School of Arts
Department of Cultures and Languages

MA/MRes Spanish, Portuguese and Latin American Cultural Studies Student Handbook
2016-2017

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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.

Department of Cultures and Languages

Welcome to the Department of Cultures and Languages, School of Arts, Birkbeck College, University of London. In this handbook you will find information concerning the MA in Spanish, Portuguese and Latin American Cultural Studies and MRes in Spanish, Portuguese and Latin American Cultural Studies. The handbook includes general outlines of each of the programmes and certificates we teach, their 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 in the Department of Cultures and Languages, the School of Arts and Birkbeck.

Head of Department Dr Joanne Leal
020 7631 6156 j.leal@bbk.ac.uk

The Department of Cultures and Languages is located at 43 Gordon Square, close to the British Library in Euston Road, to which all postgraduate students may have access to, and to the British Film Institute in Stephen Street. The Iberian and Latin American Studies section of the Department was awarded 6th place nationally in the university subject league tables based on student satisfaction, research and graduate prospects among other criteria (see the Complete University Guide).
Programme

The MA/MRes Spanish, Portuguese & Latin American Cultural Studies programmes offer the possibility of following advanced study in the histories of Spanish, Portuguese and Latin American cultures in the light of contemporary theoretical developments in the fields of literature, cultural studies, cultural geography, film and the history of art and media. You may specialise in either Spain and Portugal or Latin America, as well as in different historical periods and media, or combine interests.

The degrees offer a flexible programme that encourages interdisciplinary study and research. It allows you to take an option from another MA programme (e.g. MA Comparative Literature; MA/MSc Gender; MA Renaissance Studies; MA Cultural and Critical Studies; MA Museum Cultures; subject to availability and approval by the Programme Director).

Many students want to take further the knowledge of Spanish, Portuguese and Latin American cultures obtained from their first degree (often taken some years before) or to diversify their interests, having first studied a different subject for their first degree and having acquired knowledge of Iberian or Latin American culture from work or life experience. We welcome such students whose expertise in other disciplines contributes greatly to the interdisciplinary focus of the degree. A taught postgraduate degree allows students to develop intellectually while providing a structured framework for study. Many students discover whilst doing an MA that they have an aptitude and taste for research which they did not previously know they had, and decide to continue to the MPhil or PhD despite not having originally intended doing so.

The MA Spanish, Portuguese and Latin American Cultural Studies can be a first step towards postgraduate research. It introduces you to a wide range of cultural theory, enabling you to move beyond undergraduate study, and includes workshops in research training. Towards the end of the course you have the chance to put these skills into practice by conducting and writing a substantial research project (the Dissertation). Many students go on to study for a research degree, often using their MA dissertation as the basis for a doctoral thesis.

If you already have a comfortable grounding in Iberian and/or Latin American cultural history and critique, the MRes Spanish, Portuguese and Latin American Cultural Studies provides a more structured and progressive research training programme which is particularly tailored for doctoral study or a research career in the public sector.

Now that a higher proportion of the population has a first degree, many students opt for a taught postgraduate degree as a way of making themselves more competitive on the job market. By the end of the course you will have developed analytical and critical skills at an extremely high level, as well as increasing our cultural and linguistic knowledge and demonstrating your capacity for independent research.

As you will see from the entries for individual teachers, your lecturers at Birkbeck publish widely and regularly offer papers to international conferences. Our postgraduate students can take advantage of a stimulating environment that values intellectual innovation and interdisciplinary innovation. The External Examiner for the degree frequently comments on the high quality of the work produced by many of our students.

The research specialisms covered by our lecturers give you access to supervision for your dissertation in a wide range of interesting and innovative areas of research. Approximately ten MA students enrol each year and in addition we have an excellent team of research students (just over 20 at present), several of whom attend MA modules out of interest,
ensuring a high level of intellectual discussion and allowing you to benefit from being part of a lively postgraduate community. Since about a third of students come from Spain, Portugal and Latin America you also have easy access to native speakers of Spanish and Portuguese, socially as well as academically.

Scholarships and Bursaries

Spanish Language Learning Scholarships

In collaboration with Fundación Lengua, (http://www.fundacionlengua.com/) a Spanish language school in Valladolid, Spain, we can offer our undergraduate and postgraduate students of Spanish as many as 50 scholarships per year to take a one or two-week language courses at the relevant level with Fundación Lengua in Valladolid. The scholarship covers the course costs.* For information contact the Programme Director.

*A registration fee of 85 euros is payable by the student (information valid for 2016). Transportation and room and board expenses are the responsibility of the student.

Aaron Sims Scholarship 2016/17

Instituted under the will of Dr Aaron Sims, a former student of the College, this scholarship is intended to provide financial support for part-time postgraduate language (French, German, Portuguese or Spanish) students in Birkbeck’s School of Arts. This scholarship is open to part-time postgraduate students in 2016/17 who are studying for an MA Spanish, Portuguese and Latin American Cultural Studies and MA Comparative Literature.

Please note that preference will be given to students who are graduates of a Birkbeck undergraduate degree and the number of scholarships available is strictly limited.

Deadline is: 1 September 2016

http://www.bbk.ac.uk/mybirkbeck/finance/studentfinance/pg_finance/pgt_named/sims

School of Arts Master’s Bursaries and Studentships

Over twenty bursaries are available to Masters students coming into the School of Arts, Birkbeck. Please see details of each available award and application deadlines at the following link:

http://www.bbk.ac.uk/arts/research/research-bursaries-studentships-funding/arts-ma-bursaries
Key Staff and Locations

Programme Director
Mari Paz Balibrea
020 7631 6144
m.balibrea@bbk.ac.uk

Programme Administrator
Simonie Coote
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s.coote@bbk.ac.uk

Department of Cultures and Languages

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| Email                                 | culturesandlanguages@bbk.ac.uk       |

Administrative Staff

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<tr>
<th>Simonie Coote</th>
<th>Dawn Mitchell</th>
<th>Lorna Bowden</th>
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<tr>
<td>Programme Administrator</td>
<td>Team Leader</td>
<td>Assistant School Manager</td>
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<tr>
<td>(Part-time 3.5 days: Tuesday pm, Wednesday and Thursday)</td>
<td>020 7631 6105</td>
<td>020 3073 8222</td>
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<td>Cultures and Languages</td>
<td><a href="mailto:dawn.mitchell@bbk.ac.uk">dawn.mitchell@bbk.ac.uk</a></td>
<td><a href="mailto:l.bowden@bbk.ac.uk">l.bowden@bbk.ac.uk</a></td>
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Programme Structure: MA

**MA Part-time Study**

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**MA Full-time Study**

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# Programme Structure: MRes

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## MRes Full-time Study

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# Core And Option Module Timetable

### Core Modules

#### Autumn Term

| Core 1: Culture and Critique | ARCL011S7 | Monday 19:40 to 21:00 | Mari Paz Balibrea, John Kraniauskas |
| Core 2: Cultural History/Visual Culture | LNLN020H7 | Thursday 19:40 to 21:00 | Carmen Fracchia, Luciana Martins, Patricia Sequeira, Bras |
| Research Skills | LNLN001Z7 | Friday 18:00 to 19:20 | Akane Kawakami |

### Option Modules

#### Spring Term

| Film, History and Revolution | ARIB135S7 | Monday 18:00 to 19:20 | Patricia Sequeira, Bras |
| Urban Spaces in Modern Cultures | LNLN030S7 | Monday 19:40 to 21:00 | Mari Paz Balibrea, Damian Catani, John Walker |
| Power and Control in Golden Age Spain | ENHU072S7 | Wednesday 18:00 to 19:20 | Carmen Fracchia |
| Contemporary Latin American Fiction | LNLN025S7 | Thursday 18:00 to 19:20 | John Kraniauskas |

### Additional Events

| Research Seminars (fortnightly) | | Tuesday 18:00 to 19:20 | First session TBC |

## Research Seminars

The fortnightly Research Seminar covers key concepts and ideas in the Humanities. Students and staff participate actively by introducing readings in short presentations, as well as giving talks about work in progress. The first two terms are usually reserved for topic-specific theoretical and historical readings, with guest lectures and student presentations taking place in the third term. However, there will occasionally be presentations in terms 1 and 2 as well subject to availability of invited speakers and/or students wishing to discuss their work.
Themes for the seminar are discussed among staff and students at the end of the previous year. We aim to choose topics with a view to both the state of our field as a whole and to their relevance to the subjects students are researching. In recent years, seminar topics have included “visual culture”, “violence”, “subjectivity”, and “the image”. Seminars normally take place on Tuesday evenings from 6 to 7.30 pm.

**Attendance is not mandatory for MA students so this will not appear in your timetable but you will receive details of dates and locations at your INDUCTION should you wish to participate.**

**Coursework Submission Dates**

- **Culture and Critique:** 16th January 2017
- **Research Skills:** 20th February 2017
- **Cultural History/Visual Culture:** 24th March 2017
- **Option Modules:** 8th May 2017
- **Dissertation:** 15th September 2017
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. [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.

Contact Details/ Email

Birkbeck students are required to maintain their personal details via the “My Birkbeck” Portal ([http://www.bbk.ac.uk/mybirkbeck/](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. 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 and is open between 9.00 am and 5.00 pm 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)

You will be expected, throughout your studies, to submit relevant coursework through the Moodle [http://moodle.bbk.ac.uk/](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. If you have difficulty using Moodle, please contact/visit the ITS Help Desk where they can walk you through the process. It is recommended that all students access this Moodle guide to become familiar with how to access Moodle and submit coursework online [https://moodle.bbk.ac.uk/course/view.php?id=118](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 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 swipe your card 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.

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 Programme Director as many departments enforce a 75% attendance policy.

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.

**Module Choices**

You will be contacted by your Department about 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.

Please note: if you require help with your module choices you should contact the programme director. Please be aware that modules vary from year to year. If you are a part-time student, you should take into account when you make your module choice that it is unlikely that the same selection of modules will be available in your second year.
Core Module Information

CULTURE AND CRITIQUE
SUBMISSION DATE: 16th January 2017

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<th>Core Module 1</th>
<th>Autumn Term</th>
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Sessions 1-5: Modernity in Latin America, taught by John Kraniauskas

Week 1

Berman, Marshall, All That is Solid Melts into Air: The experience of modernity (London: Penguin, 1988) – especially Chapter 1

Canclini, Nestor García, ‘Contradicciones latinoamericanas: ¿modernismo sin modernización?’ in Culturas híbridas. Estrategias para entrar y salir de la modernidad (Mexico City: Grijalbo, 1990), or

Canclini, Nestor García, “Latin American Contradictions: Modernism without Modernization?”, in Hybrid Cultures: Strategies for entering and leaving modernity (Minneapolis: University of Minnesota press, 1995

Weeks 2-3


Foucault, Michel. “Society Must be Defended” (Allen Lane/Penguin, 2003) esp. pp. 239-263 (Chap. 11);


Further Reading:


Agamben, Giorgio. Homo Sacer: Sovereign Power and Bare Life (Stanford University Press, 1998);

Hardt, Michael and Antonio Negri, Empire (Harvard University Press, 2000);

Weeks 4-5

Case Study: Juan Bautista Alberdi’s Bases … (available to buy on Amazon as Argentina 1852, but also available to download online.

On Alberdi:

and for historical background, his

Week 6 is READING WEEK

Weeks 7-11: The subject of culture, taught by Mari Paz Balibrea

In these five 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. Through a focus on the subjects of culture—authors and producers, audiences and critics—we will interrogate the political role of culture in modernity, its practical and utopian possibilities as well as its limitations. This, in turn, will take us to a consideration of Cultural Studies as a critical and political intellectual practice. As we reflect on all these issues we will use the Spanish contemporary case to illustrate our theoretical points.

Week 7: The subject or, undermining the individual

This session looks at the myriad of ways in which, from the turn of the 19th to the 20th century, ideas of the free subject of liberalism are philosophically and politically challenged and debunked. In particular, we will look at the multiple and contradictory effects that this has in the interpretation of culture and of its social role.


Week 8: Agents: Resistance and government through Culture (1)

These two sessions consider the period of the 1960s and beyond, which saw the advent of an interpretation of culture as the crucial arena for radical politics, in a way replicating and recuperating the ambitions of the historical avant-garde period. Focusing on the practice of Cultural Studies, we will follow discussions of the role of intellectuals and of the extent to which they are in a position to offer a utopian alternative, or at least a useful critique to the subjections of Capital.


Jameson, Fredric. ‘On ‘Cultural Studies’” Social Text, # 34, 1993, pp. 17-52

Week 9: Agents: Resistance and government through Culture (and 2)


Week 10: Homo economicus: entrepreneurial culture (1)

These last two sessions centre on a consideration of life under neoliberal conditions. We will reflect on the new conditions of subjection derived from a biopolitical interpretation of life and on how they impact on our understanding of culture as a space of critique and as a technology to administer power.


Week 11 Homo economicus: entrepreneurial culture (and 2)


******************************************************************************
CULTURAL HISTORY/ VISUAL CULTURE
Core Module 2 Autumn Term Thursday 19:40 to 21:00

SUBMISSION DATE: 24th March 2017

Weeks 1-5: Vision and Modernity in Latin America, taught by Luciana Martins

Weeks 1-2

These sessions will introduce theoretical understandings of modern visual regimes. In particular, we shall focus on the multiplicity of modern representational technologies in Latin America.

Reading:

Weeks 3-4: Mappings

The aim is to critically reflect on the idea and practice of mapping as a form of modern visual discourse. We shall focus in particular on cartographic representations of Latin America.

Reading:
Week 5: Modernity, Material Culture and Informal Empires

In this session we will reflect on the ways in which the study of material culture provides insights into the entangled histories of centre and periphery in modernity. We shall explore in particular the idea that objects have a ‘social biography’ and the relationship between the circulation of objects, their representations and meanings and the constitution of informal empires in Latin America.

Reading:

Week 6 is READING WEEK

Weeks 7-8: Blackness and Visual Culture in Imperial Spain, taught by Carmen Fracchia

This section will focus on specific visual depictions of Africans and their descents within the social historical context of the transatlantic slave trade and the transformation of these works by and in Renaissance and Baroque Cultures in the Crowns of Castile, Aragon and Portugal (Spain) and in New Spain (Mexico). This comparative study will pay particular attention to the representation of the black body, the visual arts, and the notions of human diversity, intermixture (mestizaje) and modernity.

Visual material:
Primary texts to be examined will include the seventeenth-century paintings by the Afro-Hispanic slaves Juan de Pareja and Sebastián Gómez and by their slave-owners Diego Velázquez and Bartolomé Murillo.

Reading:
Bouza, Fernando, Communication, Knowledge, and Memory in Early Modern Spain
Davis, David Brion, Inhuman Bondage: The Rise and Fall of Slavery in the New World (Oxford: Oxford University Press, 2006)


**Weeks 9-11 Third World Cinema, taught by Patricia Sequeira Bras**

These 3 sessions are focused on Third World Cinema. Third cinema is an aesthetic and political movement that emerged in the 1960s in Africa, Asia and Latin America. It addressed and criticized the power structures of the colonial and/or neocolonial project. In these sessions, students will be introduced to theoretical texts and exposed to filmic objects from Argentina, Brazil and Mozambique as to better understand the political, social and cultural motivations of this filmic movement.

**Week 9**


Suggested viewing: *Black God, White Devil* (Glauber Rocha, 1964)
**Week 10**


Suggested viewing: *The Hour of the Furnaces* (Octavio Getino and Fernando Solanas, 1968)

**Week 11**


Suggested viewing: *Kuxa Kanema* (Margarida Cardoso, 2003)
### RESEARCH SKILLS

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<thead>
<tr>
<th>Core Module 3</th>
<th>Autumn Term</th>
<th>Alternate Fridays</th>
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<tbody>
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<td>18:00 to 19:20</td>
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**SUBMISSION DATE:** 20th February 2017

<table>
<thead>
<tr>
<th>Full Module Title</th>
<th>Research Skills</th>
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<tbody>
<tr>
<td><strong>Module Code</strong></td>
<td>LNLN001Z7</td>
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<tr>
<td><strong>Credits/Level</strong></td>
<td>Level 7</td>
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<tr>
<td><strong>Convenor:</strong></td>
<td>Dr Akane Kawakami</td>
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<tr>
<td><strong>Lecturer(s):</strong></td>
<td>Dr Akane Kawakami, Dr Joanne Leal, Dr Mari Paz Balibrea, Subject Librarian, Dr John Walker</td>
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<tr>
<td><strong>Entrance Requirements:</strong></td>
<td>No language requirement other than English</td>
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<tr>
<td><strong>Day/Time:</strong></td>
<td>Fridays, 6.00-7.20, Term One (every other week)</td>
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**Module Description:**
- to 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;  
- to offer you information about some of the kinds of practical research tools you will need in the course of your studies;  
- to help you understand some of the methodological and theoretical approaches you are likely to come across and might want to work with as you develop as a researcher.

**Syllabus:**

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<td>Week 2</td>
<td>What is postgraduate study?</td>
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<td>Week 4</td>
<td>Electronic library resources</td>
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<td>Week 9</td>
<td>My research: approaches and subjects</td>
</tr>
<tr>
<td>Week 11</td>
<td>Writing a literature review /annotated bibliography</td>
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**Assessment:**

- Literature Review/Annotated bibliography (1500 words approx.)

**SUBMISSION DATE:** 20th February 2017
In ‘Film, History and Revolution’, we will explore the complex relation between film and politics in dramatic historical contexts. Although the chronological frame of the course focuses on a period particularly marked by revolutions and other forms of radical politics (the ‘long 1960s’), our discussions will both situate the topic on the wider tradition of twentieth-century revolutionary cinema (by going back to the first experiences of Soviet filmmakers in the 1920s) and broaden the geographical scope by travelling from Latin America to Africa, the United States and Europe, and finally to Africa again, thus composing our own map of circulating militant images and filmmakers. Moreover, within the long 1960s, filmmakers explored different genres (within documentary and fiction) and worked in different circumstances (under authoritarianism, democracy and revolutionary contexts). All these nuances will be considered in our reflections about the involvement of films in politics.

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 unfolded, or by changing film practices and engaging in processes of self-reflection about cinema and its relation with the world. Often, these two different approaches to film creation overlapped, or at least co-existed in tension. The course will thus constitute an opportunity to revisit the dominant picture of militant cinema as ideologically schematic and explore the hypothesis that dramatic political situations raise aesthetical question of their own. In this sense, through the discussion of experiments in film and politics such as Latin American Third Cinema, North-American Newsreel, the French Medvedkin and Dziga Vertov Groups, the work of foreign filmmakers in the Portuguese Carnation Revolution or the role of cinema in the making of independent Mozambique, ‘Film, History and Revolution’ will invite students to reflect upon the challenges presented by revolutions to cinema as well as the forms through which film itself contribute to political processes by changing the ways of showing and seeing history.

Seminars: screenings, readings and discussion;
Assessment: 5000 word essay

**Week 1**

Introduction: Film, History and Revolution


Additional readings: “Montage of Attractions: For ‘Enough Stupidity in Every Wiseman’”(1923) by Sergei Eisenstein and Daniel Gerould in *The Drama Review: TDR.*
Week 2

Latin American Third Cinema I (Documentary)

Film: *La hora de los hornos*, Octavio Getino and Fernando Solanas, 1969


Week 3

African Third Cinema

Film: *The Pan-African Festival of Algiers*, William Klein, 1969

Reading: “‘African Culture will be revolutionary or will not be’: William Klein’s Film of the First Pan-African Festival of Algiers (1969)”, by Olivier Hadouchi (in *Third Text* 25, January 2011)

Week 4

Latin American Third Cinema II (Fiction)


Reading: “Cinema Novo and the Dialectics of Popular Culture” (in Burton, Julianne (ed)) *Cinema and social change in Latin America: conversations with filmmakers*; and “The Viewer’s Dialectic”, Tomás Gutiérrez Alba (in Martin, Michael T. *New Latin American Cinema*).


Week 5

The United States and Third Cinema

Film: *Ice*, Robert Kramer, 1969

Week 6 is READING WEEK

Week 7
Cinema and Politics

Film: *La Chinoise*, Jean-Luc Godard, 1968

Reading: “Young Godard”, by Geoffrey Nowell-Smith (in *Making Waves*), and “Red of *La Chinoise*”, by Jacques Rancière (in *Film Fables*)

Week 8
Revolutionary Cinema in Europe I: post-1968 France

Film: *Tout va Bien*, Jean-Luc Godard, 1971 and footage from the Medvedkin Group


Week 9
Revolutionary Cinema in Europe II: the Carnation Revolution


Week 10
Independent Africa

Films: *Kuxa Kanema*, Margarida Cardoso, 2003, and footage from Kuxa Kanema


Week 11
The Revolution to Come: Revisiting the Carnation Revolution.

Film: *Colossal Youth*, Pedro Costa, 2006

URBAN SPACES IN MODERN CULTURES
taught by Mari Paz Balibrea, Damian Catani and John Walker

Option Module 2 | Spring Term | Monday 19:40 to 21:00

SUBMISSION DATE: 8TH May 2017

Focusing on a range of modern cities – Paris, Berlin, Istanbul, Barcelona, New York- which are explored through a variety of media – poetry, novels, films, critical theory- this module explores the central importance of urban spaces to cultural production, contemporary subjectivity and social identity. It investigates the complex, often ambivalent ways in which particular urban spaces interact with the city-dweller, acting as sites of fascination and alienation, continuity and displacement.

Baudelaire, Paris and the Emergence of Nineteenth-Century Capitalism
Weeks 1-4 (DC)

Often referred to as the first ‘modernist’ poet the first 4 sessions focus on Charles Baudelaire and his depictions of the city as found in both his verse poems (the ‘Tableaux parisiens’ in Les Fleurs du Mal, 1857) and his posthumously published prose poems (Le Spleen de Paris, 1869). Drawing on some of the main theorists and cultural commentators on Baudelaire’s modernity – Walter Benjamin, Marshall Berman, Christopher Prendergast and others – we will explore some of the inherently ambivalent motifs identified by Baudelaire as characteristic of the new Parisian modernity: namely, Haussmanisation, trauma, identity, flânerie, prostitution, the ‘desacralisation’ of the poet, vice, capitalism and Bohemian life. Baudelaire and Paris are thus envisaged as mutually beneficial both in epistemological and literary terms: his poetry allows us to read the city; an understanding of the city and its socio-cultural and economic context enriches our appreciation of Baudelaire.

Week 1: Introduction to module and to Baudelaire’s Le Spleen de Paris (1869)- intellectual history and key concepts. Introduction to prose poem: ‘Mademoiselle Bistouri’ (‘Miss Scalpel’).

Week 2: Criminality and the city. Comparative analysis of ‘Mademoiselle Bistouri’ and verse poem ‘Le Jeu’ (‘Gaming’).

Week 3: Dislocation and the city: Chapter from Marshall Berman on Haussmannisation and analysis of prose poem ‘Les Yeux des pauvres’ (‘The Eyes of the Poor’).

Week 4: The Poet in the City: the ‘desacralisation of the poet’ – analysis of prose poems ‘Loss of a Halo’ and ‘The Old Mountebank’.

Reading List


— Parisian Prowler: Le Spleen de Paris, Petits Poèmes en Prose (University of Georgia Press, 1997), translated by Edward K. Kaplan
New York and Barcelona: City and Displacement
Weeks 5, 7 and 8 (MPB)
(Week 6 is Reading Week)

The city is considered the locus of modernity par excellence, the place where modern identities come to fruition. This section of the module will look at this premise from an oblique angle: by considering the city in relation to displacement. Urban spaces of capitalism constitute themselves at the expense of what is not urban, by rejecting it, by depleting it and, ultimately, by absorbing it, so we will focus our attention on the encounter between perceptions of the urban with the non-urban, be it subjects, spaces or practices, looking for insights into the experience of the city for those who don’t feel at home in it. How do subjects construct themselves as alien to the city and how does the experience of modernity, incarnated in the city, looks from their subject positions? How do they use urban space, what are their spaces of sociability for the formation of collective life? How is their sense of temporality affected? Is there a process of adaptation, rejection, seduction with respect to the city, and how is it accomplished? How is the perception and materiality of the relation of the city to what/who does not belong historically conditioned? We will explore this notion of the “displaced encounter” with the urbs through one text, Federico García Lorca’s Poet in New York, a surrealist poetry collection written in 1929 and reacting to the major economic crack witnessed by Lorca during his stay in the American city.


The urbanisation and industrialisation of the city of Berlin under the Kaiserreich and the Weimar Republic, almost uniquely rapid among European cities, is a paradigm case of what has been called the ‘special path’ (Sonderweg) of modern German history. That is the accelerated and often traumatic emergence of the social and economic conditions of modernity under political and cultural structures more suited to a pre-industrial age. The literary representation of this process in German naturalist and modernist drama and narrative, equally unique among its European counterparts, reveals this special path – what Ernst Bloch called the discontinuity between political and cultural change in modern German history – with extraordinary power. These sessions will examine both the process and the representation of urbanisation in modern German history via two representative works: Gerhard Hauptmann’s The Rats (1892), one of the best known naturalist dramas of the greatest German dramatist of the Wilhelmine Empire, and Alexander Döblin’s Berlin Alexanderplatz (1929), perhaps the best known narrative of the modern city in German or European literature. In so doing we will look critically at the ideas of ‘naturalism’, ‘realism’ and ‘modernism’ in the context of the literary representation of the city of Berlin during one of the most tumultuous periods of its history. We will consider how modes of literary representation themselves are defined and sometimes challenged by the particular ways in which urbanisation and modernisation occurred in Germany.

Primary Reading


Secondary Reading,


**Week 9** This session will look closely at Gerhard Hauptmann’s dramatic technique in *The Rats* in relation to the rapid industrialisation of Berlin at the end of the nineteenth century and Georg Simmel’s analysis of the psychological effects and intellectual significance of this process in ‘The Metropolis and Mental Life’. For those who have German German Norbert Elias’s sociological and cultural analysis of late nineteenth-century Germany in ‘Die satisfaktionsfähige Gesellschaft’ is also highly relevant.

**Week 10** We will consider the rapid and often conflicted transition from naturalism to modernism in the Weimar republic through a detailed textual reading of extracts from Alexander Döblin’s great Berlin novel *Berlin Alexanderplatz*. We will consider especially how Döblin combines a distinctly modernist form with a continuing commitment to the novel of social realism.

**Week 11** This concluding session, continuing our close reading of Hauptmann and Döblin, will bring together our consideration of the conflicting forms of naturalism, realism and modernism as responses to the problem of modernity and the growth of Berlin into the greatest metropolis of continental Europe between 1880 and 1930. Focussing on the discussion of realism and modernism in the work of Lukacs, J.P.Stern and Jeffrey Herf we will try to define the particular German inflection of the idea of ‘modernity’ as it is reflected in the literary representation of the modern city.
POWER AND CONTROL IN GOLDEN AGE SPAIN  
taught by Carmen Fracchia

Option Module 3 | Spring Term | Wednesday 18:00 to 19:20

SUBMISSION DATE: 8TH May 2017

The course will focus on the visual image as a representation of the social order and it will give emphasis to the connection between the visual arts and the formation of the Spanish empire. The course will mainly address responses to issues of patronage, censorship, gender, class, and race. The visual form created by a group of artists in Counter-Reformation Spain will be studied in their socio-historical context and in the light of a series of critical texts.

**Week 1**

Introduction

**Week 2**

The Spanish Empire, visual culture and religion  
Catholic: reformation and popular devotion

**Week 3**

Empire, Visual Culture, Counter-Reformation and Humanism

**Week 4**

Visual Culture, Gender and Class (1)

**Week 5**

Visual Culture, Gender and Class (2)

**Week 6 is READING WEEK**

**Week 7**

Empire, Visual Culture, and Slavery

**Week 8**

Empire, Visual Culture, Slavery and ‘Race’ (1)

**Week 9**

Empire, Visual Culture, Slavery and ‘Race’ (2)

**Week 10**

Empire, Visual Culture, Slavery and ‘Race’ (3)
**Week 11**

**REVISION**

Assessment: 1 essay of between 4,000 and 6,000 words (TBC)

**Essential Texts:**

Primary works: Portraits, religious, mythological and history paintings by the sixteenth and seventeenth-century artists Sofonisba Anguissola, El Greco, Bartolomé Murillo, Juan de Pareja, José Ribera, Diego Velázquez, and, Francisco de Zurbarán.

Bibliography:


Foucault, M., ‘Las Meninas’ in *The Order of Things* (1966)


Philips, Jr., W. D., *Slavery in Medieval and Early Modern Seville* (2014)


The Sacred Made Real: Spanish painting and sculpture 1600-1700 (2009) Exhibition Catalogue


CONTEMPORARY LATIN AMERICAN FICTION

taught by John Kraniauskas

Submission date: 8th May 2017

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<tr>
<th>Option Module 4</th>
<th>Spring Term</th>
<th>Thursday 18:00 to 19:20</th>
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In this course we will discuss how to deploy critically categories such as 'transculturation', 'literary heterogeneity', 'hybridity', 'subalternity' and the 'coloniality of power' in relation to three important Latin American novels: Miguel Ángel Asturias's *Hombre de maíz*, Mario Vargas Llosa's *La casa verde* and Ricardo Piglia's recent *Blanco nocturno*. We shall do so in the light of (a) the 'classic' debate between Lukacs, Brecht and others on the politics of realism and modernism (as well as its contemporary version in the work of Fredric Jameson), and (b) Franco Moretti's account of the poetics of uneven development as found in the modern 'epic'.

**Weeks 1-3**

Miguel Ángel Asturias, *Hombre de maíz*

**Week 4-6**

Mario Vargas Llosa, *La casa verde*

**Week 7-9**

Ricardo Piglia, *Blanco nocturno*

**Week 10:**

Revision

**Bibliography**

Miguel Ángel Asturias, *Hombre de maíz*

Mario Vargas Llosa, *La casa verde*

Ricardo Piglia, *Blanco nocturno*

Apart from the critical material on 'transculturation' etc by A. Rama, A. Cornejo Polar, N. García Canclini and A. Quijano contained in the Core module shell on these topics, please also see:

Ernst Bloch et. al., *Aesthetics and Politics*

Franco Moretti, *The Modern Epic*

Fredric Jameson, *The Antinomies of Realism*
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: http://www.mhra.org.uk/Publications/Books/StyleGuide/download.shtml

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_faq.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.**

The Coursework Cover Sheet is available on this link [http://www.bbk.ac.uk/arts/coversheets-for-coursework-submission](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

Forms of Assessment
Please note that essays (and other tasks) should not merely be descriptive (i.e. either describing the subject matter of the material studied, or repeating points made by other critics), but show clear signs of critical analysis and an ability to construct a theoretically informed argument, with appropriate use of evidence from primary and secondary sources. In addition to adequately researching the subject, therefore, students will also need to adopt an interesting and/or appropriate theoretical approach: the courses will introduce a range of cultural theory from which students should select whatever approach or approaches seem useful for the topic discussed. Work that shows no evidence of theoretical reading or the ability to apply cultural theory to the discussion of texts is not acceptable at postgraduate level.

MA:
Core Courses are assessed by essay (3500-5000 words) on given topics. The essay for Core 1 (Culture and Critique) is due after the Christmas break; the essay for Core 2 (Cultural History/Visual Culture) is due after the Easter break.

One 5,000 word essay for each of the TWO Option Modules.

One critical annotated bibliography of 15 to 20 sources (book, journal article, web page, etc.) for the Research Skills module, which aims to explore a topic of MA dissertation.

The prescribed length for the Dissertation is 15,000 words.

MRes:
Core Courses are assessed by essay (3500-5000 words) on given topics. The essay for Core 1 (Culture and Critique) is due after the Christmas break; the essay for Core 2 (Cultural History/Visual Culture) is due after the Easter break.

One critical annotated bibliography of 15 to 20 sources (book, journal article, web page, etc.) for the Research skills module, which aims to explore the chosen topic of MRes dissertation.

A dissertation report (2,000-3,000 words) for the Dissertation Workshop. It aims to familiarise students with the process of undertaking a research project;

A 30,000-word Dissertation. This should be a substantial piece of work, which makes a significant contribution to the field of Spanish, Portuguese and Latin American Cultural Studies.

Code of Practice for Submission of Assessed Work
1. Students are encouraged to formulate their own essay titles in consultation with the relevant lecturers. A number of essay titles for Theory 1 and Theory 2 will be offered, either as alternatives from which students may wish to make a choice, or as possible models to help students in the formulation of their own.
2. Essays can be written in Spanish, Portuguese or English (depending on the tutor). They should preferably be typed, on one side of paper only, using double spacing and leaving ample margins.

3. Essays must have a cover sheet giving the title of the essay, the name of the module, and the name of the student.

4. **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.

Please note the following:

- You should aim to stay within the word limit for a given assignment by about 5 percent above or below.
- Standard word processing software offers tools for doing word-counts (in MS Word under Tools).
- Exceeding the maximum word count for a given assignment by more than 10 percent may lead to the deduction of 5 marks (i.e. if your final mark is 60% and you have gone over the word count, you would only receive 55%).
- Essays that are significantly under-length will be judged on their merits, but you should be aware that they will be compared with full-length ones, and may therefore lose marks.

5. **Deadline for submission of work**

Please note that under normal circumstances, coursework deadlines are final. Note that it is not possible to grant extensions to any student: no individual member of staff has the authority to grant you an extension. Students’ attention is drawn to the Common Awards Scheme course regulation at [http://www.bbk.ac.uk/mybirkbeck/services/rules](http://www.bbk.ac.uk/mybirkbeck/services/rules). If you hand in work late, providing your work merits a pass mark, you will automatically be awarded two results: 40% / [mark awarded%]. As long as you have completed the Mitigating Circumstances Proforma (available at [http://www.bbk.ac.uk/mybirkbeck/services/rules](http://www.bbk.ac.uk/mybirkbeck/services/rules)), the sub-board of examiners will discuss your individual case (All information submitted as a claim of mitigating circumstances will be treated as confidential). If your case is approved, then you will receive the mark awarded. If your case is not approved or you do not submit any mitigating circumstances, then the pass mark of 40% will stand. If you are in any doubt, please contact the Chair of the Sub-Board of Examiners, Dr Mari Paz Ballibrea (m.ballibrea@bbk.ac.uk).
The Dissertation

Format

The prescribed length for the dissertation for the MA is **15,000 words** and for the MRes it is **30,000 words** (excluding quotations from primary texts and appendices). The dissertation may be written in Spanish, Portuguese or English. The dissertation should have a clear and coherent critical perspective and should study a limited, well-defined body of material. The subject can be any area of Spanish, Portuguese and Latin American culture that a Staff Member is available to supervise. Comparative topics including materials from other subject areas may be acceptable in consultation with the MA/MRes Tutor.

Students are also expected to be familiar with the critical literature on the works studied. Books can be traced via the computer catalogue in the library. Books and articles can be identified via the MLA catalogue on CD Rom in the library; or via The Year's Work in Modern Languages in the periodicals section of the library. Articles only can be traced via the BIDS service. Supervisors will give some bibliographical help, but students are expected to learn to compile their own bibliography. Postgraduate students may apply for a Reader's ticket at the British Library if they need items not available in University libraries. Remember also that items can be ordered from other libraries through the inter-library loan service.

The dissertation should normally have an Introduction justifying the choice of topic and the perspective being developed. As well as outlining the contents of each of the dissertation’s chapters, the Introduction may also reflect on how it builds on/differs from existing writing on the subject. It is not advisable to have more than three chapters, as each one needs to be long enough to allow exploration of the topic discussed in some depth. The dissertation should also include a brief conclusion.

Role of Supervisor

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 three or four occasions in the spring and summer terms. It is, however, up to students to negotiate with their supervisors how much supervision is required. Supervisors are not allowed to read the complete dissertation before it is submitted, but s/he 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 maximise their potential. Students should not submit their dissertation without having received agreement from their supervisors.

Timetable

**MA:**

Full-time students should have chosen their research topic by the end of January and arranged to receive supervision from a lecturer. By the beginning of March, full-time students should have given their supervisor a draft outline of the dissertation, breaking the subject into sections, and specifying the critical angle adopted. Ideally, they should have written one section (and shown it to their supervisor) by the end of the spring term; and have written a second section (again, showing it to their supervisor) by the end of the summer term. The dissertation may then be completed over the summer vacation in order to meet the mid-September 2016 deadline.
Part-time students should have chosen their research topic by the start of their second year and arranged to receive supervision from a lecturer. By December, students should have given their supervisor a draft outline of the dissertation, breaking the subject into sections, and specifying the critical angle adopted. Ideally, they should have written one section (and shown it to their supervisor) by the end of the spring term; and have written a second section (again, showing it to their supervisor) by the end of the summer term. The dissertation may then be completed over the summer vacation in order to meet the mid-September 2016 deadline.

The MA dissertation is meant to give students a basic training in research methodology. This involves not only taking advice from supervisors, but also (and particularly) learning to take the initiative. The choice of dissertation topic is, therefore, very important indeed and should be as enjoyable as possible. If students do well in the MA, and wish to pursue their research, their dissertation may be developed further as an MPhil or PhD thesis.

**MRes:**

Full-time students should have chosen their research topic by the beginning of January and arranged to receive supervision from a lecturer. By the beginning of March, full-time students should have given their supervisor a draft outline of the dissertation, breaking the subject into sections, and specifying the critical angle adopted. They should also have successfully completed their Dissertation Workshop requirements. Ideally, they should have written one section (and shown it to their supervisor) by the end of the spring term; and have written a second section (again, showing it to their supervisor) by the end of the summer term. The dissertation may then be completed over the summer vacation in order to meet the mid-September 2016 deadline.

Part-time students should have chosen their research topic by the beginning of January and arranged to receive supervision from a lecturer. They should also have successfully completed their Dissertation Workshop requirements. By December, students should have given their supervisor a draft outline of the dissertation, breaking the subject into sections, and specifying the critical angle adopted. Ideally, they should have written one section (and shown it to their supervisor) by the end of the spring term; and have written a second section (again, showing it to their supervisor) by the end of the summer term. The dissertation may then be completed over the summer vacation in order to meet the mid-September 2016 deadline.

The MRes dissertation aims particularly to provide students with a more advanced training in research methodology. While guidance from the supervisors is relevant, learning to undertake independent research is specially required. The choice of dissertation topic is, therefore, very important indeed and should be as enjoyable as possible. Successful MRes dissertations may be developed further as an MPhil or PhD thesis. Students are not required to have their dissertations bound – please follow the guidelines given above for handing in essays. One copy of the dissertation is returned to students after the Board of Examiners has met to agree the results.
Bibliography

At the end of your essay/task/dissertation, you should list, in alphabetical order of author or editor's surname, all the texts referred to or consulted. It is useful to have a separate section at the start of your bibliography listing the particular edition(s) of the primary text(s) you are discussing. Use the same format as for notes (but without referring to particular pages). Then list the critical reading in alphabetical order of author. More detailed information about the format of references can be found in at the Modern Humanities Research Association web-site: http://www.mhra.org.uk. You will see that there are several systems for referencing: the important thing is to be consistent, whichever system you choose study. When quoting or referring to a critical study, it is best to insert a footnote or endnote giving full bibliographical details and single inverted commas, as follows:

i) reference to a book: J. Ludmer, 'Cien años de soledad: una interpretación (Buenos Aires: Tiempo Contemporáneo, 1972), p.67 (or pp.66-69) [itaics can alternatively be represented by underlining]


iii) reference to an article in a periodical: D. Kadir, 'The Architectonic Principle of Cien años de soledad and the Vician Theory of History', Symposium, 32 (1978), 341-55 (or 342, if you are referring to a particular page) [here Symposium is the name of the periodical; 32 is the volume number; and 341-55 are the first and last pages of the article respectively].

General Reading in Cultural Theory

The books listed below are not linked to particular options for the degree, but will give you a good grounding in cultural theory. You will also find it useful to browse in the cultural theory section of Waterstones in Malet Street. Books in and on Spanish and Latin American Culture are most easily bought from Grant & Cutler Ltd (in Gt Marlborough Street) or The Dolphin Book Co (tel: 01239 654002), who run a mail-order service. Please remember to order books from Spain, Portugal and Latin America well in advance.

Raymond Williams, Culture (Fontana)
Stuart Hall (ed.), Representation: Cultural Representations and Signifying Practices (Sage/Open University)
Simon During (ed.), The Cultural Studies Reader (Routledge)
Lawrence Grossberg, Cary Nelson and Paula Treichler (eds), Cultural Studies (Routledge)
Stuart Hall and Paul du Gay (eds), Questions of Cultural Identity (Sage)
Manuel Alvarado and John O. Thompson (eds), The Media Reader (British Film Institute)
Bill Ashcroft, Gareth Griffiths and Helen Tiffin (eds), The Post-Colonial Studies Reader (Routledge)
Screen, The Sexual Subject: A Screen Reader in Sexuality (Routledge)
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 table gives an indication of what is expected for each range of marks.

<table>
<thead>
<tr>
<th>80-100%</th>
<th>High Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td>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.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>70%-79%</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td>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.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>60%-69%</th>
<th>Merit</th>
</tr>
</thead>
<tbody>
<tr>
<td>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.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>50%-59%</th>
<th>Pass</th>
</tr>
</thead>
<tbody>
<tr>
<td>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.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>49%-0%</th>
<th>Fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>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 weak; barely adequate or inadequate understanding of concepts, and use of reading and sources.</td>
<td></td>
</tr>
</tbody>
</table>
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 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, specific learning difficulties, medical conditions and mental health conditions. Many of them have benefited from the advice and support provided by the College’s Disability Office.

The Disability Office

The Disability Office is located in room G12, on the ground floor of the Malet Street building.

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 call us on 020 7631 6316 to book an appointment.

The Disability Office can also complete a Support Plan with you, confirming your support requirements with 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 and teaching venues 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 specialist agencies to recruit Personal Assistants and they may be able to assist you with recruiting, training and paying your personal assistant. Please contact the Disability Office for information on this scheme.
Support in your Department

Your Department will receive a copy of your Support Plan from the Disability Office. This will make specific recommendations about the support you should receive from the Department.

Whilst we anticipate that this support will be provided by the Programme Director, tutors and Programme Administrator in the Department, they will also have a Disability Lead. If you experience any difficulties or require additional support from the Department then they may also be able to assist you. They may be contacted through the Programme Administrator.

Support in IT Services and Library Services

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

The Library has an Assistive Technology Centre, where there is also a range of specialist equipment, including 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 provide a comprehensive range of services for students with disabilities.

Examinations and Assessments

Many disabled students can receive support in examination, including additional time, use of a computer, etc. They are often also eligible for extensions of up to two weeks on coursework.

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 to make studying significantly easier. If you think you may be dyslexic you can take an online screening test in the computer laboratories, the instructions for the screening test are available on the Disability Office website. If appropriate, you will be referred to an Educational Psychologist for a dyslexia assessment. Some students can receive assistance in meeting this cost, either from their employer or from Birkbeck.

Further information

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.
Student Support and Available Resources

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 which continue throughout the academic year and which are open to all first-year students in the School. These events will provide you with additional guidance on how to improve specific skills relevant to studying the Arts and Humanities. For details of the programme, please visit my website: http://www.bbk.ac.uk/arts/depts-staff/study-skills-and-learning-support-adviser

In consultation with Subject Directors and students’ Personal Tutors, 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.

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; which has a module in it on ‘Researching a topic’.

**eLibrary**

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

**LAMP**

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

**Interlibrary loans**

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

**Birkbeck Student Union**

You are automatically a member of the Birkbeck Students’ Union, 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

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 .
Contact Lists

Academic Staff Contact Details

<table>
<thead>
<tr>
<th>Name</th>
<th>Phone Number</th>
<th>Email Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mari Paz Balibrea</td>
<td>(0207 631) 6144</td>
<td><a href="mailto:m.balibrea@bbk.ac.uk">m.balibrea@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Damian Catani</td>
<td>(0207 631) 6174</td>
<td><a href="mailto:d.catani@bbk.ac.uk">d.catani@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Carmen Fracchia</td>
<td>(0207 631) 6147</td>
<td><a href="mailto:c.fracchia@bbk.ac.uk">c.fracchia@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Akane Kawakami</td>
<td>(0207 631) 6169</td>
<td><a href="mailto:a.kawakami@bbk.ac.uk">a.kawakami@bbk.ac.uk</a></td>
</tr>
<tr>
<td>John Kraniauskas</td>
<td>(0207 631) 6123</td>
<td><a href="mailto:j.kraniauskas@bbk.ac.uk">j.kraniauskas@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Luciana Martins</td>
<td>(0207 631) 6154</td>
<td><a href="mailto:l.martins@bbk.ac.uk">l.martins@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Maria Elena Placencia</td>
<td>(0207 631) 6146</td>
<td><a href="mailto:m.placencia@bbk.ac.uk">m.placencia@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Patricia Sequeira Bras</td>
<td>(0207 631) 6186</td>
<td><a href="mailto:p.sequeirabras@bbk.ac.uk">p.sequeirabras@bbk.ac.uk</a></td>
</tr>
<tr>
<td>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>
</tbody>
</table>

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 2016-2017 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

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

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Week 2</th>
<th>Week 3</th>
<th>Week 4</th>
<th>Week 5</th>
<th>Week 6</th>
<th>Week 7</th>
<th>Week 8</th>
<th>Week 9</th>
<th>Week 10</th>
<th>Week 11</th>
</tr>
</thead>
<tbody>
<tr>
<td>09-Jan-17</td>
<td>16-Jan-17</td>
<td>23-Jan-17</td>
<td>30-Jan-17</td>
<td>06-Feb-17</td>
<td>13-Feb-17</td>
<td>20-Feb-17</td>
<td>27-Feb-17</td>
<td>06-Mar-17</td>
<td>13-Mar-17</td>
<td>20-Mar-17</td>
</tr>
<tr>
<td>24-Apr-17</td>
<td>01-May-17</td>
<td>08-May-17</td>
<td>15-May-17</td>
<td>22-May-17</td>
<td>29-May-17</td>
<td>05-Jun-17</td>
<td>12-Jun-17</td>
<td>19-Jun-17</td>
<td>26-Jun-17</td>
<td>03-Jul-17</td>
</tr>
</tbody>
</table>

- College will close at 6pm on 22 December 2016 and normal services will resume from 9am on 3 January 2017.
- The Library may have different opening hours to the college during holidays. Check Library opening hours.
- College will close at 6pm on 12 April 2017, and normal services will resume from 9am on 19 April 2017.
- The Library may have different opening hours to the college during holidays. Check Library opening hours.

Please note: Week 6 each term is Reading Week — no classes are held during Week 6 unless specified by your module convenor.

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.

1 and 29 May are Bank Holidays; if classes fall on these dates they will be rescheduled.
Appendix B: Getting Started with Moodle

Logging in and getting started
All modules within the School of Arts will be using Moodle for coursework submission.

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/. 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 either ITS Helpdesk via email (its@bbk.ac.uk) or your programme administrator.
Appendix C: Programme Structure and Common Awards Scheme

Introduction

1. Birkbeck’s taught postgraduate programmes are part of the College’s Common Awards Scheme, meaning that they 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:

   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:

   *Assuming a module size of 30 credits

<table>
<thead>
<tr>
<th>Qualification</th>
<th>Credits needed</th>
<th>Minimum at upper level</th>
<th>Maximum at lower level</th>
<th>Number of Birkbeck modules*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Masters Degree</td>
<td>180</td>
<td>150 level 7</td>
<td>30 level 6 (Level 6 modules are 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 (Level 6 modules are 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 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 Pass, 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. A Pass is normally awarded to students who achieve an average result of 50% or more, but less than 60%. 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 a Sub-Board of Examiners should treat a failed module when considering progression and awards. However, each Sub-Board of Examiners is responsible for judging, within these regulations, whether a fail can be “compensated” (i.e. 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. From 2015/16 any re-assessment which is attempted will be subject to a cap at the pass mark, for postgraduate awards this is 50%.

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

11. 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.

12. 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 paragraph 13) 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.

13. If your module result is between 40 - 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 Awards Scheme Update**

A change to the regulations for 2015/16 in relation to capping of re-assessment was agreed. The revised regulations apply to **all students** and are available as a pdf here: [http://www.bbk.ac.uk/registry/policies/regulations](http://www.bbk.ac.uk/registry/policies/regulations)

**2015/16 - Capping of Re-Assessment**

It was agreed that a regulation be added from 2015/16 that imposes a cap at the pass mark for any student reassessment, except where mitigating circumstance have been accepted on the failed assessment, and students will be permitted to re-submit without penalty.

Information is also provided on the Regulations webpage of the My Birkbeck website here: [http://www.bbk.ac.uk/mybirkbeck/services/rules](http://www.bbk.ac.uk/mybirkbeck/services/rules)

These regulations apply to all students on all taught programmes, at both undergraduate and postgraduate level. A number of amendments were approved as follows:

- Under the heading 'Scope of the Regulations' on page 6, the 'Certificate of Professional Education (Postgraduate)' was added.
- Regulation 22.6 was added: ‘Any element of assessment that is submitted as a reassessment and for which no application for consideration of mitigating circumstances has been accepted will be awarded a mark of no more than 40% (undergraduate modules) or no more than 50% (postgraduate modules). Where an application for consideration of mitigating circumstances is accepted, and a deferral awarded by the sub-board (see Reg 29.0) the work may be submitted without penalty and the reassessment will not be capped at the pass mark.’

- Regulation 51.1 was amended. The new regulation reads: ‘Where a student’s overall weighted average mark is within 2.00% of the next (higher) degree classification the Sub Board of Examiners should consider the amount of credit for which the assessment falls within a particular class. If a candidate has a preponderance of credit in a higher class i.e. 50.00% or greater of the overall credit in the award than that determined by the aggregate result, or if other influential factors apply, the higher class of degree may be recommended for award to the relevant College Board. Where the average weighted result is outside of 2.00% of the next (higher) degree classification, a recommendation for the award of the higher class degree will not normally be permitted’.

Please note:
- Students who failed an assessment in 2015/16 and were awarded a reassessment opportunity will have their reassessment subject to a cap.
- Any student awarded a reassessment opportunity in 2014/15 or before will not be subject to a cap for a reassessment taken in 2015/16.
- The cap does not apply to a retake of a module

If you have any queries regarding the regulations please contact asq@bbk.ac.uk.

Assessment Offences

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

6. The policy describes three stages in the process for dealing with assessment offences (which include plagiarism, collusion, examination offences and other offences). The first stage allows for a very rapid and local determination for first or minor and uncontested offences. Stage 2 allows for a formal school 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 3 involves a centrally convened panel for third and 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 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 School 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 School. Where possible, claims should be submitted using the standard College Mitigating Circumstances claim form (available from your School office) which should be submitted in accordance with the procedure for submission published by your School. 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 examination board 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/reg/regs or your
School 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.

**Break-in-Studies Policy**

16. 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 17) that add up to a total of two years or less.

17. 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.

18. 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.

19. 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.

20. 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.

21. 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: Termination of Registration Procedures for Dealing with Special Examination Arrangements Suspension of Regulations
Appendix D: Campus Map

http://www.bbk.ac.uk/maps/centrallondon.pdf