STUDENT HANDBOOK

2018/2019

MA/MRES COMPARATIVE LITERARY AND CULTURAL STUDIES

(FRENCH, GERMAN, ITALIAN, JAPANESE, PORTUGUESE, SPANISH)
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Part 1
Programme Information
MA/MRES COMPARATIVE LITERARY AND CULTURAL STUDIES
(FRENCH, GERMAN, ITALIAN, JAPANESE, PORTUGUESE, SPANISH)

This programme allows students to explore the cultures of the variety of language-speaking areas in which the Department of Cultures and Languages specializes (French, German, Italian, Japanese, Portuguese, Spanish and Latin American Studies) while giving them a thorough grounding in the theoretical basis of postgraduate studies in comparative literary and cultural studies in the context of Modern Languages. Students can choose whether they wish their focus on the programme to be broadly comparative or whether they wish to engage in more depth with one or more specific language-speaking areas. If they choose a language-specific point of focus, their degree title will reflect this, provided that they complete at least 90 credits in their area of focus. Students will also be able to choose whether they study texts in the original language or in English translation.

The programme brings together the specialisms of our teaching team who are experts in a variety of different areas – cultural studies, visual studies, linguistics, comparative literatures and cultures, history, thought – across the six language areas we teach and research and beyond these across other cultural contexts. It is structured in a way which is responsive and adaptable to the interests of students, tapping into these multiple areas of expertise to offer research-led teaching in both larger seminar and smaller workshop groups.
Contact Information

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
<th>Phone Number</th>
<th>Email Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Programme Director</td>
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<td><a href="mailto:m.balibrea@bbk.ac.uk">m.balibrea@bbk.ac.uk</a></td>
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</tr>
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<td>Lecturer</td>
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</tr>
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<td>Lecturer</td>
<td>Joanne Leal</td>
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</tr>
<tr>
<td>Lecturer</td>
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</tr>
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<td>Lecturer</td>
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</tr>
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</tr>
<tr>
<td>Lecturer</td>
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<td>020 7631 6186</td>
<td><a href="mailto:p.sequeirabras@bbk.ac.uk">p.sequeirabras@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Lecturer</td>
<td>Martin Shipway</td>
<td>020 7631 6177</td>
<td><a href="mailto:m.shipway@bbk.ac.uk">m.shipway@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Lecturer</td>
<td>Luis Trindade</td>
<td>020 7631 6187</td>
<td><a href="mailto:l.trindade@bbk.ac.uk">l.trindade@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Lecturer</td>
<td>John Walker</td>
<td>020 7631 6135</td>
<td><a href="mailto:j.walker@bbk.ac.uk">j.walker@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Lecturer</td>
<td>Alexander Weber</td>
<td>020 7631 6141</td>
<td><a href="mailto:a.weber@bbk.ac.uk">a.weber@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Lecturer</td>
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<td>020 7631 6191</td>
<td><a href="mailto:n.wourm@bbk.ac.uk">n.wourm@bbk.ac.uk</a></td>
</tr>
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<td>Lecturer</td>
<td>Marcos Centeno</td>
<td>020 3073 8409</td>
<td><a href="mailto:m.centeno@bbk.ac.uk">m.centeno@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Programme Administrator</td>
<td>Simonie Coote (part-time: Tue, Wed, Thu)</td>
<td>020 7631 6117</td>
<td><a href="mailto:s.coote@bbk.ac.uk">s.coote@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Cultures and Languages Administrators</td>
<td>C&amp;L Administrators in Simonie’s absence</td>
<td>020 7631 6170 020 7631 6113</td>
<td><a href="mailto:culturesandlanguages@bbk.ac.uk">culturesandlanguages@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Cultures and Languages Team Leader</td>
<td>Dawn Mitchell</td>
<td>020 7631 6105</td>
<td><a href="mailto:dawn.mitchell@bbk.ac.uk">dawn.mitchell@bbk.ac.uk</a></td>
</tr>
</tbody>
</table>

To arrange a meeting with individual staff members, please ring or e-mail them directly in advance. We ask you visit offices only when you have made an appointment.

The information in the handbook is true and correct at the time of publication. Staffing might be subject to some variation. There is a research leave policy in the College, which means that all members of academic staff are entitled to one term’s research leave every three years. In addition, members of staff are regularly awarded externally funded research leave, by organisations such as the Leverhulme Trust and the Arts and Humanities Research Council. Therefore, not all academic staff will be present at all times. On such occasions the Department will arrange replacement cover and advise the affected students. Module content is likely to suffer some variation as a result. Likewise, the offer of language strands in each module might vary depending on demand.

Please see our website for queries regarding academic staff’s research interests and departmental responsibilities.

Department of Cultures and Languages
Birkbeck, University of London
43 Gordon Square
London WC1H 0PD
**Timetable 2018/2019**

The structure of this course is responsive and adaptable to the interests of students. Except for Research Skills, each module is composed of two parts. The first part of the module is common and mandatory to all students. In the second part of the module students divide into different strands according to their language area of interest and choice.

NB: As we adjust our provision to the interests of incoming students, there might be some variation in the strands offered with respect to what appears in the timetable below.

**Autumn Term (1 October 2018 to 14 December 2018):**

*Reading week: 5 November 2018 to 9 November 2018*

<table>
<thead>
<tr>
<th>Module</th>
<th>Day and Time</th>
<th>Start and End</th>
<th>Assignment Due Date*</th>
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</thead>
<tbody>
<tr>
<td>CORE: ARCL059S7 Studying Comparative Literature and Cultural Studies in Modern Languages PART 1</td>
<td>Monday 6 pm - 7.30 pm</td>
<td>01-Oct-18 to 10-Dec-18</td>
<td>Tuesday 15 January 2019 at 14:00 Comparative Literature students 22 February 2019 at 14:00</td>
</tr>
<tr>
<td>CORE: ARCL060Z7 Research Skills PART 1 – Core Skills</td>
<td>Monday 7.40 pm - 9 pm</td>
<td>08-Oct-18; 22-Oct-18; 12-Nov-18; 26-Nov-18; 10-Dec-18.</td>
<td>Annotated bibliography: FT Students/Year 2 PT Students Wednesday 20 March 2019 at 14:00</td>
</tr>
<tr>
<td>OPTION: ARCL065S7 History and Memory in Modern Languages WHOLE GROUP</td>
<td>Thursday 6 pm – 7.30 pm First class on Week 2, Wed. Oct 10 + Thu Oct 11</td>
<td>10-Oct-18 to 01-Nov-18</td>
<td>Friday 15 February 2019 at 14:00</td>
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<tr>
<td>OPTION: ARCL065S7 History and Memory in Modern Languages STRAND: GERMAN STUDIES</td>
<td>Tuesday 6 pm – 7.30 pm</td>
<td>15-Nov-18 to 13-Dec-18</td>
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<tr>
<td>OPTION: ARCL065S7 History and Memory in Modern Languages STRAND: COMPARATIVE LITERATURE</td>
<td>Thursday 6 pm – 7.30 pm (weeks 10/11 only: 7.40 pm to 9 pm)</td>
<td>15-Nov-18 to 13-Dec-18</td>
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<tr>
<td>OPTION: ARCL065S7 History and Memory in Modern Languages STRAND: SPANISH, PORTUGUESE AND LATIN AMERICAN STUDIES</td>
<td>Thursday 6 pm – 7.30 pm</td>
<td>15-Nov-18 to 13-Dec-18</td>
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</table>
### Timetable 2018/2019

**Spring Term (14 January 2019 to 29 March 2019)**

*Reading week: 18 February 2019 to 22 February 2019*

<table>
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<tr>
<th>Module</th>
<th>Day and Time</th>
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<th>Assignment Due Date*</th>
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<tr>
<td><strong>CORE:</strong> ARCL059S7 Studying Comparative Literature and Cultural Studies in Modern Languages PART 2 <strong>STRAND: COMPARATIVE LITERATURE</strong></td>
<td>Monday 6 pm - 7.30 pm</td>
<td>14-Jan-19 to 25 March 19</td>
<td>Wednesday 1 May 2019 at 14:00</td>
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<tr>
<td><strong>CORE:</strong> ARCL059S7 Studying Comparative Literature and Cultural Studies in Modern Languages PART 2 <strong>STRAND: FRENCH STUDIES</strong></td>
<td>Monday 6 pm - 7.30 pm</td>
<td>14-Jan-19 to 25 March 19</td>
<td>Wednesday 1 May 2019 at 14:00</td>
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<tr>
<td><strong>CORE:</strong> ARCL059S7 Studying Comparative Literature and Cultural Studies in Modern Languages PART 2 <strong>STRAND: SPANISH, PORTUGUESE AND LATIN AMERICAN STUDIES</strong></td>
<td>Monday 6 pm - 7.30 pm (weeks 3 to 9 only: 7.40 pm to 9 pm)</td>
<td>14-Jan-19 to 25 March 19</td>
<td>Wednesday 1 May 2019 at 14:00</td>
</tr>
<tr>
<td><strong>CORE:</strong> ARCL060Z7 Research Skills PART 2 – Engagement with Research Context</td>
<td>Friday 6 pm - 7.30 pm</td>
<td>One session only: 18-Jan-19</td>
<td>Blog Posts: FT Students/Year 2 PT Students Friday 14 June 2019 at 14:00</td>
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<tr>
<td><strong>OPTION:</strong> ARCL064S7 Imagining the Nation WHOLE GROUP</td>
<td>Thursday 6 pm – 7.30 pm (weeks 2 to 4 only Wednesday 6 pm – 7:30 pm)</td>
<td>17-Jan-19 to 14-Feb-19</td>
<td>Friday 31 May 2019 at 14:00</td>
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<tr>
<td><strong>OPTION:</strong> ARCL064S7 Imagining the Nation STRAND: FRENCH STUDIES</td>
<td>Thursday 7.30 pm – 9 pm</td>
<td>28-Feb-19 to 28-Mar-19</td>
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<tr>
<td><strong>OPTION:</strong> ARCL064S7 Imagining the Nation STRAND: GERMAN STUDIES</td>
<td>Thursday 6 pm – 7.30 pm</td>
<td>28-Feb-19 to 28-Mar-19</td>
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<tr>
<td><strong>OPTION:</strong> ARCL064S7 Imagining the Nation STRAND: SPANISH, PORTUGUESE AND LATIN AMERICAN STUDIES</td>
<td>Wednesday 6 pm – 7.30 pm</td>
<td>27-Feb-19 to 27-Mar-19</td>
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Timetable 2018/2019

Summer Term (29 April 2019 to 12 July 2019)

*Reading week: There is no reading week in the Summer Term.*

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<th>Module</th>
<th>Day and Time</th>
<th>Start and End</th>
<th>Assignment Due Date*</th>
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<tbody>
<tr>
<td>CORE: ARCL06127 Research Skills PART 3 – Dissertation Preparation</td>
<td>Friday 6 pm - 7.30 pm (Final session only: 6 pm to 9 pm)</td>
<td>24 May 2019; 15 June 2019; 29 June 2019.</td>
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<tr>
<td>OPTION: ARCL066S7 Interrogating the Self in Modern Languages WHOLE GROUP</td>
<td>Thursday 6 pm – 7.30 pm</td>
<td>02-May-19 to 30-May-19</td>
<td>Monday 22 July 2019 at 14:00</td>
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<td>OPTION: ARCL066S7 Interrogating the Self in Modern Languages STRAND: COMPARATIVE LITERATURE</td>
<td>Thursday 6 pm – 7.30 pm</td>
<td>06-Jun-19 to 04-Jul-19</td>
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<td>OPTION: ARCL066S7 Interrogating the Self in Modern Languages STRAND: FRENCH STUDIES</td>
<td>Thursday 6 pm – 7.30 pm</td>
<td>06-Jun-19 to 04-Jul-19</td>
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<td>OPTION: ARCL066S7 Interrogating the Self in Modern Languages STRAND: SPANISH, PORTUGUESE AND LATIN AMERICAN STUDIES</td>
<td>Thursday 6 pm – 7.30 pm</td>
<td>13-Jun-19 to 04-Jul-19</td>
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THE DISSERTATION IS DUE ON MONDAY 16 SEPTEMBER AT 14:00.

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**Assignment Deadlines**

*Assignments should be submitted via the Turnitin link in Moodle by the date and time given in the timetable. If you are unable to submit by the due date then you must complete a mitigating circumstances form: [http://www.bbk.ac.uk/registry/policies](http://www.bbk.ac.uk/registry/policies)*
# Programme Structure

**MA Full Time programme**

### Year 1

<table>
<thead>
<tr>
<th>Level</th>
<th>Term</th>
<th>Module Title</th>
<th>Credits</th>
<th>Status*</th>
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<tr>
<td>7</td>
<td>Autumn</td>
<td>Studying Comparative Literary and Cultural Studies in Modern Languages</td>
<td>30</td>
<td>Core</td>
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<tr>
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<td>Spring</td>
<td>Studying Comparative Literary and Cultural Studies in Modern Languages (different language strands)</td>
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<tr>
<td>7</td>
<td>Autumn</td>
<td>Memory and History</td>
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<td>Option</td>
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<td>Research Skills (Comparative Literary and Cultural Studies): Core Skills</td>
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<td>Research Skills (Comparative Literary and Cultural Studies): Engaging with the Research Context</td>
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# Programme Structure

## MA Part Time programme

### Year 1

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### Year 2

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Programme Structure

**MRes Full Time programme**

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<td>Studying Comparative Literary and Cultural Studies in Modern Languages (different language strands)</td>
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*MRes students take one option module, to choose between History and Memory, Imagining the Nation or Interrogating the Self*
Programme Structure

**MRes Part Time programme**

### Year 1

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### Year 2

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<td></td>
<td>Summer</td>
<td>Research Skills (Comparative Literary and Cultural Studies): Dissertation Preparation</td>
<td>120</td>
<td>Core</td>
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*MRes students take one option module, to choose between History and Memory, Imagining the Nation or Interrogating the Self*
CORE MODULE, PART 1. Studying Comparative Literary and Cultural Studies in Modern Languages

CODE: ARCL059S7

AUTUMN TERM
MONDAY, 6 pm - 7:30 pm

Assessment: One 2500-word essay

The first part of this module is offered jointly to all students in Term 1. It situates participants within the fields of comparative literature and cultural studies as developed with reference to individual Modern Languages. It provides foundational readings in both fields in order to acquaint you with the traditions from which the study of culture’s political and ideological implications emerge (cultural studies), while making visible the principle of comparativity internal to the chosen texts’ mappings and conceptualizations (comparative literature). In so doing, it prepares you to theoretically informed work in your chosen areas of specialisation, which you will further develop in the second part of the module offered in Term 2, when the class will be divided into strands.

Week 1. Akane Kawakami


Week 2. John Walker


Week 3. John Walker


Week 4. Mari Paz Balibrea


Week 5. John Walker

Week 6. READING WEEK

Week 7. Mari Paz Balibrea


Week 8. Nathalie Wourm


Week 9. Mari Paz Balibrea


Week 10. Mari Paz Balibrea


Week 11. Nathalie Wourm

CORE MODULE, PART 2. Studying Comparative Literary and Cultural Studies in Modern Languages

CODE: ARCL059S7

SPRING TERM
MONDAY, 6 pm - 7:30 pm
(NB: Spanish/Portuguese Strand: some sessions are taught 7.40 pm to 9 pm)

Assessment: One 2500-word essay

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STRAND 1. COMPARATIVE LITERATURE: Reading Across Cultures

Monday, 6 pm - 7:30 pm

This module allows you to develop your understanding of key critical concepts associated with the comparative study of literature and cultures and to consider historical developments affecting the way we think about literature in comparative terms. It also aims to give you practical experience of working with these concepts and exploring the issues raised by these developments. In order to do this, each session will take a primary text as its starting point and will read it in relation to a particular critical concept, method and/or theoretical approach appropriate to the comparative study of literature.

Week 1: Introduction. Key concepts in Comparative Literature, especially Translation: a case study, Akane Kawakami

Introduction to the module, followed by a discussion of issues arising from literary translation through comparing two English translations of Proust’s novel.

Week 2: Modernism sans frontières: Proust and Joyce, Woolf and Sarraute, Akane Kawakami

In this session, we will read a selection of Modernist texts using a range of techniques from comparative literary studies.

Week 3 -4 : Orientalism. Modern encounters with the ‘primitive’. Marcos Centeno

Edward Said’s seminal book Orientalism (1978) provided us with a powerful tool to critique the power dynamics between the “West” and the rest of the world. Said explains how the West imagines ‘Orient’ as inferior, savage and uncivilised Other. This gaze was inherent in various cultural artefacts in the West. However, what is ‘Orient’? Is it geographically defined? What are the ideological and political implications in the Orientalist discourse?
In this session, we will analyse the representations of the Far East focusing on the case study of the portrayals of the Ainu people at the beginning of Japanese modernity, between the late-19th and early-20th century. We will discuss the early texts and photomechanical images on the Ainu presented by Western adventurers and also the conflicts of self-representation in the first written transcription of the Ainu oral literature, *Ainu shin’yōshū*.

**Primary reading:**


**Additional material:**


**Weeks 5 and 7: Cross-Cultural Themes: colonial and post-colonial representations of the ‘Other’, John Walker**

These sessions will consider the representation of the African and European ‘Other’ in two great novels of the European colonisation of the African continent: Joseph Conrad’s *Heart of Darkness* (1902) and Chinua Achebe’s *Things Fall Apart* (1958). We will consider the ways in which the idea of the African and European Other can be constructed or undermined in narrative.

How can narrative representation reflect or even confirm the colonial or post-colonial perspective and how can it effect a critique of the ideology of colonialism, enabling repressed subjectivities to speak, and possibly speak to each other? The sessions will focus on the close reading of the primary texts, but also consider a range of theoretical perspectives on both the two primary texts and colonial and post-colonial literature as a whole.

**Primary Texts:**
Joseph Conrad, *Heart of Darkness* (available in numerous paperback editions; first published 1902)


Theory Texts:


Homi K. Bhabha, *The Location of Culture* (London: Routledge, 1994)

**Week 8: Cross-cultural themes: the poet as prophet, Damian Catani**

This session focuses on the nineteenth-century poet Stéphane Mallarmé, examining the role of the poet as a prophet, seer and elitist cult figure in a European context.

Texts:


**Week 9: Cross-cultural themes: the poet as prophet (cont), Alexander Weber**

This session examines the role of the poet as a prophet, seer and a cult figure in a European context. The exclusive literary circle around George exemplifies how aestheticism and elitist notions of art formed a response to an emerging mass culture in Germany.

Texts:


Jens Rieckmann (ed.), *A Companion to the Works of Stefan George* (Camden House, 2005)

**Weeks 10 and 11: Cross-cultural themes: Epistolary Encounters, Writing Sentiment and Gender in the Eighteenth Century, Ann Lewis**

This section of the module will focus on two bestselling novels of the 1740s: Richardson's 'Pamela' and Graffigny's 'Lettres d'une Péruvienne', each of which had a significant impact on the development of the novel in eighteenth-century Europe. Reading these two texts alongside each other (one written in England and one in France, one by a man, one by a woman), will allow us to compare contemporary uses of epistolary form, representations of gender and notions of sentiment across cultures (both within and between the set texts).

Primary Texts:

Samuel Richardson, *Pamela, or Virtue Rewarded*, Oxford World Classics edition by Thomas Keymer

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**STRAND 2. FRENCH STUDIES**

**Monday, 6 pm - 7:30 pm**

This strand explores the works of key French thinkers from the Enlightenment to the present day. The course focuses on the contribution of French theory to the understanding of cultural and social questions and pays special attention to development of ideas of the self, of sexuality and identity. These ideas are traced from their appearance in the works of philosophers in the decades leading up to the French Revolution, through to their expression in the writings of post-war intellectuals, association with a range of influential philosophical movements, such as existentialism, structuralism, and deconstruction. Throughout the historical range covered a consistent theme can be seen in the concern with how the individual is able to exist in a social and cultural context, how the context can be seen as constructing the individual sense of self, and how the self, in the very act of entering into social and cultural discourse, is able to query, redirect, and transform social and cultural norms. One characteristic of French thought is a commitment to the idea that in this way social and cultural ideas are part of political discourse and imply a political stance, typically one which is self-consciously radical and revolutionary.

Indicative syllabus:

**Week 1: Hypothetical Beginnings: the Social Self, Ann Lewis**

Jean-Jacques Rousseau, *Discours sur l'origine et les fondements de l'inégalité parmi les hommes* (1755)

**Week 2: Exotic Encounters: Sociability and Sexuality, Ann Lewis**

Denis Diderot, *Supplément au Voyage de Bougainville* (first published 1796, written in 1772).

**Week 3 - The social construction of consciousness versus the individual 'authentic consciousness'. Damian Catani**

Henri Bergson: *Matter and Memory* (1896)

**Week 4: The social construction of gender and of female identity as the 'Other', Damian Catani**
Simone de Beauvoir: *The Second Sex* (1947)

**Week 5: The social construction of race and divided self-perception of the colonised, Black Subject, Martin Shipway**

Frantz Fanon: *Black Skins, White Masks* (1952)

**Week 6: The social institutionalisation of literature and culture and the notions of cultural and economic capital, Martin Shipway**


**Week 7: Capitalist Constructs of Society, Nathalie Wourm**

Gilles Deleuze & Felix Guattari: *Anti-Oedipus* (1972)

**Week 8: Biopolitics: the “Self” and the “Collective”, Martin Shipway**

Michel Foucault: *Society Must Be Defended* (1975-76)

**Week 9: Deconstructing European Society after the Fall of the Berlin Wall, Nathalie Wourm**


**Week 10: Social Reform and Political Militancy, Damian Catani**

Alain Badiou: *The Rebirth of History* (2012)

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**STRAND 3. SPANISH, PORTUGUESE AND LATIN AMERICAN STUDIES: Culture and Critique in the Latin American and Iberian Worlds**

Monday, 6 pm - 7:30 pm [NB: sessions by Carmen Fracchia and Luciana Martins will be taught Monday, 7:40 pm – 9 pm]

This strand provides you with critical appreciation of key issues central to the cultural histories of Spain, Portugal and Latin America as well as critical insight into some of the key ways – including visual – in which societies and cultures of Iberia and Latin America have been conceptualized, classified and narrated. The overarching themes are the ways in which modernity has been experienced, ‘thought’ and represented in the Hispanic and Luso-Brazilian world. Accounts of such processes will foreground their specificity and the problems involved in their conceptualisation and analysis.

**Weeks 1-2: Understanding Populism: Reading Ernesto Laclau, John Kraniauskas**
Week 1: beginnings


Week 2: Hegemony and subjectivity


Further Reading:


Weeks 3-5: Art and Modernity in Spain, Carmen Fracchia, NB: 7:40-9


**Weeks 7-9: Vision, Materiality and Modernity in Latin America, Luciana Martins, NB: 7:40-9**


**Weeks 10-11: Third World Cinema, Patricia Sequeira Brás**


*Black God, White Devil* (Glauber Rocha, 1964)
RESEARCH SKILLS. Part 1: Core Skills

CODE: ARCL060Z7

AUTUMN TERM
Monday, 7:40 pm – 9 pm

This module provides you with the skills needed to undertake research at a postgraduate level. It will encourage you to think about the differences between undergraduate and postgraduate study and reflect on the nature of the skills needed to become a good researcher, while offering you information about some of the kinds of practical research tools you will need in the course of your studies. In the first part of the module you will have the opportunity to learn about and practise core skills such as accessing library and on-line resources, critical thinking and analysis, note-taking and writing for research. In the second part of the module you will be helped to develop the skills that allow you to engage productively with the wider research context and in the third part we will help you prepare for the writing of your dissertation.

Week 2: What is Postgraduate Study? Mari Paz Balibrea

Week 4: Electronic Library Resources (led by Charlotte Hobson, librarian)

Week 7: Blogging for Research (led by Liz Drew, Flexible Learning tutor, School of Arts)

Week 9: Blogging for Research (led by Liz Drew)

Week 11: Writing a Literature Review/Annotated Bibliography, Mari Paz Balibrea

Assessment:

One 1500-word critical annotated bibliography of 10-15 sources (book, journal article, web page, etc.) exploring your chosen topic of MA/MRes dissertation.
RESEARCH SKILLS. Part 2: Engagement with Research Context

CODE: ARCL060Z7

SPRING TERM
Friday 6 pm - 7:30 pm
(one session 18 January 2019)

The Department of Cultures and Languages, the School of Arts, the College and London as a whole offer a wealth of opportunities for you to engage with the wider research context as it relates to your fields of interest. We consider this engagement to be an important part of your postgraduate training and will give you advice on how to best take advantage of the opportunities available. As part of your research skills, we require that, during the course of your studies, you demonstrate your engagement with the research context by attending at least 5 research events (talks, seminars, workshops, conferences...). These can include:

- Events organised by any of the Research Centres in the Department of Cultures and Languages: BRAKC (Birkbeck Research in Aesthetics of Kinship and Community), and CILAVS (Centre for Iberian and Latin American Visual Studies).

- Seminars and talks given in the context of the Cultures and Languages Research Seminar.

- Masterclasses and talks given in the context of the Iberian and Latin American Studies staff exchange with the Department of Hispanic Languages and Literatures at the University of Pittsburgh.

With the Programme Director’s approval:

- Events organised by other Research Centres in the School of Arts or in other Birkbeck Schools.

- Events organised by discipline-specific institutions, such as the Institute for Modern Languages Research of the University of London, or departments from universities across London and beyond.

- Events organised by cultural institutions in London and beyond.

Week 1: Engaging with the Research Context, Mari Paz Balibrea

Assessment:

- one 750-word blog post commenting on one of the Research Centre events attended.

- one 750-word blog post commenting on another of the Research Centre events attended or, with the Programme director’s approval, contributing to an external blog that you have independently found and that is relevant to your research.
RESEARCH SKILLS. Part 3: Dissertation Preparation

CODE: ARCL061Z7

SUMMER TERM
Friday 6 PM - 7:30 pm

Week 4: Dissertation Workshop: Developing your Project, Mari Paz Balibrea

This session focuses on project proposal and plan development

Week 7: Dissertation Workshop: Taking and Giving Feedback, Mari Paz Balibrea

In this session we will concentrate on feedback. All students will be engaged in taking and/or giving feedback on their own and/or other students’ dissertation projects.

Week 9: Presentation of Dissertation Projects, All Cultures and Languages academic staff

(This session will vary in length depending on the number of students presenting their work in progress. It might run as a double session 6-9)

This session is organised as a mini-conference where students writing their dissertations will present their work in progress to the rest of postgraduate students and lecturers in the programme. Each presentation will last no more than 15 minutes, followed by open discussion.

Assessment:

- one 10-15-minute oral presentation to the other students and academic staff in the programme on your dissertation work in progress.
OPTION MODULE: History and Memory in Modern Languages

CODE: ARCL065S7

AUTUMN TERM
Thursdays 6-7:30
(NB: Weeks 10-11 Comparative Literature Strand will be taught 7:40 pm -9 pm
German Strand, Weeks 7-11 will be taught Tuesdays 6 pm – 7:30 pm)

Assessment: One 5000-word essay

Memory has been at the centre of many debates on history and politics in the last decades. Through these, one can have a sense not only of how the present now relates to the past, but also of the ways in which recent trends in the humanities and the social sciences reconfigured historical objects and political agency. More specifically, the focus on memory and its impact in history is both a key move to understand our current categories of past, present and future and the relation the twenty-first century establishes with the twentieth, while its relations with State power and issues of gender and race allows us to develop a critique of national identity and open history to new subjects and geographies. A first, core part of the module is offered jointly to all students, with a second part where they divide into different proposed strands according to their Modern Languages area of studies.

Week 2, Part 1: Time, Martin Shipway

TAUGHT ON WEDNESDAY 10, 2018!, 6-7:30


Week 2, Part 2: Narrative, History and Memory, Luis Trindade

NORMAL TIME AND PLACE


Week 3: The State and Memory, Luis Trindade


Week 4. Twentieth Century Paradigms, Luis Trindade


Week 5. New Subjects and Geographies: Challenging Paradigms, Luis Trindade

Joan Wallach Scott. “Women’s History” and “Gender: A Useful Category of Historical Analysis” from *Gender and the Politics of History*. Columbia U.P., 1989


Seth, Sanjay. “Reason or Reasoning? Clio or Siva?”, in Social Text, 78, 2004

PART 2 (Indicative strands)

STRAND 1. GERMAN STUDIES: History, Memory and the Third Reich

Weeks 7-11, Eckard Michels, John Walker

Tuesdays 6 pm -7:30 pm

In this section, we will enquire how Germans have responded to the Nazi past after 1945. We will analyse some key literary and scholarly texts and we will look at the general political and cultural developments which have shaped the perception of Nazism, the Second World War and the Holocaust in (West-) Germany.

Week 7 (EM)

Dealing with the Nazi Past in 1950s and 1960s West Germany: From Oblivion to the 1968 Student Movement

Week 8 (JW)


Week 9 (EM)

Dealing with the Nazi Past in the Federal Republic since the 1980s: From the Holocaust Paradigm to German Victimhood?

Week 10 (JW)


Week 11 (JW)

Günther Grass, Im Krebsgang/Crabwalk (2002; London, Faber)
STRAND 2. COMPARATIVE LITERATURE: Time, Memory and the Novel

Thursdays 6 pm - 7:30 pm

(NB: Weeks 10-11 will be taught 7:40 pm – 9 pm)

In this strand you will explore ways in which time and memory can be thematised in the novel, examining the implications of a negotiation of these themes for the novel’s form. The course focuses on two representative examples from different language areas within Europe, France and Spain, written at different historical moments, the 18th and the 20th Century, in order to allow students to examine the significance of socio-historical context for the exploration of time, memory and the novel. You will be introduced to a variety of appropriate critical perspectives, allowing you to explore shifting conceptions of time and history, narrative time and the time of reading and to question what it is that makes the novel particularly well-suited to the exploration of time and memory.

Weeks 7-9. Postwar subjectivity and the Crisis of Historical Truth. Marcos Centeno

Week 7


Kurosawa Akira, Rashōmon (1950). Film.


Week 8


Shōhei Imamura, History of Postwar Japan as Told by a Bar Hostess (1970). Film.

Week 9

Nakahira, Kō, *Crazed Fruit* (1956). Film.


**Weeks 10-11, Narrating the Past as Memory against History in Carmen Martín Gaite’s The Back Room, Mari Paz Balibrea**


King, Patricia G. "There's Always a Dreamed Text": Defying Mythologized History in Carmen Martín Gaite's "El cuarto de atrás" *South Atlantic Review*, Vol. 69, No. 1 (Winter, 2004), pp. 33-60


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**STRAND 3. SPANISH, PORTUGUESE AND LATIN AMERICAN STUDIES: Postdictatorship and Cultural Production in Spain, Mari Paz Balibrea**

**Thursday, 6 pm - 7:30 pm**

**Weeks 7-11**

The idea of post-dictatorship has been used as a way of periodising the history of Spain, (but also that of Portugal and Latin America), seeing the end of dictatorship as opening a new
epoch but one where the legacy of dictatorship is still at issue. The questions that the concept tries to articulate are thus ones of history, national and personal memory, trauma, damage, justice and restitution. But the attempt to periodise also raises issues about what led to dictatorship in the first place, how the dictatorship attempted to reconstruct society, and which links between the democratic present and the dictatorship’s past were covered up in the post-authoritarian period, and what are the reasons for attempting to uncover them. Our module will focus on how cultural production took part in these debates during the period of Transition proper, from 1975 to 1982, but also in their multiple reverberations until the present moment.


Armengou, Montse and Ricard Belis. *Las fosas del silencio. ¿Hay un holocausto español?*. Barcelona: Debolsillo, 2005

Cercas, Javier. *Anatomía de un instante*. Debolsillo, Madrid, 2009;


Part 1: [http://tu.tv/videos/despues-de-no-se-os-puede-dejar-solos](http://tu.tv/videos/despues-de-no-se-os-puede-dejar-solos)


*El puente* [feature film]. Dir. Juan Antonio Bardem, 1977

OPTION MODULE: Imagining the Nation

CODE: ARCL064S7

SPRING TERM
Thursday, 6 pm - 7:30 pm

(NB: Sessions 2-4 will be taught on Wednesday 6-7:20
French Strand will be taught on Thursday 7:40 pm – 9 pm)

Assessment: One 5000-word essay

This module will make you reflect on the category of the nation as a paramount framework in the study of culture by looking at the histories and situated conceptualizations of the term national culture (national literature, national cinema, etc) and critiques thereof, prior to embarking on the study of specific case studies in specific national traditions. By providing a solid grounding in the understanding of the Western, European traditions and subsequent critiques of the national paradigm, this module prepares you for a complex understanding of the intersection of nation with cultural forms, institutions and practices in your chosen language area(s) of study. A first, core part of the module is offered jointly to all students, with a second part where the class divides into different proposed strands according to students’ language area of studies.

PART 1

Week 1: European origins: British and German concepts of Culture and Nation, John Walker

Readings:

Selections from 'Herder’s Political Writings', ed. F.M. Barnard, Cambridge University Press, especially from 'Ideas for a Philosophy of History'.


Week 2: The Notion of Cultural Exceptionalism, Martin Shipway


Weeks 3-4: Postcolonial challenges, Martin Shipway

Readings:

Doris Sommer “Irresistible romance” from Foundational fictions. The National Romances of Latin America.

Homi Bhabha. “Signs Taken for Wonders: Questions of Ambivalence and Authority under a Tree outside Delhi, May 1817 ” Critical Inquiry 12:1, 1985

Frantz Fanon. “On National Culture” in The Wretched of the Earth, 1963


Week 5: National Literature and its Others: Transnational Literature, World Literature, Comparative Literature, Alexander Weber

Readings:

Henry Hallam, Introduction to the Literature of Europe, London 1839-1840

George Saintsbury, A History of Criticism, London 1900-1904


Further Reading:

Terry Eagleton, Literary Theory. An Introduction, Oxford 1985

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PART 2 (Indicative strands)

STRAND 1. FRENCH STUDIES: French Perceptions of America, Damian Catani

Thursday 7:40 pm – 9 pm

Weeks 7-11


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STRAND 2. GERMAN STUDIES: In Search of Germanic Identity, Alexander Weber

Thursday 6 pm - 7:30 pm

Weeks 7-11

Yasmin Syed, Vergil’s Aeneid and the Roman Self. Subject and Nation in Literary Discourse, Michigan 2005

Wolfgang Burgdorf, “‘Once we were Trojans!’ Contemporary reactions to the dissolution of the holy Roman empire of the German nation”, in: The Holy Roman Empire, a European Perspective, edited by R. J. W. Evans and P. H. Wilson, Leiden 2012, pp. 51-78.


Vergil, Aeneid translated by Robert Fagles, Penguin Classics, 2006


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**STRAND 3. SPANISH, PORTUGUESE AND LATIN AMERICAN STUDIES: Narratives of State and Nation: Reading ‘Yo el Supremo’ by Augusto Roa Bastos, John Kraniauskas**

**Wednesday, 6 pm - 7:30 pm**

**Week 1:** Introduction to *Yo el Supremo* (Siglo XXI, Buenos Aires, 1975)—history and historiography

**Week 2:** Critical approaches 1 (structuralism and beyond):

Jean Andreu, ‘Modalidades del relato en Yo el Supremo de Augusto Roa Bastos: lo dicho, el dictado y el diktat’ in *Seminario sobre ‘Yo el Supremo’ de Augusto Roa Bastos*, Centre de Recherches Latino-Américaine de L’Universite de Poitiers, Poitiers, 1976

Milagros Ezquerro, ‘Introducción’ to *Yo el Supremo* (edición de Milagros Ezquerro), Ediciones Cátedra, Madrid, 1983

Carlos Pacheco, ‘Yo el Supremo: la insurrección polifónica’, Introduction to Augusto Roa Bastos, *Yo el Supremo*, Biblioteca Ayacucho, Caracas, 1986

**Week 3:** Critical approaches 2 (transculturation and beyond):

Jean Franco, ‘El pasquín u los diálogos de los muertos. Discursos diacrónicos en *Yo el Supremo*’ in Saul Sosnowski (ed.), *Augusto Roa Bastos y la producción cultural*...

Martin Leinhard, section on Paraguay in *La voz y su huella: escritura y conflicto étnico-social en América Latina, 1492-1988*


**Weeks 4 and 5:** Critical approaches 3: (questions of sovereignty):


Jean Jacques Rousseau, *The Social Contract*
OPTION MODULE: Interrogating the Self in Modern Languages

SUMMER TERM
Thursday 6 pm - 7:30 pm

Assessment: One 5000-word essay

How did concepts of the self and the subject come into being and what is implied by each of them? This module provides you with a historical overview and theoretical grounding on the European origins of modern subjectivity, how they have impinged upon and shaped definitions, interpretations and uses of culture, and the reasons of their coming under attack in the 20th Century. A first, core part of the module is offered jointly to all students, with a second part where you divide into different proposed strands according to your Modern Languages area of studies.

PART 1: The emergence of the modern self, John Walker

Week 1
Charles Taylor. Sources of the Self, Columbia U.P., 1989
Chapter 13, 'The Affirmation of Ordinary Life'
Chapter 19, 'Radical Enlightenment'
Chapter 21 'The Expressivist Turn'.

Week 2
Chapter 8 'The Malaises of Modernity'.
Chapter 9 'The Dark Abyss of Time'.

Week 3
Book xi (pp. 253-281)

Weeks 4-5
Section B, 'Self-Consciousness' (pp. 104-139).
PART 2 (Indicative strands)

**STRAND 1. COMPARATIVE LITERATURE: Regarding the Subject: Comparisons and Theories**

**Thursday 6 pm - 7:30 pm**

In these sessions we will reflect on how ideas of the self, its capabilities and relation to power and the state have, since the beginning of the 20th C, impinged upon definitions, interpretations and uses of culture. The sessions will interrogate the political role of culture in modernity, its practical and utopian possibilities as well as its limitations in compared cases.

**Weeks 6-7 Joanne Leal**

In these sessions we will take Judith Butler’s *Precarious Life. The Powers of Mourning and Violence* (London-New York: Verso, 2004), and particularly the chapter ‘Violence, Mourning, Politics’ (pp.19-49) as a starting point to explore the political consequences of the self’s vulnerability to and dependency on others. Particularly we will explore the political, social and ethical consequences of the refusal to recognize the vulnerability and interdependency of subjects, as well as the denial of subjecthood to certain kinds of selves that Butler sees as a consequence of responses to 9/11 in the US and beyond. We will then examine these ideas in relation to the representation of the experience of the asylum seeker in Germany, from the perspective of the asylum seeker himself in Abbas Khider's *A Slap in the Face* (2018, German original, *Ohrfeige*, 2017) and from the perspective of a sympathetic member of the 'host' community in Jenny Erpenbeck's *Go, Went, Gone* (2017, German original, *Gehen, Ging, Gegangen*, 2015), focusing particularly on the complexities and the dangers for selfhood of the subject's need to define self in relation to other.

**Weeks 8-10 Mari Paz Balibrea**

The last three sessions will focus on the figure of the exile as the paradigm of a self who is denied by the state of subjecthood. Touching on the work of H. Cohen, J.L. Nancy, H. Arendt, M. Blanchot, G. Simmel, W. Benjamin and M. Zambrano to provide a political philosophical background, our textual case study will be Spanish Republican Exile María Zambrano’s play *La tumba de Antígona*. There is no English translation of this play, read it in Spanish if you can. We will focus specially on the “Prólogo” to the play, for which there is a translation.


María Zambrano. “Prologue” in *La tumba de Antígona* (translated by Roberta Johnson) [Will be provided by lecturer]

Some secondary readings:


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**STRAND 2. FRENCH STUDIES:**

**Thursday 6 pm - 7:30 pm**

**Weeks 6-7: Negotiating Gender: Annie Ernaux, The Modern Woman, Akane Kawakami**

Ernaux is a well-known writer of autobiographical or autofictional books about women at various stages of their lives. These sessions will look at three of her works, dealing with – amongst others – issues about gender roles, female passion and mother-daughter relationships that span class distinctions.

Annie Ernaux, *A Frozen Woman* (La femme gelée)

Annie Ernaux, *A Simple Passion* (Passion simple)

Annie Ernaux, *A Woman’s Story* (Une femme)


Lyn Thomas, *Annie Ernaux: An Introduction to the Writer and her Audience* (Berg, 1999)

**Weeks 8-10, Jean-Jacques Rousseau and the Autobiography, Ann Lewis**


   Livre Premier/Book One


Jean-Jacques Rousseau. *Reveries of the Solitary Walker*

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**STRAND 3. SPANISH, PORTUGUESE AND LATIN AMERICAN STUDIES: Slavery and the Emergence of the Afro-Hispanic Cultural Visual Arts Producer in Imperial Spain**

**Thursday 6 pm - 7:30 pm**

**With Carmen Fracchia**

**Weeks 6-10**

This strand focuses on the ways in which the visual form (mainly painting) responds to the presence of the African diaspora in imperial Spain from the fifteenth to the eighteenth century. The core of this module will be the visual articulation of the relations between Mediterranean and Transatlantic slavery, religion, and concepts of human diversity (‘race’). It will further study the emergence of Afro-Hispanic cultural producers, mainly painters Juan de Pareja and Sebastián Gómez in relation with by their slave-owners Diego Velázquez and Bartolomé Murillo.


*Sebastián Gómez* (Museo de San Carlos de Ciudad de México)


DISSERTATION

CODE: MA Dissertation ARCL062D7
CODE: MRes Dissertation ARCL063Q7

- Credit value: 60 credits at Level 7 (MA), 120 credits at Level 7 (MRes)
- Coordinator: Mari Paz Balibrea
- Lecturers: all teaching staff in the Department of Cultures and Languages

Assessment:
  - a 15,000-word dissertation (MA)
  - a 30,000-word dissertation (MRes)

This module provides you with the opportunity to undertake an independent research project under the guidance of a supervisor. It will allow you to develop in depth your ideas on a topic of your choice, related to your field of study. You will practise key postgraduate research skills such as researching a topic, including engaging with appropriate resources, developing an argument and formulating it coherently, critical thinking and analysis and in-depth engagement with cultural artefacts or other sources.

LEARNING OBJECTIVES
On successful completion of this module you will be expected to be able to:

- develop a project through independent research, including engaging with appropriate resources
- develop an argument and formulate it coherently
- demonstrate skills of critical thinking and analysis
- engage in depth with cultural artefacts and other sources.

Dissertation Topic

Students should have agreed a topic for their dissertation with a lecturer who has agreed to supervise it at the latest by the 1 June of the year in which the dissertation is to be submitted. All dissertation titles must be approved by the programme director.

The Dissertation should show evidence of independent enquiry or consist of a thorough critical examination of a particular topic. Performance will be evaluated in terms of:

a. Evidence of original treatment of a given topic
b. Quality of exposition, expression, argument and presentation
c. Handling of critical apparatus
d. Bibliographical and other research material

The dissertation should have a clear and coherent critical perspective and should study a limited, well-defined body of material.
Once the subject of the dissertation has been agreed students will need to submit a detailed plan of their proposed dissertation to the lecturer and arrange a second tutorial with them. The plan should include the points to be covered by the dissertation, the different sections, and some thoughts on the theoretical works to be used. Once the plan has been agreed students will then normally see their supervisors on a further two or three occasions in the spring and summer terms. Supervisors are not allowed to read the complete dissertation before it is submitted, but he or she would normally expect to have read at least one or two sections (up to one third of the total). Supervisors will make suggestions as to how to re-write your sections in order to maximize their potential. Students should not submit their dissertation without having received agreement from their supervisors.

When students embark on a dissertation their immediate focus is on their choice of topic, their research design and the process of carrying out the work, rather than the final report. Here are some helpful guidelines:

*Keep everything*
Keep everything you write. If you write summaries of what you are reading and what you think of it right from the beginning you may well find that you can incorporate parts of these summaries into your final dissertation.

*Make copies*
As with references and written material it is important to make copies of any audio and visual material if at all possible.

*Submission*
Electronic Submission:
Students should submit one electronic copy via Moodle.

*Presentation*
The first page of the essay or dissertation should be a title page, bearing the title of the essay. The pages of the essay (including notes and bibliography) should be numbered consecutively throughout, and each page should bear at its head the name of the student.

*Structure*
Think carefully about the structure of your essays and dissertation. Depending on the subject-matter, it may be appropriate to divide an essay into several shorter chapters, consisting perhaps of an Introduction, Conclusion, and a number of sections between them. In this case an introductory List of Contents, on a separate sheet, with index references to page-numbers, may be appropriate. Make sure the numbering and titles of chapters and sub-sections in the List of Contents correspond in every detail to those in the body of the text. Consult your supervisor for guidance on the overall structure of your work and other matters of style and layout about which you are not clear.
Style and Layout

The clarity and consistency with which you express your ideas and marshal your argument should be reflected in an equal clarity and consistency in matters of style and presentation. No amount of attention to style and layout can compensate for an inadequate argument, but the efficacy of a good argument will be lost if the presentation is sloppy, the references to sources are absent or inconsistent, and the bibliography incomplete or imperfectly laid out.

References

All the points made in your essays should be backed up by reference to examples, and to points made by critics or in secondary sources. Quotations from these sources should be brief. It is an excellent idea to analyse a passage of a prescribed text in detail; but quote only those specific phrases that illustrate your particular point. Often it is more effective to refer to a text in your own words, rather than to quote; but always make clear which text you are talking about.

Whenever you refer to any critical or supporting text, you must acknowledge your source. If you take a particular idea, or phrase, or whole sentence, from a published source, be it in printed form or on the Internet, you must give cite the source in a reference. Any quotation should be placed within quotation marks, and a precise reference given. A reference should be given for a mention of someone else’s ideas as well as for quotations. If you are in any doubt about the extent to which you have borrowed ideas or phrases, it is better to cite the source, again with a precise reference (see below). If you do not follow this advice, you might seem to be trying to pass off someone else’s work as your own, which constitutes plagiarism. Deliberate plagiarism is an offence which is penalised (see below, and refer to the College’s published guidelines).

It should be emphasised, however, that the purpose of giving references or citations is not simply so that you can avoid suspicion of plagiarism. Rather, referencing your work is academic good practice which acknowledges the extent to which you have learned from other people’s work, while at the same time making clear what are your own ideas and arguments. In principle, providing references enables your reader to track back to your sources, not only to check them (which may be the case for a teacher marking your work), but more generally to consult the source him/herself and learn from it! In fact, referencing becomes increasingly important as you progress through your academic studies, and becomes even more vital if you move on to research.

There are many ways of presenting your references, and you can use any, as long as you use one set of rules or conventions in a way that is internally consistent. You will find, for example, that referencing conventions differ according to the country of origin of a publication, or even from one publisher to another. However, broadly speaking there are two basic types of reference which you are likely to encounter, the first of which is usually preferred in work relating to the humanities (which includes the fields of language, literature and history). The other method is typically used in work with a social sciences orientation (which includes applied linguistics, anthropology, and political science).

MHRA method

Some basic principles and a few brief examples will suffice here, so for more detail please consult the fairly authoritative MHRA style guide: A Handbook for Authors, Editors, and Writers of Theses, published by the Modern Humanities Research Association (London, 2002), and
available in bookshops.\(^1\) In all of the following examples, you should pay particular attention to
the punctuation, as the placing of brackets, commas and full stops is part of the convention.

- The title of a book or journal is always given in italics (e.g. *Madame Bovary, German Life and Letters*),
  while the title of a journal article or a chapter in a book is given in roman script,
  enclosed within single speech marks (e.g. ‘Violence and power in the work of John Smith’,
  ‘Individual differences in second language acquisition’).

- For books, you should always give the following information, where it is relevant, in this
  order: author(s), title, editor or translator, series, edition, number of volumes, details of
  publication (i.e. place of publication, name of publisher, date of publication, in brackets),
  page numbers referred to:


- For articles you should give: author(s), title, title of journal, volume number, year(s) of
  publication (in brackets), first and last page numbers, (and for precise references, page
  number(s) in brackets, and preceded by p. or pp.).

  Elizabeth Heineman, ‘The Hour of the Woman: Memories of Germany’s ‘Crisis Years’ and
  West German National Identity’, *American Historical Review*, 101 (1996), 354-95 (pp.362f.)

  Patrick ffrench, ‘The Memory of the Image in Chris Marker’s *La Jetée*,’ in *French Studies*, 59
  (2005), 31-37.

- For book chapters (e.g. in multi-authored works), give full book details (as above),
  preceded by author, title and ‘in’, and followed by page numbers for the whole chapter
  (with pp.), and perhaps a more precise reference:

  Frederick Cooper, ‘The Dialectics of Decolonization’, in *Tensions of Empire. Colonial Cultures
  in a Bourgeois World*, ed. by Frederick Cooper & Ann Laura Stoler (Berkeley: University of

- For articles in newspapers and magazines, the following information (only) is needed:
  author, article title, journal, page number(s):

  Neal Ascherson, ‘As the Queen goes to France this week, the Entente Cordiale remains a

- For internet sources, you should provide, in addition to appropriate information on
  author, title, etc, the complete URL of the resource (in angle brackets < >) and the date
  on which the resource was consulted:

\(^1\) The MHRA did not invent this method, so the name is used here only as a convenient label. You can also
download the *MHRA Style Guide*, free of charge, as a PDF, from

The examples given are all suitable for using in footnotes, but after you have given a reference once, subsequent references to the same source should be abbreviated in the shortest intelligible and unambiguous form, e.g.:

Cooper, ‘Dialectics’, p.430.

McCormick, *Politics of the Self*, pp.45-61 OR

McCormick, pp.45-61.

These abbreviated references should also be placed in footnotes, though they may, if you prefer, stand in brackets in the body of your text. In particular, you may wish to abbreviate the details of prescribed texts which you are analysing, e.g. (Flaubert, *Madame Bovary*, p.162) OR (*Madame Bovary*, p.162) OR (p.162). In these latter examples your bibliography should make plain which edition you are using, so that your references may be checked (especially important for detailed examples), e.g.:


At the end of your essay, irrespective of the form of references in your text, you should give a full bibliography, i.e. a list of references of all the texts referred to or consulted, in alphabetical order by name of (first) author or editor (or by title, excluding Le/la, The/A, etc.). Do not include works which you did not use for this particular essay, and you do not need to cite dictionaries, e.g. *Le Petit Robert*.

The form of references in a bibliography is much the same as for footnotes, but the (first) author’s name should be given surname first, and editors’ names should appear before the title of edited works. (Note the absence of full stops at the end of each entry):


By now, you may see the point (or part of the point) of using a word-processing application on a computer in order to produce your work! Indeed, specialised software exists which allows you to process references, for example when they are copied from electronic sources such as library catalogues.

**Author/date or ‘Harvard’ method**

The underlying principles remain the same for this method, which is favoured for writing in the social sciences, where references tend to be more frequent, and/or where there is more discussion of others’ ideas or theories. The chief difference between this method and the ‘MHRA’ method is that references are always given in the body of the text (i.e. not in a

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2 This example should not be taken as encouragement to use Wikipedia extensively: this is a valuable but not entirely reliable source, as it may be updated by any individual user.
footnote), in brackets, in the form (Author surname, date of publication, page ref.), e.g. ‘(Cooper, 1997, 430)’. Where the author’s name is mentioned in the text, it is omitted from the reference, e.g. ‘Smith (1999) contends that...’ or ‘Smith’s (1999, 251) argument that...’

These abbreviated references must then be followed up with a full reference in the bibliography, which is broadly similar to the entry in a MHRA-type bibliography, except that the date immediately follows the author’s name. Otherwise, various conventions may be followed, e.g.:


Where there are two or more publications by a given author in a single year, these should be listed (in the bibliography and in the text) as, e.g. 1997a, 1997b, etc.
Part 2

College information, policies and services
Enrolment: Important Information

Applicants are usually invited to enrol from July onwards and you should enrol as soon as possible. Late applicants (those interviewed in September) may experience some delay in receiving their enrolment letters at what is the busiest time of the year for Registry.

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. [http://www.bbk.ac.uk/mybirkbeck/services/administration/enrolment](http://www.bbk.ac.uk/mybirkbeck/services/administration/enrolment)

A student who withdraws after enrolling is liable for payment of fees for the first term of their intended study, and all subsequent terms up to and including the term in which they withdraw or for the full fees due for all modular enrolments (whichever is greater). Fees are not returnable, but requests for ex-gratia refunds of part of the fees paid in cases where a student is obliged to withdraw because of circumstances beyond the student’s own control (but normally excluding changes in employment) may be made. All such refunds are subject to an administrative charge of £100, and will be pro-rated to reflect the proportion of a study already elapsed.

Fees/Finance

College fees may be paid by many methods, the College Finance Office deals with fees and you should communicate and negotiate with them directly on 020 7631 6362. 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. Neither the Course Director nor any of your supervisors have the power to waive fees or sanction delays in payment.

Aaron Sims Scholarship

- Instituted under the will of Dr Aaron Sims, a former student of the College, this is a bursary of £3500.
- Priority is given to applicants for the part-time MA Comparative Literary and Cultural Studies (Modern Languages), although the scholarship is also available to full-time applicants and part-time students entering their second year of study.
- The bursary is paid to part-time students in two instalments of £1750 in January of each academic year. Full-time students and part-time students who receive the award for their second year of study only, will receive one payment of £3500 in January.
- All payments are subject to confirmation of satisfactory attendance and progress.
- **Eligibility:** you should:
be enrolled on the MA Comparative Literary and Cultural Studies (Modern Languages)
be studying either two years part-time or one year full-time
have made sufficient financial provision to meet the remaining costs associated with fees and other course costs
demonstrate academic excellence (at least a 2:1 or equivalent in an undergraduate degree).

How to apply: Please download a copy of the application form. Your completed application and supporting statement should be emailed to Dawn Mitchell.

Deadline: The final deadline for receipt of applications is 12 noon Monday 3 September 2018.

Student Contact Details/Email

Birkbeck students are required to maintain their personal details via the “My Birkbeck” Portal (http://www.bbk.ac.uk/mybirkbeck/) throughout their period of study. Failure to maintain this information up to date will mean that you may miss important information concerning the course: all documentation, reading lists, class notices, etc, is sent to students via the Birkbeck e-mail system, as is information about associated events that may be of interest. You may nominate an email via your “My Birkbeck” Student Portal. If you encounter any difficulty with this process please visit the MyBirkbeck Helpdesk in the main Malet Street building. Email is the normal means of communication in the School of Arts.

Location

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

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

Moodle (Birkbeck’s Virtual Learning Environment Platform)

Students are expected, throughout their studies, to submit coursework through Moodle (http://moodle.bbk.ac.uk/). You will need your Birkbeck College username and password in order to gain access to Moodle. Your username and password are created by ITS and all
enrolled students will receive them. You cannot access this system if you are not enrolled. If you do not have your username and password, please contact ITS Reception in the main Malet Street building or by e-mail at its-helpdesk@bbk.ac.uk. It is recommended all students access this Moodle guide to become familiar with how to use access Moodle and submit coursework online https://moodle.bbk.ac.uk/course/view.php?id=118

Books: to buy or borrow?

Throughout your degree you will be given reading lists, which will include both essential texts forming the basis of lectures and seminars, and suggestions for wider reading. The distinction between these two categories is clearly marked in this booklet. The first you will normally be expected to buy (particular versions or editions are specified in some cases) or borrow or photocopy from Birkbeck Library. If you have trouble obtaining the recommended edition, or already own an alternative, a substitute will often be acceptable; consult the lecturer concerned if you are in any doubt. If you intend to rely on libraries, bear in mind that many other students will inevitably need the books at exactly the same time as you do. It is your responsibility to obtain these books in time for the classes. If you do find that a book has become unobtainable for any reason, please let the lecturer know as soon as possible.

Attendance Requirements

Taking a degree course at Birkbeck requires a high level of commitment, it is important that you attend lectures and classes consistently. It is accepted that through illness or exceptional pressure at home or at work you may have to miss occasional classes, but if you have to be absent from several classes, or you know that you are going to have difficulties in attending regularly, please inform your Course Director as many departments enforce a 75% attendance policy.

It is your responsibility to make sure you touch your card to the reader at the entrance to your classroom at the beginning of every class so that your attendance can be automatically registered. In some instances you may also be asked to sign a paper register.

You can check your attendance via your My Birkbeck page. If you think that your attendance record is incorrect and you have been marked absent when you did, in fact, attend, please contact your Programme Administrator as soon as possible so this can be corrected.

If you are considering withdrawing from the Programme, please contact your Programme Administrator as soon as possible. It is important that withdrawal from the programme is processed promptly so that you do not become liable for additional fees.
**Academic Reference Requests**

Students occasionally need an academic reference. If you have a need for this, please ask your Programme Director (or any other academic) if you may give their name as a referee before doing so. Reference writing is a time-consuming task so it is better that the academic knows in advance that a request is likely to be made, and also gives them the opportunity to discuss the details with you and be better able to provide the reference on a reasonable timescale.

**Module Choices**

You will be contacted by your Department in regards to the module strands that you would like to take for the coming year. Please note: if you require help with your module choices you should contact the Programme Director. Please be aware that the content of modules may vary from year to year. If you are a part-time student, you should take into account when you make your module strand choice that it is possible that the same selection may not be available in your second year.

**Assessment Offences and Plagiarism**

The College Policy on Assessment Offences can be accessed via this link and you should read this thoroughly for a full understanding of all offences.

http://www.bbk.ac.uk/student-services/exams/assessment-offences

This policy incorporates the College policy on plagiarism.

**Plagiarism Policy**

Plagiarism, the act of taking somebody else's work and presenting it as your own, is an act of academic dishonesty, and Birkbeck takes it very seriously.

Examples of plagiarism include (but are not restricted to):

- copying the whole or substantial parts of a paper from a source text (e.g. a web site, journal article, book or encyclopaedia), without proper acknowledgement
- paraphrasing another's piece of work closely, with minor changes but with the essential meaning, form and/or progression of ideas maintained
- piecing together sections of the work of others into a new whole
- procuring a paper from a company or essay bank (including Internet sites)
- submitting another student's work, with or without that student's knowledge
• submitting a paper written by someone else (e.g. a peer or relative) and passing it off as one's own

• representing a piece of joint or group work as one's own.

If you knowingly assist another student to plagiarise (for example, by willingly giving them your own work to copy from), you are committing an examination offence.

**Plagiarism Guidelines**

Please read the College guide on plagiarism which explains clearly what plagiarism is and how you can avoid it:  [http://pps05.cryst.bbk.ac.uk/notice/bkplag.htm](http://pps05.cryst.bbk.ac.uk/notice/bkplag.htm)

**What happens if plagiarism is suspected?**

In October 2008, the College introduced a new three stage policy for dealing with assessment offences. The first stage allows for a very rapid and local determination for first or minor and uncontested offences. Stage Two allows for a formal Department investigation, where a student wishes to contest the allegation or penalty, where there is an allegation of a repeat offence or for more serious cases. Stage Three involves a centrally convened panel for third and serious offences, dealt with under the code of Student Discipline.

The College makes strenuous efforts to detect plagiarism, including using web-based software that can provide clear evidence. If you are in any doubt as to what constitutes acceptable conduct you should consult your personal tutor or another member of academic staff. The College has a wide range of sanctions that it may apply in cases of plagiarism, including the termination of a student’s registration in the most serious cases.

**What if I am worried that I’m not referencing correctly?**

Please see your module lecturer or contact a member of the learning support team as soon as possible. Ignorance to Birkbeck’s commitment to student standards will not be accepted as an excuse in a plagiarism hearing. The following links from Birkbeck’s Registry provide some helpful information, but are not intended to replace any guidelines or tuition provided by the academic staff.

**Re-submission of work – Self-plagiarism**

Another form of plagiarism is submitting work you previously submitted before for another assignment. While this is obviously not the same as representing someone else’s ideas as your own, it is a form of self-plagiarism and is another form of cheating. If you want to re-work a paper for an assignment, ask your lecturer whether this is acceptable, and acknowledge your re-working in a preface.
Coursework

Presentation

Research essays must conform to the MHRA Style Guide (London: Modern Humanities Research Association, 2008), which should be consulted for further explanation. Libraries hold copies of this style guide, and you can buy it in good bookshops (including Waterstones, Gower Street). It can also be downloaded for personal use from:


Essay Submission

Please use the School of Arts coversheet for coursework submission and fill in all the relevant details, including your name and/or student number, the module title and code (all listed on your student profile), and the title of the assignment as set out on the list of essay topics. You should also sign the declaration that you are submitting your own, original own work. All work should normally be computer-generated. All work should be submitted double-spaced. Please note that the word count should include footnotes but excludes the bibliography.

Your work should normally be submitted electronically, via Turnitin. Your coversheet should be cut and pasted, in Word format only, into the front of the document you submit (your “signature” may consist of your typed name or your student number). You should also retain a copy yourself. Your tutor will advise you in the unlikely event that they require a hardcopy and direct you what to do in this circumstance.

Mitigating Circumstances

Students who have been unable to attend or submit assessments, or who believe their performance in assessment has been affected by mitigating circumstances may submit a claim.

A Mitigating Circumstances claim should be submitted if valid detrimental circumstances result in: a) the late or non-submission of assessment; b) poor performance in assessment.

For a claim to be accepted a student must produce independent documentary evidence to show that the circumstances: a) have detrimentally affected their performance/submission/attendance in assessment or will do so; b) were unforeseen; c) were out of their control and could not have been prevented; d) relate directly to the timing of the assessment affected.
The College Policy on Mitigating Circumstances applies to specific circumstances that affect assessment only. It does not apply to long term medical or other conditions. The College makes reasonable adjustments for students with disabilities (including long-term health conditions) under the 2010 Equality Act; these may apply to assessments as well as to aspects of the student learning experience. Reasonable adjustments specifically relating to examinations are determined by the College’s process for providing Personalised Examination Provision (PEP). It will not normally be possible to claim mitigating circumstances in respect of circumstances that the College has already made allowance for under its special examination arrangements procedures or more broadly as part of a student’s Study Support Plan (SSP).

Policy: [http://www.bbk.ac.uk/registry/policies/documents/MitCircs.pdf](http://www.bbk.ac.uk/registry/policies/documents/MitCircs.pdf)

Form: [http://www.bbk.ac.uk/student-services/exams](http://www.bbk.ac.uk/student-services/exams)

**Meeting word count thresholds**

When writing an essay, annotated bibliography or dissertation, you are required to adhere to the specified word count. The word count indicates the level of detail required. Meeting the word count for each assignment is considered an important part of academic practice and will be a factor in assessment. The word count should include the main text, including all references and quotations, but not the bibliography or appendices. Standard word processing software offers tools for doing word-counts (in MS Word under Tools).

**Penalty for Over-Length Essays**

For modules taught in the Department of Cultures and Languages we impose a penalty for essays that go over the maximum word count. We allow you to go up to 10% over the word limit without penalty (e.g. for an essay with a 2000 word limit, you will not be penalized for writing up to 2200 words). If your essay is more than 10% over the word limit, it will receive a penalty of 5% of the mark awarded (e.g. if your essay was awarded a mark of 60%, that mark will be reduced to 57%).

The word count comprises everything in the main body of the essay, including all references and quotations, but does not include bibliographies and appendices.

We will not apply a penalty to essays which are under the word limit but, as writing substantially less than the word limit normally results in an essay which does not adequately fulfil the requirements for the assignment, we would strongly advise you to produce an appropriate length essay.

**Return of Coursework**
Coursework will normally be marked and returned electronically, within 3-4 weeks from the stated submission date or the date of handing in, whichever is later. There may be a delay if the college is closed or if there are extended holidays during that 3-4-week period. If you feel that you need feedback about your work sooner due to other impending work, please contact the lecturer directly to make an appointment to visit within their office hours.

Essays are never sent back to students by post but accessible online. Please do not phone/e-mail to ask whether your essay has been marked unless the marking periods as above have elapsed.

**Marking Scheme**

Each piece of coursework and the dissertation will be judged according the following criteria:

1. Evidence of independent thinking and/or ideas, aims and approach
2. Relevance of answer to the question set
3. Accuracy of information
4. Coverage of answer: the appropriate range of facts and ideas are expressed
5. Structure and organisation of argument
6. Quality of analysis, argumentation and critical evaluation
7. Argumentation and understanding of literary and/or historical and/or critical issues
8. Quality of expression and presentation (layout, quotations and referencing, bibliography)

The following gives an indication of what is expected for each range of marks.

**80-100%**

High Distinction Marks in this range indicate an exceptionally high level of scholarship and outstanding performance in terms of all of the criteria outlined. It will exhibit a high degree of research initiative, a high quality of analysis, academic sophistication, comprehension and critical assessment, making an original contribution to the relevant research area empirically, critically and/or theoretically.
70%–79%

Distinction  Marks in this range indicate high levels of scholarship, and high performance in terms of all of the criteria outlined. Comprehensively argued, work will show evidence of independent research and originality. It must be well organized and presented, exhibiting a sound critical and analytical grasp of the relevant literature(s) and draw on an extensive range of relevant academic sources. The work will display an excellent understanding of historical perspectives and/or critical and/or theoretical frameworks as appropriate, as well as employing appropriate research methods and analytical techniques.

60%–69%

Merit  Work that demonstrates a good command of the subject and relevant literature(s) as well as a sound grasp of critical issues, with evidence of independent thought and a high standard of argument as well as good presentation. Work towards the bottom of this range may have occasional weaknesses and flaws but will nevertheless show a generally high level of competence. Work towards the top of this range will be highly competent in all areas.

50%–59%

Pass  Answer reasonably competent in all or most areas, or uneven answer showing strength in some areas but weakness in others. Fair knowledge or understanding of the material studied, but characterised by one or more of the following: lack of critical analysis; lack of independent thought; argument not very well structured or relevant; some gaps in planning and in use of evidence. Lacks the comprehensiveness, accuracy and/or cohesiveness expected of a merit. Some evidence of good understanding of the subject; awareness of critical debates but may be too descriptive or generalised; would benefit from a sharper focus and more reflection.

49%–0%

Fail  Weak answer in all or most areas, tending to be descriptive with uncritical coverage of debates and issues. Work in the upper range will contain some basic relevant information and understanding and/or some evidence of reading and an attempt to address the question or topic. Skills of planning, structuring and presentation are weak; barely adequate or inadequate understanding of concepts, and use of reading and sources.

Degree Regulations

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

CAS Regulations can be accessed here: http://www.bbk.ac.uk/registry/policies/regulations

Regulations include:

- Degree Structure
- Degree Classification
- Module Weighting
- Marking Scheme
- Failure and Re-Assessment
- Plagiarism and Academic Offences
- Mitigating Circumstances.

**Research Ethics**

All research involving human participants and confidential materials, carried out by students in the School of Arts is subject to an ethics approval process. This is to ensure that the rights of participants and researchers alike are protected at all times, and to underline our commitment to excellence in research across a wide range of subjects.

If you are undertaking any such research work for a dissertation, project, thesis etc. please complete the form ‘Proposal for Ethical Review template’ and pass this to your academic supervisor. The proposal will be reviewed and assessed as ‘routine’ or ‘non-routine’. In most cases it is envisaged that such work will be routine, and your supervisor will inform you of the outcome. In a small number of cases, the proposal may be referred to the School’s Ethics Committee for further consideration. Again, you will be informed of any outcome.

The proposal form is available through our departmental web pages (current students). If you have any queries, please speak to your supervisor in the first instance.

Further guidelines are available on the website at:

http://www.bbk.ac.uk/mybirkbeck/services/facilities/support/research-ethics

**Student Support**

*Personal tutors*
The Programme Director acts as personal tutor to the students on this MA/Mres programme.

**How can your tutor help?**

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

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

**Student Services**

Student Services at Birkbeck encompass a wide range of services within Birkbeck, aimed at supporting students’ learning experience and personal development.

**Advice Service**

Our trained advisors are on hand to provide information and advice about many aspects of your studies at Birkbeck including but not limited to: application and enrolment process, applying for government loans and financial support from the College, and payment options.

Where we cannot answer questions immediately, we will either get back to you with an answer or refer your query to a specialist team who can.

[Ask us a question](#), call us on 020 3907 0700 or come along to our drop-in sessions for help and support. Alternatively, please visit our [website](#) for further information.

**Careers and Employability Service**

We provide comprehensive careers advice, events and information services both in person and online. The service is free and available to all Birkbeck students and recent graduates.

To find out how we can help you to enhance your career development and employability [ask us a question](#) or visit the Students’ Employability Space. Alternatively, please visit our [website](#) for further information.

**Counselling Service**
We offer a free, non-judgmental and confidential counselling service to support you with emotional or psychological difficulties during your time at university.

To make an appointment for an initial consultation, please email counselling-services@bbk.ac.uk with your name, student ID, gender and telephone number. Alternatively, please visit our website for information about the service including a comprehensive selection of self-help resources which may be useful in gaining a greater understanding of the personal challenges you are facing and the ways in which you can think about addressing them.

**Disability and Dyslexia Service**

At Birkbeck we welcome students with disabilities and we are committed to helping you seize the opportunities that studying here presents. Regardless of your condition, our experienced, understanding and welcoming staff are here to support you during your studies.

To make an appointment, please contact the Wellbeing Team from your My Birkbeck profile by clicking on ‘Ask us’ and selecting ‘New Ask’ or call us on 020 3907 0700. Alternatively, please visit our website for information about a Study Support Plan, Disabled Students’ Allowance, free dyslexia screening and more.

**Study Skills**

Through a range of workshops, accessible learning materials, and one-to-one meetings, our Learning Development Service is here to help you to fulfil your potential in a number of ways while studying at Birkbeck. Visit our Learning Skills module on Moodle for resources that will help you build academic skills and increase academic performance.

Ask us a question, call us on 020 3907 0700 or visit our website for advice and support with study skills.

**Mental Health Advisory Service**

We provide specialist advice and support in a safe, non-judgemental environment. Like the Counselling Service, we are here to help you when you are going through emotional or psychological difficulties. The main difference between our services is that the emphasis of our work is on practical support, rather than therapeutic interventions, to enable you to progress through your studies.

To make an appointment, please contact the Wellbeing Team from your My Birkbeck profile by clicking on ‘Ask us’ and selecting ‘New Ask’ or call us on 020 3907 0700. For further information about the service, please visit our website.
Nursery Service

We understand that studying while caring for a child or children can be especially challenging and so we offer an affordable, professional evening nursery service, based in our central London campus, for children aged from two to six years.

For further information and contact details, please visit our website.

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 and dyslexia 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. note takers, BSL interpreters, specialist tutors for students with dyslexia and mental health mentors 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 Disability & Dyslexia Service can provide further information on the DSA and can assist you in applying to Student Finance England for this support.

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 Accessibility Centre, a study area reserved for students registered with the Disability & Dyslexia Service, 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 Disability & Dyslexia Service, which provides a comprehensive range of services for students with disabilities and dyslexia.

**Study Skills Programmes**

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

**Birkbeck College Resources**

**Birkbeck Library**

[http://www.bbk.ac.uk/lib](http://www.bbk.ac.uk/lib)

**Your Subject Librarian**

Charlotte Hobson

c.hobson@bbk.ac.uk

020 7631 6062

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

The long opening hours allow you to borrow books after classes: [http://www.bbk.ac.uk/lib/about/hours](http://www.bbk.ac.uk/lib/about/hours) for opening hours

There is an email and telephone enquiry service, 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 print journals section on the 4th floor and an A/V collection on the 1st floor.
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 website. It is very important to familiarise yourself with this site. Detailed information about the Library’s resources can be found in the online Subject Guides: [http://www.bbk.ac.uk/lib/subguides/](http://www.bbk.ac.uk/lib/subguides/)

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. The Library also runs introductory tours during the first few weeks of term. There is no need to book, just visit the Library website for details. In addition, the Library has an online Library and Information Skills module within Moodle.

**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. Electronic resources can be accessed from outside the College using your Birkbeck username and password. If you did not receive these upon enrolment, please ask for them at the IT Help Desk (Malet Street).

**Other Libraries/find resources not held here**

As Birkbeck is part of the University of London, all enrolled students are eligible to have reference access to other University of London Libraries. In addition, the SCONUL Access Scheme offers reference and/or borrowing access to over 170 other higher education libraries around the UK.

You are also entitled to use Senate House Library, which is the main University of London Library. This library is located in Senate House on Malet Street. To apply for a library card you will need to access your eligibility form (found in your My Birkbeck profile) and take it along with your Birkbeck Student ID card to the membership desk on the 4th floor.

Birkbeck Library has an Interlibrary Loan service for books and journal articles that are not available here. Details about the service, and accessing other libraries, can be found on the Library website at [http://www.bbk.ac.uk/lib/otherlibs](http://www.bbk.ac.uk/lib/otherlibs).

**Disability and Dyslexia support in the Library**

The Library offers additional services and support to enable students with disabilities and dyslexia to make the most of its resources. Services include extended loan periods and provision of Library material in accessible electronic formats, as well as a range of assistive software installed on all Library computers. You will need to complete a Study Support Plan.
to access our full range of services. Study Support Plans are completed online via your My Birkbeck Profile. For more information visit http://www.bbk.ac.uk/lib/disability-support.

Getting Help

The Help Desk is located on the 1st floor of the Library and is open daily from 8.30am. The Library and Information skills Moodle module has tutorials for a range of Library skills, from understanding your reading list to citing and referencing information. You can also email, phone or book a one-to-one appointment with Charlotte Hobson, your Subject Librarian.

Other Resources and Organisations

**Birkbeck Student Union**

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

Location and Telephone: Offices on the 4th Floor of the extension building in Malet Street. General Union Office is in Room 456, Tel: 020 7631 6335. Enquiries: info@bcsu.bbk.ac.uk

Visit the website at [http://www.birkbeckunion.org/](http://www.birkbeckunion.org/)

**Counselling**

The Students’ Union offers counselling free of charge.

**Career Development**

Most students are interested in developing their careers, either within their current field of work or in a completely new direction. The Specialist Institutions’ Careers Service [SICS], 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. And it’s Birkbeck’s next-door neighbour!

During term-time they offer an Early Evening Advisory Service specifically and exclusively for evening students and a Drop-In Advice Service, which is always very popular with the Birkbeck students.
Longer Advisory Interviews can be arranged if necessary - for complete career beginners, for people wanting a practice job interview, and for every stage and situation in between.

They also offer Psychometric Testing and Personality Assessment Workshops, Employer Presentations, Computer-based Career Guidance Programs, Insight Career Courses as well as invaluable information on Course Funding.

For more information and opening times visit the SICS website at:
http://www.careers.lon.ac.uk/sics
Appendix A: Getting Started with Moodle

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

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

If you are having login problems, but your password is working for other services, please change your password via the online form at http://www.bbk.ac.uk/its/password (allow one hour after completing this form, and then log in to the VLE again). If this hasn’t resolved the problem please contact the ITS Helpdesk via email (its@bbk.ac.uk), telephone (020 7631 6543), or in person (Malet St building, next to the entrance to the Library).

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

Browsing your modules

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

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

After clicking on a course title you will see your course in the middle column. As you browse the contents of a module, a breadcrumb trail will appear above the contents of each page, as shown.
Use the links therein or the Back button on your web browser to go back to previously-visited pages.

**Submitting Assignments**

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

All coursework must be submitted via Moodle.

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

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

**Viewing your mark and feedback**

If your tutor has marked the assignments online using GradeMark, students will be able to access their grades and feedback through the GradeMark icon. This is found on the **My Summary** page.
Click on the apple icon and a new page will open which contains your tutor’s feedback and General Comments. You can download your original file by clicking on the arrow on the right.

If you have any difficulties using Moodle please contact the ITS Helpdesk via email (its@bbk.ac.uk)
Appendix B: Programme Structures and Regulations - Postgraduate

Policies and Documents, Forms and Templates can be found at the following link:

http://www.bbk.ac.uk/mybirkbeck/services/rules
Appendix C: Forms and Cover Sheets

**MA Dissertation Proposal Form**

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<th>Brief description of project (max 150 words):</th>
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Please contact your preferred supervisor and agree your topic with them before submitting your proposal.

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Coursework Coversheet

Student ID Number

Module Title

Module Code

Module Tutor

Coursework Title

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

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

Student Signature (or re-enter your student number) ..................................................................................................................................................

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

Word Count

Date Submitted

Weight in this module (%)

Provisional Mark

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