Introduction

College

When Birkbeck College was established in 1823, its principal mission was to provide education and training to working adults who earlier in life had lacked educational opportunity. A College of the University of London since 1920, Birkbeck is committed to the concept of lifelong education, and especially within the world of work. Birkbeck and the other member colleges of the University of London have many research interests in common and share the same standards and degrees structures, but in one important respect Birkbeck is unique. Our mission is ‘to provide courses of study to meet the changing educational, cultural and training needs of adults who are engaged in earning their livelihood, and others who are able to benefit’ (Birkbeck College Charter).

Birkbeck College has built up special expertise in providing a stimulating, positive learning environment for adult, mature students. Recently we have also expanded our provision for full-time postgraduate students. We award undergraduate degrees in a full range of disciplines and have an unusually high proportion of students following taught Masters and MPhil/PhD courses.

The School

Welcome to the School of Arts at Birkbeck, University of London. In this handbook you will find information concerning the MA World Cinema programme, including a general outline of the programme, programme structure and assessment procedures, as well as module outlines with general bibliographies and a timetable. It also includes practical information about writing essays, using the libraries and student services in general available at Birkbeck. You will be informed about these resources and how to access them during the INDUCTION EVENING held in the first week of term.

We very much hope that you enjoy your studies at the School of Arts and Birkbeck.
Programme

The MA World Cinema combines detailed and specialist knowledge in a variety of thematic and geopolitical contexts in the history of cinema. It brings together specialists in film studies from across the different departments of the School of Arts (English and Humanities, European Cultures and Languages, History of Art and Screen Media, Media and Cultural Studies, Iberian and Latin American Studies). The MA is designed to promote a critical approach to the concept of ‘world cinema’, and thus engages with a wide range of topics associated with it. The three main taught components of the course – the Core Course, Cinema in the World, and two Option Modules – are intended to complement each other and allow students to build their own path through world cinema. As the MA progresses students are expected to become increasingly independent researchers. A Research Project under supervision and a presentation at the Research Workshop seminar are designed to familiarize students with the challenge of independent thought and of individual research in view of the final Dissertation.

Main aims of the course

- To examine critically the determining factors for the historical constitution of ‘world cinema’ as a concept.
- To understand the history and geography of film as fundamentally multi-centered.
- To critically master the key concepts related to the topic: national cinema, trans-/post-national cinema, regional cinema, popular cinema, third cinema, art house cinema, migration, exile, diaspora, post-colonialism, globalization.
- To understand the key political, economic and cultural aspects of film production, distribution and reception at a global level.
- To critically deploy those aspects of film theory that will enable research on the structures, processes and ideologies of film production, distribution and reception.
- To handle relevant aspects of critical and cultural theory pertaining to the inter- or trans-national history of film – at all levels, from production, distribution and reception to transformations in the film text.
Programme Structure

Part-time Study (MA)

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<tr>
<th></th>
<th>Autumn</th>
<th>Spring</th>
<th>Summer</th>
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<tbody>
<tr>
<td>Year One</td>
<td>Core Module</td>
<td>Option Module 1</td>
<td>Research Project</td>
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<td></td>
<td>Cinema in the World</td>
<td></td>
<td>Research Workshop Seminar (Attendance)</td>
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<tr>
<td>Year Two</td>
<td>Option Module 2</td>
<td>Research for Dissertation</td>
<td>Research Workshop Seminar (Presentation)</td>
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<td>Research and Submission of Dissertation</td>
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Full-time Study (MA)

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<th>Autumn</th>
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<td>Cinema in the World</td>
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<td>Research Workshop Seminar (Presentation)</td>
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<td>Option Module 2</td>
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</table>

COURSEWORK AND ASSESSMENT

<table>
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<tr>
<th>Assessed Component</th>
<th>Basic Requirements</th>
<th>Weighting</th>
<th>Deadline</th>
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<tbody>
<tr>
<td>Short essay</td>
<td>2000 words</td>
<td>0%</td>
<td>11th November 2013</td>
</tr>
<tr>
<td>Essay (written over the Christmas break)</td>
<td>3000 words</td>
<td>100%</td>
<td>6th January 2014</td>
</tr>
</tbody>
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Core Course

<table>
<thead>
<tr>
<th>Core Module: Cinema in the World</th>
<th>Tuesdays, 6pm-9pm GOR 110</th>
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<tbody>
<tr>
<td>The Core Course, Cinema in the World, raises a series of questions related to both the history and the concept of world cinema. Accordingly, the course reconstitutes the histories of colonial, anti-colonial and post-colonial cinemas, before moving to a number of key subjects and areas that are important for the understanding of ‘world cinema’, such as, cinema mineur, globalization and contemporary film production, the cases of India and Eastern Europe. This structure aims to familiarize students with the wide range of critical concepts that define world cinema as a specific area of academic research: national cinema, trans-/post-national cinema, regional cinema, popular cinema, third cinema, art house cinema, migration, exile, diaspora, post-colonialism, globalization.</td>
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Module Outline

Week 1 – 1st October

World Cinema: an introduction

Dr Luís Trindade

Reading


Week 2 – 8th October

**Mapping the World: Film, Cartography and Travel**

Dr Michael Temple

This session will look at the ways that documentary cinema has mapped the world, typically through travel films, from the end of 19th century to the present day. It will serve as a prototype for a module likely to be offered in 2012-13.

**Reading**

Paula Amad, *Counter-Archive: Film, the Everyday, and Albert Kahn’s Archives de la Planète*, New York, Columbia University Press, 2010

Sébastien Cacquard & D.R. Fraser, ‘What is Cinematic Cartography?’, in *The Cartographic Journal*, vol. 46, no.1, February 2009, pp. 5-8


Tom Conley, *Cartographic cinema*, Minneapolis, University of Minnesota Press, 2007


**Suggested reading**

Michael Temple, [http://www.bbk.ac.uk/culture/our-staff/michael-temple](http://www.bbk.ac.uk/culture/our-staff/michael-temple)

**Films:**

Selections from catalogue of Lumière brothers (1895-1905),

Selections from ‘The Archives of the Planet’ (1909-1929)

*Voyage to the Congo* (Marc Allégret, 1927)

*La Croisière noire* (Léon Poirier, 1926); *La Croisière jaune* (Léon Poirier, André Sauvage, 1933)

*Grass: A Nation’s Battle for Life and Chang: A Drama of the Wilderness* (Merion Cooper et al., 1925 and 1927)

Selection of works by Jean Rouch (*Moi, un Noir; La Pyramide humaine; Les Maîtres fous; Petit à petit*, etc.);

Chris Marker (*Dimanche à Pékin; Lettre de Sibérie; Le Fond de l’air est rouge; Sans soleil*);

Chantal Akerman (*News from Home; D’Est; Sud; De l’autre côté*)
Week 3 – 15th October

**Third Cinema and Anti-Colonialism**

Dr Luís Trindade

**Readings**


And:

Glauber Rocha, ‘An Esthetic of Hunger’

Julio García Espinosa, ‘For an Imperfect Cinema’


**Films**

*The Hour of the Furnaces* (Fernando Solanas, 1968)

And:

*Black God, White Devil* (Glauber Rocha, 1964)

*Memories of Underdevelopment* (Tomás Gutiérrez Alea, 1968)

*The Jackal of Nahueltoro* (Miguel Littín, 1969)

Week 4 – 22nd October

**Post-Colonial Cinema: the birth of cinema in Mozambique**

Dr Luis Trindade

**Reading**


Bamba, Mahomed, “In the name of ‘cinema action’ and Third World”, in *Journal of African Cinemas*, n. 2, 2011
From *Journal of African Cinemas*, Volume 3, Number 2, 1 March 2012:

“Luso-African Cinema: Nation and Cinema”, Alessandra Meleiro

“Cinema on the Cultural Front: Film-Making and the Mozambican Revolution”, Ros Gray

“Kuxa Kanema: the rise and fall of an experimental documentary series in Mozambique”, Maria Loftus

**Film**

*Kuka Kanema* (Margarida Cardoso)

Week 5 – 29th October

**Essay Workshop**

Dr Michael Temple/Dr Luis Trindade

A workshop discussion in preparation for the writing of the short 2000 word essay during Reading Week. This will take the form of short presentations by tutor(s) followed by an open Q&A, during which students can confirm expectations, answer uncertainties and ensure that they know exactly what is required of their work.

Week 6 – 5th-9th November

**Reading week (Writing of short exercise: 2000 words)**

This essay is your first formal piece of writing of the MA programme. A list of questions will be supplied to you in advance of Reading Week. You should choose ONE to answer. You should regard it as a serious piece of writing, in which you will engage, perhaps for the first time, in post-graduate levels of argument and analysis. The essay will, consequently, be treated equally seriously in its marking and feedback comments. The mark, however, will not be taken forward as one of the official marks for the programme as a whole. In this sense, therefore, the essay and its mark should be seen as ‘diagnostic’; as a learning exercise that will give you an indication of your current strengths and weaknesses in terms of writing a postgraduate essay.
Week 7 – 12th November

**Cinema Mineur: African-American Cinema**

Dr Andrew Asibong

We will consider the case of African-American cinema as a very particular form of 'world cinema', specifically a decentring of the white American Hollywood paradigm from within its very centre. Focusing on the case of Los Angeles writer-director Charles Burnett and his 1977 film *Killer of Sheep*, we will examine the ways in which he draws on postcolonial, marxist, arthouse, documentary and mainstream genres to create a new and potentially politicizable black film aesthetic. Comparisons will be made with Deleuze & Guattari's theory of 'litterature mineure' and the case of Kafka.

**Reading**


**Film**

*Killer of Sheep* (Charles Burnett, 1977)

*Super Size Me* (Spurlock, 2004)

Week 8 – 19th November

**Cinema of Africa: African cinema and video**

Dr Emma Sandon

This session will look at cinema in Africa in a discussion which will range from questions of what is ‘African cinema’, how can we assess the impact of the commercial video industries of Nollywood and Bongowood, and who are the audiences for these films? It will consider to what extent theories of national, pan-African, transnational, global and world cinemas are useful in understanding the history and contexts of cinema and video production on the continent. We will look at extracts from *Bamako* (Sissako, Fr/Mali/US, 2006) and also from other films and videos listed below.

**Required Reading**


Further Reading


**Videos/DVDs/Internet**

*Bamako* (Abderrahmane Sissako, France/Mali/US, 2006)

*District 9* (Neill Blomkamp, SA, 2009)

*Kaddu Beykat/ Letter from my Village* (Safi Faye, Senegal, 1975)

*Tsotsi* (Gavin Hood, SA, 2005)

**Documentaries on cinema and video in Africa**

*Caméra d'Afrique* (Férid Boughedir, Tunisi/France 1983)

*This is Nollywood* (Franco Sacchi and Robert Caputo, US, 2007)

*Welcome to Nollywood* (Jamie Melzer, US, 2007)

*Nollywood Babylon* (Samir Mallal, Canada, 2008).

**Week 9 - 26th November**

**The Case of India**

Dr Sarah Joshi

**Reading**


William Mazzarella, "Middle Class", [published as part of Rachel Dwyer, ed, *South Asia Keywords*, an online encyclopedia maintained by SOAS ], 2005

**Suggested Viewing**

Delhi Belly (2011) dir. Abhinay Deo

**Week 10 – 3rd December**

**Eastern Europe**

Dr Dorota Ostrowska

**Readings**


**Further Reading**


**Suggested viewing**

*The Childhood of Ivan* (Tarkovsky, 1962)

*The Cranes are Flying* (Kalatozov, 1957)

*Welcome* (Klimow, 1964)

*The Homeland of Electricity* (Shepitko, 1967)

*Strange People* (Shukshin, 1969)

*Wings* (Shepitko)

*The Ashes and Diamonds* (Wajda, 1958)

*The War Trilogy* (Wajda);

*The Switchboard Operator* (Makavejev, 1967)

*Knife in the Water* (Polanski, 1962);

films by Andrzej Munk, Jerzy Kawalerowicz and Jerzy Skolimowski;

early films by Milos Forman.
Week 11 – 10th December

**Globalization, Transnational Cinema and Contemporary Production**

Joanne Leal

**Required Reading**


**Further Reading**


**Videos/DVDs/Internet**

*The Edge of Heaven* (Fatih Akin, 2007)

*District 9* (Neill Blomkamp, 2009)

*Slumdog Millionaire* (Danny Boyle, Loveleen Tandan, 2008)
## Option Modules 2013/14

### Autumn 2013

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course Director</th>
<th>Day/Time</th>
<th>Course Code</th>
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<tbody>
<tr>
<td><strong>British Film and Television 1960-85</strong></td>
<td>Dr Mike Allen</td>
<td>Mondays, 6-8pm</td>
<td>AHVM008S7</td>
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<tr>
<td>The unit will look at the changes and developments in both British Cinema and British Television, and at the links and separations between the two media, in the 1960s and 1970s. Each weekly unit will explore one aspect of the subject in an attempt to understand the specificities of the two media within a British social, political and cultural context. British society and culture underwent substantial change between 1960 and 1980. Having recovered from the Second World War into a period of relative prosperity, new opportunities and possibilities were opening up for the British public. The first decade under scrutiny has gone down in popular history as “The Swinging Sixties” and saw the emergence of The Beatles as a world phenomenon; the second ended with the explosion of Punk Rock and its attendant youth rebellion. Censorship was relaxed; the waves of immigration in the 1950s had left a racial tension which needed to be addressed. These issues will be examined in reference to specific television and film texts.</td>
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<td><strong>European Cinema at the Crossroads</strong></td>
<td>Dr Dorota Ostrowska</td>
<td>Wednesdays, 6-9pm</td>
<td>AHVM025S7</td>
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<tr>
<td>From the end of the WWII until the early 90s, Europe was gripped by the Cold War and divided by an Iron Curtain. While Western Europe was aligned with the United States, Eastern Europe found itself under the influence of the Soviet Union and its alternative model of cultural production inspired by the communist ideology. Although national cinemas on both sides of the Wall followed their own rhythms and were cut to the measure of their diverse political, social and economic circumstances, they remained in a dialogue with each other and followed surprisingly similar aesthetic trajectories. Almost immediately after the war, Italy’s neo-realism attracted world-wide attention and inspired experiments in new forms of ‘realism’ in France, Russia and Poland. These realisms became vehicles for coming to terms with recent history, before they gave way to the modernist experiments which flourished in Italy, France and Germany. Both the Danish Dogme in the mid-90s and today’s Romanian ‘New Wave’ are examples of art cinema which draws on realist and modernist traditions of European cinema, and has recently been fuelled by the impact of both digital technologies and EU enlargement. This module will place several key films each week in their social, historical and critical contexts, with the aim of arriving at an overview of post-war European cinema’s strengths and weaknesses.</td>
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<tr>
<td><strong>Exhibiting the Moving Image: theory and context</strong></td>
<td>Dr Janet McCabe and Dr Dorota Ostrowska</td>
<td>Thursdays, 6-8pm</td>
<td>ARMC192S7</td>
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<td>This module aims to give students a historical, intellectual and conceptual understanding of curating screen media. It recognizes the expanding exhibition culture of the moving image and will explore issues of contemporary curating practice. The course sets these debates within a historical context and critically think about creating film canons, before exposing students to various examples of exhibition practice and curating enterprise in relation to film distribution and festivals (international and local), as well as galleries,</td>
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performance spaces and museums where the moving image is displayed. The module examines different concepts of exhibition space and its architecture, and explores the dynamic relation between exhibiting the moving image, experience and the audience/spectator. The module will include field trips and feature invited guest speakers reflecting on professional practice and curating issues.

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<th>Course Title</th>
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<th>Day/Time</th>
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<tbody>
<tr>
<td>Film, History and Revolution</td>
<td>Dr Luís Trindade</td>
<td>Wednesdays, 6-9pm</td>
<td>ARIB027S7</td>
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</table>

This course will explore the relations between film and politics in particularly dramatic contexts. In this sense, rather than looking for historical events in film, it will try to analyse how different historical contexts produce different filmic forms. Filmmakers tended to respond to revolutions, in particular, and historical breaks, more generally, in two different ways: either by ‘following’ the event and trying to capture it as it unfolds, or by changing film practices and engaging in processes of self-reflection about cinema as a medium to reproduce reality. Sometimes, these two different forms of filmic creation overlap. By looking at moments in film history and political history such as Latin American third cinema, the Portuguese revolution of 1974-75 and the process of decolonization in Mozambique, or the relation between film, politics and memory in the context of French May 68, ‘Film, History and Revolution’ will invite students to think about the challenges presented by revolutions to film as well as the forms through which film itself contribute to political processes by changing the ways of showing and seeing history.

**Spring 2014**

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<th>Course Title</th>
<th>Course Director</th>
<th>Day/Time</th>
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<tr>
<td>Film Festivals</td>
<td>Dr Dorota Ostrowska</td>
<td>Tuesdays, 6-8pm</td>
<td>ARVC001S7</td>
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</table>

This module focuses on a particular mode of film exhibition, distribution, and recently, production, which is associated with international film festivals. The module examines how film festivals have changed in the post-war period as they have strived to strike a balance between the art, spectacle, politics and business of cinema. This historical exploration is an opportunity to examine key elements of film festivals associated with programming, funding, relationship to film industry and cities in which film festivals are located, criticism and awards. The phenomenon of film festivals began to emerge at a particular historical junction in Europe in the late thirties of the 20th century which also saw the rise of nationalist and fascist politics. In the post-war period major international film festivals in Cannes, Venice, Berlin, Rotterdam, but also Sundance and Toronto were equally important for promoting the art of cinema and the notion of film auteur as they were for showcasing national film production often from the isolated places behind the Iron Curtain and from post-colonial nations of Africa and Latin America. In the post-Cold War period the processes of globalization accompanied by the advent of digital technologies emphasized the economic dimension of the existing film festivals, which apart from exhibiting films became also important market and business places, and more recently even production hubs for world cinema. Recently we have seen a proliferation of thematic and specialized film festivals linked to the government policies to promote creative industries in the recognition of the fact that such festivals are able to generate revenue through a particularly focused film spectacle.

The module includes a compulsory practical component consisting of a 10 day fieldtrip to the Berlinale (International Film Festival in Berlin) 7th-17th February 2013 which will offer an invaluable insight into the workings of a major international film festival and global film industry. You will need to attend a
Global Television | Dr Janet McCabe | Tuesdays, 6-8pm | ARMC194S7

Global TV aims to explore what has happened, and is occurring, in world television. With increased trade and commercial circulation and ever more deregulation of national broadcasting systems, and accelerated by the era of convergence, the international television market is an intricate and contested media landscape. This course aims to draw out the implications of that complexity and understand how different national broadcasters produce, and think about, television—in relation to culture and identities, audiences and users, industry, trade and globalization.

The first part sketches out the key themes and debates, how television is traded and (de)regulated; how it contributes to new ideas related to nationhood and cultural identities, and how the era of convergence is (re)shaping ideas about television. The second part focuses on national television systems and broadcast cultures, offering various case studies dealing with domestic fictions, audiences and culture. The module concludes by bringing together the different strands, to explore how television formats and ideas about television circulate and are traded, but also adapted and translated into national, often local, sometimes regional communities. Questions of translation and practices of adaptation will be central to the discussion.

Film, Melodrama and the Family | Dr Joanne Leal and Dr Andrew Asibong | Wednesdays, 7.30-9pm | LNLN033S7

This module aims to explore film melodrama as a genre, taking its 1950s Hollywood manifestations as a starting point, before moving on to investigate how it has been appropriated, exploited, extended and undermined in a European context. The course will focus particularly on melodrama’s representation of the family, exploring the significance of the cultural and (film) historical contexts in which various filmmakers work for their depiction of family dynamics and their reinterpretation of melodrama as a genre. Finally the course will return to the American context and to the work of Todd Haynes with a view to drawing some conclusions about the potential and limits of the genre.

Perspectives on Japanese Cinema | Dr Kanako Terasawa | Wednesdays, 6-9pm | LNLN083S7

Perspectives on Japanese Cinema is designed to provide you with an in-depth view of the development and history of cinema in Japan. It combines a historical overview of cinema in Japan from the early postwar era to the present day, looking at Japanese cinema in terms of styles and subject matter, film genres and movements, studies and directors as well as in its cultural, social, political, technological and industrial contexts. You will also engage with some of the key theoretical frameworks such as national and transnational cinemas, post-colonial thought, gender, spectatorship and concepts such as genre, new wave, avant-garde, and alterity/otherness, in order to develop an understanding of different critical approaches to Japanese film. To this end, the module is organised into lectures/seminars and film-screenings so as to give students full opportunity to explore key aspects of Japanese cinema.

Exploring the Language of Image and Sound | Dr Michael Temple and Dr Emma Sandon | Thursdays, 6-8pm | ARVC074S7

Moving pictures have always been shown with accompanying sound, and the different forms this sound takes have a powerful influence on how audiences experience the whole. Even 'synch sound', linking
speech naturalistically to image, which has been the norm since the 1930s, uses many different conventions. This new survey module, based on detailed case studies, reviews the entire history of moving pictures, from the early 20th century to YouTube, identifying key moments when new image-sound relations were established, often influenced by new technologies, and exploring the implications of these for creative expression and creating new sound and image 'worlds'.

<table>
<thead>
<tr>
<th>African and Asian Filmic Narratives</th>
<th>Dr Mplive Msiska</th>
<th>Thursdays, 6-7.30pm</th>
<th>AREN123S7</th>
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With the success of Bollywood from India and Nollywood from Nigeria, it is evident that film is increasingly becoming a significant cultural form in Africa and the Indian Sub-continent. The course aims to uncover the historical formation of film practice in the two regions. It focuses on how film is employed in narrating, recasting and reading history, myth, modernity and the contemporary as well as in imagining alternative futures. Furthermore, the course offers an introduction to the cultures of Africa and South Asian sub continent through cinema (fiction and documentary). Among others, it focuses particularly on filmmakers from Senegal, Mali, Nigeria, South Africa, India, Pakistan, Bangladesh and Sri Lanka. The course will aim to equip students with the fundamentals of contemporary film criticism as applies to Post-colonial Film and Cinematic narration and textuality.

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<tr>
<th>Early Cinema and Modernity in Brazil</th>
<th>Dr Luciana Martins</th>
<th>Thursdays, 6-7.30pm</th>
<th>ARIB137S7</th>
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This module focuses on the ways in which Brazil was portrayed in film in the early decades of the twentieth century. Its core concerns are with the relationship between ideas of exploration, nation building, modernity and visual technology. It will raise questions about visual culture and alternative modernities, primitivism and the avant-garde, travelogues, the history of visual technologies beyond Europe and the re-thinking of the filmic archive. Considering film as a process of visual production within simultaneously national and international contexts, this module offers a more nuanced understanding of the nature of cultural cross-fertilization, the complexity of networks of contact and exchange, and the uneven global experience of modernity.
Starting your Course

Enrolment: Important Information
After receiving an offer of a place on the degree course, you need to enrol as soon as possible (see Administrative information, below). For early applicants this option is usually available starting in May, 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.

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.

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 Moodle 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. 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. Pigeonholes for communications with students are located at 43 Gordon Square, and should be checked frequently. During term time the Gordon Square entrance is staffed from 8.00am to 9.00pm, Monday to Friday. Urgent messages outside these times can be left at the Malet Street reception desk, which is open until 10.00pm.
Moodle (Birkbeck’s Virtual Learning Environment Platform)

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

Books: to buy or borrow?
Throughout your degree you will be given reading lists, which will include both essential texts forming the basis of lectures and seminars, and suggestions for wider reading. The distinction between these two categories is clearly marked in this booklet. The first you will normally be expected to buy (particular versions or editions are specified in some cases) or photocopy from the short loan collection in Birkbeck Library. If you have trouble obtaining the recommended edition, or already own an alternative, a substitute will often be acceptable; consult the lecturer concerned if you are in any doubt. If you intend to rely on libraries, bear in mind that many other students will inevitably need the books at exactly the same time as you do. 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 your responsibility to make sure you sign the register at every class you attend. 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.

Module Choices
You will be contacted by your Department in regards to the modules you would like to take for the coming year. Please do not delay in returning your choices as modules are allocated first by year of study and then by date of submission. Students are grouped by year with the earliest submission gaining highest priority within that year. There is a strict deadline in place from the College that is enforced within the School of Arts. This date will be made clear to you on your module choice forms. Students submitting after this date will have modules allocated to them based on degree requirements.
Coursework Presentation and Plagiarism

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:


Plagiarism
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.

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.

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.

General Guidelines
http://www.bbk.ac.uk/mybirkbeck/services/facilities/support/plagiarism

Plagiarism
http://pps05.cryst.bbk.ac.uk/notice/bkplag.htm— Written for Birkbeck’s Registry.

Plagiarism FAQ
http://turnitin.com/research_site/e_faqs.html— Frequently Asked Questions from Turn It In.
Coursework 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. Major pieces of work (worth 30%, or more, of the marks for a given module) should normally be submitted anonymously, but you will be told explicitly if you are expected to do this, and you may, in any case, choose to submit your work anonymously (ie using your student number, and not your name, including for the declaration).

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

Your work should normally be submitted electronically, via Turnitin (or, exceptionally, in case of difficulty with this system, by email to the lecturer concerned). 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 may, exceptionally, also be asked to leave a paper copy in the coursework box in the entrance hall of 43 Gordon Square. You should also retain a copy yourself. **In no circumstances should essays be handed directly to the lecturer or seminar leader.**

Paper copies of coursework should be stapled in the top left-hand corner, with your completed coversheet forming the top page. It should be placed in an envelope which is clearly marked with the name of the lecturer and the module title. **Please do not put them in a folder or plastic sleeve: markers prefer to receive work simply stapled.**

The Coursework Cover Sheet is available on this link http://www.bbk.ac.uk/arts/coversheets-for-coursework-submission (or via your department’s website, and paper copies are available from the entrance hall of 43 Gordon Square).

For further information and instructions on how to submit coursework using Turnitin please see the appendices or visit the ITS Help Desk.

Return of Coursework

Coursework will normally be marked and returned electronically within 4 weeks from the stated submission date or the date of handing in, whichever is later. Larger modules and modules with numerous seminar groups, such as core modules, could take longer due to the number of students involved. There may also be a delay if the college is closed or if there are extended holidays during that 4-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. If online submission/return has not been used, your lecturer will advise the method by which your work will be returned – normally either in class or via the student pigeonholes in the entrance hall of 43 Gordon Square.

Please do not phone/e-mail to ask whether your essay has been marked unless the marking periods as above have elapsed.
College Assessment Policy
It may also be useful to familiarise yourself with the official college assessment policy. Please see the following link: http://www.qaa.ac.uk/academicinfrastructure/codeOfPractice/section6/COP_AOS.pdf
Marking Scheme

Grade distinctions at postgraduate level

At postgraduate taught level, you may be awarded one of the following:

- **Distinction:** You will be awarded a Distinction if you achieve an average result of 70% or above in modules at Level 7 as well as a distinction mark in the dissertation.
- **Merit:** You will be awarded a Merit if you achieve an average result of between 60% and 69% in modules at credit level 7.
- **Pass:** You will be awarded a Pass if you achieve an average result of between 50% and 59% in modules at credit level 7.
- **Fail:** You will be considered to have failed if you achieve an average result of below 50% in modules at credit level 7.

| 80-100% | An outstanding answer that demonstrates excellent high level of scholarship and outstanding performance in terms of the subject outlined. Work is presented clearly and to publishable professional standard. The work shows critical insight, relevance to target and an engaging style. Responses are entirely focussed on the question. Work shows sophistication and originality not normally found at this level. There is clear evidence of extensive research using a wide range of sources and well-judged incorporation of this into their work. |
| 70-79% | The student examines and executes the tasks set to a very high standard and there is excellent focus on the question. Technical proficiency is very high, and there is a excellent understanding of underlying theory as well as employing appropriate research methods and analytical techniques, resulting in findings of interest and significance. English is excellent. Students reflect successfully on their work and demonstrate their ability to compare good practice in the work of others. Reading and research activity is beyond that presented in the class, demonstrating the ability to work autonomously, navigate a wide range of resources and express themselves in a clear and original voice. |
| 60-69% | This is a complete response to the tasks given and focus on the question is very good. Coursework is well written and presented with evidence from supporting texts given to back up arguments. The standard of English is good, there is evidence of extensive research and its incorporation into the journalistic narrative in a way which is not cumbersome, as well as the ability to assess different sources on their comparative merits. 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 on all dimensions. |
| 50-59% | Task examined in a systematic way to an average standard, showing a good understanding of the coursework and using good examples from texts. Work in this range may contain inaccuracies; the arguments may lack clarity or rigour, or there may be a lack of critical understanding. English is generally good, though there are some grammatical errors and over-reliance on cliché. There is evidence of background research, but little beyond that presented in class, and the incorporation of this research is sometimes stilted. There is evidence of an ability to present sources descriptively, but without critical reflection or balance. |
| 40-49% | FAIL | The task is addressed but some major areas have not been examined systematically and the response to the task is superficial, incoherent or excessively biased. There is little evidence of outside research, and that which is used is not sufficiently processed to suit a journalistic genre. Claims are made without evidence or logical argument. There are extensive typographical and grammatical errors, and presentation is unprofessional with poor attention to detail. Work in this range may suffer from flawed arguments, weak structure, or a serious failure to reflect on the materials under discussion. It will however demonstrate a basic understanding of the course being examined and show evidence of |
reasonable attention to the course materials.

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<td>30-39% Fail</td>
<td>The response to the task is superficial and contains much material that is not relevant. Expression significantly lacks clarity, with an incoherence of narrative, little sense of an ability to assess source material. Insufficient research, substantial bias or reliant on a minimal range of reading and reflection with poor attention to detail. Poor English, with many errors of grammar and spelling. Little or no evidence of planning or presentation, with little or no acknowledgement of engagement with the subject as taught.</td>
</tr>
<tr>
<td>0-29% Fail/No Credit</td>
<td>The work is poorly planned and irrelevant to the task presented. Response to the brief is ignored or copied. Work in this range will either fail to present any real argument or opinion, or fail to engage at all with the topic in question. Work may quote heavily from a small number of sources, but fail to integrate them and provide little or no narrative to explain their relevance.</td>
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Students should also consult Birkbeck's general guidelines for assessment of coursework at [http://www.bbk.ac.uk/mybirkbeck/services/administration/assessment/coursework/grades](http://www.bbk.ac.uk/mybirkbeck/services/administration/assessment/coursework/grades)
Degree Regulations

Undergraduate and Postgraduate Study

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).

Some areas covered by CAS Regulations include:
- Degree Structure
- Degree Classification
- Module Weighting
- Marking Scheme
- Failure and Re-Assessment
- Plagiarism and Academic Offences
- Mitigating Circumstances.

You are strongly encouraged to read the information provided below, and Appendix C at the end of this handbook. Hard copies are available on request in the School Administrative Office at 43 Gordon Square.

Further details on programme regulation and areas of interest are available on the Common Awards Scheme website: [http://www.bbk.ac.uk/reg/regs/cas](http://www.bbk.ac.uk/reg/regs/cas)

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 MyBirkbeck website at [http://www.bbk.ac.uk/mybirkbeck/services/facilities/support/research-ethics](http://www.bbk.ac.uk/mybirkbeck/services/facilities/support/research-ethics).
Disability Statement

At Birkbeck there are students with a wide range of disabilities including dyslexia, visual or hearing impairments, mobility difficulties, mental health needs, medical conditions, respiratory conditions. Many of them have benefited from the advice and support provided by the College’s Disability Office.

The Disability Office
The College has a Disability Office located in room G12 on the ground floor of the Malet Street building. We have a Disability Service Manager, Mark Pimm, a Disability Administrator, John Muya and a Mental Health Advisor, Elizabeth Hughes. We will shortly be appointing an SpLD Advisor.

All enquiries should come to the Disability office, who will determine the appropriate referral to specialist staff. They can provide advice and support on travel and parking, physical access, the Disabled Students Allowance, special equipment, personal support, examination arrangements etc. If you have a disability or dyslexia, we recommend you come to our drop in session where we can discuss support and make follow up appointments as necessary. The drop-in sessions are between 4pm and 6pm Monday to Thursday.

The Disability Office can also complete an Individual Student Support Agreement form with you, confirming your support requirements and send this to your School and relevant Departments at the College so they are informed of your needs.

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

The Disabled Students Allowance
UK and most EU students with disabilities on undergraduate and postgraduate courses are eligible to apply for the Disabled Students’ Allowance (DSA). The DSA usually 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 Office can provide further information on the DSA and can assist you in applying to Student Finance England for this support.

The Personal Assistance Scheme
Some students need a personal assistant to provide support on their course, for example a note-taker, sign language interpreter, reader, personal assistant, disability mentor or dyslexia support tutor. Birkbeck uses a specialist agency to recruit Personal Assistants and they can assist you with recruiting, training and paying your personal assistant. Please contact the Disability Office for information on this scheme.

Support in your School
The provision which can be made for students with disabilities by Schools is set out in the Procedures for Students with Disabilities. This is available from the Disability Office and on the disability website (see below).
As mentioned above your School will receive a copy of your Individual Student Support Agreement from the Disability Office. This will make specific recommendations about the support you should receive from the School.

Whilst we anticipate that this support will be provided by the Programme Director, tutors and School Administrator in the School of Arts also has a Student Disability Liaison Officer. If you experience any difficulties or require additional support from the School then they may also be able to assist you. They may be contacted through the School Office or the Disability Office.

**Support in IT Services and Library Services**

There is a comprehensive range of specialist equipment for students with disabilities in IT Services. This includes software packages for dyslexic students (e.g. Claroread and Inspiration), screen reading and character enhancing software for students with visual impairments, specialist scanning software, large monitors, ergonomic mice and keyboards, specialist orthopaedic chairs etc. For advice and assistance please contact Disability IT Support. There is also a range of specialist equipment in the Library including a CCTV reading machine for visually impaired students as well as specialist orthopaedic chairs and writing slopes. The Disability Office refers all students with disabilities to the Library Access Support service who provides a comprehensive range of services for students with disabilities.

**Specific Learning Difficulties (Dyslexia)**

Mature students who experienced problems at school are often unaware that these problems may result from their being dyslexic. Whilst dyslexia cannot be cured, you can learn strategies, which make studying significantly easier. If you think you may be dyslexic you should contact the Disability Office who can screen you and where appropriate refer you to an Educational Psychologist for a dyslexia assessment. These assessments cost £225. Some students can receive assistance in meeting this cost from their employer. In exceptional cases students may receive assistance from the Access to Learning Fund.

**Examinations**

Students with disabilities and dyslexia may be eligible for special arrangements for examinations e.g. extra time, use of a word processor, amanuensis, enlarged examination papers etc. In order to receive special arrangements a student must provide medical evidence of their disability (or an Educational Psychologists report if you are dyslexic) to the Disability Office. For School examinations you should contact your Programme Director to request special arrangements at least 2 weeks before the examination. For main College summer examinations you are given the opportunity to declare that you require special provision on your assessment entry form. Students who require provision should then attend an appointment with the Disability Office to discuss and formalise the appropriate arrangements. The closing date for making special examination arrangements in College examinations is the 15th March and beyond this date consideration will only be given to emergency cases.

**Further information**

Full information on disability support can be found at:

http://www.bbk.ac.uk/mybirkbeck/services/facilities/disability

For further information or to make an appointment to see the Disability office, please call the Student Centre on 020 7631 6316 or email disability@bbk.ac.uk. Alternatively you can go to the Disability Office in room G12 between 4pm and 6pm Monday – Thursday during their drop-in hours.
Student Support and Available Resources

Student Support

Study Skills Programmes

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

Learning Support Adviser for the School of Arts, Dr Fleur Rothschild

As Learning Support Adviser, I supplement the help offered by the Departments in the School of Arts to students in their first year of study. My support takes the form of a programme of Workshops offered throughout the academic year. These workshops are free of charge and are open to all first-year students in the School. The sessions provide you with extra information and advice on improving all the basic skills relevant especially to studying the Arts and Humanities and include a course of five sessions devoted to Essay Writing. I also run special workshops to help students to improve their awareness of formal academic English and grammar. In conjunction with my workshops, I also extend help to individual first-year students through an appointment system for one-to-one meetings in my office (Room 210). I look forward to meeting and introducing myself to you at School of Arts pre-sessional and Induction events.

For details of my programmes and to reserve a place on a Workshop, please visit my website: http://www.bbk.ac.uk/arts/depts-staff/study-skills-and-learning-support-adviser

Birkbeck College Resources

Birkbeck Library

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

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

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

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

Information about the layout, collections and services, the Library catalogue and access to the Library’s extensive range of electronic resources is via the Library web site http://www.bbk.ac.uk/lib/
It is very important to familiarise yourself with this site. Detailed information about the Library’s resources can be found in the online Subject Guide. An introduction to the Library and bibliographical skills is timetabled at the start of your course at which you will meet the Subject Librarian who looks after the collection. They will introduce you to the Library and its electronic resources. In addition, the Library has an online tutorial called LIFE (Library Induction for Everyone) which is always available: [http://www.bbk.ac.uk/lib/life/](http://www.bbk.ac.uk/lib/life/) which has a module in it on ‘Researching a topic’.

**eLibrary**

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

**LAMP**

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

**Interlibrary loans**

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

**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@bscu.bbk.ac.uk

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

**Counselling**

The Students’ Union offers counselling free of charge.

**Birkbeck Evening Nursery**

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

School of Arts Resources

Vasari Research Centre

The Vasari Research Centre was created by Emeritus Professor William Vaughan in 1988. The first project was of major cultural significance in collaboration with the National Gallery to facilitate early digitisation at the National Gallery London and beyond. This resulted in a number of successor projects and involved international collaboration, including the Uffizi Gallery in Florence. www.bbk.ac.uk/art-history/our-research/vasari

The Vasari today has a range of unique connections to other media research institutions in the UK and abroad, it has working relationships with museums, galleries and with the creative industries that flourish in this area.

It hosts and supports a cycle of symposia and conferences to showcase ideas and provide networking opportunities.

The Vasari is usually accessible in the afternoon during term time. Students are welcome to visit the Vasari and to view examples of student research journals, projects and dissertations.

Assistance is available for digital imaging and audio visual presentations. Contact the Arts Media Technician via the website or College Media Services.
## Contact Lists

### Academic Staff /Contact Details

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<thead>
<tr>
<th>Name</th>
<th>Phone Number</th>
<th>Email Address</th>
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<tbody>
<tr>
<td>Dr Luis Trindade</td>
<td>0207 631 6187</td>
<td><a href="mailto:l.trindade@bbk.ac.uk">l.trindade@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Dr Andrew Asibong</td>
<td>0207 631 6175</td>
<td><a href="mailto:a.asibong@bbk.ac.uk">a.asibong@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Dr Mike Allen</td>
<td>0207 631 6102</td>
<td><a href="mailto:m.allen@bbk.ac.uk">m.allen@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Prof. Laura Mulvey</td>
<td>0207 631 6104</td>
<td><a href="mailto:l.mulvey@bbk.ac.uk">l.mulvey@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Prof. Ian Christie</td>
<td>0207 631 6196</td>
<td><a href="mailto:i.christie@bbk.ac.uk">i.christie@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Dr Dorota Ostrowska</td>
<td>020 7631 6104</td>
<td><a href="mailto:d.ostrowska@bbk.ac.uk">d.ostrowska@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Dr Joanne Leal</td>
<td>020 7631 6156</td>
<td><a href="mailto:j.leal@bbk.ac.uk">j.leal@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Dr Michael Temple</td>
<td>020 7631 6173</td>
<td><a href="mailto:m.temple@bbk.ac.uk">m.temple@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Dr Janet McCabe</td>
<td>020 3073 8460</td>
<td><a href="mailto:j.mccabe@bbk.ac.uk">j.mccabe@bbk.ac.uk</a></td>
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Please check office hours with individual staff members. We ask you visit offices only when you have made an appointment. Please ring or e-mail in advance. Staff members are available for tutorials at other times by appointment.

- Staffing is subject to change and listing in this booklet is not a guarantee that a specific staff member will be with the Department in the 2013-2014 academic year.
- 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.
- Please see our website for queries regarding academic staff’s research interests and Departmental responsibilities.

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### Programme Director

Dr Luis Trindade  
020 7631 6176  
l.trindade@sllc.bbk.ac.uk

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### Department of Iberian and Latin American Studies

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Please check office hours with individual staff members. We ask you visit offices only when you have made an appointment. Please ring or e-mail in advance. Staff members are available for tutorials at other times by appointment.

- Staffing is subject to change and listing in this booklet is not a guarantee that a specific staff member will be with the Department in the 2013-2014 academic year.
- 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.
- Please see our website for queries regarding academic staff’s research interests and Departmental responsibilities.
# Appendix A: Term Dates and Deadlines

<table>
<thead>
<tr>
<th></th>
<th>Autumn Term</th>
<th>Spring Term</th>
<th>Summer Term</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Monday 30 September to Friday 13 December 2013</td>
<td>Monday 6 January to Friday 21 March 2014</td>
<td>Monday 28 April to Friday 11 July 2014</td>
</tr>
<tr>
<td>Week 1</td>
<td>30-Sept-13</td>
<td>6-Jan-14</td>
<td>28-Apr-14</td>
</tr>
<tr>
<td>Week 2</td>
<td>7-Oct-13</td>
<td>13-Jan-14</td>
<td>5-May-14</td>
</tr>
<tr>
<td>Week 3</td>
<td>14-Oct-13</td>
<td>20-Jan-14</td>
<td>12-May-14</td>
</tr>
<tr>
<td>Week 4</td>
<td>21-Oct-13</td>
<td>27-Jan-14</td>
<td>19-May-14</td>
</tr>
<tr>
<td>Week 5</td>
<td>28-Oct-13</td>
<td>3-Feb-14</td>
<td>26-May-14</td>
</tr>
<tr>
<td>Week 6</td>
<td>4-Nov-13</td>
<td>10-Feb-14</td>
<td>2-Jun-14</td>
</tr>
<tr>
<td>Week 7</td>
<td>11-Nov-13</td>
<td>17-Feb-14</td>
<td>9-Jun-14</td>
</tr>
<tr>
<td>Week 8</td>
<td>18-Nov-13</td>
<td>24-Feb-14</td>
<td>16-Jun-14</td>
</tr>
<tr>
<td>Week 9</td>
<td>25-Nov-13</td>
<td>3-Mar-14</td>
<td>23-Jun-14</td>
</tr>
<tr>
<td>Week 10</td>
<td>2-Dec-13</td>
<td>10-Mar-14</td>
<td>30-Jun-14</td>
</tr>
<tr>
<td>Week 11</td>
<td>9-Dec-13</td>
<td>17-Mar-14</td>
<td>7-Jul-14</td>
</tr>
</tbody>
</table>

Most services will be unavailable from Monday 23 December 2013 to Wednesday 1st January 2014.

College will close at 6pm on Friday 20th December 2013, and normal services will resume from 9am on Thursday 2 January 2014.

[Check for Library opening hours.](http://www.bbk.ac.uk/about-us/term-dates)

Most services will be unavailable from Thursday 17 April 2014 to Tuesday 22nd April 2014.

College will close at 6pm on Wednesday 16th April 2014, and normal services will resume from 9am on Wednesday 23 April 2014.

[Check for Library opening hours.](http://www.bbk.ac.uk/about-us/term-dates)

Please see [http://www.bbk.ac.uk/about-us/term-dates](http://www.bbk.ac.uk/about-us/term-dates) for full term dates and holiday closures.

Students are reminded that it is inadvisable to take holidays during term time. Exams may be held at any point from May-June and times may not be confirmed until the Summer Term.
Appendix B: Getting Started with Moodle

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

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

If you are having login problems, but your password is working for other services, please change your password via the online form at [http://www.bbk.ac.uk/its/password](http://www.bbk.ac.uk/its/password) (allow one hour after completing this form, and then log in to the VLE again). If this hasn’t resolved the problem please contact the ITS Helpdesk via email ([its@bbk.ac.uk](mailto: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 either ITS Helpdesk via email (its@bbk.ac.uk) or your course administrator.
Appendix C: Programme Structures and Regulations - Postgraduate

Birkbeck, University of London

Common Awards Scheme

Postgraduate Programmes

Introduction

1. The majority of Birkbeck’s postgraduate programmes are offered as part of the College’s Common Awards Scheme. Programmes within the Scheme have common regulations, and a common structure, and this makes it possible for you to take modules from other programmes across the College (subject to programme regulations and timetable constraints).

2. This paper gives a brief introduction to the Common Awards Scheme. Further details on regulations and policies that form the Common Awards Scheme can be accessed via:

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

Structure of Programmes

3. All programmes offered as part of the Common Awards Scheme consist of modules, each of which are “credit-rated”. In order to achieve your award you will need to gain at least the following, and meet the requirements outlined in your programme specification:

<table>
<thead>
<tr>
<th>Qualification</th>
<th>Credits needed</th>
<th>Min at upper level</th>
<th>Max at lower level</th>
<th>Birkbeck common awards schemes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Masters Degree</td>
<td>180</td>
<td>150 level 7</td>
<td>30 level 6 (not included in calculation of classification)</td>
<td>4 modules plus dissertation</td>
</tr>
<tr>
<td>Postgraduate Diploma</td>
<td>120</td>
<td>90 level 7</td>
<td>30 level 6 (not included in calculation of classification)</td>
<td>4 modules</td>
</tr>
<tr>
<td>Postgraduate Certificate</td>
<td>60</td>
<td>60 level 7</td>
<td>n/a</td>
<td>2 modules</td>
</tr>
</tbody>
</table>

4. The Common Awards Scheme offers, for postgraduate programmes, half modules (15 credits), modules (30 credits), double modules (60 credits), or exceptionally triple modules (90 credits) and quadruple modules (120 credits – normally for MRes dissertations)
5. The detailed requirements for each programme are published in the relevant programme specification. Each module on a programme is designated as one of the following:

**core** the module must be taken and passed to allow the student to complete the degree

**compulsory** the module must be taken, and Programme Regulations must stipulate the minimum assessment that must be attempted

**option** students may choose a stipulated number of modules from a range made available to them. Option modules are clearly identified in Programme Regulations.

**elective** students may replace an option module with modules from another programme, subject to approval of Programme Directors, availability of places and timetable requirements. Modules may also be designated as **pre-requisite** modules, meaning they must be taken and passed to allow for progression to a specified follow-up module.

**Degree Classification**

6. Postgraduate awards may be made with Merit or Distinction. Distinctions are normally awarded to students who achieve an average result of 70% or more, including a mark of 70 or over in their dissertation, for all level 7 modules on their programme. A Merit is normally awarded to students who achieve an average result of 60% or more, but less than 70% for all level 7 modules. Level 6 modules included as part of the programme are not included in the calculation for degree classification for postgraduate programmes.

**Failure and Re-assessment of a Module**

7. The Regulations for Taught Programmes of Study outline how an examination board should treat a failed module when considering progression and awards. However, each examination board is responsible for judging, within these regulations, whether a fail can be “compensated” (ie whether you can be awarded credit for that module even if you have not actually passed), whether you will need to re-take the module (see paragraph 8) or whether you will be able to attempt a re-assessment (see paragraph 9).

8. For any module on a postgraduate programme, if you fail to pass at the first attempt then any subsequent attempt will either be a “re-take” or a “re-assessment”. A re-take requires attendance at the module’s lectures and seminars as well as another attempt at the assessment, whereas “re-assessment” is where a student attempts only the failed element(s) of a failed module. The decision on whether you will be offered a re-take or re-assessment will be made by your sub-board of examiners.

9. A Sub-board of Examiners may offer an alternative form of assessment for failed elements as part of a re-assessment regime.

10. The timing of any re-assessment will be at the discretion of the Sub-board of Examiners; this will normally be either at the next normal assessment opportunity or in some instances before the beginning of the next academic year.

11. You will normally be offered two attempts at passing a module (the original attempt plus one further attempt which will either be a re-assessment or a re-take). After this, if the module has not been passed it will be classed either as a “compensated fail” (see 12) or a fail. In some cases this will mean that it will not be possible for you to gain the award that you have registered for; in such cases, your registration will normally be terminated.

12. If your module result is between 40 and 49% your Sub-board of Examiners may award a “compensated fail”. This will mean that you retain the module result, but are awarded credit for that module.
An MA or MSc may be awarded to a student carrying no more than 30 credits as compensated fail. A core module may not be treated as a compensated fail; core modules must be passed in order to gain the award. The awards of MRes, Postgraduate Diploma or Postgraduate Certificate do not normally permit the inclusion of compensated fail results in the calculation of classification.

**Common Award Scheme Policies**

1. As part of the introduction of the Common Awards Scheme, the College has implemented a number of College-wide policies. The full policies can be seen at http://www.bbk.ac.uk/mybirkbeck/services/rules

   Some brief details on key policies are included here:

**Late Submission of work for assessment**

2. College policy dictates how Schools will treat work that is due for assessment but is submitted after the published deadline. Any work that is submitted for formal assessment after the published deadline is given two marks: a penalty mark of 50% for postgraduate students, assuming it is of a pass standard, and the ‘real’ mark that would have been awarded if the work had not been late. Both marks are given to the student on a cover sheet. If the work is not of a pass standard a single mark is given.

3. 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. You will need to complete a standard pro-forma and submit it, with documentary evidence as appropriate, to your Lecturer or Programme Director. The case will then be considered by the appropriate sub-board or delegated panel.

4. If no case is made then the penalty mark will stand. If the case is made and accepted then the examination board may allow the ‘real” mark to stand.

**Assessment Offences**

5. The College Policy on Assessment Offences incorporates the College policy on plagiarism.

6. The policy describes two stages in the process for dealing with assessment offences (which include plagiarism, collusion, examination offences and other offences). The first stage allows for a formal school investigation into the alleged offence. Stage 2 involves a centrally convened panel for more serious offences, dealt with under the Code of Student Discipline.

7. The College treats all assessment offences seriously. It 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.
Mitigating Circumstances

8. The College Policy on Mitigating Circumstances determines how Sub-boards of Examiners will treat assessment that has been affected by adverse circumstances. Mitigating Circumstances are defined as unforeseen, unpreventable circumstances that significantly disrupt your performance in assessment. This should not be confused with long term issues such as medical conditions, for which the College can make adjustments before assessment (for guidance on how arrangements can be made in these cases please see the College’s Procedures for Dealing with Special Examination Arrangements).

9. A Mitigating Circumstances claim should be submitted if valid detrimental circumstances result in:

a) the late or non-submission of assessment;

b) non-attendance at examination(s);

c) poor performance in assessment.

10. For a claim to be accepted you must produce independent documentary evidence to show that the circumstances:

a) have detrimentally affected your performance or will do so, with respect to 9a, 9b and 9c above;

b) were unforeseen;

c) were out of your control and could not have been prevented;

d) relate directly to the timing of the assessment affected.

11. Documentation should be presented, wherever possible, on the official headed paper of the issuing body, and should normally include the dates of the period in which the circumstances applied. Copies of documentary evidence will not normally be accepted. If you need an original document for another purpose, you should bring the original into the Departmental Office so that a copy can be made by a member of College staff. (Where a photocopy is made by a member of staff they should indicate on the copy that they have seen the original).

12. Discussing your claim with a member of staff does not constitute a submission of a claim of mitigating circumstances.

13. You are encouraged to submit your claim for mitigating circumstances in advance and at the earliest opportunity. The final deadline for submission of a claim is normally 1 week after the final examination unless otherwise stated by your Department. Where possible, claims should be submitted using the standard College Mitigating Circumstances claim form (available from your Departmental office) which should be submitted in accordance with the procedure for submission published by your Department. Claims should always be supported by appropriate documentary evidence.

14. You should be aware that individual marks will almost never be changed in the light of mitigating circumstances. Assessment is designed to test your achievement rather than your potential; it is not normally possible to gauge what you would have achieved had mitigating circumstances not arisen. Where mitigating circumstances are accepted, and it is judged by an Sub-board of Examiners that these circumstances were sufficiently severe to have affected your performance in assessment the usual response will be to offer you another opportunity for assessment without penalty, at the next available opportunity.
15. Guidance on what may constitute acceptable mitigating circumstances is available as an appendix to the policy, available from http://www.bbk.ac.uk/mybirkbeck/services/rules or your Departmental office; you should note that this is not an exhaustive list, and that each case will be treated on its merits by the relevant sub-board or delegated body.

16. You should note that decisions on mitigating circumstances are the responsibility of the sub-board for your programme. Where you are taking an elective or other module offered by another department or school, any application for mitigating circumstances should be to your “home” department.

**Break-in-Studies Policy**

17. The Common Awards Scheme regulations allow you to suspend studies for a maximum of two years in total during your programme of study. This may be for one period of two years or for non-consecutive shorter periods (see 18) that add up to a total of two years or less.

18. Any break-in-studies on a postgraduate programme would normally be for a minimum of one year; breaks may also be permitted for a period of one or two terms, dependent on the structure of the programme.

19. Any application for a break-in-studies should be made in writing to your programme director or personal tutor. If you are applying for an approved break-in-studies, you should give details of the length of the proposed break and the reasons for the application.

20. You will not be liable for fees while on an approved break-in-studies. If you have attended for part of a term you will normally be liable for the fees due in that term, unless there are mitigating circumstances.

21. If you are on a break-in-studies you will not have access to the Library or ITS unless you make an application and pay the appropriate fee to use these facilities. Applications must be made directly to the Library and/or ITS.

22. If you do not re-enrol after having completed two years of break-in-studies you will be deemed to have withdrawn from your programme. If you wish to resume your programme after having been withdrawn, you will normally be required to re-apply for admission.

**Other Policies**

22. In addition to the policies above, other College academic-related policies include:

- Accredited Prior Learning
- Termination of Registration
- Procedures for Dealing with Special Examination Arrangements
- Suspension of Regulations
- The Operation of Boards and Sub-Boards of Examiners
- The Role of External & Intercollegiate Examiners
- Marking and Moderation
- Feedback on Assessment

To see these policies, please see the Common Awards Scheme website: http://www.bbk.ac.uk/mybirkbeck/services/rules

23. The College also operates a Procedure for Appeals Against Decisions of Boards of Examiners; this is also available from this website.

May 2011
Appendix D: Campus Map

http://www.bbk.ac.uk/maps/centrallondon.pdf
Appendix E: Research Ethics

If you are intending to use human participants as part of your research for a Placement Report, Research Report or your Dissertation, you will be required to follow the appropriate Research Ethics procedures. Human participation most often includes interviews and questionnaires. All students are required to follow this process for any human participation conducted as a part of his or her studies.

The Research Ethics Process

It is important that you read all of the information provided in Birkbeck’s Ethics Online package before you conduct any research involving human participants:

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

Please ensure that you have sent your completed Research Ethics Proposal form back to your programme administrator, who will pass the form on to the departmental Ethics Officer for approval. Consent forms for each research participant must also be sent to the programme administrator, to be filed with the proposal form.

If you have any questions relating to Research Ethics and the correct procedures, please consult the supervisor allocated to your specific project.