



MA in Critical and Cultural Theory

Course Guide

2011-2012

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If you need a copy of this document in large type or on cream paper,
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(ENCAP)

1. Foreword by **Dr Laurent Milesi**

This course guide contains information about the structure, teaching and assessment of the MA programme in Critical and Cultural Theory. It also describes the aims and learning outcomes of the degree programme, structure and curriculum, teaching and learning, written work requirements and assessment. You will also find notes about coursework essays, the dissertation and the formal regulations for the full- and part-time MAs offered by the Centre for Critical and Cultural Theory.

The Guide should be read in conjunction with the *ENCAP Postgraduate Taught Handbook* which gives many more details of matters such as extenuating circumstances and regulations. Here we are more concerned with the particular features of your Critical and Cultural Theory Masters' degree and how to get the most out of it. Please also refer to the *MA Module Catalogue* on the ENCAP website for details of modules that are running in 2011/12 and to the current *Cardiff University Academic Regulations Handbook* at <http://www.cf.ac.uk/regis/sfs/regs/index.html>.

Section 3 of the guide also provides information about how to present your written work and how to detail the sources of your essays. It is most important that you follow the instructions on how to reference your work and so avoid problems of plagiarism.

This Course Guide can be made available in an alternative format, e.g. large print, coloured paper etc. You will find an electronic version of this Guide as well as the ENCAP Postgraduate Handbook and the Critical and Cultural Theory Module Guide on the ENCAP website.

If you have any suggestion for improvement of this Guide please email them to the Postgraduate Manager, Rhian Rattray, at RattrayR@cardiff.ac.uk

We hope that you find the year both stimulating and rewarding.



Dr Laurent Milesi

Director of Postgraduate Taught Studies for
the Centre for Critical and Cultural Theory

2. Introduction

Welcome to the MA. We hope you enjoy the year and find it both stimulating and rewarding.

a) About the MA in Critical and Cultural Theory

The MA in Critical and Cultural Theory engages with interdisciplinary approaches to the study and critique of culture and society. Employing the most ground breaking and influential theorists of the present (e.g., Badiou, Deleuze, Derrida, Foucault, Irigaray, Kristeva, Lacan, Žižek and recent Feminist, Queer and Postcolonial theorists), the MA explores approaches to a range of issues and problems concerning power, identity and discourse in contemporary and historical contexts. The MA in CCCT raises ethical, political and theoretical questions in relation to culture, cultural memory, gender and sexuality, race, history, subjectivity, nation, popular culture and everyday life.

b) Research Culture – The Centre for Critical and Cultural Theory

The Centre for Critical and Cultural Theory has a long and distinguished history as a field-leader. It was established in 1989 to create an institutional space for teaching and research in the (then) new field of theory. The first of its kind in the UK, and indeed one of the first anywhere in the world, the Centre for Critical and Cultural Theory quickly built a strong international reputation for research into the work of Louis Althusser, Roland Barthes, Jacques Derrida, Michel Foucault and Jacques Lacan, among many other key names. The centre's founding members wrote pioneering works – e.g. Catherine Belsey (1980) *Critical Practice*, Terence Hawkes (1977) *Structuralism and Semiotics*, Christopher Norris (1982) *Deconstruction: Theory and Practice* and Chris Weedon (1987) *Feminist Practice and Poststructuralist Theory* – that contributed significantly to the establishment of the field of theory as an area of teaching and research in the contemporary University and still today function as the standard points of reference for scholars and students. Passing its twentieth anniversary, CCCT continues to be at the forefront of teaching and research in the now very well established field of theory, as its recent conferences and publications amply demonstrate

Range of Research

The Centre for Critical and Cultural Theory's main fields of research include:

- Critical theory: Deconstruction, Deleuze Studies, Poststructuralism
- Cultural history
- Film and media studies
- Gender and sexuality

- Postcolonialism, nation and culture, collective memory
- Posthumanism
- Postmodernism

In addition, individual projects exist in intersex studies, law and literature and music and culture

Members of CCCT are also involved in interdisciplinary projects in 'Crime Narratives in Context' and 'Wales-Ireland'. They also participate in activities in the School's Centre for Editorial and Intertextual Research. (CEIR).

In addition to its regular seminar series, the Centre for Critical and Cultural Theory regularly hosts international conferences attracting high profile speakers from all over the world. In recent years it has organised conferences on 'Theory, Faith and Culture', 'Deleuze and Cinema' and 'Alain Badiou'. The Centre has also hosted the inaugural international Deleuze Studies conference and *Deleuze Camp*, a week long summer school on the work of Gilles Deleuze for postgraduate students, which was held in August 2008.

c) Key Contacts

The MA in Critical and Cultural Theory course director is Dr Laurent Milesi, room 2.32, (tel 029 20876119 Milesi@cardiff.ac.uk).

All questions relating to course progression, including requests for extensions on essays, should be directed to him.

The postgraduate administrator is Dawn Harrington, room 2.67 (tel 029 2087 4722 encap-pg@cardiff.ac.uk). She is a fund of useful information, help and advice, particularly about the finer points of what paperwork the University requires when you submit your dissertation. Dawn is based in our Postgraduate Office on the second floor of the Humanities Building. She works 9.00 – 5.00 p.m. Monday to Friday.

The Centre for Critical and Cultural Theory is part of the School of English, Communication and Philosophy [ENCAP].

If you need to write to us, the address is:

The Centre for Critical and Cultural Theory,
Cardiff University,
Humanities Building,
Colum Drive,
Cardiff CF10 3EU.

Telephone: 029 2087 4722

E-mail: Encap-pg@cardiff.ac.uk

Staff Teaching on the MA in Critical and Cultural Theory

| | | |
|--------------------------|--|--------------|
| Dr Laurent Milesi | Milesi@cardiff.ac.uk | Room 2.32 |
| Dr Marcelo Svirsky | SvirskyM@cardiff.ac.uk | Room 2.31 |
| Professor Chris Weedon | WeedonCM@cardiff.ac.uk | Room 1.08(b) |
| Dr Peter Sedgwick | Sedgwick@cardiff.ac.uk | Room 1.44 |
| Dr Katie Gramich | GramichK@cardiff.ac.uk | Room 1.15 |
| Dr Becky Munford | MunfordR@cardiff.ac.uk | Room 2.06 |
| Professor Richard Wilson | WilsonR@cardiff.ac.uk | Room 1.13 |

d) Personal Tutors

The course director, Dr Laurent Milesi, will act as personal tutor for all students on the MA in Critical and Cultural Theory. If Dr Laurent Milesi is not available please consult with Professor Chris Weedon tel: 02920 875606, email: WeedonCM@cardiff.ac.uk. For further information on ENCAP's Personal Tutor policy please see section 7 Student Support and Personal Tutors and appendix 1 of the *ENCAP Postgraduate Taught Student Handbook*.

e) Submission of Assessed Work

It is now a requirement that all assessed essays are submitted electronically via Learning Central (please see Section 11.4 and appendix 4 of the *ENCAP Postgraduate Taught Student Handbook*). When the assessment is received it will be checked for plagiarism using software known as 'Turnitin' (see appendix 5 of the *ENCAP Postgraduate Taught Student Handbook*). You will also be required to submit a hard copy of the assessment to the relevant administrative office. If you have any problems submitting your assessed work, please seek assistance from your administrative office.

f) Important Dates

First essays due **Thursday 19th January 2012**

Second essays due **Thursday 17th May 2012**

Dissertation due **Friday 14th September 2012**

g) Extensions to submission deadlines

All extensions to submission deadlines must be referred to Dr Laurent Milesi – please see page 6 of this Course Guide, and section 11 of the *ENCAP Postgraduate Taught Handbook*. Please also refer to this Handbook for information about Extenuating Circumstances.

h) Feedback on essays

Feedback on essays (which should be handed in without names) is via a feedback sheet of comments followed up (as appropriate) by a discussion with the module leader.

i) Student feedback on teaching

At the end of each course you will be asked to comment (anonymously) on each course you have taken. The comments are read by the individual module leaders only after the marking has been completed. The course director will feed back issues raised to the Staff-Student Panel.

j) Prizes

The Centre for Critical and Cultural Theory also awards two prizes annually, these are:-

(a) The Victor Neo Prize

Awarded after the final Examination Board of each year, to the Cardiff MA graduate who is adjudged to have displayed the strongest performance in the MA in Critical and Cultural Theory.

(b) The Minnie Watkins Fund

The Centre awards small grants in memory of a former MA student in the Centre for Critical and Cultural Theory. Grants are available to postgraduate students at the Centre to be used for academic purposes, and will not normally exceed £150.00, however please note that preference will be given to MA students.

The grants are awarded on the basis of financial need. Previous grants have covered travelling expenses and entry fees to the History of Advertising Trust, Kew Gardens the National Botanic Garden of Wales and the Tate Modern.

3. Learning support

The Library will be running an induction course for all postgraduates new to the University in the first two weeks of term. If you miss this induction and are new to Cardiff University please contact Erica Swain in the Arts and Social Studies Library. Please see section 10.B of the *ENCAP Postgraduate Taught Student Handbook* for more information about the library and the services offered.

Laurent Milesi will co-ordinate classes on research skills. The seminars are compulsory.

Essential (only) books and articles may be obtained through the Inter-Library Loan system. Requests have to be counter-signed by the course director or your supervisor.

There are lunch-time postgraduate seminars where research students give papers.

The Centre for Critical and Cultural Theory organises a programme of outside speakers on Wednesday evenings (roughly fortnightly). You can find details of forthcoming seminars on the ENCAP web page. MA students are expected to attend these seminars.

4. The MA in Critical and Cultural Theory – Learning and Teaching

a) Aims of the MA

The overall aim of the course is to allow students to gain a broad base of knowledge from which they will be able to develop, extend and sustain their own personal and individual research interests within a wider intellectual context. More specific aims include helping students to:

- Develop a fundamental grounding in critical and cultural theory, cultural studies and cultural research
- Develop an awareness and understanding of the key ethical, political and theoretical debates
- Enhance critical reading and analytic skills
- Equip students with study skills necessary to produce professional and academic work and research
- Prepare students for advanced academic study

b) Learning Outcomes

On completion of the course, students will have increased their ability to undertake rigorous analytical work, be capable of producing well-researched essays, assignments and dissertations to deadline and will have refined and improved their presentation skills.

c) Course Structure

Students complete this programme across two semesters (Autumn and Spring) from the end of September to the beginning of June. Students are then required to submit a dissertation in mid-September.

The programme consists of two core modules and two optional modules plus a dissertation of approximately 15,000 words.

d) Core Modules

- i. Semester 1: Critical and Cultural Theory I

Module Leader: Dr Laurent Milesi

Method of Teaching and Learning: One (2 hour) seminar per week

Method of Assessment: One essay of 4,000 words

This is a required course for the MA in Critical and Cultural Theory. It serves as both an introduction to the programme itself and more generally as an introduction to the field of critical and cultural theory. It takes a broad view, and gives equal weight to both the critical and cultural dimensions of the field.

Its purpose is threefold: firstly, to familiarise students with some of the key issues in the field; secondly, to promote the understanding of those concepts, such as difference or postmodernism, which have become touchstones in the field; and thirdly, to experiment critically with the application of theory for analytic work in the field of critical and cultural theory.

The guiding theme of the texts selected for analysis is the attempt to name and characterise the nature of the historical period that is our own. We thus examine theories of postmodernity, modernity, amodernity, as well as risk society, and posthuman politics.

Additional Courses (these may vary subject to staff availability in any particular semester):

Poststructuralism; The Cultural Politics of Gender and Race; Rereading Fanon; The Aesthetics of the Sublime

ii. Semester 2: Critical and Cultural Theory II

Module Leader: Professor Chris Weedon

Method of Teaching and Learning: One (2 hour) seminar per week

Method of Assessment: One essay of 4,000 words

This is a required course for the MA in Critical and Cultural Theory. It offers students a detailed, complex knowledge and understanding of key theoretical issues in the study of culture, focusing on the Subject, ideology, discourse, gender, race, power and history. Like the Semester One core module, it gives weight to both the critical and cultural dimensions of the field.

Its purposes are firstly to familiarise students with some of the key issues and approaches in the field; secondly, to promote the understanding of central concepts, such as subjectivity, ideology, discourse and power; and thirdly, to encourage students to use the theoretical insights gained in seminars in cultural analysis.

Additional Courses (these may vary subject to staff availability in any particular semester):

Capitalism and Schizophrenia, The Cultural Politics of Gender and Race, European Philosophy, Welsh Fiction in English: Colonial and Postcolonial, Derridean Thought: 1990 to the present, Gothic and Gender, Shakespeare in Theory

Assessment

Students take four modules, and write one assessed essay of not more than 4000 words on each module. Titles should be discussed in advance with a member of staff teaching the module. Essay plans may also be discussed, but draft essays will not be read before the essays are submitted. Essays, which should take account of the material taught in the relevant module, should be typed on A4 paper and presented in accordance with the conventions of academic exchange, which means that sources should be fully acknowledged. For further guidance please see Section 12 Presentation of Your Written Work and Feedback in the *ENCAP Postgraduate Taught Student Handbook*). Candidates are not entitled to use the same material twice. Classes on presentation, research methods and bibliography will be arranged and students are expected to attend.

Essays should be clearly marked with the candidate's University number, but **not named**. One hard copy of the essay and one electronic copy of each essay is due in following completion of the relevant course. For further information please see section 11 of the *ENCAP Postgraduate Taught Student Handbook*.

i. Submission Deadlines

First essays due **Thursday 19th January 2012**

Second essays due **Thursday 17th May 2012**

These deadlines are not at the discretion of the Examiners and late submission without prior permission on the basis of documentary evidence will incur a mark of zero. (Please note that Examiners will not have time to watch videos, listen to tapes, or deal with accessory material.)

ii. Extenuating Circumstances

Extenuating circumstances which might have affected the candidate's performance should be reported, with documentary support. In cases of illness the Examining Board will take medical certificates into consideration.

iii. Marking Criteria

The overall pass mark on the module essays is 50. Marks for individual essays are awarded up to 85. Marks above 70 are given for distinguished work, and marks above 80 are very exceptional. Candidates for the MA are required to achieve an average mark of 50 on the course-work before they are entitled to proceed to the dissertation.

iv. The MA dissertation

Once you have settled on a topic, see Laurent Milesi to discuss a possible supervisor.

See the member of staff to discuss your proposal and whether they are willing to supervise the project. **It is most important that you formally ask a member of staff to supervise your dissertation, and that this arrangement is understood by both parties. Confirm the arrangements to Laurent Milesi. (The office will circulate a list to staff.)**

You should expect to have 4 meetings of no longer than 30 minutes with your supervisor between 17 May and the end of the teaching semester. You should aim to complete a draft of the dissertation before the end of June, and a final draft by the end of July, using August for checking and polishing the writing. In other words, you should aim to have a draft of the dissertation within 10 weeks. Last-minute checks are possible in September but supervisors are not able to do any major reading of your work after July.

Staff will seek to read and return material promptly, but you should not expect to hand significant material in beyond the end of July and certainly not at the last minute in September.

The thrust of these notes is to help you plan your dissertation quickly and to get on with the draft writing stage as soon as possible, and certainly before the end of June.

The recommended length of the dissertation is 15,000 words, but it should not in any case exceed 20,000 words. The dissertation, presented in accordance with the Regulations of the University, is due in not later than **Friday 14th September 2012**. This deadline is absolute.

5. Marking Conventions

Essays are identified by numbers. Dissertations, however, to conform to University regulations have to bear the name of the student. All essays and dissertations are double-marked internally. Double-marking within the Critical and Cultural Theory Exam Board is understood as 'double blind marking' (where a second marker is unaware of the marks proposed by the first marker). The Board shall at all times operate a policy of 'double blind marking'. If the two markers cannot agree on a mark they may consult a third internal marker, who can be asked to mark without knowledge of the two existing marks.

Numerical Marking Scheme and Marking Criteria

These represent an articulation by the examining board of the standards the University requires for the achievement of the University's awards. The Examining Board for the M.A. in Critical and Cultural Theory criteria for classification given here are based on the assumption that all students selected have achieved a 2.1 degree at the end of their undergraduate course (or in exceptional cases have equivalent qualifications) and are capable of achieving a pass at MA level. While this does not imply that every aspect of every piece of work must reach this standard, the criteria for classification have been drawn up on the assumption that a mark lower than 50 will imply a performance that falls below our expectations.

Criteria for Classification

Knowledge and understanding

A knowledge of the critical and cultural theory in question and its place in the broader field of critical and cultural theory.

An understanding of how to use the theory in cultural analysis.

An understanding of the importance of checking sources, texts and data.

Intellectual skills

Ability to reason and write critically in a sustained manner.

Ability to analyse and interpret material in relation to critical and cultural theory.

Ability to demonstrate and exercise independence of thought.

Ability to plan and execute an essay and dissertation topics.

The following marking scheme shall be employed:

| | | |
|--------------|---|---|
| Over 80 | Excellent work of exceptional and distinctive quality | Work marked by significant research or originality combined with intellectual rigour or flair that is of PhD quality. |
| 70-79 | Distinction level | Excellent work of potential PhD quality that demonstrates a solid foundation of knowledge; a familiarity with critical and contextual material; that shows ability to go beyond secondary material and received wisdom, that demonstrates sustained and cogent argument and shows excellent writing and presentation skills. |
| 60-69 | Good pass | Work that demonstrates a solid foundation of knowledge; a familiarity with critical and contextual material; ability to research specific tasks with independence and understanding. Ability to select and organise material purposefully and cogently; ability to handle complex ideas with clarity; evidence of independent thought and argument. Good and varied expression; accurate grammar and syntax; good range and control of style; scholarly presentation. |
| 50-59 | Pass level | Work that shows evidence of knowledge of the material dealt with, that attempts to organise an argument in an ordered manner; and that shows competent writing and presentation skills. |
| 40-49 | Borderline | Work that has some limited strengths marred by some evident weaknesses. |
| 30 and below | Fail | A piece of work awarded a mark in this range will show weaknesses in all three areas: knowledge and understanding, intellectual skill and writing and presentation. |
| | Poor fail | A piece of work awarded a mark in this range will show serious weaknesses in all three areas: knowledge and understanding, intellectual skill and writing and presentation. |

Short work. 'S' shall be added to the mark if a very short essay is produced, but the mark without the S shall be entered on the University records. The mark given shall reflect the actual performance in the script (not the potential, as if a full answer had been returned).

6. Presentation – Academic Essay Conventions / Style Guide

i. Academic English

All written work must be presented in a clear, readable form, and in accordance with the recognised academic conventions, as set out in these notes (also available as a separate Style Sheet) which act as a 'global' guide for all courses run by the Board of Studies for English Literature and Cultural Criticism. You must acknowledge the sources of your ideas, give proper references for your quotations from texts and also give a bibliography at the end of your essay. These are all very simple conventions and quickly learnt.

Essays should be double-spaced. Conventionally, indented quotations, notes and bibliography are also double-spaced, but more recently single spacing for these has become the norm and should be employed in your essays. Before you hand your essays in, check the spelling and grammar, as well as the accuracy of all names and references. Poor spelling, punctuation and grammar will be penalised. Loose sheets can get lost, so submit your essay in a 'punched pocket' wallet. You might wish to get your dissertation bound; the Library offers a service for this at a small charge.

The guidelines in the Style Sheet and here are adapted from the *MHRA Style Guide: A Handbook for Authors, Editors, and Writers of Theses* (2nd edition, 2008) and should be sufficient to enable you to produce a good essay free from errors of presentation. Conventions, however, do vary from book to book. You may have noticed, for example, that some of your module guides use underlining for titles of books rather than italics. To a printer or editor, underlining means 'use italics here'. In a word-processed essay titles should be italicised; in a hand-written exam paper, titles of books, plays and novels should be underlined. Do not, however, mix the two at any point in your essay, even in the essay title.

The purpose of the Style Sheet is to teach you the conventional academic style for essays, using indented paragraphs and an unjustified (ragged) right-hand margin. These notes and the Style Sheet itself use an extra line of space between paragraphs in order to make clear the points and details in the examples. Do not, however, use an extra line of space in your essays. Again, do not italicise or use bold for your quotations but present them instead as they are in the text you are citing.

The *MHRA Style Guide* can be downloaded for free from the web at <http://www.mhra.org.uk/>. As noted above, there are slight differences between the *MHRA* and these notes.

ii. Plagiarism

Plagiarism is the use of the ideas or words of others without acknowledging them as such. It is an academic tradition that the ideas and words of another are not used without acknowledgement. You must adhere to this rule. Furthermore, the mark for written work in part indicates your understanding of the material of the essay. If you have merely repeated the words of another, it is

difficult to assess your understanding, and so to award a mark. It is, therefore, totally unacceptable for you to plagiarise in your written work. If you do so, your mark will be affected, and you will also have committed an unfair examination practice.

You may, of course, make use of the ideas of others. However, each use of the ideas or words of another must be individually acknowledged in your footnotes or endnotes. Whenever you owe an idea to someone else, you should make this clear through your references (although this does not apply to ideas derived from lectures and seminars).

iii. Referencing your sources

As noted above, you need to give references for the sources of your essay (the critical books and articles you may have read) and to give references for your quotations (the texts you are using).

There are two main systems for this. Use just one of these: use either footnotes, which appear at the bottom of the page, or endnotes, which appear at the end of the essay (before the bibliography). Footnotes are preferred. Both footnotes and endnotes should be single spaced. (Some word processors automatically use a smaller font size for notes, but this is not essential.) Endnotes should begin on a new page at the end of the essay or dissertation and before the Bibliography. Use arabic (1, 2, 3) numbering, not roman (i. ii. iii). Numbers in the text should be inserted using superscript, usually at the end of the sentence, thus.⁴ Notice that the numbers come after the punctuation, not before.

iv. Required Format

General layout

- The essay must be typed or word-processed on one side only of A4 paper.
- The essay must be double spaced except for indented quotations, notes and bibliography.
- Use one size of typeface throughout, preferably 12pt Times New Roman.
- All margins should be one inch or 2.5cm.
- The first line of each paragraph should be indented (except the first paragraph of the essay, or a major subdivision within the essay or chapter). Use tabs to indent.
- Do not put extra space between paragraphs.
- Do not justify the right-hand margin.
- Do not use bold. If you want to emphasise something, use italics or underlining.
- Page numbers should be printed at the top right-hand corner.

The above conventions are the rules for academic essays and publishing (in drafting your essay you may find it helpful to leave a space between paragraphs in order to gain a sense of how to build your argument in clear paragraph-by-paragraph stages). For further information please see Section 12 of the *ENCAP Postgraduate Taught Student Handbook*.

Quotations and quotation marks

Use single quotation marks from the beginning of the essay and stick to this throughout, except when you need quotation marks inside existing quotation marks, as in the following instance:

According to Terence Hawkes, 'The pun of "love" with which *King Lear* begins [...] has a crucial function in the play.'¹ It is not, however, the only pun in the play.

The full stop here goes inside the quotation mark because it forms a complete sentence and is separated from the preceding passage by a punctuation mark (the comma after 'Hawkes').

Quotations are treated in one of two ways. A short quotation (up to two lines) is best included in your sentence in quotation marks. (If you are quoting, say, a line and a half of verse, then you should indicate where the line-end occurs with a slash - thus /. So: 'Experience, though noon autoritee / Were in this world. . . .')

If the quotation is a longer than two lines, then it should be presented in the following form: introduce the quotation with a colon [:] at the end of your text (unless the syntax of the quotation continues uninterrupted that of your essay). Begin the quotation on a new line and indent the whole quotation by one tab space to distinguish it clearly from the surrounding text.

Indented quotations should not be enclosed within inverted commas. Quotations of verse must be set out exactly as in the original. If you wish to omit part of a quotation from the middle, then first check that what is left makes continuous sense as it stands. Indicate the omission with an ellipsis, that is, three spaced full stops [. . .]. This does not apply to words omitted from the beginning or end of a quotation where there is no need to use an ellipsis. It is almost always wrong to continue a sentence around a long quotation. Begin a new sentence on a new line after a quotation and (unless starting a new paragraph) place it at the left-hand margin.

Two invented examples show how this works. Example 1 is from the middle of an essay on Jane Austen; example 2 is from the start of an essay on poetry:

Example 1

The crucial stage of Fanny Price's maturation comes when she refuses to accept the advice that she marry Henry Crawford. She must contend with the assumptions that all those around her share. They believe that, because she is 'the perfect model of a woman' (p. 344), she will see it as her feminine duty 'to accept such an unexceptionable offer' (p. 331). She herself, however, is put in a state of turmoil:

1. Terence Hawkes, *William Shakespeare 'King Lear'* (Plymouth: Northcote House, 1995), p. 53. [Note here that when a title appears within another title, the subsidiary title requires inverted commas.]

Her mind was all disorder. The past [...] was terrible. But her uncle's anger gave her the severest pain of all. Selfish and ungrateful to have appeared so to him! She was miserable for ever. (p. 320)

It is the pressure of obligation with which she contends. Its result is to make her mind 'all disorder'.

Example 2

The power of poetry to fix and immortalise a love relationship is commonly asserted. Shakespeare proudly asserts, 'Not marble nor the gilded monuments / Of princes shall outlive this powerful rhyme' (Sonnet 55, ll. 1-2). Donne takes a more playful, but not less confident line in 'The Canonization':

And if unfit for tombs and hearse
Our legend be, it will be fit for verse;
And if no piece of chronicle we prove,
We'll build in sonnets pretty rooms;
As well a well wrought urn becomes
The greatest ashes, as half-acre tombs
And by these hymns, all shall approve
Us canonized for love.

(ll. 29-36)

Donne's wit here takes hold of the concept of the divine nature of love and plays with its relationship to poetry.

In this example, the ll. is an abbreviation of the word 'lines'; the single l. is the abbreviation for 'line'. By analogy, pp. stands for 'pages', while p. stands for 'page'. Do not use 'pg.'

Acknowledging your sources

All quotations from critics must be acknowledged, so that a reader can judge whether the quotation gives an accurate indication of the argument. Ideas drawn from the work of others must also be acknowledged, in order to avoid charges of plagiarism.

How to handle references when quoting from critics or drawing on their ideas

The way to handle references is to use footnotes (or endnotes), as in the examples already given here. The number should appear at the end of the quotation or allusion. More often than not, this will be at the end of a sentence:

As Stephen Greenblatt points out, Shakespeare's life does not make exciting reading.²
This, however, is not the case with Marlowe.

As you will see from the footnotes at the bottom of these pages, titles of books, plays and novels are given in italics, whereas titles of essays (or short stories or poems), which represent an extract from a book, are given in quotation marks.

The first footnote or endnote reference to any book should be given in full:

3. Catherine Belsey, *John Milton: Language, Gender, Power* (Oxford: Basil Blackwell, 1988), p. 53.

Subsequent references to the same book can be given in the shortest intelligible form. Normally this is the author's name and a shortened form of the title of the book, followed by the page reference, thus note 4 would be:

4. Belsey, *Milton*, p. 60.

As an alternative to repeating the name or title, critics sometimes use the abbreviation *Ibid.* (*Ibid.* means 'the same' in Latin) for immediately following references to the book or article cited in the note before (for example, 4. *Ibid.*, p. 60, would refer to Belsey, page 60), or *Op. cit.* (meaning 'in the work already cited') to indicate that it is a work referred to earlier rather than the work referred to immediately above (for example, 4. Greenblatt, *op. cit.*, p. 40). Such Latin abbreviations, however, can be confusing for the reader and are best avoided.

How to give references when quoting from literary texts

The system for quoting from literary texts is exactly the same as quoting from critics. However, a string of footnote or endnote references to the same novel or poem or play should be avoided by stating after the first full citation: 'All further references are to this edition and are given the text.' This procedure is reserved for the literary texts you are discussing. Do not use it for referring to critics. For a sequence of references to a critic, use the short form of reference (see above). The only exception would be, say, a critical theory essay where a critical text might be the primary text you are discussing.

Once you have stated that further references are given in the text, you simply include the line or page numbers in parentheses after the quotation (for example, ll. 1-6 for a poem; pp. 12-15 for a novel; IV.i.64-6, for a play), as explained below:

Novels

² *The Norton Shakespeare*, ed. Stephen Greenblatt, Walter Cohen, Jean E. Howard and Katharine Eisaman Maus (New York and London: Norton, 1997), p. 46.

Let us assume you are writing an essay on Toni Morrison's *Tar Baby*. For your first quotation from the text you put a number for the note: 'He believed he was safe.'⁵ Then, either at the bottom of the page in a footnote, or at the end of the essay in an endnote, you put the following:

5. Toni Morrison, *Tar Baby* (London: Triad Grafton Books, 1983), p. 1. All further references are to this edition and are given parenthetically in the text.

This means that when you quote further extracts from the novel in your essay, you can just give a page reference in brackets in the body of the essay after the quotation. In other words you do not need to repeat all the information in a footnote or endnote.

If you are referring to several different primary texts, make sure the reader knows which text you are referring to. For example, in an essay on Lawrence, you might be writing about both *Sons and Lovers* and *Women in Love*. Follow the advice above about footnoting, but in the text of your essay you may have to include the titles of the works you are discussing as well as the page reference:

If Miriam is 'stunned by [Paul's] cruelty' (*Sons*, p. 274), Ursula seems to be constantly afraid of Gerald's 'frightening, impending figure' (*Women*, p. 467).

Plays

For plays, follow the same system. If you are writing about *Hamlet*, for example, you might quote from one of his soliloquies:

To be, or not to be - that is the question;
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune
Or to take arms against a sea of troubles.⁶

As with the novels and poetry, the first reference has to be given in full:

6. William Shakespeare, *Hamlet*, III.i.56-9, in *William Shakespeare: The Complete Works*, ed. Peter Alexander (London and Glasgow: Collins, 1951). All further references are to this edition and are given parenthetically in the body of the essay.

Subsequent references can be included in the body of your essay:

Hamlet delays and delays, uncertain whether 'To be, or not to be' (III.i.56) a revenger.

For modern plays you may have to give page numbers instead of act, scene and line numbers.

One of the purposes of saying in your note that all references are from a certain edition is that it saves a lot of unnecessary repetition. Be careful, however. If you are discussing two texts, make sure the reader knows which you are quoting from. If it is at all unclear, use a footnote or endnote.

Poems

The same is true for poems. For example, you might be writing about Sylvia Plath. Following your first quotation (here just a few words) from the text you put a number for the note: 'Stasis in darkness.'⁷ Then, either at the bottom of the page in a footnote, or at the end of the essay in an endnote, you put the following:

7. Sylvia Plath, 'Ariel', in *The Norton Anthology of Poetry*, 4th edn, ed. Margaret Fergusson, Mary Jo Salter and Jon Stallworthy (New York: Norton, 1970), p. 1734, l. 1. All further references to Plath's poems are to this edition and are given parenthetically in the body of the essay.

This means that, when you quote further lines from the anthology, you can just give a line reference in brackets in the body of the essay after the quotation; so, for example, you might go on to quote the line 'Then the substanceless blue' (l. 2). Here, (l. 2) tells the reader this is line two. If in your essay you then go on to quote from another poem, such as 'Lady Lazarus',⁸ then you should insert a new note number after the first quotation (or after the title of the poem) and locate the poem for the reader, as follows:

8. 'Lady Lazarus', in *The Norton Anthology*, p. 1735.

As ever, the important thing is that the reference is clear and helpful to the reader.

Book titles

Titles of books should be underlined or in italics. (As noted above, underlining signifies that words would be printed in italics, and distinguishes, for example, Hamlet the character from *Hamlet* the play.)

The first reference should be given in full, as in the following example:

9. Tom McArthur, *Worlds of Reference: Lexicography, Learning and Language from the Clay Tablet to the Computer* (Cambridge: Cambridge University Press, 1986), p. 59.

Notice the order and the punctuation:

Author, title in italics or underlined (place of publication: name of publisher, date of publication), page number you are citing.

The date of publication is the date of the edition you are using rather than the original date of publication. But the original date should also be given in square brackets before the date of the edition you are using if it supplies important information relevant to your argument. The place of publication is a city, not the country (e.g. USA).

Subsequent references to the same book can be given in the notes in the shortest intelligible form. Normally this is the author's name a shortened form of the title of the book, followed by the page reference, thus a further reference to the book in note 9 would be:

10. McArthur, *Worlds of Reference*, p. 60.

Note the following, where the author's name is part of the title:

11. *Emily Dickinson: Selected Letters*, ed. Thomas H. Johnson, 2nd edn (Cambridge, MA: Harvard University Press, 1985), pp. 194-7.

[MA here is the abbreviation for Massachusetts, to avoid confusion with Cambridge in England. The inclusion of '2nd edn' tells the reader which edition has been cited.]

Titles of short poems, and articles from journals or collections of essays are conventionally given within inverted commas. So you would write Wordsworth's *The Prelude*, but Wordsworth's 'Hart-Leap Well'. In dealing with Chaucer it is normal to underline (or italicise) individual tales - for example, *Nun's Priest's Tale* - as well as the whole work, *Canterbury Tales*.

Articles or essays in books

The first reference should be given in full, as in the following example:

12. Martin Elsky, 'Words, Things, and Names: Jonson's Poetry and Philosophical Grammar', in *Classic and Cavalier Essays on Jonson and the Sons of Ben*, ed. Claude J. Summers and Ted-Larry Pebworth (Pittsburgh: University of Pittsburgh Press, 1982), pp. 31-55 (p. 41).

Notice the order and the punctuation:

Author, title of article in single quotation marks, 'in' followed by title of book in italics or underlined, 'ed.' followed by editor's name (place of publication: name of publisher, date of publication), first and last page numbers of the article (page number you are citing).

Subsequent references to the same essay can be given in the shortest intelligible form. Normally this is the author's name and a shortened form of the title, followed by the page reference, thus a further reference to the essay in note 12 would be:

13. Elsky, 'Words, Things, and Names', p. 43.

Articles in journals

The first reference should be given in full, as in the following example:

14. J. D. Spikes, 'The Jacobean History Play and the Myth of the Elect Nation', *Renaissance Drama*, n.s. 8 (1970), 117-49 (p. 120).

Notice the order and the punctuation:

Author, title of article in single quotation marks, title of journal in italics or underlined, volume number (year of publication), first and last page numbers of the article (not preceded by 'pp.')

(page number you are citing).

Subsequent references to the same article can be given in the shortest intelligible form. Normally this is the author's name and a shortened form of the title, followed by the page reference, thus a further reference to the article in note 14 would be:

15. Spikes, 'The Jacobean History Play', p. 120.

Newspapers

Articles in newspapers or magazines require only the date of issue (day, month, and year) and the page numbers:

16. Michael Schmidt, 'Tragedy of Three Star-Crossed Lovers', *Daily Telegraph*, 1 February 1990, p. 14.

Other very small details

There are all kinds of small details that make up references:

17. Lord Broughton, *Reflections on a Long Life* (London: Macmillan, 1909), II. 70.

The point of this example is that if there is a volume number for a book, it should be given in large roman numerals, and p. or pp. should be omitted. If there are three units - volume, part, page - the sequence should be large roman, small roman, arabic (I. ix. 21).

If the edition used is other than the first, this should be stated as follows:

18. D. G. James, *The Romantic Comedy*, 2nd edn (London: Longman, 1963), p. 6

Similarly, if a book was originally published abroad, this can be indicated in brackets:

19. Kathleen Williams, *Jonathan Swift and the Age of Compromise* (Kansas City, 1958; London: Longman, 1959), p. 40.

In most traditional styles of presentation, the editor's name follows the title of a work, which itself counts as the author's name, so:

20. *Robert Henryson: Poems*, ed. Charles Elliott, 2nd edn (London: Longman, 1967), p. 97.

There is, however, no objection to the following variation:

21. Charles Elliott (ed.), *Robert Henryson: Poems*, 2nd edn (London: Longman, 1967), p. 97.

Where there are two editors, use either 'ed.' (meaning edited by) or, when using the second style, 'eds' (meaning editors).

The following example has several features:

22. Linda Bamber, 'History, Tragedy, Gender', in *Shakespeare's History Plays: 'Richard II' to 'Henry V'*, ed. Graham Holderness (Basingstoke: Macmillan, 1992), pp. 64-73.

Notice here that the titles of the plays is put in inverted commas because the main title of the book is underlined and the title needs to tell the reader that the book is about the plays *Richard II* and *Henry V*, not the characters of those names.

Notice that for references to journals we do not employ the abbreviation p. or pp. for the main page numbers, only for any particular page reference:

23. Helene Keyssar, 'The Dramas of Caryl Churchill: the Politics of Possibility', *Massachusetts Review*, 24 (1983), 198-216 (p. 201).

The title of a journal need not be given in full if there is a recognised abbreviation (e.g. *JEGP*; *PMLA*).

Quoting from a critic who is quoting from another critic

Be careful to attribute quotations to their correct author. For example, on page 23 of their *Introduction to Literature, Criticism and Theory*, 2nd edn (Hemel Hempstead: Prentice Hall, 1999), Andrew Bennett and Nicholas Royle quote a passage from Roland Barthes' 'The Death of the Author', including the sentence:

The text is a tissue of quotations drawn from the innumerable centres of culture.²⁵

If you wanted to quote this sentence in your essay, you should attribute it to Barthes, not to Bennett and Royle, thus:

24. Roland Barthes, 'The Death of the Author', quoted in Andrew Bennett and Nicholas Royle, *Introduction to Literature, Criticism and Theory*, 2nd edn (Hemel Hempstead: Prentice Hall, 1999), p. 23.

This tells your reader where you got the quotation from. Research students should always go back to the primary source for all quotations - in this case, Barthes' essay - in order to avoid repeating any errors that may have crept into the secondary source.

The Internet

Internet references should include the web address, author of text and/or web designer, and date of access:

25. Martin Coyle, 'Attacking the Cult-Historicists', *Renaissance Forum*, 1: 1 (1996). Available at <http://www.hull.ac.uk/renforum> [accessed 17 December 2001].

26. Brent Cunningham, 'The World Sees News through New York Eyes', *Columbia Journalism Review*, March/April 2001. Available at <http://www.cjr.org/year/01//1/cunningham.asp> [accessed 1 September 2005].

Films and Paintings

The information about films should include title, name of director, the distributor and date:

27. *The Company of Wolves*, dir. Neil Jordan (RKO: 1984)

Films should be listed under Primary Texts in your Bibliography. Use a subheading to divide films off from written texts:

Films

Casablanca, dir. Michael Curtiz (Warner Brothers, 1942)

Modern Times, dir. Charles Chaplin (United Artists, 1936)

For paintings, give the artist's name, the title of the painting, the date of the work (in brackets), the institution that houses the work (or 'Private Collection'), and the city:

28. Augustus Leopold Egg, *Past and Present* (1858), Tate Britain, London.

Note: underline titles of paintings (or put in italics); do not use inverted commas. Unless absolutely necessary, do not reference the paintings in terms of the book in which the image appears, but instead give the details of the picture itself.

Paintings should be listed under Primary Texts in your Bibliography. Use a subheading to divide paintings off from written texts:

Paintings

Sidney Harold Meteyard, *'I am half-sick of shadows', said the Lady of Shalott* (1913), The Pre-Raphaelite Trust, London.

Lucy Madox Brown, *Ferdinand and Miranda Playing Chess* (1871), Private Collection

Bibliography

All essays must end with a bibliography listing all the works you have consulted in the process of preparing the essay. This includes the edition of the principal text(s), even if it is the standard edition prescribed for the course. The bibliography should also include books and articles you actually quote from even if they are already listed in your footnotes or endnotes.

Starting on a new page after the text and after any endnotes, list the items in alphabetical order, putting the author's surname first (in a bibliography in list form, final full stops should not be used; notice the indent after the first line):

Miller, J. Hillis, 'Narrative and History', *English Literary History*, 41 (1974), 455-73
Thompson, Ann, 'Are There Any Women in *King Lear*?', in *The Matter of Difference: Materialist Feminist Criticism of Shakespeare*, ed. Valerie Wayne (New York and London: Harvester Wheatsheaf, 1991), pp. 117-28
Woolf, Virginia, *Jacob's Room*, ed. Kate Flint (Oxford: Oxford University Press, 1992)

Where there two or more authors of a book, the style to follow is:

Bennett, Andrew, and Nicholas Royle, *Introduction to Literature, Criticism and Theory*, 2nd edn (Hemel Hempstead: Prentice Hall, 1999)

You should divide your bibliography into Primary Texts (i.e. all the literary texts regardless of whether they are the main subject of your essay) and Secondary Sources (i.e. the critical books and articles). If you draw on the Introduction of an edition of a text but do not use the text itself, list it under Secondary Sources, treating the Introduction as an essay:

Barron, W. J. R., 'Introduction', *Sir Gawain and the Green Knight*, ed. W. J. R. Barron
(Manchester: Manchester University Press, 1974)

Finally, at the end of the Bibliography you should list any Internet or Web Sources you have used.

Bibliographies are important to the reader. The details you give enable the reader to place a book or article in the history of scholarly or critical debate, but also to see what sources you have used. In an unseen examination, you will not, of course, be expected to provide full references or a bibliography in the manner outlined above.

As noted above, films and painting should be listed under Primary Texts, using a subheading to separate them from other texts.

It is often important to include the original date of a text in your essay. Sometimes this can be done in the the main body of your essay or chapter. but it is often useful to include such details in the bibliography:

Allen, E., *A Knack to Know a Knave* (London, 1594; facs edn, Oxford: Malone Society Reprints, 1963)

v. Avoiding Common Errors

The possessive

Look closely at the following examples:

his hers its whose

The form **it's** means 'it is' or 'it has'; the form **who's** means 'who is' or 'who has'.

The apostrophe

Apostrophes come after the person(s) or thing(s) in possession of the object or person:

Charles Dickens's novels;
Keats's odes

the novels of Charlotte and Emily Brontë: the Brontës' novels.

Apostrophes do not make words plural:

dramas, families, potatoes, the Brontës.

It's

There is no such word as the following: its'.

In essays we do not write 'it's', meaning 'it is'. We always write 'it is'.

Comma splices

You cannot join sentences by a comma followed by the word 'however'. This is called a comma splice. The following is therefore wrong:

Dickens shows this happening several times, however, the main effect is one of comedy.
[WRONG]

Rewrite either as:

Dickens shows this happening several times. The main effect, however, is one of comedy.

or as:

Dickens shows this happening several times; the main effect, however, is one of comedy.

You can join sentences by 'and', 'but', 'yet', 'neither', 'nor', but not by 'however'.

The semi-colon

The semi-colon can usually be replaced by a full stop; it is used where we have two sentences together that are considering similar matter. The only other place you find a semi-colon is when it is used to divide sets of items after a colon where the reader might get confused: it might be a series of small sentences like these; it might be a group of lists; it might be sets of similar things. Make sure that you really understand the different uses of the colon and the semi-colon.

Quotations

Avoid dropping quotations into the middle of sentences:

It is clear that Owen is on the side of the ordinary soldier, 'Move him gently into the sun' ('Futility'), and against the generals. [WRONG]

Rewrite as:

It is clear in 'Futility', for example, that Owen is on the side of the ordinary soldier as he speaks of moving the wounded man 'gently into the sun' (l. 1), and against the generals.

If you have doubts about your punctuation, get a book, and follow it. R. L. Trask, *The Penguin Guide to Punctuation* (London: Penguin, 1997) is clear and simple. If you want to improve your command of English, *The Student's Guide to Writing* by John Peck and Martin Coyle (Basingstoke: Palgrave, 1998) is readable, brief and informative. A basic grammar book is Marion Field's *Improve Your Punctuation and Grammar* (Oxford: How To Books, 2000).

Abbreviations

Avoid the use of colloquial contractions such as don't, aren't, etc.

Commonly used abbreviations are as follows: e.g. = example; i.e. = that is; cf. = compare; ff. = following (pages or numbers); f. = the following page or number. (Note the full stops.) You should not use abbreviations as part of your continuous text; you may use them very occasionally in your footnotes.

Common spelling errors

You should always be aiming to increase your vocabulary; use a dictionary to check spelling of words that are new to you, especially those you have only heard and not seen in print. It is a good idea to have a dictionary by your side whenever you are working so that you can immediately check spellings and meanings. Remember that you are permitted to take a dictionary into all English Literature examinations.

Also remember to be particularly careful to check the spelling of the titles, authors and names of the characters in the texts you are writing about (e.g. *The Waste Land* - three words - not *The Wasteland*; Heathcliff, not Heathcliffe; Grendel, not Grendal). Carelessness in this area does not impress examiners.

Here is a list of the correct (UK English) spellings of words which are frequently misspelt:

| | | | | | |
|---------------|---------------|------------|--------------|------------|-------------|
| accommodation | archetypal | archetype | argument | commitment | committed |
| corollary | definite | embarrass | epistolary | epitome | exaggerate |
| existence | fallible | foresight | fulfil | fulfilled | harass |
| harassment | hierarchical | hierarchy | independent | infinite | inimical |
| irrelevant | knowledgeable | metonymy | occur | occurred | occurrence |
| parallel | patriarchal | patriarchy | pseudonymous | relevant | responsible |
| rhythm | rigorous | separate | skilful | soliloquy | soliloquies |
| symbolic | synonymous | threshold | truly | wilful | withhold |

Make a special point of checking ance/ence, ent/ant, able/ible endings and ei/ie combinations.

The words in the following pairs are often confused. Make sure you know the difference by checking them in your dictionary:

| | | |
|-----------------------------|-----------------------|-------------------|
| disinterested/uninterested | enormity/enormousness | infer/imply |
| discrete/discreet | stationary/stationery | affect/effect |
| dependant/dependent | practice/practise | simple/simplistic |
| complimentary/complementary | site/sight/cite | lose/loose |
| there/their | where/wear | |

Centuries: when referring to centuries use a hyphen to form the compound adjective. No hyphen is needed for a noun. (It is an eighteenth-century novel. It was published in the eighteenth century.) Do not use an apostrophe before abbreviated decades: the 1960s, *not* the 1960's.

* * *

Nobody expects you to get everything right all the time. As a student of English, however, you are expected to care about what you write and how you write. Spelling, punctuation and grammar matter because they help us to be precise, to be interesting and to be professional. But they also help us to enjoy the very simple pleasure of being able to make language work for us and to enjoy other people's writing.

vi. Summary of Examples

This section simply collects together the footnotes and notes used as examples throughout the booklet and presents them as endnotes (usually just called 'notes'), together with a short specimen bibliography, again using the examples already cited.

Notes

1. Terence Hawkes, *William Shakespeare 'King Lear'* (Plymouth: Northcote House, 1995), p. 53.
2. *The Norton Shakespeare*, ed. Stephen Greenblatt, Walter Cohen, Jean E. Howard and Katharine Eisaman Maus (New York and London: Norton, 1997), p. 46.
3. Catherine Belsey, *John Milton: Language, Gender, Power* (Oxford: Basil Blackwell, 1988), p. 53.
4. Belsey, *Milton*, p. 60.
5. Toni Morrison, *Tar Baby* (London: Triad Grafton Books, 1983), p. 1. All further references are to this edition and are given in the text.
6. William Shakespeare, *Hamlet*, III.i.56-9, in *William Shakespeare: The Complete Works*, ed. Peter Alexander (London and Glasgow: Collins, 1951). All further references are to this edition and are given in the text.

7. Sylvia Plath, 'Ariel', in *The Norton Anthology of Poetry*, 4th edn, ed. Margaret Fergusson, Mary Jo Salter and Jon Stallworthy (New York: Norton, 1970), p. 1734, l. 1. All further references to Plath's poems are to this edition and are given in the text.
8. Plath, 'Lady Lazarus', in *The Norton Anthology*, p. 1735.
9. Tom McArthur, *Worlds of Reference: Lexicography, Learning and Language from the Clay Tablet to the Computer* (Cambridge: Cambridge University Press, 1986), p. 59.
10. McArthur, *Worlds of Reference*, p. 60.
11. *Emily Dickinson: Selected Letters*, ed. Thomas H. Johnson, 2nd edn (Cambridge, MA: Harvard University Press, 1985), pp. 194-7.
12. Martin Elsky, 'Words, Things, and Names: Jonson's Poetry and Philosophical Grammar', in *Classic and Cavalier Essays on Jonson and the Sons of Ben*, ed. Claude J. Summers and Ted-Larry Pebworth (Pittsburgh: University of Pittsburgh Press, 1982), pp. 31-55 (p. 41).
13. Elsky, 'Words, Things, and Names', p. 43.
14. J. D. Spikes, 'The Jacobean History Play and the Myth of the Elect Nation', *Renaissance Drama*, n.s. 8 (1970), 117-49 (p. 120).
15. Spikes, 'The Jacobean History Play', p. 120.
16. Michael Schmidt, 'Tragedy of Three Star-Crossed Lovers', *Daily Telegraph*, 1 Feb 1990, p.
17. Lord Broughton, *Reflections on a Long Life* (London: Macmillan, 1909), II. 70.
18. D. G. James, *The Romantic Comedy*, 2nd edn (London: Longman, 1963), p. 6
19. Kathleen Williams, *Jonathan Swift and the Age of Compromise* (Kansas, 1958; London: Longman, 1959), p. 40.
20. *Robert Henryson: Poems*, ed. Charles Elliott, 2nd edn (London: Longman, 1967), p. 97.
21. Charles Elliott (ed.), *Robert Henryson: Poems*, 2nd edn (London: Longman, 1967), p. 97.
22. Linda Bamber, 'History, Tragedy, Gender', in *Shakespeare's History Plays: 'Richard II' to 'Henry V'*, ed. Graham Holderness (Basingstoke: Macmillan, 1992), pp. 64-73.
23. Helene Keyssar, 'The Dramas of Caryl Churchill: the Politics of Possibility', *Massachusetts Review*, 24 (1983), 198-216 (p. 201).
24. Roland Barthes, 'The Death of the Author', quoted in Andrew Bennett and Nicholas Royle, *Introduction to Literature, Criticism and Theory*, 2nd edn (Hemel Hempstead: Prentice Hall, 1999), p. 23.
25. Martin Coyle, 'Attacking the Cult-Historicists', *Renaissance Forum*, 1: 1 (1996). Available at <http://www.hull.ac.uk/renforum> [accessed 17 December 2001].
26. Brent Cunningham, 'The World Sees News through New York Eyes', *Columbia Journalism Review*,
27. *The Company of Wolves*, dir. Neil Jordan (RKO: 1981)
28. Augustus Leopold Egg, *Past and Present* (1858), Tate Britain, London.

vii. Bibliography

Primary Texts (i.e literary or other works)

Woolf, Virginia, *Jacob's Room*, ed. Kate Flint (Oxford: Oxford University Press, 1992)

Allen, E., *A Knack to Know a Knave* (London, 1594; facs edn, Oxford: Malone Society Reprints, 1963)

Films

Casablanca, dir. Michael Curtiz (Warner Brothers, 1942)

Modern Times, dir. Charles Chaplin (United Artists, 1936)

Paintings

Meteyard, Sidney Harold, *'I am half-sick of shadows', said the Lady of Shalott* (1913), The Pre-Raphaelite Trust, London.

Brown, Lucy Madox, *Ferdinand and Miranda Playing Chess* (1871), Private Collection

Secondary Sources (i.e criticism)

Barron, W. J. R., 'Introduction', *Sir Gawain and the Green Knight*, ed. W. J. R. Barron (Manchester: Manchester University Press, 1974)

Bennett, Andrew, and Nicholas Royle, *Introduction to Literature, Criticism and Theory*, 2nd edn (Hemel Hempstead: Prentice Hall, 1999)

Miller, J. Hillis, 'Narrative and History', *English Literary History*, 41 (1974), 455-73

Thompson, Ann, 'Are There Any Women in *King Lear*?', in *The Matter of Difference: Materialist Feminist Criticism of Shakespeare*, ed. Valerie Wayne (New York and London: Harvester Wheatsheaf, 1991), pp. 117-28

Internet Sources and Websites

Coyle, Martin, 'Attacking the Cult-Historicists', *Renaissance Forum*, 1: 1 (1996). Available at <http://www.hull.ac.uk/renforum> [accessed 17 December 2009].

Cunningham, Brent, 'The World Sees News through New York Eyes', *Columbia Journalism Review*, March/April 2001. Available at <http://www.cjr.org/year/01//1/cunninghm.asp> [accessed 1 September 2010].

7. Academic Staff and their Research Interests

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Contemporary literature (especially American); film (particularly the work of Alfred Hitchcock); poststructuralism (with an emphasis upon the work of Roland Barthes, Jacques Derrida, and Jean-François Lyotard); postmodernity; textuality; posthumanism; narratives of withdrawal/retreat from the world; ink. ???

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Professor Chris Weedon

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Professor Weedon's research covers a broad field comprising cultural theory, gender studies, feminism, cultural politics, culture and identity, race and ethnicity and women's writing. Her current projects include on-going work on the cultural politics of gender, race and ethnicity, culture and identity and collective memory.

8. [Appendix 1] Programme Specification: MA in Critical and Cultural Theory (full-time)

This programme specification is a concise summary of the main features of the MA in Critical and Cultural Theory at Cardiff University and of the learning outcomes that a typical student might reasonably be expected to achieve if he/she takes full advantage of the learning opportunities that are provided. More detailed information on the learning outcomes, content and teaching, learning and assessment methods of each course unit can be found in the Course Handbook.

| | |
|---|---|
| 1. Awarding institution/body | Cardiff University |
| 2. Teaching institution | Cardiff University |
| 3. Programme accredited by | n/a |
| 4. Final award | MA |
| 5. Programme | Critical and Cultural Theory |
| 6. UCAS code (or other code) | n/a |
| 7. Relevant QAA subject benchmarking group | Framework for Higher Education Qualifications |
| 8. Date of production/revision | April 2002/June 2003/June 2005/July 2006/October 2007/July 2008, July 2009, August 2010 |

Programme aims

Critical and Cultural Theory concerns current developments in the ways we define the relationship between human beings, language (in the broadest sense) and the world. Recent theoretical debates have prompted the re-examination of conventional distinctions between visual and written texts, fiction and non-fiction, and even past and present. All forms of critical and cultural analysis are affected by the challenges theory delivers.

The degree is structured into two parts. The required courses introduce students to the implications of current theories for the nature of signifying practice and the power relations this both constructs and reaffirms. A range of options enables them to put together a scheme to suit their interests, with an emphasis on either theory or cultural analysis. The scheme offers opportunities to bring theory to bear on a wide variety of cultural materials.

Part Two of the degree (the dissertation stage) is designed to enable students to undertake an extensive piece of individual research under supervision on a specific topic they have chosen. Students are encouraged to experiment with ideas and explore their insights into the meanings, language and forms of a range of cultural texts.

Programme outcomes

Students who gain the award will have demonstrated knowledge and understanding, skills, qualities and attributes in the following areas:

Knowledge and understanding

- a thorough knowledge and a critical understanding of current debates on the relations between language, identity and culture;
- a reasoned awareness of the implications of these debates for the practice of critical and cultural analysis;
- an ability to interpret written and visual texts, as well as other cultural artefacts, in the light of current theoretical developments.

Teaching, learning and assessment methods and strategies

All course are taught by two-hour seminar.

All courses are assessed by a 4,000 word essay, with title devised by students in consultation with the course tutor.

Intellectual skills

- an ability to use the vocabulary of current theory;
- a capacity for informed and rational argument;
- an ability to contribute to oral discussion;
- a familiarity with the methods and tools of independent study;
- an ability to write in accordance with the conventions of academic exchange.

Teaching, learning and assessment methods and strategies

Each course is designed to encourage the student to read both widely and intensively, while seminar teaching encourages students to explore their ideas in open debate. The assessment strategy is structured to lead students from individual essays towards a larger project of individual research.

Subject-specific skills

- To familiarise students with current theories concerning the relations between language, identity and culture.
- To equip students to take part in current theoretical debates on these and related issues.
- To provide opportunities for critical reflection on the practice of cultural analysis and interpretation.
- To develop habits of independent enquiry on the basis of substantial and accurate knowledge of the relevant material.
- To ensure familiarity with the tools and methods of research.
- To ensure familiarity with the conventions of academic exchange.

Teaching, learning and assessment methods and strategies

Intensive seminar teaching focuses on current theoretical debates and the issues that surround them. The bibliographic classes on methodology and writing provide instruction on the basics of research and academic presentation.

Transferable skills/other attributes

- Communicate effectively with others both orally and through writing.
- Use electronic sources of information as appropriate to the project chosen.
- Take responsibility for own learning programme and professional development
- Time-management when faced with substantial forward projects.

Teaching, learning and assessment methods and strategies

While these skills are not assessed directly, each student is made aware of the importance of working to deadlines and of the need to produce work that is of a different quality and standard from that of undergraduate level. Implicit and explicit in the programme is an emphasis on self-motivation and target-setting.

Other features

The MA degree is designed as a substantive element of further learning. It operates as a higher degree qualification at HE4 level, but it also operates as a lead to PhD and academic research.

Programme structures and requirements, courses and awards

The programme is offered in full-time (1 year) mode. Students take two core courses and two options. Each course is taught for 10 weeks and is assessed by a 4,000 word essay. These constitute Part One of the degree. Part Two of the degree is a dissertation of 16-20,000 (maximum) words to be submitted by a fixed date. The pass mark for all assessed work is 50.

Other features

The scheme is conceived as a bridge between undergraduate learning and research. Students are encouraged to pursue their preferred interests independently and to choose their own essay topics, subject to prior approval. The MA dissertation topic is chosen in conjunction with a supervisor. Instruction is also provided on research methods, bibliography and presentation.

The MA and the PhD programmes are taught in the Centre for Critical and Cultural theory. The Centre runs regular seminars and reading groups on a range of topics for staff and graduate students. There is also skills training, as well as interaction within the framework of a shared interest in theory and its implications.

Additional information

Criteria for admission to the Programme (Scheme)

See Scheme Regulations

Information about assessment regulations

See Scheme Regulations

Methods for evaluating and improving the quality and standards of learning

See Academic Quality Handbook and Addendum, in particular the processes of Annual Review, Periodic Review, Academic Validation of Schemes of Study, and External Examiners' Reports.

9. [Appendix 2] MA in Critical and Cultural Theory (part-time)

General

The programme of study for the degree of MA in Critical and Cultural Theory shall be in accordance with the Cardiff University Regulations for Master's Degrees by Examination and Dissertation.

Entry Requirements

Candidates must satisfy the general conditions for admission to candidature as described in the Cardiff University Regulations for Master's Degrees by Examination and Dissertation.

A candidate's initial degree (or other qualification deemed to be equivalent to a degree) shall normally be in the disciplines of Humanities or Social Studies.

Structure of the Programme

In the case of graduates of the University and of other recognised Universities the programme shall normally be of two year's duration.

All candidates shall follow seminars of four semesters' duration (Stage 1) followed by the preparation and presentation of a dissertation on a subject of special study (Stage 2).

Programme of Study

During Stage 1 students will study the following two core modules:

| | |
|------------------------------|---|
| Critical and Cultural Theory | 1 |
| Critical and Cultural Theory | 2 |

Students will also study two optional modules taken from a range of options.

The Board of Studies reserves the right to modify the courses, but candidates will be informed of any changes made before they enrol for the programme.

Dissertation

A student's dissertation shall normally be of not more than 20,000 words. The subject of each student's dissertation shall be approved by the Board of Studies.

Assessment

All students will be continuously assessed through Stage 1 of the programme.

Candidates who have reached the required standard at the end of Stage 1 will be permitted to proceed to a dissertation for an MA degree.

Each candidate shall submit two copies of his/her dissertation containing the statements and declarations required by regulations to the Convenor of the Examining Board. The dissertation shall be in the form prescribed by the University Regulations and shall be submitted for examination by the University at a date set by the University.

Each candidate may be required to undergo an oral examination in the field and subject of his/her dissertation.

Failed candidates

Candidates who fail to satisfy the Board of Examiners in Stage 1 shall not be permitted to proceed with the programme. At the discretion of the Board of Examiners such candidates shall be permitted:

EITHER

to repeat the first stage of the programme and resubmit the assessed work, or those parts of the assessed work which he/she failed, as an internal candidate;

OR

to resubmit the assessed work or those parts of the assessed work which he/she has failed as an external candidate;

OR

be awarded a Cardiff University Postgraduate Diploma.

A candidate who fails the assessed work may present himself/herself for re-assessment once only within a period of not less than three and not more than fifteen months from the date of the Examining Board.

A candidate whose dissertation is submitted by the date laid down in paragraph 5.3 above but which fails to satisfy the examiners shall be permitted to represent it for further examination on one occasion only, not less than six and not more than twelve months from the date of the meeting of the examiners.

A candidate whose dissertation is not submitted for examination by the date laid down in paragraph 5.3 above shall be permitted to present it for examination on one occasion only, not less than six and not more than twelve months from the date specified in paragraph 5.3.

Award of Degree

Every candidate who has completed his/her programme of study in accordance with the foregoing programme and conditions and has satisfied the examiners shall be eligible for the award of the degree of MA in Critical and Cultural Theory.

The time limits laid down in Cardiff University Regulations for Master's Degrees by Examination and Dissertation shall apply in all cases.

Appendix 3: CCCT Calendar 2011-2012

| Week | DATES (w/c) | ACTIVITY |
|------|-------------------|---|
| 0 | 26 Sept 2011 | Enrolment Week |
| 1 | 3 Oct 2011 | Autumn semester BA and MA teaching begins |
| 2 | 10 Oct 2011 | |
| 3 | 17 Oct 2011 | |
| 4 | 24 Oct 2011 | 26 OCTOBER MA EXAM BOARD FOR CRITICAL AND CULTURAL THEORY PART TWO (applicable to MA students starting their studies in the academic year 2010/11) |
| 5 | 31 Oct 2011 | WED 2 November Board of Studies |
| 6 | 7 Nov 2011 | Reading Week for BA and MA students; INITIAL THINKING AROUND DISSERTATION TOPIC |
| 7 | 14 Nov 2011 | WED 16 November Board of Studies (Annual Review) |
| 8 | 21 Nov 2011 | |
| 9 | 28 Nov 2011 | |
| 10 | 5 Dec 2011 | |
| 11 | 12 Dec 2011 | BA and MA teaching ends Friday 16 December 2010 |
| | 17 Dec-8 Jan 2011 | ----- CHRISTMAS VACATION ----- |
| 12 | 9 Jan 2012 | Guided study week |
| 13 | 16 Jan 2012 | Examination Period Week 1 THURS 19 JAN MA CCCT ESSAYS DUE |
| 14 | 23 Jan 2012 | Examination Period Week 2: |
| 1 | 30 Jan 2012 | Spring semester BA and MA teaching begins |
| 2 | 6 Feb 2012 | Wed 8 Feb Board of Studies Module Changes |
| 3 | 13 Feb 2012 | CHOOSE DISSERTATION TOPIC |
| 4 | 20 Feb 2012 | |
| 5 | 27 Feb 2012 | SKETCH DISSERTATION PROPOSAL |
| 6 | 5 March 2012 | Reading Week for BA and MA students |
| 7 | 12 March 2012 | |
| 8 | 19 March 2012 | MEET A PROVISIONAL DISSERTATION SUPERVISOR |
| 9 | 31 Mar–22 April | ----- EASTER VACATION ----- |
| 10 | 23 April 2012 | |
| 11 | 30 April 2012 | BA and MA teaching ends Friday 4 May 2012; DRAFT BIBLIOGRAPHY AND DISSERTATION PLAN |
| 12 | 7 May 2012 | Guided Study Week |
| 13 | 14 May 2012 | THURS 17th MAY MA CCCT ESSAYS DUE |
| 14 | 21 May 2012 | DISSERTATION PERIOD |
| 15 | 28 May 2012 | DISSERTATION PERIOD |
| 16 | 4 June 2012 | DISSERTATION PERIOD |
| 17 | 11 June 2012 | DISSERTATION PERIOD; JUNE 15 PART ONE MA BOARD CCCT |
| 18 | 18 June 2012 | DISSERTATION PERIOD |
| 19 | 25 June 2012 | DISSERTATION PERIOD; JUNE BOARD OF STUDIES |
| 20 | 2 July 2012 | DISSERTATION PERIOD |
| 21 | 9 July 2012 | DISSERTATION PERIOD |
| 22 | 16 July 2012 | DISSERTATION PERIOD |
| 23 | 23 July 2010 | DISSERTATION PERIOD DISSERTATION DUE 14 SEPTEMBER 2012 |

