages in play in the theatre event, and their effects;
- Demonstrate knowledge and understanding of practices of theatrical production and reception in historical context;
- Critically analyse live performance works.

Module description
How is meaning made in the theatre? What are the different ‘languages’ at work in the theatre event? What is the relationship between the meanings made in the theatre, and their social and historical contexts? And in what ways might it be useful for us, as theatre scholars, to think about theatre as, or in terms of, language? Theatre Languages is designed to explore these questions by introducing a series of key methodologies, histories and vocabularies for the study of theatre. The course surveys a range of practices and texts from the ancient world through to the contemporary and critical approaches regarding the analysis of theatrical performance. Each week, we will consider a critical problem or question in relation to a case study. Our work together will be pursued through a combination of lectures, seminars and workshops. Discussions of theatre visits undertaken independently will allow you to apply your theoretical and historical explorations into relation with examples of contemporary theatre in London.

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<tr>
<th>Assignment</th>
<th>Description</th>
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<tr>
<td>Coursework</td>
<td>1,000 words</td>
<td>0%</td>
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<tr>
<td></td>
<td>Deadline: Friday 25 November 2016</td>
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</table>
**Assessed Essay**  
1,500 words  
Deadline: Friday 3 March 2017  
40%  
---  
**Assessed Essay**  
2,000 words  
Deadline: Monday 24 April 2017  
60%  
---  

**Essential texts:**  
Each week’s class will examine a question or problem in relation to a particular playtext from the list below. You may wish to purchase the texts, but they are also available via Birkbeck Library.

Anon., *Everyman* (c. 1490s)  
Anton Chekhov, *Three Sisters* (1900)  
Euripides, *Medea* (431 BC)  
Brian Friel, *Translations* (1980)  
John Gay, *The Beggar’s Opera* (1728)  
Henrik Ibsen, *A Doll’s House* (1897)  
Christopher Marlowe, *Dr. Faustus* (c. 1590s)  
William Shakespeare, *A Midsummer Night’s Dream* (c. 1590s)

A full course outline with details of reading set week-by-week will be distributed in week 1 of the Autumn term. Where possible, secondary reading – supporting essay or other reading – will be provided as a .pdf via Moodle.

**Supporting texts:**  
Please consult the list of books below when you come to research and write your written assessments. The books that are particularly useful are marked with an asterix. Books not available at Birkbeck Library should be available at the British Library or by inter-library loan.

**Theories**  
Carlson, Marvin, *Theories of the Theatre* (Cornell: Cornell University Press, 1993)  
* Esslin, Martin, The Field Of Drama: How The Signs Of Drama Create Meaning On Stage And Screen (London: Methuen Drama, 1987)
Hodge, Alison, Twentieth Century Actor Training (London and New York: Routledge, 1999)
Mackintosh, Ian, Architecture, Actor and Audience (London and New York: Routledge 1993)
Ridout, Nicholas, Stage Fright, Animals, and Other Theatrical Problems (Cambridge: Cambridge University Press, 2006)
States, Bert O., Great Reckonings In Little Rooms, On The Phenomenology Of Theatre (Berkeley, Los Angeles, London: University Of California Press, 1985)
* Wiles, David, A Short History of Western Performance Space (Cambridge: Cambridge University Press, 2003)

Histories
* Booth, Michael R., Theatre in the Victorian Age (Cambridge: Cambridge University Press, 1991)
* Davis, Tracy C., Actresses as Working Women (London and New York: Routledge, 1991)
Davis, Tracy C., The Economics of the British Stage (Cambridge: Cambridge University Press, 2000)
* Fisk, D. P., The Cambridge Companion to English Restoration Theatre
Silk, M. S. (ed.), *Tragedy and the Tragic: Greek Theatre and Beyond* (London: Clarendon, 1996)

**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

**AREN096S4 (Level 4)**
**Performing Theatre Histories (Critical Practice I)**
Convener: Dr Louise Owen
Tuesday 6:00 p.m. - 9:00 p.m.

**NOTE:** This module is only taken by students of Theatre and Drama Studies
This module aims to:
- Explore a range of theatrical practices developed and deployed from the early modern period onwards
- Develop your critical and historical understanding of performance as a material practice
- Equip you with skills and techniques for analysing and documenting performance as a practice of making meaning
- Introduce you to the use of performance as a practice of research and enquiry

The module will raise a series of questions such as:
- How do the historical and material conditions of theatre and performance-making affect its production?
- How do theatre and performance-makers use techniques of theatrical production (space; actorly performance; costume; lighting; sound; dramaturgy; etc) to create meaning?
- How do the historically situated uses of these techniques relate to wider questions of society, identity, politics and nation?

The main topics of study are:
1) William Shakespeare’s Hamlet as an object of staging practice
2) Aspects of theatrical practice, which will form the basis of historical comparison, analysis and exploration
3) Examples of adaptation and associated theatrical techniques
4) Skills in documenting and analysing performance practice

Module Description
Critical Practice is a core module studied throughout BA Theatre and Drama at Birkbeck. In the first year, the theme to be examined is ‘history’, asking after approaches to performance taken at different historical moments in relation to a single case study work. The module is taught through a weekly three-hour workshop class, which involves mini-lectures, seminar discussion, practical group work, group research projects, and analysis of screenings and performances. Each class also features up to an hour of independent practice, which enables group members to work in small teams or as individuals in the realisation of a task. Throughout the module you will maintain a journal that documents your work in class time, and your research and writing outside of our work together.

Writing your Critical Practice journal
Your Critical Practice journal will act as an essential resource for your assessed creative practice and academic writing. The journal is not an assessed piece of work, but a gradual documentation of your thinking, writing and practice throughout the course. Your journal is likely to be the place where, in class time, you write ideas, sketches and lists regarding the tasks set as part of independent practice week-on-week. Outside of class, you should use the journal to write more reflectively about the week’s work. Please devote some time each week to doing this. The writing itself need not be academic in form or tone, but could consist of rough notes, diagrams, drawings, as well as more flowing passages of text. Journal entries might include:

- descriptions and diagrams of practical exercises
- accounts of screenings in class, and thoughts which have emerged in
response
- plans or sketches for design and costume
- notes regarding films or performances you have seen, or want to see
- quotations from other writers – playwrights, scholars, artists
- images or photographs
- mementoes from performances attended – ticket stubs, leaflets, programme notes

Practical work and attendance
Performing Theatre Histories combines mini-lectures, seminars and practical workshops, building towards the creation of a group-devised project in the Spring term. All sessions will involve a practical as well as theoretical interrogation of performance-making processes so please be prepared for this. Please wear flat shoes to class and comfortable clothing you can move around in.

In the Spring term, if a student misses more than two sessions, they may be asked to complete an alternative written assessment and/or prevented from participating in the group presentation. Attending class more than twenty minutes late or leaving more than twenty minutes early will be considered equivalent to an absence. There may be a number of mitigating circumstances that mean that students are unable to attend class, which will be dealt with sympathetically by members of staff. Additional assessment or prevention from participation in the presentation should not therefore be construed as a punishment, but rather understood as being informed by the need to ensure parity and fairness in the assessment of group work.

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<tr>
<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
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<tr>
<td>Coursework Exercise</td>
<td>1,000 words Deadline: Friday 16 December (week 11)</td>
<td>10%</td>
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<tr>
<td>Performance Presentation &amp; Individual Critical Reflection</td>
<td>Presentation (15 minutes) Deadline: Tuesday 21 March (week 11) Individual Critical Reflection (1,000 words) Deadline: Tuesday 30 March</td>
<td>40%</td>
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<tr>
<td>Essay</td>
<td>2,000 words Deadline: Monday 8 May</td>
<td>50%</td>
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Essential Texts
Note on accessing readings:
Primary text:
Please buy your own copy of Hamlet for use throughout the course. The text we will be working with is the Arden edition, third series, edited by Ann Thompson and Neil Taylor. This is available to purchase online for about £8.


Other readings:
Where playtexts are set, you will need to get these from the library independently. Other readings will be provided via Moodle unless otherwise stated in the outline below.
Select supporting texts
Carol Chillington Rutter, *Enter the Body: Women and Representation on Shakespeare's Stage* (London and New York: Routledge 2001)
Jonathan Dollimore, *Radical tragedy: religion, ideology, and power in the drama of Shakespeare and his contemporaries* (Basingstoke: Palgrave 2004)
Jonathan Dollimore and Alan Sinfield, eds., *Political Shakespeare: new essays in cultural materialism* (Manchester: Manchester University Press 1985)

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[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)

**ENHU001S4 (Level 4)**
Theatre in London Now: Histories of London
Lynne McCarthy
Monday 7:40 p.m. - 9:00 p.m.

**This module aims to:**
- Develop your reflective, critical and experiential approach towards contemporary theatre in London
- Develop your reflective, study and personal development skills
- Enable you to relate your learning from different across the degree programme to theatre in London

**The module will raise a series of questions such as:**
- What are the key contexts and conditions in which contemporary theatre in London takes place?
- What is the role of the spectator in the creation of meaning in theatre practice?
- What is the range of critical perspectives available for the analysis of performance?
- What are the major trends in contemporary theatre in London?
The main topics of study are:
1) Contemporary theatre in London
2) The history and context of theatre in London
3) Theories and vocabulary for the analysis of London theatre
4) Examples of performance staged in London
5) Theatre institutions and structures in London
6) Study skills

Module description
Theatre in London Now is a core module studied throughout the degree by all Birkbeck Theatre Studies students (single and joint honours). It seeks to enable and cultivate close critical analysis of performance taking place in London, and to offer access to the research methods and skills necessary to undertake that analysis. The topics it addresses include the key contexts and conditions in which contemporary theatre in London takes place, the role of the spectator in the creation of meaning in theatre practice, and a range of critical perspectives available for the analysis of performance. To this end, each year group attends five set performances throughout the year. These function as the basis of seminar discussion and the final pieces of assessment. Through participation in Theatre in London Now, each student gradually builds an archive of materials and critical writings related to their theatregoing undertaken during the course.

In the autumn term, five lectures will take place, which are open to members of all year groups. These will explore genres of theatre and performance and their contemporary institutional manifestation in London. They will also introduce students to key methodological and critical frameworks in theatre and performance studies, and review a range of analytical tools that may be used in students’ writing and research, including the uses of ‘evidence’. In the second half of the autumn term, each group will have a seminar session, devoted to exploring an example of critical literature, and a specific performance in terms of a particular theme. For year 1, the theme is 'history'. In the spring and summer terms, each group will have a seminar session only.

Assessment

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<tr>
<th>Assignment</th>
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<tr>
<td>Short exercise</td>
<td>1,000 words plus examples of evidence</td>
<td>0%</td>
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<td></td>
<td>Deadline: Friday 17 February (week 7, spring term)</td>
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<tr>
<td>Critical archive</td>
<td>3,000 words plus examples of evidence</td>
<td>50%</td>
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<td>Deadline: to be submitted at group viva examination (Summer 2017)</td>
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<tr>
<td>Group viva</td>
<td>Hour-long verbal examination</td>
<td>50%</td>
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<td>Date: tbc, (summer term)</td>
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Weekly Calendar

Autumn term
Week 1: Induction (no class)
Week 2: Pantomime and popular performance in London (all year groups)
Week 3: New writing in London (all year groups)
Week 4: Reconstructing the past through theatre in London (all year groups)
Week 5: Theatre, performance and visual art in London (all year groups)
Week 6: Reading week (no class)
Week 7: Theatre for children and young people in London (all year groups)

**Week 8: Histories**
Week 9: Spaces
Week 10: Policies and Communities
Week 11: No class

Spring term
**Week 3: Histories**
Week 4: Spaces
Week 5: Policies and Communities
Week 6: Reading week (no class)

**Week 7: Short exercise assessment deadline**

Summer term
**Week 1: Histories**
Week 3: Spaces
Week 4: Policies and Communities

**Week 7: Viva examination and written portfolio assessment deadline**

**Essential Texts**

**Texts to buy:**

Palgrave Macmillan’s excellent *Theatre & series* – a collection of pocket-sized critical introductions to key concepts in theatre and performance studies – is also highly recommended. They cost £5 each, and are available online and in the National Theatre bookshop.

**Other essential texts:**

**Supplementary reading:**

**Portfolio skills:**
Theatre in London:
Tracy C. Davis, *The Economics of the British Stage* (Cambridge: Cambridge University Press, 2000)
James F. Hunkin, *Changing Faces: A Decade At The National Theatre* (London: Oberon, 1997)
David Ian Rabey, *Implicating the Audience: British and Irish Political Drama in the Twentieth Century* (Basingstoke: Macmillan, 1986)
Aleks Sierz, *In-Yer-Face Theatre* (London: Faber & Faber, 2001)

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http://www.bbk.ac.uk/arts/about-us/key-staff/learning-development-tutor
Options (Full-time students)

Alongside core modules, students on the full-time BA Theatre and Drama Studies or BA Theatre Studies and English programmes must choose an option module. You can choose ONE option from the selection of Level 4 modules in arts and humanities, arts management, film and media studies across the School of Arts listed below.

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 Jean White, course administrator, at jm.white@bbk.ac.uk

Please indicate your Level 5 option choice by Friday 9th September at the latest. Students who do not respond by this date will be automatically allocated to Key Concepts in Cultural Analysis: The Production of the Human. This is so that we can ensure you are allocated to a seminar group.

Key Concepts in Cultural Analysis: The Production of the Human
ENHU008S4 AAA (Level 4)
Wednesdays 6:00 p.m. - 7:20 p.m.
In this module we look into what is meant by the 'human'. We will do this by studying a number of important texts which have (directly, or indirectly) addressed this question, from Niccolò Machiavelli’s infamous political treatise, The Prince, written in the sixteenth century, to twentieth-century discussions about the Human and the Humanities by writers such as Sigmund Freud, Franz Fanon and Michel Foucault. The texts include literary works such as Mary Shelley's Frankenstein and philosophical or theoretical works such as Marx and Engels's The German Ideology, Freud's The Interpretation of Dreams or Franz Fanon's Black Skin, White Masks. We ask questions such as: In what ways have definitions of what it means to be human changed over time? How have different power structures and forms of technology shaped those changes? Why have different human groups at different times been represented as not being fully human?

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<tr>
<th>Assignment</th>
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<tbody>
<tr>
<td>Critical commentary</td>
<td>1,000 words</td>
<td>15%</td>
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<tr>
<td>Reflective log</td>
<td>1,000 words</td>
<td>15%</td>
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<tr>
<td>Assessed short essay</td>
<td>1,500 words</td>
<td>25%</td>
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<tr>
<td>Assessed long essay</td>
<td>2,500 words</td>
<td>45%</td>
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Performing/Live Arts: Histories, Networks and Organisations
ARMC122S4 AAA (Level 4)
Wednesdays 6:00 p.m. – 9:00 p.m. (summer term only)
Performing/Live Arts: Histories, Networks and Organisations offers an in-depth introduction to the performing and live arts sector. Students will be given the opportunity to investigate different case studies of drama, dance and music organisations so as to gain an understanding of the different roles involved in managing, organising, producing and curating the performing/live arts. You will gain an overview of the working practices in the performing/live arts sector and develop a
Creative, enquiring and analytical approach to the key issues involved in managing the performing/live arts. You will also learn about the histories of the sector as well as contemporary challenges facing arts administrators and practitioners working in the sector today. You will gain the tools, skills and vision needed to develop successful performing arts programmes. This module also contains site visits.

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<tr>
<td>Essay</td>
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<tr>
<td>Case study</td>
<td>2,000 words</td>
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Introduction to Cinema
FFME002S4 BCB (Level 4)
Thursdays 6:30 p.m. – 8:30 p.m. (autumn and spring term)
Introduction to Cinema aims to introduce students to a diversity of films and a variety of film-making practices, alongside a range of methods with which to analyse cinema. The module also aims to extend students’ knowledge of film form, history and theory and to enhance students’ appreciation of cinema.

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<td>Essay 1</td>
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<td>Essay 2</td>
<td>1,500 words</td>
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<tr>
<td>Essay 3</td>
<td>1,500 words</td>
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<tr>
<td>Essay 4</td>
<td>1,500 words</td>
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Media Studies: Key Thinkers and Approaches
ARMC217S4 AAA (Level 4)
Thursday 6:00 p.m. – 9:00 p.m. (spring term only)
This module introduces you to many of the key figures, theories and approaches within media and cultural studies, providing a critical and intellectual foundation for further study in this vibrant academic field. Each week of the module presents an important debate, scholarly perspective or school of thought within the discipline: from medium theory, to notions of the public sphere, to questions of digital media. A particular focus is placed on primary texts written by influential figures within the history of media studies, and you will be given guidance on how to engage with this challenging, but rewarding, theoretical material.

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<tr>
<td>Academic Writing Exercise</td>
<td>1,200 words</td>
<td>20%</td>
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<tr>
<td>Intellectual Biography</td>
<td>1,800 words</td>
<td>30%</td>
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<tr>
<td>Take Home Exam</td>
<td>3 Essay Questions (2,000 words total)</td>
<td>50%</td>
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Common Awards Scheme

Undergraduate Programmes

From 2008/9 the majority of Birkbeck’s undergraduate programmes have been offered as part of the College’s Common Awards Scheme (CAS). Programmes will therefore have common regulations, and a common structure. This will help to ensure greater consistency of practice amongst programmes and will also make it possible for you to take modules from Departments across the College which are outside of your normal programme (subject to programme regulations and timetable constraints).

You are strongly encouraged to read the information provided at the link below; hard copies are available on request in the Administrative Offices at 43 Gordon Square. Further details on programme regulation and areas of interest 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 Offenses
- Mitigating Circumstances.

Students are advised to also consult the programme specification documents for BA Theatre Studies programmes at: http://www.bbk.ac.uk/registry/for-students

PLEASE NOTE: from 2015/16 the College Common Awards Scheme regulations will be changing to include an amendment to the regulation of reassessments. From 2015/16 any reassessment awarded will be subject to a cap at the pass mark (40% undergraduate and 50% postgraduate): http://www.bbk.ac.uk/registry/policies/regulations
Attendance

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.** Where there are mitigating circumstances that are accepted by the examination board, though, you will not be penalised in this way. However, even with mitigation, a student may be required to repeat modules if their attendance is poor, and 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 convener. The Department is fully committed to enabling our students to complete their degrees. **Please note that it is College Policy that students should have attended at least 75% of a Module in order to be regarded as having completed that particular Module.**

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 the case of **BA Theatre and Drama students** taking their core Critical Practice modules from years one to three, there is an additional requirement of attendance for practice-based classes. Since students are awarded a group mark as part of their assessment for Critical Practice in the spring term, their attendance at group-based workshops and rehearsals in this term is mandatory. If a student misses **more than two sessions in the spring term**, they will be asked to complete an alternative written assessment and will be prevented from participating in the group presentation. Attending class more than twenty minutes late or leaving more than twenty minutes early will be considered equivalent to an absence. There may be a number of mitigating circumstances that mean that students are unable to attend class, which will be dealt with sympathetically by members of staff. Prevention from participation in the presentation should not therefore be construed as a punishment, but rather understood as being informed by the need to ensure parity and fairness in the assessment of group work.

**BA Theatre Studies and English students** should note that there is an assessed attendance element on the core Writing London module. 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 in the summer, interviewing you about the material that you missed.
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 essay, which usually has a 0% or 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 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.

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 Study Skills 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 provide help with essay writing skills and most are available in paperback:

Nigel Fabb 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:

The Return of Marked Essays; End of Year Results
Tutors try to ensure that essays are returned within four to five weeks of the date of submission. Your final results 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.

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 teacher 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 he or she would have awarded had the work been handed in on time.

If your essay or essays are submitted late because of illness, you should inform the teacher in writing, and send an official medical note from your GP or specialist to the Chair of the BA Theatre Studies Board of Examiners. There may of course be other mitigating circumstances, such as family illness or unavoidable work commitments: please inform your personal Tutor or the Programme Director, Dr Louise Owen, who will advise you about submitting written ‘evidence’ to the Chair of Examiners. All discussions are of course confidential.

In March 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 March meeting will look at evidence relating to assignments unsubmitted (or submitted late) between October and end of February; 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.

**Plagiarism**

You are reminded that all work submitted as part of the requirements for any examination of the University of London or Birkbeck College 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. 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.

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

**Collusion**

Like plagiarism, ‘collusion’ is an assessment offence. Any piece of writing you submit must be your own work. In the humanities, the way you structure your argument and express yourself is an inherent part of producing work of the required standard, and you will be judged on that, so it is not acceptable to get an inappropriate level of help in this area.
You may ask friends, family or fellow students to proof-read your work and offer advice on punctuation, grammar, and presentational issues, but it is not acceptable for someone else to come up with your arguments for you, or to re-write a draft you have produced.

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

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

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

Presentation of Essays

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

Put your name and/or student ID number and the title of the module (e.g. Theatre Languages or Performing Theatre Histories) 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, 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 Cover Sheet is available on this link http://www.bbk.ac.uk/arts/about-us/coversheets-for-coursework-submission. The paper copy with attached coversheet should be deposited in the essay submission letterbox in the foyer of 43 Gordon Square. Please follow the instructions for each assignment carefully 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 4-5 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 4-5 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

If you have problems with your email, assignment upload or technical login please go
to the ITS office located in the Library lobby in the Malet Street building. Your
administrator cannot help you with technical issues. You cannot access Moodle if
you have not enrolled. Do not wait until the last minute to address enrolment
issues. Please contact your administrator immediately if you are encountering
enrolment problems as they must be resolved without delay.

Style sheet
Your essays must conform to the style described below. This style sheet follows the
MHRA Style Guide (London: Modern Humanities Research Association, 2002),
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:
Titles in the essay text

Italics, or underlining (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 essays which form part of a larger volume or other whole should also be given in single quotation marks:

Play title: *Mother Courage And Her Children*

Chapter title: ‘The Actor’

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

Quotations

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

‘If I can find a way/to work revenge on Jason for his wrongs to me’

For a quotation within a quotation, double quotation marks should be used:

‘and cried, “poor darling child, what god destroyed your life so cruelly?”’

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:

What Martin Esslin describes as ‘the iconic sign’.

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: […]):

He whirls defensively with a snarling, murderous growl, crouching to spring, his lips drawn back over his teeth, his small eyes gleaming ferociously. He sees Mildred, like a white apparition in the full light from the open furnace doors. He glares into her eyes, turned to stone. […] As she looks at his gorilla face, as his eyes bore into hers, she utters a low choking cry and shrinks away from him, putting both hands up before her eyes to shut out the sight of his face, to protect her own.
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 provide a footnote or endnote that gives the details of your source. All quotations, therefore, will be accompanied by a note, but so will any information you include that you have learned from the essays, articles, history books, reference works and electronic resources you might have read for your essay. Your marker will want to know what you have consulted for information, and will sometimes want to look at the source themselves. But the even more important reason for citing sources is that failure to provide full details of sources constitutes an act of plagiarism, it suggests that you are passing off someone else’s work as your own, and this offence carries severe penalties that may lead to your expulsion from the course.

Your word-processing software may have a footnote function (usually in the ‘Insert’ pull-down menu), if it does not, notes should be placed as a numbered list at the end of the essay. Numbers for notes are usually placed at the end of the sentence, after punctuation, such as commas or full stops, and quotation marks:

‘If I can find a way/to work revenge on Jason for his wrongs to me.’

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:

‘If I can find a way/to work revenge on Jason for his wrongs to me.’ (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
Martin Esslin, The Field of Drama: How The Signs of Drama Create Meaning on Stage and Screen (London, Auckland, Melbourne, Singapore & Toronto: Methuen Drama, 1987)

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. However, it is the main author, rather than the translator or editor, whose name appears at the beginning of the note (here Euripides, rather than Vellacott).


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You should also specify which edition of a book you are using, if it is not the first edition of the work in question, 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.’.

Phaedra Bell, ‘Fixing the TV: Televisual Geography in the Wooster Group’s *Brace Up!*’, *Modern Drama*, 48, No. 3 (Fall 2005): 565-585 (p. 570).

**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.


**Electronic Resources**

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

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


E.E. (Edward Estlin) Cummings, ‘maggie and milly and molly and may’ in Literature Online <http://lion.chadwyck.co.uk> [accessed 5 June 2014].

References where the original source is not given
If you want to quote something that a critic is quoting, and you are not able to look at the critic’s original source, use the following form for the note:


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

Goethe qtd in Martin Esslin, The Field of Drama: How The Signs of Drama Create Meaning on Stage and Screen (London, Auckland, Melbourne, Singapore & Toronto: Methuen Drama, 1987), p. 64

You should, however, attempt to look at the original context of a quotation is one of the ways you are able to evaluate the critic’s use of their material.

Subsequent References
When you refer to a source for a second time, you must still provide a footnote or an endnote, but you do not need to repeat all the bibliographical details. You can give the reference as the surname of the author, or surname and abbreviated title, if your bibliography holds more than one work by the author: ‘Esslin, p. 63’ or ‘Esslin, The Field of Drama, p. 63’. Do not use the outdated forms of reference ‘ibid.’ or ‘op.cit.’.

Bibliography
All the material referred to in footnotes or endnotes, 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 notes, except that the works appear in alphabetical order, with the surname of the author or editor preceding the first name, and the page number you referred to in your essay should be omitted (inclusive page numbers of articles in journals and newspapers, or chapters in books should be retained).


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

Criteria used when marking assessment for the BA Theatre Studies degree programmes

When marking essays and exams, examiners focus on 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

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>
Criteria for Degree Classification
The classification of honours degree to be awarded shall be based on the average of all the weighted results for completed modules from Levels 5 (I) and 6 (H) 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 Theatre Studies 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 Theatre Studies first year modules are at level 4, the second year core modules are at level 5, and most other modules or half modules are at level 6. (Thus the balance of levels four, five and six is normally 4-3-5 or 4-4-4 on BA Theatre programmes).

Weighting:
First year modules (level 4) are weighted at zero, that is, they are not included in the final degree average. Compulsory second year modules (Theories of Theatricality and Critical Practice II: Space) and navigational option modules (level 5) are weighted at 1. The Final Year Project, Final Year Theatre in London Now, as well as most other option modules (level 6), 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 final year of

41
study. It is based on the idea that students progress during their course and that progression should be rewarded. Building in a reward for progression is common practice in universities, and it has been regularly used in other departments at Birkbeck in the past. It is now an integral part of the Common Awards Scheme.

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

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

Marking Criteria for Theatre Studies:

<table>
<thead>
<tr>
<th>80-100%</th>
<th>Essays, Portfolios and Written Work:</th>
</tr>
</thead>
<tbody>
<tr>
<td>High First Class</td>
<td>• Possesses all the qualities of first class work, but performed to an exceptional standard in most areas</td>
</tr>
<tr>
<td></td>
<td>• May display characteristics more usually found at postgraduate level or that demonstrate the potential for publication</td>
</tr>
</tbody>
</table>

Group or Individual Performance Presentation:
• Fulfils all of the requirements of the descriptors at 70+, but represents a standard of work akin to professional presentation to public audiences.

Group or Individual Performance Presentation Critical Reflection:
• Demonstrates an exceptionally sophisticated awareness of the relevant critical agenda and theoretical framework;
• Establishes a clear, detailed and highly relevant set of critical intentions for the group work as a whole, based on extensive independent reading and research;
• Evaluates both the original intentions and the eventual end-product with an exceptional honesty and from a perspective informed by a highly complex awareness of the issues involved and of the systems and conventions utilised;
• Is exceptionally well-organised and presented.

<table>
<thead>
<tr>
<th>70-79%</th>
<th>Essays, Portfolios and Written Work:</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Class</td>
<td>• Shows a sophisticated understanding of the question, presenting a highly persuasive and original response</td>
</tr>
<tr>
<td></td>
<td>• Displays an outstandingly perceptive knowledge of the primary text(s) under discussion, making creative, incisive and/or subtle use of quotations</td>
</tr>
<tr>
<td></td>
<td>• Presents an elegantly structured argument that displays sustained critical independence and cogent analysis</td>
</tr>
<tr>
<td></td>
<td>• 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</td>
</tr>
</tbody>
</table>
• 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

**Group or Individual Performance Presentation:**
• Offers a perceptive and insightful interpretation of the performance presentation brief;
• Demonstrates excellent research skills, drawing on a relevant range of practical, theoretical, literary, cultural and historical sources in the creation of the performance presentation;
• Articulates a highly sophisticated understanding of the relationship between theory and practice;
• Draws on and demonstrates outstanding knowledge of performance practices relevant to the performance presentation brief;
• Demonstrates nuanced and critical deployment of practical methodologies relevant to the performance presentation brief;
• Engages perceptively with wider social, cultural and historical contexts relevant to the performance presentation brief;
• Shows excellent skills of working with others in relation to aspects including but not limited to negotiation, time management, planning and problem solving.

**Group or Individual Performance Presentation Critical Reflection:**
• Demonstrates a sophisticated awareness of the relevant critical agenda and theoretical framework;
• establishes a clear, detailed and relevant set of critical intentions for the project as a whole, based on independent reading and research;
• evaluates both the original intentions and the eventual end-product with considerable honesty, informed by a complex awareness of the issues involved and of the systems and conventions utilised;
• Is well-organised and presented.

<table>
<thead>
<tr>
<th>60-69% Upper Second</th>
<th>Essays, Portfolios and Written Work:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shows a sound understanding of the question, presenting a perceptive and relevant response</td>
<td></td>
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<tr>
<td>Displays detailed knowledge of the primary text(s) under discussion, making sustained, specific and often thoughtful use of quotations</td>
<td></td>
</tr>
<tr>
<td>Presents a lucid and well-structured argument that displays critical independence and effective analysis</td>
<td></td>
</tr>
<tr>
<td>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</td>
<td></td>
</tr>
<tr>
<td>Deploys a lucid and fluent prose style</td>
<td></td>
</tr>
<tr>
<td>Demonstrates an accurate command of critical vocabulary and the rules of grammar, syntax, spelling and punctuation</td>
<td></td>
</tr>
<tr>
<td>Referencing (including quotations, footnotes and bibliography) presented according to departmental criteria</td>
<td></td>
</tr>
<tr>
<td>50-59% Lower Second</td>
<td>Essays, Portfolios and Written Work</td>
</tr>
<tr>
<td>---------------------</td>
<td>-------------------------------------</td>
</tr>
<tr>
<td>Shows some understanding of the question, and presents a largely relevant response</td>
<td></td>
</tr>
<tr>
<td>Displays adequate knowledge of the primary text(s) under discussion, often making relevant use of quotations</td>
<td></td>
</tr>
<tr>
<td>Attempts a structured argument, but may be prone to the general, the arbitrary, the derivative, the incomplete and/or the descriptive</td>
<td></td>
</tr>
<tr>
<td>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</td>
<td></td>
</tr>
<tr>
<td>Deploys a fairly fluent prose style</td>
<td></td>
</tr>
<tr>
<td>Demonstrates an adequate command of critical vocabulary and the rules of grammar, syntax, spelling and punctuation</td>
<td></td>
</tr>
<tr>
<td>Referencing (including quotations, footnotes and bibliography) largely presented according to departmental criteria</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Group or Individual Performance Presentation:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Offers a sound and sometimes insightful interpretation of the performance presentation brief;</td>
</tr>
<tr>
<td>• Demonstrates very good research skills, drawing on a relevant range of practical, theoretical, literary, cultural and historical sources in the creation of the performance presentation;</td>
</tr>
<tr>
<td>• Articulates a clear understanding of the relationship between theory and practice;</td>
</tr>
<tr>
<td>• Draws on and demonstrates detailed knowledge of performance practices relevant to the performance presentation brief;</td>
</tr>
<tr>
<td>• Demonstrates effective deployment of practical methodologies relevant to the performance presentation brief;</td>
</tr>
<tr>
<td>• Engages with wider social, cultural and historical contexts relevant to the performance presentation brief;</td>
</tr>
<tr>
<td>• Shows very good skills of working with others in relation to aspects including but not limited to negotiation, time management, planning and problem solving.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Group or Individual Performance Presentation Critical Reflection:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• demonstrates a sound awareness of the relevant critical and theoretical agenda:</td>
</tr>
<tr>
<td>• establishes a clear and relevant set of critical intentions for the project as a whole, based on independent reading and research;</td>
</tr>
<tr>
<td>• evaluates both the original intentions and the eventual end-product with honesty and an awareness of the issues involved and of the systems and conventions utilised;</td>
</tr>
<tr>
<td>• Is well-organised and presented.</td>
</tr>
</tbody>
</table>
and practice;
- Shows some knowledge of performance practices relevant to the performance presentation brief;
- Deploys practical methodologies relevant to the performance presentation brief;
- Demonstrates an awareness of wider social, cultural and historical contexts relevant to the performance presentation brief;
- Shows some evidence of working effectively with others in relation to aspects including but not limited to negotiation, time management, planning and problem solving.

**Group or Individual Performance Presentation Critical Reflection:**
- Demonstrates some awareness of the relevant critical and theoretical agenda (though this may be undeveloped)
- Establishes a clear and relevant set of critical intentions for the project as a whole, based on some independent reading and research (though this may be incomplete)
- Evaluates both the original intentions and the eventual end-product with honesty and an awareness of the issues involved and of the systems and conventions utilised (though there may be problems in achieving an appropriate degree of critical distance from the work, and/or of mounting an analysis of the end-product)
- Is satisfactorily organised and presented.

<table>
<thead>
<tr>
<th>40-49%</th>
<th>Third Class</th>
<th>Essays, Portfolios and Written Work</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Shows a limited understanding of the question and presents a less than competent response that lacks focus</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Displays a barely adequate or sometimes erroneous knowledge of the primary text(s) under discussion, lacking relevant quotations</td>
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<td>Either fails to present an argument or presents one that is incoherent, incomplete and/or flawed</td>
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<td></td>
<td></td>
<td>Makes little or no use of secondary literature (whether critical, theoretical or historical) or uses it inappropriately and derivatively; is heavily reliant on material derived from lectures and seminars without evidence of independent assimilation of it</td>
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<td></td>
<td></td>
<td>Deploys an inaccurate and unclear prose style</td>
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<td></td>
<td>Demonstrates an insecure command of critical vocabulary and the rules of grammar, syntax, spelling and punctuation</td>
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<td></td>
<td></td>
<td>Referencing (including quotations, footnotes and bibliography) poorly presented according to departmental criteria</td>
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**Group or Individual Performance Presentation:**
- Shows a limited understanding of the requirements of the performance presentation brief;
- Demonstrates inadequate research skills, drawing on a minimal selection of practical, theoretical, literary, cultural and historical sources in the creation of the performance presentation;
- Articulates little understanding of the relationship between theory and practice;
- Shows little knowledge of performance practices relevant to the performance presentation brief;
- Demonstrates awareness but insufficient deployment of practical
methodologies relevant to the performance presentation brief;
- Demonstrates little awareness of wider social, cultural and historical contexts relevant to the performance presentation brief;
- Shows little evidence of working effectively with others in relation to aspects including but not limited to negotiation, time management, planning and problem solving.

**Group or Individual Performance Presentation Critical Reflection:**
- Shows little awareness of a relevant critical and theoretical agenda
- Conveys confused or undeveloped critical intentions for the project as a whole (or these may be absent)
- Conveys little sense of independent reading and research
- Makes some attempt to evaluate both the original intentions and the eventual end-product (though there will generally be problems in doing this with an acceptable degree of clarity and critical distance)
- Often demonstrates a difficulty in using secondary sources effectively
- Mechanical errors in sentence construction, spelling and punctuation are frequent in work graded in this way.

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<tr>
<th>30-39%</th>
<th>Fail (compensated)</th>
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</table>

**Essays, Portfolios and Written Work**
- Shows a scant understanding of the question and presents a minimal or partial response that is severely limited
- Displays an inadequate or frequently erroneous knowledge of the primary text(s) under discussion, either lacking quotations or quoting them inaccurately
- Either fails to present an argument or presents unrelated weak assertions or opinions
- Demonstrates little or no reading of secondary literature (whether critical, theoretical or historical); makes garbled use of material from lectures and seminars that reveals little coherent understanding of it.
- Displays a weak, inept prose style that is sometimes incoherent
- Demonstrates a poor command of critical vocabulary and the rules of grammar, syntax, spelling and punctuation
- Referencing (including quotations, footnotes and bibliography) poorly presented according to departmental criteria

**Group or Individual Performance Presentation:**
- Shows scant understanding of the requirements of the performance presentation brief;
- Demonstrates very inadequate research skills, drawing on a scant selection of practical, theoretical, literary, cultural and historical sources in the creation of the performance presentation;
- Articulates almost no understanding of the relationship between theory and practice;
- Shows scant knowledge of performance practices relevant to the performance presentation brief;
- Demonstrates confusion regarding the deployment of practical methodologies relevant to the performance presentation brief;
- Demonstrates minimal recognition of wider social, cultural and historical contexts relevant to the performance presentation brief;
- Works poorly with others in relation to aspects including but not
limited to negotiation, time management, planning and problem solving.

**Group or Individual Performance Presentation Critical Reflection:**
- Has no discernible critical agenda
- Has seriously confused intentions, based on little or no research or thinking
- Employs a seriously undeveloped evaluation of both the intentions and the end-product
- Often exhibits limited competency in written English, with mechanical errors and poor syntax
- Is presented sloppily, with departmental conventions ignored.

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<tr>
<th>0-29%</th>
<th>Fail</th>
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<tr>
<td><strong>Essays, Portfolios and Written Work</strong></td>
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<tr>
<td>- Shows little or no understanding of the question, and presents an irrelevant or confused response.</td>
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<tr>
<td>- Displays minimal knowledge of the primary text(s) under discussion.</td>
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<tr>
<td>- Fails to present an argument or demonstrate any significant analytical ability.</td>
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<tr>
<td>- Demonstrates little or no reading of secondary literature; makes no or garbled use of material from lectures and seminars.</td>
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<tr>
<td>- Deploys a rudimentary or incoherent prose style that fails to communicate ideas.</td>
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<tr>
<td>- Demonstrates little or no command of critical vocabulary and the rules of grammar, syntax, spelling and punctuation.</td>
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<tr>
<td>- Referencing (including quotations, footnotes and bibliography) inadequate or absent.</td>
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**Group or Individual Performance Presentation:**
- Misinterprets or ignores requirements of the performance presentation brief;
- Demonstrates weak research skills, failing to draw on practical, theoretical, literary, cultural and historical sources in the creation of the performance presentation;
- Articulates no understanding of the relationship between theory and practice;
- Demonstrates no knowledge of performance practices relevant to the performance presentation brief;
- Fails to deploy practical methodologies relevant to the performance presentation brief;
- Demonstrates no recognition of wider social, cultural and historical contexts relevant to the performance presentation brief;
- Fails to work effectively with others, and may be obstructive, persistently late and/or absent, and disorganised.

**Group or Individual Performance Presentation Critical Reflection:**
- Fails to address the process and outcome of the presentation
- Demonstrates little or no research
- Often exhibits limited competency in written English, with mechanical errors and poor syntax
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.

Level Descriptors: these help to acknowledge the differences in how work is graded, as students progress through the degree.

**Level 4** = first year work

**Level 5** = second year and some third year work

**Level 6** = third and fourth year work.

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<tr>
<th>Levels for First Class work:</th>
<th>Level 4 work should demonstrate:</th>
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<tr>
<td></td>
<td>• mastery of basic research skills and of key principles, concepts, contexts and terminology,</td>
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<td></td>
<td>• an excellent understanding of relevant methodological and/or theoretical approaches</td>
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<tr>
<td></td>
<td>• excellent understanding of the social, cultural, historical or ethical issues implicit in the subject of study.</td>
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<th>Level 5 work should demonstrate:</th>
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<tr>
<td>• mastery of research skills, including the ability to evaluate critically the information used</td>
<td></td>
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<tr>
<td>• an ability to make searching critical evaluations of different methodological and/or theoretical approaches</td>
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<tr>
<td>• ability to relate issues with sophistication to wider social, cultural, historical or ethical perspectives.</td>
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<tr>
<th>Level 6 work should demonstrate:</th>
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<tr>
<td>• mastery of research skills, including the ability to identify, search for and evaluate appropriate information in complex contexts.</td>
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</table>
- mastery of a range of principles, concepts, contexts and terminologies, informed by current thinking and research;
- mastery of specialist topics and approaches.
- an outstanding ability to select and apply appropriate methodological and/or theoretical approaches to a range of problems and issues and show a keen awareness of the limitations of the approaches used,
- a sophisticated awareness of the wider social, cultural, historical or ethical implications of the issues explored

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<thead>
<tr>
<th>Levels For Upper Second Class work:</th>
<th>Level 4 work should demonstrate:</th>
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<tr>
<td></td>
<td>• good basic research skills and a good understanding of key principles, concepts, contexts and terminology</td>
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<tr>
<td></td>
<td>• a good understanding of relevant methodological and/or theoretical approaches</td>
</tr>
<tr>
<td></td>
<td>• awareness of the social, cultural, historical or ethical issues implicit in the subject of study.</td>
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<tr>
<th>Levels for lower second class (2:2) grades:</th>
<th>Level 4 work should demonstrate:</th>
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<tr>
<td></td>
<td>• basic research skills and an understanding of key principles, concepts, contexts and terminology associated with the selected area of study.</td>
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<tr>
<td></td>
<td>• an understanding of relevant methodological and/or theoretical approaches and, where appropriate, of the social, cultural, historical or ethical issues implicit in the subject of</td>
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<tr>
<td>Levels for Pass Grades</td>
<td>Level 4 work should demonstrate:</td>
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<tr>
<td></td>
<td>• some basic research skills and familiarity with key principles, concepts, contexts and terminology associated with the selected area of study.</td>
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<td></td>
<td>• familiarity with relevant methodological and/or theoretical approaches</td>
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<tr>
<td></td>
<td>• familiarity with the social, cultural, historical or ethical issues implicit in the subject of study.</td>
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<tr>
<th>Level 5 work should demonstrate:</th>
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<tbody>
<tr>
<td>• some research skills, including some ability to evaluate critically the information used.</td>
</tr>
<tr>
<td>• familiarity with a range of principles, concepts, contexts and terminologies associated with the selected area of study.</td>
</tr>
<tr>
<td>• some ability to make critical evaluations of different methodological and/or theoretical approaches</td>
</tr>
<tr>
<td>• some ability to relate issues to wider social, cultural, historical or ethical perspectives.</td>
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<table>
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<tr>
<th>Level 6 work should demonstrate:</th>
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<tbody>
<tr>
<td>• some research skills, including some ability to identify, search for and evaluate appropriate information in complex contexts.</td>
</tr>
<tr>
<td>• familiarity with a range of principles, concepts, contexts and terminologies associated with the general area of study, informed by current thinking and research;</td>
</tr>
<tr>
<td>• familiarity with specialist topics and approaches.</td>
</tr>
<tr>
<td>• some ability to select and apply appropriate methodological and/or theoretical approaches to a range of problems and issues</td>
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<tr>
<td>• an awareness of the limitations of the approaches used,</td>
</tr>
<tr>
<td>• an awareness of the wider social, cultural, historical or ethical implications of the issues explored.</td>
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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.

Further information

For further information or to make an appointment to see the Disability & Dyslexia Service, please call the Wellbeing Administrators on 020 7631 6316 (choose option 1) or email disability@bbk.ac.uk.

Disability Team Contact Details

Mark Pimm
Disability Service Manager
Room G12
Birkbeck College
Malet Street
London WC1E 7HX
Telephone: 0207 631 6316
Email: disability@bbk.ac.uk

John Muya
Disability Administrator
Room G12
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

The 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/
Contact: info@bscu.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
Study Skills and 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.

Tutorial and other support
In the first year, each student is assigned to a member of the Department's academic staff who will act as personal tutor throughout the course. When you have questions about the issues and texts you are studying, you may want to turn first to the tutor of the particular course you are on. But you can also choose to consult your personal tutor. The role of the personal tutor is to monitor your progress, giving academic guidance both in general and in detail if and when it is needed. A tutor might for instance discuss your ideas for your written work, as well as offering advice, if needed, regarding your choice of courses for the second and later years. In the case of more complex problems involving negotiations with the College administration, your tutor may refer you to the Programme Director, Dr Fintan Walsh, who has general responsibility for student welfare.

You will meet your assigned tutor on the first induction night, Friday, 30 September 2016. Further information on your personal tutor’s office hours will be made available via the BA Theatre Studies Moodle site early in the autumn term.

BA Theatre Studies Programme Administrator
The BA Theatre Studies Administrator Jean White 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.

Programme Director
The Programme Director is the member of academic staff who is responsible for the overall administration of the BA Theatre Studies 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 Louise Owen.

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 one week loan, one day loan and some material (marked Reference) cannot be borrowed at all.

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

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

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

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

An introduction to the Library and bibliographical skills is normally timetabled at the start of your course at which you will meet the Subject Librarian who looks after the collection. They will introduce you to the Library and its electronic resources. In addition, the Library has an online tutorial called LIFE (Library Induction for Everyone) which is always available: http://www.bbk.ac.uk/lib/life/ which has a module in it on ‘Researching a topic’.
eLibrary
As well as its physical holdings, the Library has a comprehensive range of e-resources including bibliographic databases (which tell you what has been written on a topic), and electronic journals. Most of the electronic resources can be accessed from outside the College using your IT Services username and password. If you did not receive this upon enrolment, please ask for them at IT Services reception (Malet Street).

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

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

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 456, Tel: 020 7631 6335. Enquiries: info@bcusu.bbk.ac.uk Visit the website at http://www.bbk.ac.uk/su/

Staff-student forum and student feedback
In the first term, we invite up to two 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 course director early in the autumn term.

At the end of each module, all students are asked to complete a questionnaire. This is very valuable for the School, as it allows staff to see what aspects of modules 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.

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 Office and the Gower Street Medical Practice which is affiliated to the College. To get in touch directly, please call 0207 631 6316 (choose option 1) or complete a contact form available at: http://www.bbk.ac.uk/mybirkbeck/services/facilities/counselling-service-1

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

Services and Facilities
As well as an excellent environment for study, the College also provides a number of services and facilities which help to provide a lively and supportive context for students. These include:

- Evening nursery facilities
- Counselling services
- Common rooms, canteens and a bar - plenty of places to meet people
- Clubs and Societies (e.g. French Society, Film Society, History of Art Society, History Society etc)
- Its own sports ground for Football, Cricket, and Tennis
- We are next door to the University of London Students Union Building, with its excellent facilities, including swimming pool, gymnasium, squash courts, bars, and shops.
- Careers advice services

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

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](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/](http://www.careerstagged.co.uk/)
C2 Education website: [www.thecareersgroup.co.uk/](http://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](http://www.bbk.ac.uk/careers/birkbeck-talent)
Staff Contact Details

<table>
<thead>
<tr>
<th>Academic Staff</th>
<th>Programme Director</th>
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<tbody>
<tr>
<td></td>
<td>Dr Louise Owen</td>
</tr>
<tr>
<td></td>
<td><em><a href="mailto:l.owen@bbk.ac.uk">l.owen@bbk.ac.uk</a></em></td>
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<tr>
<td></td>
<td>(Room 106, 43 Gordon Square)</td>
</tr>
<tr>
<td></td>
<td>Dr Owen has office hours by appointment.</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dr Seda Ilter</td>
</tr>
<tr>
<td></td>
<td><em><a href="mailto:s.ilter@bbk.ac.uk">s.ilter@bbk.ac.uk</a></em></td>
</tr>
<tr>
<td></td>
<td>(Room 307, 43 Gordon Square)</td>
</tr>
<tr>
<td></td>
<td>Dr Ilter has an office hour Mondays 4-5pm or by appointment.</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dr Fintan Walsh</td>
</tr>
<tr>
<td></td>
<td><em><a href="mailto:f.walsh@bbk.ac.uk">f.walsh@bbk.ac.uk</a></em></td>
</tr>
<tr>
<td></td>
<td>(Room 418, 43 Gordon Square)</td>
</tr>
<tr>
<td></td>
<td>Dr Walsh has office hours by appointment.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Administrative Staff</th>
<th>Programme Administrator</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Jean White</td>
</tr>
<tr>
<td></td>
<td><em><a href="mailto:jm.white@bbk.ac.uk">jm.white@bbk.ac.uk</a></em></td>
</tr>
<tr>
<td></td>
<td>0203 073 8231</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ms White is available from</td>
</tr>
<tr>
<td></td>
<td>10.00-6.00pm Monday-Friday, or by appointment.</td>
</tr>
<tr>
<td></td>
<td>The administrative reception for the School of Arts operates term time only in the foyer of 43 Gordon Square from 5.00-6.00pm Mon-Thurs.</td>
</tr>
</tbody>
</table>

Contact Details for My Birkbeck

<table>
<thead>
<tr>
<th>Website</th>
<th><em><a href="http://www.bbk.ac.uk/mybirkbeck/">http://www.bbk.ac.uk/mybirkbeck/</a></em></th>
</tr>
</thead>
<tbody>
<tr>
<td>Online Enquiries/E-Mail</td>
<td><em><a href="http://www.bbk.ac.uk/ask">www.bbk.ac.uk/ask</a></em></td>
</tr>
<tr>
<td>Telephone Enquiries</td>
<td>Tel: 020 7631 6316</td>
</tr>
<tr>
<td>Help Desk Opening Hours (term time)</td>
<td>• Monday to Thursday: 11am-6.00pm</td>
</tr>
<tr>
<td></td>
<td>• Friday: 11am-5.00pm</td>
</tr>
<tr>
<td></td>
<td>• Saturday: 12pm-5.00pm</td>
</tr>
<tr>
<td></td>
<td>• Sunday: CLOSED</td>
</tr>
</tbody>
</table>
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 2017</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>16 January 2017</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>23 January 2017</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>30 January 2017</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>6 February 2017</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>13 February 2017</td>
<td>(Reading Week: English &amp; Humanities)</td>
</tr>
<tr>
<td>7</td>
<td>20 February 2017</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>27 February 2017</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>6 March 2017</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>13 March 2017</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>20 March 2017</td>
<td></td>
</tr>
</tbody>
</table>

Summer Term  
Monday 24 April 2017 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 2017</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>1 May 2017 (NB Monday 1 May is a Bank Holiday)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>8 May 2017</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>15 May 2017</td>
<td>Teaching generally concludes after week 4/5 (unless taking a summer term option with Media Studies), and is followed by a revision period and the exam period. Official College term finishes on Friday 7 July 2017</td>
</tr>
<tr>
<td>5-11</td>
<td>22 May – 3 July 2017</td>
<td>EXAMINATIONS</td>
</tr>
</tbody>
</table>

(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 Deadlines

Assessment Deadlines*

<table>
<thead>
<tr>
<th>Module Code</th>
<th>Module Title</th>
<th>Item Due</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENHU002S4</td>
<td>Theatre Languages</td>
<td>Coursework</td>
<td>25 November 2016</td>
</tr>
<tr>
<td>AREN096S4</td>
<td>Performing Theatre Histories</td>
<td>Coursework</td>
<td>16 December 2016</td>
</tr>
<tr>
<td>ENHU001S4</td>
<td>Theatre in London Now</td>
<td>Unassessed</td>
<td>17 February 2017</td>
</tr>
<tr>
<td>ENHU002S4</td>
<td>Theatre Languages</td>
<td>Assessed essay</td>
<td>3 March 2017</td>
</tr>
<tr>
<td>AREN096S4</td>
<td>Performing Theatre Histories</td>
<td>Presentation &amp; Individual Critical Reflection</td>
<td>21 March 2017 &amp; 30 March 2017</td>
</tr>
<tr>
<td>ENHU002S4</td>
<td>Theatre Languages</td>
<td>Assessed essay</td>
<td>24 April 2017</td>
</tr>
<tr>
<td>AREN096S4</td>
<td>Performing Theatre Histories</td>
<td>Assessed essay</td>
<td>8 May 2017</td>
</tr>
<tr>
<td>ENHU001S4</td>
<td>Theatre in London Now</td>
<td>Critical archive</td>
<td>Summer 2017 (TBC)</td>
</tr>
<tr>
<td>ENHU001S4</td>
<td>Theatre in London Now</td>
<td>Viva</td>
<td>Summer 2017 (TBC)</td>
</tr>
</tbody>
</table>

*blank rows are for you to fill in deadlines for joint /option subject deadlines

Events/Administrative Deadlines

<table>
<thead>
<tr>
<th>Event</th>
<th>Description</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘Preparing for study’ evening</td>
<td>Essential</td>
<td>8 September 2016</td>
</tr>
<tr>
<td>Induction evening</td>
<td>Essential</td>
<td>30 September 2016</td>
</tr>
<tr>
<td>Enrolment</td>
<td>Compulsory</td>
<td>LATEST: late October 2016</td>
</tr>
<tr>
<td>Module Options for 2017-18 Released</td>
<td>Posted Online</td>
<td>April 2017</td>
</tr>
<tr>
<td>Modules Confirmed for 2017-18</td>
<td>On My Birkbeck online student profiles</td>
<td>August 2017</td>
</tr>
<tr>
<td>Results</td>
<td>Published on My Birkbeck student profile</td>
<td>End of July 2017</td>
</tr>
<tr>
<td>Late Coursework Deadline</td>
<td>Final Deadline</td>
<td>31 May 2017</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/](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](http://www.bbk.ac.uk/its) or contact the helpdesk, [its@bbk.ac.uk](mailto:its@bbk.ac.uk), 020 7631 6543

If modules are missing in Moodle, please contact the Moodle team: [moodle@bbk.ac.uk](mailto: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.

<table>
<thead>
<tr>
<th>Submitted</th>
<th>Similarity</th>
<th>Grade</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>20/09/11, 11:55</td>
<td>-</td>
<td>75/100</td>
<td>(0)</td>
</tr>
</tbody>
</table>

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

**Getting help**

If you have problems with your password, see [www.bbk.ac.uk/its](http://www.bbk.ac.uk/its) or contact the helpdesk, [its@bbk.ac.uk](mailto:its@bbk.ac.uk), 020 7631 6543

If modules are missing in Moodle, please contact the Moodle team: [moodle@bbk.ac.uk](mailto:moodle@bbk.ac.uk)