School of Arts
Department of English & Humanities
BA English Handbook
Years 2 – 3/4

2016-2017

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## Term Dates

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<tr>
<th>Autumn Term</th>
<th>Spring Term</th>
<th>Summer Term</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday 3 October 2016 to 16 December 2016</td>
<td>Monday 9 January 2017 to Friday 24 March 2016</td>
<td>Monday 24 April 2017 to Friday 7 July 2017</td>
</tr>
<tr>
<td><strong>Autumn Closures</strong></td>
<td><strong>Spring Closures</strong></td>
<td><strong>Summer Closures</strong></td>
</tr>
<tr>
<td>The College will close at 6pm on Wednesday 22 December 2016, re-opening at 9am on Monday 3 January 2017</td>
<td>The College will close at 6pm on Wednesday 12 April 2017, re-opening at 9am on Wednesday 19 April 2017</td>
<td>The College will be closed on Monday 1 May 2017 re-opening at 9am on Tuesday 2 May 2017</td>
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<tr>
<td></td>
<td></td>
<td>The College will be closed on Monday 29 May 2017, re-opening at 9am on Tuesday 30 May 2017</td>
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<tr>
<td></td>
<td></td>
<td>The College will be closed on Monday 30 August 2017, re-opening at 9am on Tuesday 31 August 2017</td>
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*Published August 2016*

*This document is for reference only.*

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

Welcome back to the BA English programme. We hope you enjoy the coming academic year, and continue to find the Birkbeck programme stimulating and challenging. If you are a joint student, please be sure to contact your administrator for all relevant handbooks if you have not already received them.

This Handbook contains summary descriptions of BA English modules and half modules for second-, third- and (part-time only) fourth-year students for the academic year 2016-17. The aim is to offer a wide choice, with plenty of scope for studying English from different perspectives and with varying degrees of specialisation. At this stage you need to begin preparing for the coming academic year. We have provided preliminary reading lists that are included in the module descriptions located within this book and within the Module Option Booklet that was given to you in the spring; these are the texts your tutor would like you to read before the start of term. Full module reading lists will either be emailed to you over the vacation and/or posted on Moodle by the start of term by your module convenor.

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

Induction Events

There will be a Start of Year Open Lecture for all students of BA English and Joint programmes on the Friday before the start of term (Friday 30th September in 2016). This lecture will be given by Professor Roger Luckhurst and will run from approximately 7.15-8.00pm. Further details will be sent to you by email closer to the time. Teaching begins on Monday 3 October 2016.

Tours of the Birkbeck College Library will take place every evening at 5:30 pm during the month of October. Birkbeck Library displays a list of times for these tours, and you are welcome to join any one. In their final two years of study (so from Year 2 full-time and Year 3 part-time), BA students should in addition be eligible to enrol for free access and use of the Senate House library once they have enrolled for their course in September. In order to register with Senate House, eligible students should print their proof of enrolment and take this, along with their student Birkbeck ID card, to the Senate House library. Part-time students in second year may use Senate House library but will be charged a fee for the year.
Administrative Information Years 2-3/4

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

Once you have completed your enrolment, your library and building access will be renewed (i.e. you will not be issued with a new ID card). If you have lost your card or need to request one for other reasons, here are steps you can take:

- 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.

NB students requesting a replacement card will normally be charged a fee of £10.

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

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

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

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

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

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

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

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

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. Music Society, French Society, Film Society, History of Art Society, History Society etc)
- Its own sports ground for Football, Cricket, and Tennis
- We are located next door to the University of London Students’ Union Building (‘Student Central’), with its excellent facilities, including swimming pool, gymnasium, squash courts, bars, and shops.
- Careers advice services

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

It is a requirement that all Birkbeck students maintain their own contact details for the entirety of their degree. All documentation, reading lists, class notices, etc. will be sent via the Birkbeck email system. You may nominate an email address via your My Birkbeck Student Profile. If you encounter any difficulty with this process please visit the Student Centre in the main Malet Street building.
Location
The Department of English and Humanities occupies a Birkbeck College building, 43 Gordon Square, where you will find the School Administrative Office and academic staff offices. Teaching often takes place in our building, but your lectures may be housed in the main Malet Street building, where the College Library and Student Union facilities are also located, or in the Clore Management Centre in Torrington Square, or any of the University of London buildings. Pigeonholes for communications with students are located beside the entrance to Room G13 at 43 Gordon Square, and should be checked frequently. During term time the Gordon Square entrance is staffed from 8.00am to 9.00pm, Monday to Friday. Urgent messages outside this time can be left at the Malet Street entrance, which is open until 10.00pm.

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

Books: to buy or borrow?
Throughout your degree you will be given reading lists, which will include both essential texts forming the basis of lectures and seminars, and suggestions for wider reading. The distinction between these two categories is clearly marked in this booklet. Some essential reading will be provided, some you will need to buy or borrow from a library. Remember that often books can be bought more cheaply second-hand. If you have trouble obtaining the recommended edition, or already own an alternative, a substitute will often be acceptable; consult the lecturer concerned if you are in any doubt. If you intend to rely on libraries, bear in mind that many other students will inevitably need the books at exactly the same time as you do. At the time of going to press, all the books we have asked you to buy are in print. It is your responsibility to obtain these books in time for the classes. If you do find that a book has become unobtainable for any reason, please let the lecturer know as soon as possible.

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

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

Please note the following as it will be strictly enforced:

• Year three and four students normally have priority over year two students for module choices. This is to facilitate the completion of their degree requirements.
• For modules that are core or compulsory for a specific degree programme (and in the case of options on the BA Creative Writing), priority will be given to students registered on that degree programme. Not all core/compulsory modules are available as options.
• If you do not submit your module choices by the deadline for your year you will forfeit your priority.
• We will honour a “first-come-first-served” basis within the year. For example, a student that returns their choices on the last day will have lower priority within their year of study than a student who returned their choices promptly.
• Students who have late/non-submitted coursework for their year and have not applied for mitigating circumstances or have no other documented reasons for non-submission, will not be allocated to their module choices until all outstanding work is received and their choices will thus be deemed late.

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

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

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

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

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

Your personal tutor is the person you would usually ask to provide a reference for you at the end of your course, so it is important that you make time to meet with them.
BA English Programme Structure

Your degree in English at Birkbeck is a University of London course-unit Honours degree taken over either three years (full-time) or four years (part-time). Modules which last for a full year have the value of one unit or 30 credits, those which begin in either the autumn or spring terms and are taught over twelve weeks have the value of half a unit or 15 credits. To receive a degree you must successfully complete twelve units or 360 credits (that is, achieve marks of 40% or above, except that for up to two option modules - one at level 5 and one at level 6 - a ‘compensated fail’ mark of 30-39% may be accepted).

You must pass all core first-year modules in order to progress into your second year. However, marks for the core Level 4 modules (or equivalent of 120 credits) will not count towards your final degree average. The degree average is based on the nine weighted units you complete at Levels 5 and 6 (or equivalent to your best 240 credits at these levels), although Level 4 results may be taken into account when calculating preponderance if a degree average falls within the 2% borderline category.

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

Mode of Study (NB Doing English is a core module for students who started from 2015-16):

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

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

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

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

<table>
<thead>
<tr>
<th>Year</th>
<th>English Core Module: Reading Literature (Level 4)</th>
<th>English Core Module: Writing London (Level 4)</th>
<th>English Core Module: Critical Foundations (Level 4)</th>
<th>Doing English (Level 4, unweighted)</th>
<th>English Option Module (Level 5)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year One</td>
<td>English Core Module: Critical Foundations (Level 4)</td>
<td>Doing English (Level 4, unweighted)</td>
<td>English Option Module (Level 5)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Year Two</td>
<td>English Core Module: Aspects of Medieval and Renaissance Literature (Level 5)</td>
<td>English Option Module (Level 5 or 6)</td>
<td>English Option Module (Level 6)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Year Three</td>
<td>English Option Module (Level 6)</td>
<td>English Option Module (Level 6)</td>
<td>English Option Module or Optional Final Year Project (Level 6)</td>
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*It is also possible, with the approval of the Programme Director, to substitute up to four option modules with suitable modules from other programmes, two of which may be taken from outside of the Department of English and Humanities. This is possible for both part-time and full-time study modes. **Over the period of their degree programme, BA English students will need to pass a minimum of 15 credits (or a half unit) in a module which covers a medieval discipline; this is in addition to the Level 5 Year 2 compulsory Aspects of Medieval and Renaissance Literature module.**
Attendance policy

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

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

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

In addition to regular class attendance, all students (both part-time and full-time) are expected to spend a number of hours per module every week in self-study, reading, seminar preparation and – at certain times of the year – completion of assignments. This means that you will need to be fully committed to your studies before starting the course, and should carefully consider whether or not you are embarking on the best mode of study in the circumstances. Birkbeck has a long history of supporting working students successfully to undertake and complete challenging degree-level study. It is, however, generally recognised that a full-time degree is not compatible with full-time work. It is therefore especially important that working people embarking on full-time degrees have space enough in their week to attend class, prepare for seminars, and research and write assignments. Any student who is struggling with their study, work and life balance should always contact their Personal Tutor to discuss the situation so that strategies can be put in place to enable them to complete their degree. It is possible to take a break in studies and you should talk to your personal tutor about this where you are finding it difficult to attend or to do the necessary preparation and coursework.
Module Outcomes and Aims
- to consolidate and broaden students’ knowledge of medieval and Renaissance literature.
- to foster an enjoyment of early literature and its cultural contexts.
- to encourage students to develop skills of close reading, and the capacity to locate these close readings within broad historical and critical narratives.

Module Description
This course offers an opportunity to explore a rich variety of medieval and Renaissance literature. The first term will consist of a detailed study of one of the most famous and rich medieval texts, Chaucer’s *Canterbury Tales*, in its original Middle English. Classes will look at the form and language of the *Tales* as well as their social and cultural contexts. Our study will include lesser-known parts of Chaucer’s poem. The second and third terms will look at a selection of early modern poetry, prose and drama, offering an introduction to the richly divergent themes and genres of English writing in the Renaissance period.

Aspects of Medieval and Renaissance Literature continues the work that was begun in the first year core English modules, broadening and deepening students’ knowledge of early literature and culture.

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coursework</td>
<td>Commentary Exercise</td>
<td>10%</td>
</tr>
<tr>
<td>Assessed Essay</td>
<td>Essay</td>
<td>45%</td>
</tr>
<tr>
<td>Exam</td>
<td>3 hour written</td>
<td>45%</td>
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</table>

Essential Reading
Please try to obtain the recommended editions for this course. You could begin reading Chaucer’s *Canterbury Tales*, in *The Riverside Chaucer*, ed. L. Benson et al. (Oxford: Oxford University Press, 1988). Please note: for this course, you should not use a Modern English translation as a primary text.

You may also find useful:

This site has some help with reading and analysing Middle English: http://metro.fas.harvard.edu
In advance of the Spring term’s Renaissance focus, it would be useful to read as many of the primary texts as possible. We will be studying the following texts (in the order given):

- George Herbert, *The Temple* (available on Moodle)
- Thomas Nashe, *The Unfortunate Traveller* (available on Moodle)

For introductory secondary work on the Renaissance, the following texts are helpful:


**The Novel**

ENHU009SS (Level 5: 30 credits) Compulsory for Year 2 BA English and BA Creative Writing and English; also available as an option to students on other BA programmes

**Tuesday 6.00-7.20pm**

- To gain familiarity with a range of novels of different kinds and periods.
- To understand and engage with some of the critical and theoretical discussions around the definition of the novel.
- To develop an understanding of critical contexts related to the novel’s development, such as realism, modernism, postmodernism and postcolonialism

This course explores the development of the novel as an international form, looking at examples from the eighteenth to the twenty-first century. It follows a loose chronology, charting the emergence of realism, modernism and postmodernism, as well as exploring the significance of postcolonialism and transnationalism for the novel.

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
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</thead>
<tbody>
<tr>
<td>Coursework</td>
<td>1,500 words</td>
<td>10%</td>
</tr>
<tr>
<td>Assessed Essay</td>
<td>2,500 words</td>
<td>45%</td>
</tr>
<tr>
<td>Unseen Exam</td>
<td>3 hours</td>
<td>45%</td>
</tr>
</tbody>
</table>

**Primary Reading**

Margaret Atwood, *The Handmaid’s Tale*

Daniel Defoe, *Robinson Crusoe*

Henry Fielding, *Joseph Andrews*

J. W. Goethe, *The Sorrows of Young Werther*

George Eliot, *Silas Marner*
Stephen Crane, *Maggie: A Girl of the Streets*
Virginia Woolf, *To the Lighthouse*
Thomas Pynchon, *The Crying of Lot 49*
Salman Rushdie, *Shame*
Caryl Phillips, *Crossing the River*
Marjane Satrapi, *Persepolis: The Story of a Childhood and the Story of a Return*

**Secondary Reading**
BA English Option Modules

Level 5 Options

Romance**
AREN165S5 (Level 5: 30 credits) BA English option module; also available as an option to students on other BA programmes
Tuesday 7.40-9.00pm

** This module fulfils the requirement for BA English students to complete an additional half unit in a medieval discipline.

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

Module Description

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

How has the genre of romance changed over time, and how has it stayed the same? What are the connections between romance and religion, politics, or beliefs about gender or social status? Who read romances, for what reasons, and in what settings? What is the relationship between romance and literary form?

These are just some of the questions we will consider. This course will offer students the chance to read a wide range of romances while thinking about the characteristics and uses of the genre. We will explore texts by a variety of authors, from the Middle Ages to now. At the same time, this course will consider the transformations in the genre over time, its interconnectedness with its social contexts, and its relationship to ‘the literary’. We will discover how many modern assumptions about romance don’t adequately account for the importance, diversity, and influence of the genre within English literature.

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


Jane Austen, *Northanger Abbey* (any good edition of this will do).

Nathaniel Hawthorne, *The Marble Faun* (any good edition of this will do).

Recommended Further Reading


Tragedy
AREN157S5 (Level 5: 30 credits) Dual validated BA English and BA Theatre Studies option module; also available as an option to students on other BA programmes
Wednesday 7.40-9.00pm

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

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

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

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

**Background reading:**

**Writing Fiction**  
AREN124S5 (Level 5: 30 credits) BA English option module; also available as an option to students on other BA programmes (but not BA Creative Writing or BA Creative Writing and English joint students).  
Monday 7.40-9.00pm

**Module Outcomes and Aims**  
This module will:-  
- Enable students to develop their skills as writers of fiction  
- Deepen students’ awareness of the writer’s craft through exercises and practice  
- Develop students’ skills of self-evaluation and constructive analysis of the work of others  
- Enable students to consolidate learning through lecturer/peer feedback  
- Enable students to develop work in progress  
- Develop students’ awareness of the industry-standard expectations for the presentation of fiction  
- Enable students to explore different genres of fiction writing  
- Enable students to develop skills in editing and revising their own writing

**Module Description**  
This course combines workshops in which students develop their skills in writing their own fiction, with lecture and seminar discussion of the general elements of fiction writing, such as character, plot, structure, dialogue, point of view, voice and genre. There will be an emphasis on the short story, but students may choose to develop ideas for longer pieces of fiction.
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<th>Assignment</th>
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<tr>
<td>Coursework exercise</td>
<td>Exploratory piece: 1500 words.</td>
<td>10%</td>
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<tr>
<td>Short Story or beginning of</td>
<td>2500 words</td>
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<tr>
<td>a longer piece of fiction</td>
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<tr>
<td>Short Story or extract from</td>
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<tr>
<td>a longer piece of fiction</td>
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**Essential Reading**


**Please note:** over the course of this module students will be expected to undertake a number of written exercises and also to participate in writing workshops. These involve submitting your own work for peer review. Students will also need to read and study closely a number of short stories and extracts provided over the year in order to enhance their understanding of the craft of writing fiction. These stories and extracts will be taken from a wide range of contemporary authors and genres.

**Level 6 Options**

**Beowulf**

ENHU039H6 (Level 6: 15 credits) BA English HALF UNIT option module; also available as an option to students on other BA programmes

Wednesday 6:00-7:20pm (Week 2 Spring term to Week 2 Summer term)

** This module fulfils the requirement for BA English students to complete an additional half unit in a medieval discipline.

NB ‘Introduction to Old English’ must be taken as a prerequisite to this module.

**Module Outcomes and Aims**

- To improve students’ competence in reading Old English language.
- To develop an understanding and appreciation of *Beowulf*.
- To explore the generic and historical context of the poem and its origin in oral literature.

**Module Description**

This course offers a study of the whole Old English poem. Selections will be read in the original language and translated in class, and students will read the remainder of the poem in Modern English translation and participate in seminar discussions of the poem and its background. The course will include a study of the style and techniques of Seamus Heaney’s translation.

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<tr>
<td>Coursework exercise</td>
<td>Translation (c. 20 lines) and commentary (c. 200 words)</td>
<td>10%</td>
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<tr>
<td>Unseen exam</td>
<td>2 hours (Translation of about 20 lines plus one essay)</td>
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Module Outcomes and Aims
By the end of the course you will:
- Master the corpus of a unique artisan artist and poet.
- Gain a strong sense of the genres of Romantic period writing and art in their dialogic engagement with past traditions and possibilities.
- Analyse Blake’s poetics of composition
- Situate Blake’s illuminated books in the Revolutionary debates of the 1790s
- Analyse Blake’s Bibles of Hell in the context of eighteenth-century practices of reading and editing the Bible
- Understand Blake’s prophetic works in relation to their millenarian public sphere
- Situate Blake’s work in a Romantic culture of books and book making
- Develop close reading skills suited to the analysis of a poetic form produced in a visual medium

Module Description
William Blake (1757-1827), a self-employed London engraver and artisan artist, author of the anthem known as ‘Jerusalem’, invented a ‘method of Printing which combines the Painter and Poet’. His relief-etched Illuminated Books emulate the aesthetic of medieval illuminated manuscripts and at the same time subvert the homogeneity of the book as a commercial object. Blake’s work as an engraver challenged the division of labour that governed the hierarchies of art and the economics of book publishing. For Blake execution is at the heart of invention as an act of embodied creation. Going against the separation of the mind from the hand, the ideal from the mechanical, Blake identified prophetic vision in minute particulars. ‘Melting apparent surfaces away, and revealing the infinite which was hid’, Blake’s revolutionary ‘Printing house in hell’ claimed to ‘cleanse the doors of perception’: ‘to see a world in a grain of sand, / and Heaven in a wild flower, Hold infinity in the palm of your hand, / and eternity in an hour’. His powerful works combine poetry, painting, radical politics and religious prophecy. During the course of the year, we will read Blake’s works in their aesthetic and revolutionary contexts, exploring his place in the artisanal and millenarian public spheres, and in the culture of debate emerging within radical London circles, where ‘without contraries is no progression’.

It is essential that you experience Blake’s works as Illuminated Books, which you can do through the digital facsimiles available at www.blakearchive.org. Texts for special attention are: ‘There is no Natural Religion’, ‘All Religions are One’, Songs of Innocence and of Experience, The Marriage of Heaven and Hell, The Book of Thel, The Book of Urizen, Visions of the Daughters of Albion; The Continental Prophecies, Vala or the Four Zoas, the epic poems Milton and Jerusalem, and The Book of Job.

Essential Reading
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<td>Unassessed Essay 1</td>
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<td>Assessed Essay 2</td>
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<tr>
<td>Assessed Essay 3</td>
<td>2,500 words</td>
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**Essential Reading**

*Blake’s works as mentioned above, read on*

*You MUST analyse Blake’s works in facsimile (not text only) editions:*

www.blakearchive.org

For textual commentary, authoritative editions to consult in the library are published by the William Blake Trust, or see


**Background Reading**


It is essential that you read the works in facsimiles, rather than transcriptions of the words only. The online facsimiles also have a transcription function at the bottom left of each illuminated plate.

**Contemporary African Writing**

AREN138S6 (Level 6: 30 credits) dual validated BA English and BA Humanities option module; also available as an option to students on other BA programmes

Tuesday 7.40-9.00 pm

**Learning Objectives and Aims**

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

**Module Description**

The course will study Contemporary African Writing, especially texts published from the mid-1990s onwards, after the end of Apartheid in South Africa and the establishment of multi-party democracy in a large part of Africa, including South Africa, Nigeria, Malawi, Zambia, Kenya and Ghana. It will also examine literary texts published in the wake of new literary Prizes such as the *Caine Prize for the African Short Story* and the *Penguin Prize for African Short Fiction*. It will explore the particular historical, political and cultural conditions which have given rise to the new writing. It will also offer the opportunity to find out whether or not the new writing is radically different from that of the earlier writers, especially as some of the writers on the course were also part of the earlier generation. It will ask if the new writers offer distinct aesthetic approaches. The course will furthermore attend to how the new writing relates to international literary movements such as those of *Post-modernism* and *Magical Realism*. The course covers the following authors, among others, Ngugi wa Thiong'o, Ben Okri, Chimamanda Ngozi Adichie, JM Coetzee, Zakes Mda, Chris Abani (a former Birkbeck Student), Leila Aboulela, Zoë Wicomb, Halon Habila, Nadifa Mohamed and Brian Chikwava. It will be taught through a mixture of Lectures and Seminars and students will be expected to take part in Seminar discussions and to give at least one 15-minute Seminar presentation during the Course of the year.
Assessment will be based on a Coursework Essay of about 1000 words in length submitted on the First Friday of the Spring Term, an essay of about 2,500 words in length due on the First Friday of the Summer Term and an Examination taken at the end of the course.

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<td>Assessed Essay</td>
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<td>Unseen Exam</td>
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Reading List


Court and Anti-Court: Court culture and its discontents in Elizabethan and Jacobean England
ENHU046H6 (Level 6: 15 credits) BA English HALF UNIT option module; also available as an option to students on other BA programmes
Tuesday 7.40-9.00pm (Autumn term)

Module Outcomes and Aims
- Students will gain familiarity with the critical analysis of late sixteenth and early seventeenth English literary texts in the light of the historical context of Elizabethan and Jacobean court-culture
- Students will gain an awareness of court culture as politically (and ideologically) complex and conflicted.
- Students will learn how to work both with early modern literary texts and historical documents.

Module Description
This course focuses on the politically and ideologically complex world of court culture in the Elizabethan and Jacobean periods. Through a close analysis of literary texts and historical documents we will examine the celebration of Elizabeth and James as monarchs, but also critiques of the two monarchs and their officers. The literature of the period was profoundly politicized, particularly when written by poets and dramatists who were close to the centre of power. Issues considered will include: court factions and favouritism, the tensions within conciliar government, the Elizabethan succession crisis, censorship and the Essex divorce. Authors studied on the course will include George Chapman, Michael Drayton, John Ford, Fulke Greville, Ben Jonson, George Peele, Walter Raleigh, William Shakespeare, Philip Sidney, Edmund Spenser and George Withers.

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<td>Coursework exercise</td>
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<td>Assessed essay</td>
<td>3000-3500 words</td>
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Essential Reading


Simon Adams, Leicester and the Court: Essays on Elizabethan Politics (Manchester: Manchester University Press, 2002);


English Literary Modernism
ENHU031S6 (Level 6: 30 credits) BA English option module; also available as an option to students on other BA programmes
Tuesday 6.00-7.20pm

NB BA English students cannot take this module in second year because it clashes with the second year compulsory module: “The Novel”.

Module Outcomes and Aims
- The course will provide students with a methodology for studying modernism.
- It will equip students with the research tools and conceptual structures for studying twentieth-century literature in depth.
- On completion of the course, students will be able to understand and critique the formal qualities of modernist literature.
- Students will also have a strong grasp of the relationship between literary modernism

22
and its socio-historical context.

Module Description

This course is designed to introduce you to some of the most influential literary works of the early twentieth century, and the rapidly-changing culture which produced them. The best-known works of early twentieth-century English literature (such as Eliot's The Waste Land, Joyce's Ulysses, Woolf's To the Lighthouse) have typically been discussed as examples of 'modernism', a term which is usually taken to mean writing that self-consciously rethinks literature's representational function, resulting in a distrust of conventional literary techniques in favour of experimental verbal forms. But the label of modernism misleadingly attributes a coherence to a very heterogeneous body of writing, a coherence defined solely in terms of its up-to-date-ness. This course will require you to ask what 'modern' can mean in relation to literature and literary culture, and to investigate the claims of novelty and radicalism that some of these writers—and their readers—attached to their work. We will study the historical and social conceptions of the role of the writer, the reader and of literature itself.

The course will be taught in seminars, about a third of which will concern the historical and theoretical context of modernism, while the rest will be based around single texts, ordered roughly chronologically and intended to focus issues raised in the contextual seminars. The course aims to provide you with a methodology for studying modernism: it will equip you with the research tools and conceptual structures to study twentieth-century literature in depth.

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<th>Assignment</th>
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<tbody>
<tr>
<td>Coursework</td>
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<tr>
<td>Assessed Work</td>
<td>Research Portfolio</td>
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<tr>
<td>Assessed Essay</td>
<td>3,000 words</td>
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Essential Reading

The main course book is:

Please read one of the following surveys of the period over the summer; they are all available in libraries, and, apart from the Butler, currently in print in paperback:
Christopher Butler, *Early Modernism, Music and Painting in Europe, 1900-1916* (Oxford: Oxford University Press). (This has recently gone out of print, and is under consideration for reprinting). More superficial on literature than the other texts, but more wide-ranging in its interdisciplinary interests.
modernism, and on writing by women.

The following are longer primary texts which will be discussed on the course and which it would be useful to read in advance:


Henry James, ‘The Turn of the Screw’ in *The Turn of the Screw and Other Stories* (Oxford: Oxford University Press, 2008)


Ezra Pound, *The Cantos of Ezra Pound* (New York, New Directions, 1934-93), Cantos 1 and 45


Virginia Woolf, *A Room of One’s Own* in *A Room of One’s Own and Three Guineas* (Oxford: Oxford University Press, 2008)


**Fiction of the Romantic Age**

AREN183H6 (Level 6: 15 credits) BA English HALF UNIT option module; also available as an option to students on other BA programmes

**Wednesday 6.00-7.20pm (Week 2 Spring term to Week 1 Summer Term)**

**Module outcomes and Aims**

- To develop knowledge of British literature of the Romantic century (1750-1850).
- To engage with the history of the novel and short fiction through the literary languages of feeling, sensibility and sociability and key topics such as the gothic, orientalism and history.
- To consider various critical approaches to literature of the period that engage with cultural shifts in ideas about gender, nationhood and race.

**Module Description**

In a period marked by violent revolutions, the Romantic era was an age of creative vitality as well as rapid social change. Romantic-period authors explored new possibilities for the novel and short fiction, and voiced the anxieties and
controversies brought to the fore by political and social unrest. Examining important themes of cultural concern such as race, gender and sociability, this module develops students' knowledge of the literary languages of feeling, romance and sensibility widely associated with the Romantic century, 1750-1850. Examining works by Jane Austen, William Beckford, Mary Shelley, Mary Wollstonecraft and others, the module is structured around Romantic-era innovations in fiction such as the gothic, orientalism, historical fiction and it-narratives.

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<tr>
<td>Class presentation</td>
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<tr>
<td>Assessed Essay</td>
<td>2500 words</td>
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**Essential reading**


Wollstonecraft, Mary, *Maria, or the Wrongs of Woman* (1798) (a good edition is Broadview Press, 2012)

**Fin de Siècle**

ENHU049S6 (Level 6: 30 credits) BA English option module; also available as an option to students on other BA programmes

Thursday 7.40-9.00pm

**Module Outcomes and Aims**

**Aims:**

- to broaden and deepen students' understanding of the late-Victorian period and the diverse cultural movements and trends associated with it;
- to introduce a diverse range of literary and non-literary texts, and understand their differences and connections;
- to provide students with a contextualised understanding of the fin-de-siècle period in relation to both the Victorian period in general and the subsequent period of Modernist experimentation;
- to investigate the validity of identifying fin-de-siècle culture as 'separate' from mainstream Victorianism and Modernism, and critically to assess claims for its distinctive aesthetic, political, social and ethical concerns.

**Outcomes:**

- discuss in a critically informed manner a diverse body of literary and cultural texts from the fin de siècle in the context of wider Victorian debates about art, science, progress, sexuality etc;
- relate aesthetic and generic issues with social/political/ethical ones and vice versa;
- critically assess the ways in which the concept of the fin de siècle has been constructed both in late-nineteenth-century discourses (such as degeneration theory)
and in current critical debates;

- identify key elements of fin-de-siècle culture and place this into the context of the period’s relationship with the Victorian age in general and the cultural climate of the early years of the twentieth century.

**Module Description**

The *fin de siècle* (c. 1880-1900) was a vibrant period of British literature, a moment of transition between the Victorian and Modern eras that resulted in an extraordinary cultural efflorescence. Be prepared for all manner of strange things: Gothic monsters and dastardly foreigners on the streets of London, acts of derring-do in the African wilderness, terrifying women in trousers, possibly smoking opium cigarettes, and that towering figure of late Victorian perversity, Oscar Wilde. The course aims to provide lots of contextual materials from biology, psychology, anthropology, sexology, imperial history, genre theory and literary debate in order to understand texts in their appropriate cultural context.

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<td>Coursework</td>
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<td>Assessed Essay</td>
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**Essential Reading**

Sally Ledger and Roger Luckhurst, *The Fin de Siècle: A Reader in Cultural History.*


Poetry Selections from Charles Baudelaire, Paul Verlaine, Ernest Dowson, Oscar Wilde, Michael Field and Algernon Swinburne.


Bram Stoker, *Dracula* (1897). (Any edition.)

**Gothic Romance, 1764 to the present**

ENHU100S6 (Level 6: 30 credits) BA English option module; also available as an option to students on other BA programmes within the Department of English and Humanities Wednesday 6.00-7.20 pm

**Module Outcomes and Aims**

- To establish understanding of ‘the Gothic’
- To be able to use ‘the Gothic’ critically in contexts of different epochs, cultural traditions, and artistic forms.
- To explore why cultivating feelings of horror and terror can produce pleasure.
- To teach students the best ways of neutralising the threat of vampires, werewolves, and transdimensional squids.

**Module Description**

You’re just off to a joyous wedding in your castle when the bridegroom is crushed to death by the sudden appearance of a gigantic, spectral knight’s helmet. Unlucky. It could have happened to anyone. What follows is worse: portraits come alive, giant dismembered limbs wriggle in corridors, virgins are menaced, and the castle walls begin to crumble. This is a rough outline of the short, disordered book by Horace Walpole called *The Castle of Otranto*,
widely considered to be the founding text of the Gothic romance. The book has spawned a host of dreamlike imitators full of supernatural events, unnerving experiences in dungeons, scary nuns, vampires, ghosts and the occasional appearance of transdimensional squids. We will track this tradition from its origins in Walpole’s boutique castle at Strawberry Hill on the Thames through the 19th century and watch it transmogrify into modern horror in the 20th century. If you enjoy horror or just want to find out why the hell anyone would enjoy this stuff, this could be the course for you.

There are a couple of very lengthy works here: I’d recommend you read Radcliffe, Lewis, Collins and Stoker at least over the summer.

Teaching is by seminar.

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**Essential Reading**

I recommend the Oxford World’s Classics editions for the pre-20th century books.

The classes will be arranged in 4 blocks:


Detailed secondary reading will be provided at the beginning of the course, but here are some pointers.

**Good places to start wider reading:**


Markman Ellis, *The History of Gothic Fiction* (Edinburgh UP, 2000) – good on 18thC


**John Donne and Renaissance London**
AREN191H6 (Level 6: 15 credits) BA English HALF UNIT option module; also available as an option to students on other BA programmes
Monday 7.40-9.00pm (Week 1 Spring Term to Week 1 Summer Term)

**Module description**
This module explores the compelling, challenging, and important poetry and prose of John Donne. We’ll think about the intellectual and literary conventions and traditions Donne responds to, and also his mid-seventeenth-century social and political contexts. We will also consider some of the poets who responded to his poetic and ideological innovations. What function does writing acquire under the Tudors and Stuarts when the court, church and London itself are all changing? For all that Donne’s poetry and prose sometimes strikes a pose of melancholic isolation, he knew many of the other writers, statesmen, churchmen, patrons and power-brokers of his day and engaged fully in London life and ideas.

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**Introduction to Old English**
ENHU010H6 (Level 6: 15 credits) BA English HALF UNIT option module; also available as an option to students on other BA programmes
Wednesday 6:00-7:20 pm (Week 1 Autumn to Week 1 Spring term)

**This module fulfils the requirement for BA English students to complete an additional half unit in a medieval discipline.**

**Module Outcomes and Aims**
- To give students an elementary reading knowledge of Old English language.
- To acquaint students with a range of Old English poetry and prose.
- To explore some aspects of Anglo-Saxon culture.
- To consider the importance of Old English for the history of the English language.

**Module Description**
Old English is the language spoken and written in England before 1066 (the Anglo-Saxon period). The aim of the course is to give students a reading knowledge of Old English through study of a variety of texts in verse and prose. It also includes an introduction to Anglo-Saxon literature and culture through discussions of works in translation. Issues that arise during the course are the development of the English language from its origins, and the transitions from oral to written culture, and from the pagan to the Christian belief system.

Texts studied will include Ælfric, ‘A Colloquy on the Occupations’; Bede’s account of the poet Caedmon; Riddles; *The Battle of Maldon.*

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<tr>
<td>Unseen Class Test</td>
<td>Translation</td>
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**Essential Reading (students must own copies of these books)**
We will explore the poetry in the contexts of Elizabethan erotic and love poetry, the court, the Inns of Court (where lawyers congregated), the ‘new philosophy’ as well as examining the Donne’s complex relationship between Donne and female poets, female patrons. Ben Jonson wrote of him as “the first poet in the world in some things” but his poetry was neglected for many years before a spectacular resurrection in the modern period.

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**Reading list**

Set text: please try to use *John Donne: The Major Works* ed. John Carey (Oxford University Press). It has many of the Donne texts we’ll use, and has notes.

There are editions of much of Donne online and you will find it very useful to access Digital Donne [http://donnevariorum.tamu.edu/publvols/v7-1dir/index.Not](http://donnevariorum.tamu.edu/publvols/v7-1dir/index.Not) all volumes are online but there are several volumes (*Elegies, Anniversaries* and *Holy Sonnets*). Please note you MUST always come to class with texts that you can read (whether that means as a printed book, or on an e-reader). *Songs and Sonets* is available on Luminarium.

The most helpful and economical ways to approach the critical reading would be to

(i) use the recent *The Oxford Handbook of John Donne*, edited by Jeanne Shami, Dennis Flynn and M. Thomas Hester (Oxford: Oxford University Press, 2011). This has short essays on all the texts, and some of the topics, we will discuss. You will find it *extremely useful*, and you should try to consult this before each class.

(ii) Make use of the helpful and clear ‘starter’ commentaries at *The Poetry Foundation*.


**Lost in the Funhouse: American Literary Fiction Since the 1960s**

Tuesday 6.00-7.20pm (Level 6: 30 credits) BA English option module; also available as an option to students on other BA programmes

*NB* BA English students cannot take this module in second year because it clashes with the second year compulsory module: “The Novel”.

**Module Aims and Objectives**

- To develop students' knowledge and critical understanding of trends in American fiction from the 1960s to the present.
• To develop students' knowledge and critical understanding of the relationship between literature, history and society within the context of late 20th-century and early 21st-century American writing.
• To reflect upon some of the key theoretical interventions and concepts employed in the study of postmodernism, minimalism and post-postmodernism.

Learning Outcomes
• On successful completion of this module a student will be expected to be able to:
• Identify and discuss the key literary texts and thematic issues in American fiction since the 1960s.
• Analyse and assess the work of a range of American writers from across the period.
• Articulate an understanding of the relationship between literature, history and society within the context of late 20th-century and early 21st-century American writing.
• Reflect upon some of the key theoretical interventions and concepts employed in the study of postmodernism, minimalism and post-postmodernism.
• Demonstrate an awareness of how literature and language produces and reflects cultural change and difference.
• Research, develop and present ideas effectively in written form.

Module description
This module will develop students' knowledge and critical understanding of trends in American fiction from the 1960s to the present. This was a remarkable period for experimental North American literature seeing the explosion of the American postmodernist movement followed by a reactionary minimalism that was eventually challenged by a new wave of post-postmodernists. Throughout this module we will look at the broad trends in this period, both socio-historically thematic and aesthetic, while exploring the theoretical discourses and movements within the academy that parallel the rise of these literary moments.

The course structure synthesises a historical progression from the 1960s with a thematic approach. Areas covered include metafiction, war revisionism, representation and “play”, aesthetic minimalism, marginalised American literature, psychology and identity, and paranoia. Interspersed with this are weeks on specific authors such as John Barth, Thomas Pynchon, Toni Morrison and Jennifer Egan, and influential films such as Psycho and Donnie Darko.

Please note: there are some long texts on this course. Please be aware of this when planning your time and read as many texts as possible before the course begins, and ensure all texts are read before the relevant seminars. In particular, beware of Thomas Pynchon’s V., Don DeLillo’s Libra, and Mark Z Danielewski’s House of Leaves.

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<th>Assignment</th>
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<tbody>
<tr>
<td>Assessed essay 1</td>
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<tr>
<td>Assessed essay 2</td>
<td>3,500 words</td>
<td>60%</td>
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Primary Texts
Unless otherwise stated, it is your responsibility to acquire copies of the following set texts. Whilst the library should stock all of these, copies are limited and purchasing your own texts is advisable.

John Barth, “Lost in the Funhouse” [1968]
Octavia Butler, *Kindred* [1979]
Mark Z. Danielewski, *House of Leaves* [2000]
Don DeLillo, *Libra* [1988]
Philip K. Dick, *Do Androids Dream of Electric Sheep* (1968)
Jennifer Egan, *A Visit from the Goon Squad* [2010]
Dave Eggers, *A Hologram for the King* [2012]
Brett Easton Ellis, *Less Than Zero* [1985]
Alfred Hitchcock, *Psycho* (1960)
Ken Kesley, *One Flew Over the Cuckoo’s Nest* (1962)
Toni Morrison, *Beloved* [1987]
Thomas Pynchon, *V.* [1963]
Ishmael Reed, *Juice* [2010]
Mordecai Roshwald, *Level 7* (1959)
Kurt Vonnegut, *Slaughterhouse-Five* [1969]

**Secondary Reading**
Woods, Tim, *Beginning Postmodernism* (Manchester UP, 1999)

**The Medieval Animal**
AREN214H6 (NEW Level 6: 15 credits) BA English HALF UNIT option module; also available as an option to students on other BA programmes
Tuesdays 6.00-7.20pm (Spring term)
** This module fulfils the requirement for BA English students to complete an additional half unit in a medieval discipline.

*NB* BA English students cannot take this module in second year because it clashes with the second year compulsory module: “The Novel”.

**Module aims:**
This module’s main aim is to foster an enjoyment of medieval literature and culture by structuring study around the zoological imagination of the Middle Ages.

**At the end of this module students will be able to:**
- demonstrate a familiarity with a number of medieval media and their relatedness.
- have a special awareness of the presence of animals in medieval literature and art.
- recognise central problems relating to studying the representation of animals.
- discuss key concepts such as: nature and the natural; anthropomorphism; multimediality; comedy; ecocriticism.
- recognise the worth and pleasure of studying historical materials.
- be aware of the wealth of materials in local museums, galleries and historic buildings.

**Module description**
The margins of medieval manuscripts, the windows and fittings of Gothic buildings are,
amongst other things, celebrations of the natural world. Not only in art, but also in medieval literature animals are an abiding and enlivening subject. This course aims to explore the kaleidoscopic imagination of the Middle Ages through its depiction of animals in text and images. How were animals presented and why? How were their sounds and smells, as well as their appearance evoked in image and text? Are animals in medieval literature and art always and only comic presences? What relationship were people thought to have to animals? What does the depiction of animals tell us about medieval understandings of nature and naturalness? What difference does it make that so many ordinary things – books, clothes and so on – were made out of animal products at a time when people were much more acquainted with the processes of production than they are today?

This course offers an opportunity to explore the richness and diversity of medieval literature and culture as well as offering an introduction to animal studies.

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<th>Assignment</th>
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<tr>
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<tr>
<td>Research Essay</td>
<td>3000 words</td>
<td>90%</td>
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**Essential reading:**


*The Aberdeen Bestiary*, available in a digitised edition with an accompanying translation here: [https://www.abdn.ac.uk/bestiary/](https://www.abdn.ac.uk/bestiary/)


**Reading 21st Century Fiction**
AREN178S6 (Level 6: 30 credits) Dual validated BA English and BA Humanities option module; also available as an option to students on other BA programmes
Monday 7.40-9.00pm

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

Module Description

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

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

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

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

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<tr>
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<tr>
<td>Assessed essay 1</td>
<td>2,500 words</td>
<td>45%</td>
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<tr>
<td>Assessed essay 2</td>
<td>2,500 words</td>
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Essential reading

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


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

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


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


**Spring Term**

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

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

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

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


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

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

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


Week 11: The Work of Controversial Writers: *The Map and the Territory* by Michel Houellebecq (2010) [Houellebecq’s *Submission* (2015) will also be discussed]

**Summer Term**

Week 1: Final Lecture — Overview of the module
Week 2: Essay skills session *essay 2 due beginning of Week 4*

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

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

**Suggested Critical Reading**

**General**


Science Fiction  
AREN193S6 (Level 6: 30 credits) BA English option module; also available as an option to students on other BA programmes  
Wednesday 6.00-7.20pm

- To develop understanding of debates about genre debates. What is ‘genre fiction’? What distinctions or hierarchies are established between ‘literary’ and ‘genre’ texts? How have our understandings of SF as a genre changed over the twentieth century?
- To become familiar with recurring tropes such as robots, space exploration, genetic engineering, dystopian futures and post-apocalyptic scenarios.
- To explore ways that Science Fiction has acted as a social commentary on contemporary society.
- To consider how Science Fiction has explored ideas including parallel worlds, the implications of technology, and different models of time and reality.
- To gain knowledge of diverse critical approaches to SF, including those from Marxism, structuralism, gender studies, postcolonial theory, cultural history, adaptation studies, ecocriticism and utopianism.

This module introduces students to some of the key concepts and methodological approaches used in the contemporary study of science fiction (SF). SF is understood inclusively, as a capacious genre overlapping at times with fantasy, utopian/dystopian literature, Gothic, satire, speculative fiction, and the alternate mappings of literary history offered by modernism or postmodernism. Focusing on the genre’s development through the twentieth century, we will consider the ways in which SF has evolved through a variety of texts and genres: consistently centring on the novel and the short story, but also making reference to other forms like drama and film. We aim to explore some of the defining interests of SF and to reflect upon its critical reception in secondary literature.

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<td>Assessed Essay</td>
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<td>Assessed Essay</td>
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All students must purchase the *Wesleyan Anthology of Science Fiction*, an extensive collection of short stories. In the syllabus below, stories in this anthology are marked: ***.

**Course Plan with Primary Reading**

The reading list will be similar to this one from 2015-16, though a small number of texts may be replaced and the order in which we study them may alter slightly.

**Autumn Term**

**Part One: Origins & Themes**

Week 1: Intro: discussion of genre, definitions of SF
2: H. G. Wells, *The War of the Worlds* (1898)
John W. Campbell, ‘The Last Evolution’ (1932) [available on Moodle]
4: Karel Čapek, *Rossum’s Universal Robots* (1920)
5: TBC
Part Two: 3: From Pulp to Paranoia
Week 7: Clare Winger Harris, 'The Fate of the Poseidonia' (1927) [available on Moodle]
Judith Merril, 'That Only a Mother' (1948)***
Judith Merril, 'Stormy Weather' (1954) [available on Moodle]
8: Isaac Asimov, I, Robot (1950)
9: Ray Bradbury, Farenheit 451 (1953)
10: Philip K. Dick, 'We Can Remember It For You Wholesale' (1966)***
Frederik Pohl, ‘The Tunnel Under the World’ (1953) [available on Moodle]

Spring Term
Part Three: SF, Gender & Sexuality
2: Joanna Russ, The Female Man (1975)
3: Samuel R. Delany, Triton aka Trouble on Triton (1976)
4: Margaret Atwood, The Handmaid's Tale (1985)
5: Donna Haraway, 'A Cyborg Manifesto' (1985)

Part Four: New Wave to Millennium
7: J.G. Ballard, 'The Cage of Sand' (1962)***
--- ‘The Voices of Time’ (1962) [available on Moodle]
Pamela Zoline, 'The Heat Death of the Universe' (1967)***
--- Neuromancer (1983)
Pat Cadigan, 'Pretty Boy Credo' (1986)***
Misha Nogha, 'Chippoke Na Gomi' (1989) ***
Eileen Gunn, 'Computer Friendly' (1989) ***
10: Octavia Butler, ‘Speech Sounds’ (1983)***
--- Dawn (1987)
11: Jonathan Lethem, Gun, with Occasional Music (1994)

Summer Term: It is intended to hold essay tutorials and a panel discussion of Science Fiction, prior to the submission of the final assessment for this module.

Secondary Reading: Recommended
Roger Luckhurst, Science Fiction (2005)
Adam Roberts, Science Fiction (2005)
Bould, Butler, Roberts, Vint (eds), The Routledge Companion to Science Fiction (2009)
James and Mendlesohn (eds), The Cambridge Companion to Science Fiction (2003)
Link and Canavan (eds), The Cambridge Companion to American Science Fiction (2015)

A longer reading list will also be made available. Students will be strongly encouraged to use the resources of SF journals held by the Library.
Module Aims and Outcomes:
- Consolidate and broaden students’ knowledge of a full range of Shakespeare’s plays and genres.
- Foster a critical engagement with Renaissance literature and its cultural contexts.
- Encourage students to develop skills of close reading, and the capacity to locate these close readings within broad historical and critical narratives.
- Develop students’ understanding of the theatricality of Shakespeare’s plays.

Module Description
This module gives you the opportunity to explore the full span of Shakespeare’s career: from his earliest comedies to his late romances, interrogating his histories and tragedies along the way. We will develop practical research and writing skills, and exploit the potential of the academic and theatrical resources available in Birkbeck and London.

Paying particular attention to the context in which Shakespeare produced his plays, the module will illuminate the drama through a consideration of the theatrical, social, literary, publishing, economic, political, and religious institutions of early modern England (ca. 1585-1615). Issues considered may include: Reformation and recusancy; the world of publishing; the place of the stage in Renaissance London; women’s agency in culture; the creation of ‘England’; popular culture; laughter, humour, and wit; representing English history; the court and politics; the family, marriage and sexuality; humanism and education; Elizabeth, James and the early modern understanding of kingship.

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<tr>
<td>Commentary exercise</td>
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<tr>
<td>Essay</td>
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<tr>
<td>Essay</td>
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Essential Reading
Before the start of term you should try to read a complete introductory guide to Shakespeare. Choose from one of the following:

You are also strongly advised to make a start reading some of the plays we will be studying. **You must read The Comedy of Errors before our first lecture in Week 1.**

Other plays will include: *The Merchant of Venice, As You Like It, Henry VI: Part 1, Romeo and Juliet, Macbeth, Hamlet, Othello, Measure for Measure, Pericles*

**Books to buy**
You need to read Shakespeare in a good scholarly edition. You'll should buy physical copy of the plays we are studying (it is definitely NOT sufficient to attempt to read the texts on a mobile telephone). The cheapest option would be to buy a recent ‘Complete Works’. I would recommend The Complete Works, ed. Jonathan Bate and Eric Rasmussen (Basingstoke: Palgrave Macmillan, 2008). This edition is up-to-date, includes some helpful notes and short introductions, and is relatively cheap. Other reputable editions are published by Arden and Oxford University Press. When undertaking extended work on a particular play for an assessment, you may also want to consult single-text editions. The reading list will highlight particularly useful editions that you can borrow from the library.

Online Resources
You'll find lots of material about Shakespeare on the internet, although not all of it is reliable. The following represent some trustworthy starting points:

- Open Source Shakespeare: http://www.opensourceshakespeare.org/ (this site features a concordance that allows you to track Shakespeare’s usage of particular words and phrases).
- Shakespearean London Theatres: http://shalt.dmu.ac.uk/ (features videos and podcasting lectures on early modern theatre architecture and stage practice).
- Silva Rhetoricae – The Forest of Rhetoric: http://rhetoric.byu.edu/ (for help with technical rhetorical terms)
- British Library Treasures: http://www.bl.uk/treasures/shakespeare/homepage.html (this site enables you to compare different early editions of Shakespeare’s texts)

The Victorians and their World
AREN069S6 (Level 6: 30 credits) BA English option module; also available as an option to students on other BA programmes
Monday 6.00-7.20pm

Module Outcomes and Aims
- Introduce students to major themes in the Victorian period through a range of texts and images.
- Students will gain greater knowledge of Victorian culture and society and of major developments within it.
- Students will develop a detailed knowledge of a series of key debates and their critical contexts, and will be able to identify connections between them.
- Students will critically examine major debates and developments in the period by reading literary and non-literary texts together.
- Students will gain familiarity with interdisciplinary critical approaches to the period, and will develop these approaches in their own reading and writing.

Module Description
To a great extent we live in the world that the Victorians made. But what was that world really like, and how can we understand both the things that are familiar about it and what is different and strange? This course will be organised around important themes in understanding the Victorian world and will introduce students to a wide range of Victorian texts and images. Ranging from the novel though journalism, science writing, photography, poetry, souvenirs from the empire, and painting, this course will show the Victorians in surprising ways, and shed new light on our received ideas of this fascinating period. The course will be organised around themes such as Victorian Poverty, the Victorian Home, Victorian Work, Victorian Sensations,
Module Outcomes and Aims

- To introduce the major Victorian novelistic genres, including realism.
- To understand the hybrid nature of the Victorian novel, and the ways it blends realism with melodrama, Gothicism, romance, Bildungsroman, autobiography, and reportage.
- To investigate how the Victorians developed the narrative possibilities of the genre, and how such developments were part of a changing literary marketplace.
- To become familiar with and investigate how the novel responds and helps to shape key debates/issues in the period including issues of class, poverty, economic and other powers, gender differences, and the importance of the family.

Module Description

This module offers the opportunity to read some of the most important, influential and enjoyable literary texts of the Victorian period. The novel comes of age in the nineteenth century, and we will explore its generic and formal hybridity and inventiveness. We study examples of major realist novels as well as novelistic subgenres (these may include the Bildungsroman, the Condition-of-England novel, and the sensation or gothic novel). We also examine the ways in which the novel was intimately associated with the most compelling social, economic and political issues of the time, including industrialism, class relations and conflict, political democratisation, the position of women, and the values of the family.

Reading Victorian novels does entail a commitment to reading: the Victorians rarely wrote short books. However, the course is structured to help you manage reading, often with two
and sometimes three weeks devoted to a novel. But it is ESSENTIAL that you do some significant reading over the summer period – it will hopefully be extremely enjoyable!

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<tr>
<td>Coursework</td>
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<tr>
<td>Assessed Essay</td>
<td>2,500 Words</td>
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<td>Unseen Exam</td>
<td>3 hours</td>
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Reading List
George Eliot, *Middlemarch* (1871-2)
Elizabeth Gaskell, *Mary Barton* (1848)
Charles Dickens, *Hard Times* (1854)
Charlotte Bronte, *Jane Eyre* (1847)
Charles Dickens, *Great Expectations* (1860)
Wilkie Collins, *The Woman in White* (1859-60)
Mary Elizabeth Braddon, *Lady Audley’s Secret* (1862)
Thomas Hardy, *The Mayor of Casterbridge* (1886)

**W.B. Yeats**
AREN207H6 (Level 6: 15 credits) BA English HALF UNIT option module; also available as an option to students on other BA programmes
Wednesday 7.40-9.00pm (Autumn term)

Module outcomes and aims
- To familiarize students with the life and work of the poet W.B. Yeats.
- To give students extended practice in the close reading of poetry.
- To make connections between Yeats and his contemporaries and contexts, including the Irish Revival and Irish history, and the transition from Victorian to modernist literature.
- To explore Yeats’s poetry thematically, with reference to Ireland, politics, class, gender and myth.

This half-unit module gives students the chance to study intensively one of the most significant modern writers: the Irish poet William Butler Yeats (1865-1939). Though Yeats wrote in numerous genres, the course will focus on his poetry. We will move through Yeats’s long career chronologically, from his beginnings in the Victorian period to his last work on the eve of the Second World War. We will thus observe Yeats emerging as a self-proclaimed ‘last romantic’ from the Celtic Twilight, to find a more succinct and aggressive style around the time of the First World War, partly under the influence of younger modernist poets like Ezra Pound. Each week discussion will concentrate on a small selection of poems. We aim to read these closely and clearly, identifying their formal features as a route to understanding their thematic claims. We will also naturally observe a network of relations and echoes developing between poems across Yeats’s career. Students should expect to read the poetry aloud in class, and to contribute fully to the discussion. Students should also try to familiarize themselves with terms and concepts for the study of poetic form. Historical and cultural backgrounds will be introduced by the course tutor. During the course we may also make time to reflect more briefly on some of Yeats’s successors, such as Patrick Kavanagh and Seamus Heaney, as part of our assessment of Yeats’s importance for modern poetry.
Much secondary material has been written on Yeats. Students should engage with this, from biographical material (engagement with R.F. Foster’s two-volume biography, and with the ongoing edition of Yeats’s letters, is encouraged) to the critical history, including recent readings of Yeats in relation to Irish history and ideas of colonial and postcolonial experience. The first short piece of assessment will give students a choice of producing an annotated critical bibliography on an aspect of Yeats’s work, or producing a poem in Yeatsian style. The second, longer assessment will be an essay on Yeats’s poetry.

The module will run for the length of the Autumn Term 2016.

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<td>Assessed Essay</td>
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**Primary Reading**

Students must buy a volume of the Collected Poems of W.B. Yeats and bring this to each class.

The following *provisional syllabus* of primary reading consists of poems available in the *Collected Poems*. Phrases in italics below represent the titles of Yeats’s collections of poems.

**Week 1:** Early poems: ‘The Song of the Happy Shepherd’, ‘The Stolen Child’, ‘The Lake Isle of Innisfree’, ‘To Ireland in the Coming Times’
6 [Reading Week]
8 *The Tower*: ‘Nineteen Hundred and Nineteen’

**Secondary Reading: indicative list**


**Final Year Project: BA English**
**ENHU051S6** (Level 6: 30 credits) BA English option module for BA English finalists only

**Module Outcomes and Aims**
- The development of skills in independent research.
- The planning and shaping of a substantial research topic.
- The development of skills in planning and time management.
- The development of skills in presentation and drawing up a bibliography.

**Module Description**
All finalists have the opportunity to take a Final Year Project. Taking this option allows you to undertake a substantial piece of independent work, researching and writing on an area of English Literature of your own choice and devising. During the project you are expected to complete a Progress Portfolio that consists of five tasks. At the end of the Project, you are required to produce a 7,000 word dissertation that represents a scholarly, in-depth study of your chosen topic. You will be allocated and receive guidance from a supervisor throughout the Project. Your supervisor can offer you three hours of supervision, and will read and comment on up to 2,000 words of a first draft. Starting in the Summer term prior to your final year, there will also be a support programme of meetings for all students taking the Final Year Project, led by the Module organiser.

Students who wish to opt for the Final Year Project should fill in the Project Proposal Form (see appendix) and hand it in by 20th April 2016 (this is Task 1 of the Progress Portfolio and completion before the 20th April is essential).

While you are not expected to have made a firm decision about your topic, it is helpful in the allocation of supervisors if you can give a general idea of your proposed topic of study. Because the Project is a student-led course that demands a high level of
independence and organisation, it is not a suitable option for absolutely everyone. For this reason, the Department may occasionally decide students would do better to take a teacher-led option course. If you have any doubts about your suitability for the Project, you should discuss it with your personal tutor or module planner (name given above).

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<tr>
<td>Progress Portfolio</td>
<td>The Portfolio consists of five tasks. All five tasks must be completed.</td>
<td>The Portfolio is unweighted. However, completion of each task on time is essential. Failure to complete a task on time will result in a 2% deduction of your final grade up to a maximum of 10% for the 5 tasks.</td>
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<td>Task 1: Project Proposal Form</td>
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<td>Task 2: Title Registration Form</td>
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<td>Task 3: Working Bibliography</td>
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<td>Task 4: Project Outline</td>
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<td>Task 5: Draft</td>
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<tr>
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<td>100%</td>
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**Essential Reading**
To be agreed in mandatory meeting with Project Supervisor.

**Project Support Programme Meetings:**
1. What is a Final Year Project? (9 March, 6.00-7.00pm, Room B03 Gordon Sq.)
2. Making Progress with your Project (Autumn term Week 7, date/time TBC)
3. Shaping and presenting your Project: (Spring term Week 3 day/time TBC)

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

**Details and Deadlines for Progress Portfolio**

**Task 1: Proposal Form:** Using the form in the appendix or on moodle, you must submit your project proposal by the 20th April 2016. You must submit this online via Moodle.

**Task 2: Title Registration Form:** You must submit your title registration form by the 24th October 2016. You must submit this online via Moodle.

**Task 3: Working Bibliography:** You must complete a working bibliography and submit this material online via Moodle by 21st November 2016.

**Task 4: Project Outline.** You must complete a project outline of 750-1,000 words. You must submit this online via Moodle by 13th January 2017.

**Task 5: Draft.** You must submit a 2,000-word draft of your work. You must submit this online via Moodle by the 20th February 2017.

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

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

**Details and Deadlines for Final Year Project Dissertation**

**Dissertation:** Two hard copies and one electronic copy of the Project to be handed in to the School reception (43 Gordon Square foyer) and via Turnitin on Moodle. **Deadline:** 26th April 2017 **12:00pm** (i.e. 12 noon/midday).
Common Awards Scheme

Undergraduate Programmes

Introduction

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

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

Some areas covered by CAS Regulations [http://www.bbk.ac.uk/reg/regs/cas](http://www.bbk.ac.uk/reg/regs/cas) include:

- Degree Structure
- Degree Classification
- Failure and Re-Assessment
- Plagiarism and Academic Offences
- Mitigating Circumstances

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

**PLEASE NOTE:** from 2015/16 the College Common Awards Scheme regulations changed to include an amendment to the regulation of reassessments. From 2015/16 any reassessment awarded is subject to a cap at the pass mark (40% undergraduate and 50% postgraduate):

[http://www.bbk.ac.uk/registry/policies/regulations](http://www.bbk.ac.uk/registry/policies/regulations)
Essays and Exam Information

Assessment
Assessment methods for individual modules vary, and may include essays, exams, commentaries or group projects; details of assessment are included in Handbooks and posted on Moodle. Most modules require assessed essays; many also require a ‘coursework’ exercise or essay, which usually has a 10% weighting, and is intended to provide you with an opportunity to try out and develop ideas, as well as to give you valuable practice in essay writing. Detailed written comments by the marker are also valuable. It is important to emphasise that such ‘coursework’ exercises and essays are compulsory, and that you cannot pass a module without completing them.

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

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

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

Students who would like further help with study skills and academic writing can contact the College Study Skills team on 020 3073 8042, or email learningskills@bbk.ac.uk. Further information about learning support and skills training can be found at: http://www.bbk.ac.uk/mybirkbeck/services/facilities/support

The following may provide help with essay writing skills and most are available in paperback:

Fabb, Nigel and Alan Durant, How to Write Essays, Dissertations and Theses in Literary Studies (Harlow: Longman, 1993).


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


**The Return of Marked Essays; End of Year Results**

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

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

**Examinations**

Exams usually take place in mid-late May and June. **These exams happen during the daytime, and it is your responsibility to arrange to be free to attend.** The exam timetable is published late in the spring term. **Do not book holidays for the period when exams will be scheduled.**

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

**What Happens When You Miss Deadlines**

It is important in all years that you meet essay and other deadlines for assessed work. **If you are worried about meeting a deadline, please inform the relevant module tutor as soon as possible and also contact your administrator and/or Personal Tutor.**

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

Any piece of work handed in late will be awarded a provisional penalty mark, which is a maximum of C- (40%). The marker will, however, indicate the mark that would have been awarded had the work been handed in on time.

If your essay or essays are submitted late because of illness, you should inform the tutor in writing, and also complete a Mitigating Circumstances form. This should be accompanied by an official medical note from your GP or specialist and sent to the administrator, Esther Ranson (on behalf of the Chair of the Examination Board).
There may of course be other mitigating circumstances, such as family illness or unavoidable work commitments: please inform your Personal Tutor or the course administrator, who will advise you about submitting written evidence to the Chair of Examiners. All discussions are of course confidential.

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

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

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

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

**Reassessment**

Students who fail a module may be invited to complete a reassessment for that module during the reassessment period over the summer. Students should normally be given details of reassessments they have to complete by the end of July and will have until August to complete this work. If students have not submitted work and do not have documented mitigating circumstances, reassessment work will normally be capped at the late penalty mark of 40%.

**Penalties applied for Over-/Under-length coursework**

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

**Plagiarism**

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

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

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

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

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

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

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

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

**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 exclude the bibliography and title.

Put your name and/or student ID number and the title of the module (e.g. ‘Romance’ or ‘The Novel’) at the top of the essay, and include the title of the essay or the question as set out on the list of essay topics. Word count should be indicated at the end of the essay.

Your work should normally be submitted electronically, via the *Moodle* Turnitin facility. You may, exceptionally, IN ADDITION to electronic submission via *Moodle*, be asked to submit a paper copy. Most computer and printing facilities at Birkbeck may be found in the Malet Street Building or library, and further information is available online at: [http://www.bbk.ac.uk/mybirkbeck/services/facilities/computing/printing](http://www.bbk.ac.uk/mybirkbeck/services/facilities/computing/printing) You should also always retain a copy yourself. In no circumstances should essays be handed directly to the lecturer or seminar leader.

Paper copies of coursework, if requested by the tutor, should be stapled in the top left-hand corner, with a completed coversheet forming the top page. The Coursework Submission Coversheet is available on this link [http://www.bbk.ac.uk/arts/about-us/coversheets-for-coursework-submission](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. If you are asked to submit a hard copy and do not do so, your work may not be marked. **Please note that electronic submission is normally required by midday (12 noon) on the day of the deadline with hard copies (if requested) due by 6pm on the same day.**

Please note that we require electronic submission of your work for the following reasons:
- Some work will be marked online via turnitin;
- Electronic submission is essential for purposes of moderation (second marking and External Examiner scrutiny);
- All work submitted online is automatically screened for plagiarism;
- We are required to retain a copy of all student work for up to five years after graduation.

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

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

**Essays are not normally sent back to students by post.** If online submission/return has not been used, your lecturer will advise the method by which your work will be returned – normally either in class or via the student pigeonholes beside the entrance to Room G13 at 43 Gordon Square.

Please do not phone/e-mail to ask whether your essay has been marked unless the marking period as above has elapsed.

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

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

**The MHRA style sheet: a short guide**
Your essays must conform to the style described below. This style sheet follows the *MHRA Style Guide* (London: Modern Humanities Research Association, 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 underlinings (use one or other, not both), are used for the titles of all works individually published under their own titles: books, journals, plays, longer poems, pamphlets, and any other entire published works. The titles of chapters in books or of articles in journals should be enclosed within single quotation marks. The titles of poems or essays which form part of a larger volume or other whole, or the first lines of poems used as titles, should also be given in single quotation marks:

*Middlemarch, In Memoriam, King Lear*
‘La Belle Dame Sans Merci’, ‘The Murders in the Rue Morgue’, ‘The Miller’s Tale’

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

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

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

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

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

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

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

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

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of the note in brackets: ‘Mrs Grose replies that ‘Master Miles only said “We must do nothing but what she likes!”’ (1). To convert a number to superscript in Word, highlight it, go to ‘Format’, then to ‘Font’ and tick the ‘superscript’ box.

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

**Books**


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

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


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

**Chapters or articles in books**

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

Articles in journals


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

Articles in newspapers and magazines


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

Passages from plays

These should be referred to by act, scene and line number, e.g. King Lear, iv. 6. 104-110. Note that the act number is given in Roman numerals and that there are full stops after act and scene numbers. The title of the play is italicised. You should specify which edition you are using when you first refer to the play and in your bibliography.

Electronic Resources

Electronic resources can provide useful information for use in your essays. However, their quality and authority vary widely. While CD-ROM resources available on library computers are generally reliable, internet resources such as personal websites are much less likely to be—or at least, there is no guarantee that they are. You should use books and journal articles to check any information you find on the internet, and the research for your essays should in any case extend well beyond internet resources.
When citing electronic resources, you should follow the style used for printed publications above as far as possible. Information should be given in the following order: author's name; title of item; title of complete work/resource; publication details (volume, issue, date); full address of the resource (URL), in angle brackets; date at which the resource was consulted, in square brackets; location of passage cited, in parentheses.


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

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

**Subsequent References**

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


References to ‘The Turn of the Screw’ would then appear in brackets in your own text:

Mrs Grose replies that ‘Master Miles only said “We must do nothing but what she likes!”’ (TS 197).

**Bibliography**

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


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


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

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

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

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

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

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

Determination of Honours Classification:

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

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

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

The final Degree classification agreed through the assessment process is based on academic judgement and the above calculation is only used as a guide.
Once a student has fulfilled the criteria for the honours degree they may not undertake further modules in order to improve his/her average result.

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

Levels and Weightings

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

Levels:

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

Weighting:

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

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

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

Please note: The assessment criteria given here apply only to Inter-disciplinary courses run by the Department of English & Humanities. It is the responsibility of the student to make sure they have correct information about assessment criteria in
Examiners are invited to assess the following aspects of the work:

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

**Marking Scheme:**

<table>
<thead>
<tr>
<th>80-100% High First Class</th>
<th>Possesses all the qualities of first class work, but performed to an exceptional standard in most areas. May display characteristics more usually found at postgraduate level or that demonstrate the potential for publication.</th>
</tr>
</thead>
<tbody>
<tr>
<td>70-79% First Class</td>
<td>Shows a sophisticated understanding of the question, presenting a highly persuasive and original response. Displays an outstandingly perceptive knowledge of the primary text(s) under discussion, making creative, incisive and/or subtle use of quotations. Presents an elegantly structured argument that displays sustained critical independence and cogent analysis. Engages critically and imaginatively with secondary literature (whether critical, theoretical or historical), moving well beyond the material presented in lectures and seminars and positioning its own argument within academic debates. Deploys a lively and sophisticated prose style with precision rather than pretension. Demonstrates an advanced command of critical vocabulary and the rules of grammar, syntax, spelling and punctuation. Referencing (including quotations, footnotes and bibliography) immaculately presented according to departmental criteria.</td>
</tr>
<tr>
<td>60-69% Upper Second Class</td>
<td>Shows a sound understanding of the question, presenting a perceptive and relevant response. Displays detailed knowledge of the primary text(s) under discussion, making sustained, specific and often thoughtful use of quotations. Presents a lucid and well-structured argument that displays critical independence and effective analysis. Engages critically with secondary literature (whether critical,</td>
</tr>
<tr>
<td>Score Range</td>
<td>Description</td>
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</tr>
<tr>
<td>50-59% Lower Second</td>
<td>Shows some understanding of the question, and presents a largely relevant response. Displays adequate knowledge of the primary text(s) under discussion, often making relevant use of quotations. Attempts a structured argument, but may be prone to the general, the arbitrary, the derivative, the incomplete and/or the descriptive. Makes use of secondary literature (whether critical, theoretical or historical) and material from lectures and seminars, but not always in the service of an independent argument. Deploys a fairly fluent prose style. Demonstrates an adequate command of critical vocabulary and the rules of grammar, syntax, spelling and punctuation. Referencing (including quotations, footnotes and bibliography) largely presented according to departmental criteria.</td>
</tr>
<tr>
<td>40-49% Third Class</td>
<td>Shows a limited understanding of the question and presents a less than competent response that lacks focus. Displays a barely adequate or sometimes erroneous knowledge of the primary text(s) under discussion, lacking relevant quotations. Either fails to present an argument or presents one that is incoherent, incomplete and/or flawed. Makes little or no use of secondary literature (whether critical, theoretical or historical) or uses it inappropriately and derivatively; is heavily reliant on material derived from lectures and seminars without evidence of independent assimilation of it. Deploys an inaccurate and unclear prose style. Demonstrates an insecure command of critical vocabulary and the rules of grammar, syntax, spelling and punctuation. Referencing (including quotations, footnotes and bibliography) poorly presented according to departmental criteria.</td>
</tr>
<tr>
<td>30-39% Fail (compensated)</td>
<td>Shows a scant understanding of the question and presents a minimal or partial response that is severely limited.</td>
</tr>
<tr>
<td>Score</td>
<td>Description</td>
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<tr>
<td>-------</td>
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</tr>
<tr>
<td>0-29%</td>
<td>Shows little or no understanding of the question, and presents an irrelevant or confused response.</td>
</tr>
<tr>
<td>Fail</td>
<td>Displays minimal knowledge of the primary text(s) under discussion. Fails to present an argument or demonstrate any significant analytical ability.</td>
</tr>
<tr>
<td></td>
<td>Demonstrates little or no reading of secondary literature; makes no or garbled use of material from lectures and seminars.</td>
</tr>
<tr>
<td></td>
<td>Deploys a rudimentary or incoherent prose style that fails to communicate ideas.</td>
</tr>
<tr>
<td></td>
<td>Demonstrates little or no command of critical vocabulary and the rules of grammar, syntax, spelling and punctuation.</td>
</tr>
<tr>
<td></td>
<td>Referencing (including quotations, footnotes and bibliography) inadequate or absent.</td>
</tr>
</tbody>
</table>

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.

Notes:
- The above table is designed to give an indication of the qualities that are required in the different degree classifications, and to show the factors that are taken into account when marking degree work. Frequently, essays do not fall neatly into any one band. For example, an essay might have the 'lucid and well-structured argument' of an Upper Second while deploying the 'fairly fluent prose style' of a Lower Second. In such cases the marker has to weigh these qualities against each other and strike a balance in the final mark and classification.
- These criteria will be applied when assessing the work of disabled students (including those with dyslexia), on the assumption that they receive prior learning support. Students who think they might qualify for support should refer to the Disability Statement in this handbook for further information.
- Markers will apply some of these criteria (particularly those relating to referencing) more leniently when marking exam scripts; more lapses in the accuracy of written English will also be accepted.
Support for students with Disabilities, Dyslexia and Mental Health Needs

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

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

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

Access at Birkbeck

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

The Disabled Students’ Allowance

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

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

Support in IT Services and Library Services

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

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

Examinations and Assessments

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

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

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

Further information

For further information, please call the Wellbeing Centre on 020 7631 6316 or email disability@bbk.ac.uk.
Disability and Wellbeing Team Contact Details

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

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

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

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

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

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

Student Union  
Disabled Members' Officer  
Web address: www.birkbeckunion.org/  
Contact: info@bcsu.bbk.ac.uk

NB most SU information is available on the website

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

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

In 2015-16, a new zero-weighted study skills module is being introduced for first year students entitled ‘Doing English’. Second year students are also invited to access online resources and attend the two lecture sessions (one in autumn, one in spring term) for this module which will be held in the Tuesday 7.40-9.00pm slot. Students wishing to access online resources will need to contact e.ranson@bbk.ac.uk to request audit access to the moodle site. More information about this module can be found in the BA English Year 1 online Handbook for 2015-16.

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

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

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

If you have problems that cannot be addressed by your personal tutor the next step is to contact the Senior Tutor or Programme Director.

**BA English Programme Administrator**
The BA English Administrator Esther Ranson is often the easiest person to contact by telephone or email. She will usually be able to give you practical advice and will always be able to point you in the right direction for further help.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**Other Learning Support Resources and Organisations**

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

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

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

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

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

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

Career Development - Information, Advice, Workshops & Courses
Full information about Careers support for Birkbeck students is available online at http://www.bbk.ac.uk/careers

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

A number of Careers workshops are available to Birkbeck students on subjects such as:
- Networking
- Making a career change
- CV & interview Masterclass
- Identify and Sell your Transferable Skills
- Working with Recruitment Agencies

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

Careers resources are also available to access online via your My Birkbeck online student profile.
C2 Education, part of The Careers Group, University of London, offers great expertise and experience in working with students and graduates of all ages and at all stages of career development. They offer online careers resources which all students may access:

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

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

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

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

**Staff-student forum and student feedback**
In the first term, we invite students to act as representatives for their year group. These representatives will take part in our staff-student forum, a group consisting of staff and student representatives from each year group that meets at least twice a year to discuss issues arising from the course or from the Birkbeck experience more generally. If you have issues to raise or complaints to make, the student representatives can do this for you (anonymously) at the meeting. If you would like to offer your services as a student representative, please contact the course administrator or programme director early in the autumn term.

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

Academic Contacts – all staff located at 43 Gordon Square

<table>
<thead>
<tr>
<th>Name</th>
<th>Email</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prof Anthony Bale</td>
<td><a href="mailto:a.bale@bbk.ac.uk">a.bale@bbk.ac.uk</a></td>
<td>0207 361 6167</td>
</tr>
<tr>
<td>Dr Mark Blacklock</td>
<td><a href="mailto:m.blacklock@bbk.ac.uk">m.blacklock@bbk.ac.uk</a></td>
<td>0207 631 6195</td>
</tr>
<tr>
<td>Dr Joseph Brooker</td>
<td><a href="mailto:j.brooker@bbk.ac.uk">j.brooker@bbk.ac.uk</a></td>
<td>0203 073 8415</td>
</tr>
<tr>
<td>Dr Carolyn Burdett</td>
<td><a href="mailto:c.burdett@bbk.ac.uk">c.burdett@bbk.ac.uk</a></td>
<td>0203 073 8406</td>
</tr>
<tr>
<td>Dr Luisa Calè</td>
<td><a href="mailto:l.cale@bbk.ac.uk">l.cale@bbk.ac.uk</a></td>
<td>0203 073 8412</td>
</tr>
<tr>
<td>Dr Stephen Clucas</td>
<td><a href="mailto:s.clucas@bbk.ac.uk">s.clucas@bbk.ac.uk</a></td>
<td>0203 073 8421</td>
</tr>
<tr>
<td>Dr Isabel Davis</td>
<td><a href="mailto:i.davis@bbk.ac.uk">i.davis@bbk.ac.uk</a></td>
<td>0203 073 8414</td>
</tr>
<tr>
<td>Dr Caroline Edwards</td>
<td><a href="mailto:caroline.edwards@bbk.ac.uk">caroline.edwards@bbk.ac.uk</a></td>
<td>0203 073 8405</td>
</tr>
<tr>
<td>Dr Peter Fifield</td>
<td><a href="mailto:p.fifield@bbk.ac.uk">p.fifield@bbk.ac.uk</a></td>
<td>0203 073 8394</td>
</tr>
<tr>
<td>Prof Alison Finlay</td>
<td>a(<a href="mailto:finlay@bbk.ac.uk">finlay@bbk.ac.uk</a></td>
<td>0203 073 8404</td>
</tr>
<tr>
<td>Dr Grace Halden</td>
<td><a href="mailto:g.halden@bbk.ac.uk">g.halden@bbk.ac.uk</a></td>
<td>0203 073 8479</td>
</tr>
<tr>
<td>Dr Anna Hartnell</td>
<td><a href="mailto:a.hartnell@bbk.ac.uk">a.hartnell@bbk.ac.uk</a></td>
<td>0203 073 8413</td>
</tr>
<tr>
<td>Prof Esther Leslie</td>
<td><a href="mailto:e.leslie@bbk.ac.uk">e.leslie@bbk.ac.uk</a></td>
<td>0203 073 8401</td>
</tr>
<tr>
<td>Prof Roger Luckhurst</td>
<td><a href="mailto:r.luckhurst@bbk.ac.uk">r.luckhurst@bbk.ac.uk</a></td>
<td>0203 073 8419</td>
</tr>
<tr>
<td>Dr David McAllister</td>
<td><a href="mailto:d.mcallister@bbk.ac.uk">d.mcallister@bbk.ac.uk</a></td>
<td>0203 073 8385</td>
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<tr>
<td>Dr Vicky Mills</td>
<td>tbc</td>
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<tr>
<td>Dr Mpalive Msiska</td>
<td><a href="mailto:m.msiska@bbk.ac.uk">m.msiska@bbk.ac.uk</a></td>
<td>0203 073 8402</td>
</tr>
<tr>
<td>Dr Fleur Rothschild</td>
<td><a href="mailto:f.rothschild@bbk.ac.uk">f.rothschild@bbk.ac.uk</a></td>
<td>0203 073 8411</td>
</tr>
<tr>
<td>Dr Emily Senior</td>
<td><a href="mailto:e.senior@bbk.ac.uk">e.senior@bbk.ac.uk</a></td>
<td>0207 631 6100</td>
</tr>
<tr>
<td>Dr Ana Parejo Vadillo</td>
<td><a href="mailto:a.parejovadillo@bbk.ac.uk">a.parejovadillo@bbk.ac.uk</a></td>
<td>0203 073 8403</td>
</tr>
<tr>
<td>Dr Joanne Winning</td>
<td><a href="mailto:j.winning@bbk.ac.uk">j.winning@bbk.ac.uk</a></td>
<td>0203 073 8418</td>
</tr>
<tr>
<td>Prof Sue Wiseman</td>
<td><a href="mailto:s.wiseman@bbk.ac.uk">s.wiseman@bbk.ac.uk</a></td>
<td>0203 073 8408</td>
</tr>
<tr>
<td>Dr Gillian Woods</td>
<td><a href="mailto:g.woods@bbk.ac.uk">g.woods@bbk.ac.uk</a></td>
<td>0203 073 8417</td>
</tr>
<tr>
<td>Dr Katherine Zieman</td>
<td>tbc</td>
<td>tbc</td>
</tr>
</tbody>
</table>

BA Programme Administrative Staff

<table>
<thead>
<tr>
<th>Name</th>
<th>Email</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Esther Ranson</td>
<td><a href="mailto:e.ranson@bbk.ac.uk">e.ranson@bbk.ac.uk</a></td>
<td>0203 073 8378</td>
</tr>
<tr>
<td>BA English, BA Arts and</td>
<td></td>
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<tr>
<td>Humanities Administrator</td>
<td></td>
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</tr>
<tr>
<td>Annmarie Shadie</td>
<td><a href="mailto:a.shadie@bbk.ac.uk">a.shadie@bbk.ac.uk</a></td>
<td>0203 073 8379</td>
</tr>
<tr>
<td>BA Creative Writing</td>
<td></td>
<td></td>
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<tr>
<td>Administrator</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jean White</td>
<td><a href="mailto:jm.white@bbk.ac.uk">jm.white@bbk.ac.uk</a></td>
<td>0203 073 8231</td>
</tr>
<tr>
<td>BA Theatre Studies</td>
<td></td>
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</tr>
<tr>
<td>Administrator</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

Website: http://www.bbk.ac.uk/mybirkbeck/
E-Mail/Online Enquiries: http://www.bbk.ac.uk/ask/ / info@bbk.ac.uk
Telephone Enquiries: Tel: 0207 631 6316

Helpdesk Opening Hours (Ground Floor, Malet St.)
- Monday to Thursday: 11am-6.00pm
- Friday: 11am-5.00pm / Saturday: 12pm-5.00pm
# Appendix A: Weekly Teaching Calendar

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

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3 October 2016 (Teaching begins)</td>
<td></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 (Reading Week English &amp; Humanities)</td>
<td></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>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>9 January 2017</td>
</tr>
<tr>
<td>2</td>
<td>16 January 2017</td>
</tr>
<tr>
<td>3</td>
<td>23 January 2017</td>
</tr>
<tr>
<td>4</td>
<td>30 January 2017</td>
</tr>
<tr>
<td>5</td>
<td>6 February 2017</td>
</tr>
<tr>
<td>6</td>
<td>13 February 2017 (Reading Week: English &amp; Humanities)</td>
</tr>
<tr>
<td>7</td>
<td>20 February 2017</td>
</tr>
<tr>
<td>8</td>
<td>27 February 2017</td>
</tr>
<tr>
<td>9</td>
<td>6 March 2017</td>
</tr>
<tr>
<td>10</td>
<td>13 March 2017</td>
</tr>
<tr>
<td>11</td>
<td>20 March 2017</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>24 April 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></td>
</tr>
<tr>
<td>5-11</td>
<td>22 May – 7 July 2017</td>
<td>EXAMINATIONS</td>
</tr>
</tbody>
</table>

Teaching generally concludes after week 4/5, and is followed by a revision period and the exam period. Official College term finishes on Friday 7 July 2017.

Results will normally be published via your my Birkbeck profile by the end of July.

(Concluded by Week Beginning On Monday)
Appendix B: Assessment Planner

Electronic submission deadlines to moodle in the Department of English and Humanities in 2015-16 will be set for 12 noon (midday).

NB where due dates are missing you will need to fill these in as soon as you have details from your convenor.

<table>
<thead>
<tr>
<th>Module Title</th>
<th>Assessment</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aspects of Medieval and Renaissance Literature</td>
<td>Assessed Commentary Exercise</td>
<td></td>
</tr>
<tr>
<td>Aspects of Medieval and Renaissance Literature</td>
<td>Assessed Essay</td>
<td></td>
</tr>
<tr>
<td>Aspects of Medieval and Renaissance Literature</td>
<td>Exam</td>
<td>May/June TBC</td>
</tr>
<tr>
<td>Beowulf</td>
<td>Coursework Exercise</td>
<td></td>
</tr>
<tr>
<td>Beowulf</td>
<td>Exam</td>
<td>May/June TBC</td>
</tr>
<tr>
<td>Blake</td>
<td>Unassessed Essay</td>
<td></td>
</tr>
<tr>
<td>Blake</td>
<td>Assessed Essay</td>
<td></td>
</tr>
<tr>
<td>Blake</td>
<td>Assessed Essay</td>
<td></td>
</tr>
<tr>
<td>Connecting the Arts</td>
<td>Assessed Essay</td>
<td></td>
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<tr>
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<td>Essay Plan, Title, Bibliography</td>
<td></td>
</tr>
<tr>
<td>Connecting the Arts</td>
<td>Research Essay</td>
<td></td>
</tr>
<tr>
<td>Contemporary African Writing</td>
<td>Coursework Exercise</td>
<td>13 January 2017</td>
</tr>
<tr>
<td>Contemporary African Writing</td>
<td>Assessed Essay</td>
<td>28 April 2017</td>
</tr>
<tr>
<td>Contemporary African Writing</td>
<td>Unseen Exam</td>
<td>May/June TBC</td>
</tr>
<tr>
<td>Court and Anti-Court: Court Culture and Its Discontents in Elizabethan and Jacobean England</td>
<td>Coursework Exercise</td>
<td></td>
</tr>
<tr>
<td>Court and Anti-Court: Court Culture and Its Discontents in Elizabethan and Jacobean England</td>
<td>Assessed Essay</td>
<td></td>
</tr>
<tr>
<td>Doing English</td>
<td>Comprehension Task</td>
<td>4 November 2016</td>
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<tr>
<td>Doing English</td>
<td>Writing Exercise</td>
<td>18 November 2016</td>
</tr>
<tr>
<td>Doing English</td>
<td>Avoiding Plagiarism (online task)</td>
<td>9 December 2016</td>
</tr>
<tr>
<td>Module Title</td>
<td>Assessment</td>
<td>Due Date</td>
</tr>
<tr>
<td>--------------------------------------------------</td>
<td>-----------------------------</td>
<td>------------------------</td>
</tr>
<tr>
<td>Doing English</td>
<td>Essay Plan</td>
<td>20 January 2017</td>
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<td>English Literary Modernism</td>
<td>Close Reading Exercise</td>
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<td>Fiction of the Romantic Age</td>
<td>Class presentation</td>
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<td>Fiction of the Romantic Age</td>
<td>Assessed Essay</td>
<td></td>
</tr>
<tr>
<td>Fin de Siècle</td>
<td>Assessed Coursework</td>
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<td>Fin de Siècle</td>
<td>Assessed Essay 1</td>
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<tr>
<td>Fin de Siècle</td>
<td>Assessed Essay 2</td>
<td></td>
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<tr>
<td>Final Year Project: BA English</td>
<td>Assessed Essay</td>
<td>26 April 2017</td>
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<td>Gothic Romance 1764 to the Present</td>
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<td>Assessed Essay 2</td>
<td>22 May 2017</td>
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<td>Introduction to Old English</td>
<td>Assessed Essay</td>
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<tr>
<td>Introduction to Old English</td>
<td>Unseen Class Test</td>
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<tr>
<td>John Donne and Renaissance London</td>
<td>Assessed Essay 1</td>
<td>20 February 2017</td>
</tr>
<tr>
<td>John Donne and Renaissance London</td>
<td>Assessed Essay 2</td>
<td>8 May 2017</td>
</tr>
<tr>
<td>Lost in the Funhouse: American Literary Fiction Since the 1960s</td>
<td>Assessed Essay 1</td>
<td></td>
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<td>Lost in the Funhouse: American Literary Fiction Since the 1960s</td>
<td>Assessed Essay 2</td>
<td></td>
</tr>
<tr>
<td>Reading 21st Century Fictions</td>
<td>Coursework</td>
<td>9 November 2016</td>
</tr>
<tr>
<td>Reading 21st Century Fictions</td>
<td>Assessed Essay 1</td>
<td>15 February 2017</td>
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<tr>
<td>Reading 21st Century Fictions</td>
<td>Assessed Essay 2</td>
<td>9 May 2017</td>
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<td>Short Essay</td>
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<td>Romance</td>
<td>3-hour Exam</td>
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<td>Module Title</td>
<td>Assessment</td>
<td>Due Date</td>
</tr>
<tr>
<td>--------------------------------------------------</td>
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<tr>
<td>Science Fiction</td>
<td>Assessed Coursework</td>
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<td>Science Fiction</td>
<td>Assessed Essay 1</td>
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<tr>
<td>Science Fiction</td>
<td>Assessed Essay 2</td>
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<tr>
<td>Sexuality and Modernity: Reading Across Cultures</td>
<td>Critical Exercise</td>
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<td>Assessed Essay 2</td>
<td>9 May 2017</td>
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<td>Shakespeare</td>
<td>Commentary Exercise</td>
<td>24 November 2016</td>
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<td>Shakespeare</td>
<td>Assessed Essay 1</td>
<td>19 January 2017</td>
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<td>Shakespeare</td>
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<td>18 May 2017</td>
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<td>The Medieval Animal</td>
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<td>The Novel</td>
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<td>Assessed Essay</td>
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<tr>
<td>The Novel</td>
<td>Unseen Exam</td>
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<td>The Photographic</td>
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<td>The Photographic</td>
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<td>The Victorians and Their World</td>
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<td>The Victorians and Their World</td>
<td>Assessed Essay 2</td>
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<tr>
<td>Tragedy</td>
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<td>3000 word Essay</td>
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<td>Tragedy</td>
<td>Unseen Exam</td>
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<tr>
<td>Victorian Novel</td>
<td>Critical/Close reading Exercise</td>
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<td>Assessed Essay</td>
<td></td>
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<tr>
<td>Module Title</td>
<td>Assessment</td>
<td>Due Date</td>
</tr>
<tr>
<td>-------------------------</td>
<td>--------------------------</td>
<td>-------------------------</td>
</tr>
<tr>
<td>Victorian Novel</td>
<td>Unseen Exam</td>
<td></td>
</tr>
<tr>
<td>W.B. Yeats</td>
<td>Coursework</td>
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<tr>
<td>W.B. Yeats</td>
<td>Critical Essay on Yeats</td>
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</tr>
<tr>
<td>Writing Fiction</td>
<td>Assessed Coursework</td>
<td></td>
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<tr>
<td>Writing Fiction</td>
<td>Short Story or Fiction Extract</td>
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<td>Writing Fiction</td>
<td>Short Story or Fiction Extract</td>
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</tr>
<tr>
<td>Writing London</td>
<td>Assessed Coursework</td>
<td>22 November 2016</td>
</tr>
<tr>
<td>Writing London</td>
<td>Assessed Essay</td>
<td>14 February 2017</td>
</tr>
<tr>
<td>Writing London</td>
<td>Unseen 3-hour Exam</td>
<td>May/June TBC</td>
</tr>
</tbody>
</table>
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 or contact the helpdesk, its@bbk.ac.uk, 020 7631 6543
If modules are missing in Moodle, please contact the Moodle team: moodle@bbk.ac.uk
For general help with using the Moodle see the rest of this leaflet.

---

**Browsing your modules**

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

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

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

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

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

**Downloading files to your computer**

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

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

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

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

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

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

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

### Status: Submission successfully uploaded to Turnitin

**Viewing your mark and feedback**

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

<table>
<thead>
<tr>
<th>Submitted</th>
<th>Similarity</th>
<th>Grade</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>20/9/11, 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 or contact the helpdesk, **its@bbk.ac.uk**, 020 7631 6543
If modules are missing in Moodle, please contact the Moodle team: **moodle@bbk.ac.uk**
Appendix E: BA module teaching timetable

Days/times Level 5/6 BA taught modules, Department of English and Humanities 2016/17 – class information (available from the end of September) at: http://www.bbk.ac.uk/mybirkbeck/guides/help/class-information and via individual My Birkbeck profiles at: http://www.bbk.ac.uk/mybirkbeck/my-birkbeck-profile

<table>
<thead>
<tr>
<th>Module code</th>
<th>Title of Module</th>
<th>Teaching day and time</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENHU003S5</td>
<td>Aspects of Medieval and Renaissance Literature</td>
<td>Monday 6.00-7.20pm</td>
</tr>
<tr>
<td>ENHU039S6</td>
<td>Beowulf (spring half unit)</td>
<td>Wednesday 6.00-7.20pm</td>
</tr>
<tr>
<td>ENHU063S6</td>
<td>Blake</td>
<td>Wednesday 7.40-9.00pm</td>
</tr>
<tr>
<td>AREN126S5</td>
<td>Connecting the Arts</td>
<td>Thursday 7.40-9.00pm</td>
</tr>
<tr>
<td>AREN138S6</td>
<td>Contemporary African Writing</td>
<td>Tuesday 7.40-9.00pm</td>
</tr>
<tr>
<td>ENHU046H6</td>
<td>Court and Anti-Court: Court Culture and Its Discontents in Elizabethan and Jacobean England (autumn half unit)</td>
<td>Tuesday 7.40-9.00pm</td>
</tr>
<tr>
<td>ENHU031S6</td>
<td>English Literary Modernism</td>
<td>Tuesday 6.00-7.20pm</td>
</tr>
<tr>
<td>AREN183H6</td>
<td>Fiction of the Romantic Age (spring half unit)</td>
<td>Wednesday 6.00-7.20pm</td>
</tr>
<tr>
<td>AREN139S6</td>
<td>Fiction Workshop 2: The Contemporary Novel (alternate weeks)</td>
<td>Tuesday 6.00-9.00pm</td>
</tr>
<tr>
<td>ENHU049S6</td>
<td>Fin de Siècle</td>
<td>Thursday 7.40-9.00pm</td>
</tr>
<tr>
<td>ENHU100S6</td>
<td>Gothic Romance 1764 to the present</td>
<td>Wednesday 6.00-7.20pm</td>
</tr>
<tr>
<td>ENHU010H6</td>
<td>Introduction to Old English (autumn half unit)</td>
<td>Wednesday 6.00-7.20pm</td>
</tr>
<tr>
<td>AREN191H6</td>
<td>John Donne and Renaissance London (spring half unit)</td>
<td>Monday 7.40-9.00pm</td>
</tr>
<tr>
<td>AREN206S6</td>
<td>Lost in the Funhouse: American Literary Fiction Since the 1960s</td>
<td>Tuesday 6.00-7.20pm</td>
</tr>
<tr>
<td>AREN143S6</td>
<td>Poetry Workshop 2: The Open Page (alternate weeks)</td>
<td>Tuesday 6.00-9.00pm</td>
</tr>
<tr>
<td>AREN178S6</td>
<td>Reading 21st Century Fictions</td>
<td>Monday 7.40-9.00pm</td>
</tr>
<tr>
<td>AREN165S5</td>
<td>Romance</td>
<td>Tuesday 7.40-9.00pm</td>
</tr>
<tr>
<td>AREN193S6</td>
<td>Science Fiction</td>
<td>Wednesday 6.00-7.20pm</td>
</tr>
<tr>
<td>AREN179S6</td>
<td>Scriptwriting Workshop 2: Writing For The Contemporary Stage (alternate weeks)</td>
<td>Tuesday 6.00-9.00pm</td>
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<td>AREN115S6</td>
<td>Sexuality and Modernity: Reading Across Cultures</td>
<td>Tuesday 6.00-7.20pm</td>
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<tr>
<td>AREN213S6</td>
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<tr>
<td>ENHU009S5</td>
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<td>Tuesday 6.00-7.20pm</td>
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<tr>
<td>AREN214H6</td>
<td>The Medieval Animal (spring half unit)</td>
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<td>ENHU078S6</td>
<td>The Photographic</td>
<td>Thursday 6.00-7.20pm</td>
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<tr>
<td>AREN069S6</td>
<td>The Victorians and Their World</td>
<td>Monday 6.00-7.20pm</td>
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<td>ENHU157S5</td>
<td>Tragedy</td>
<td>Wednesday 7.40-9.00pm</td>
</tr>
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<td>ENHU037S6</td>
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<td>Wednesday 7.40-9.00pm</td>
</tr>
<tr>
<td>AREN207H6</td>
<td>W.B. Yeats (autumn half unit)</td>
<td>Wednesday 7.40-9.00pm</td>
</tr>
<tr>
<td>AREN124S5</td>
<td>Writing Fiction</td>
<td>Monday 7.40-9.00 pm</td>
</tr>
</tbody>
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