The Department of Languages, Literatures and Cultures

APPENDIX TO RESEARCH DEGREE STUDENT HANDBOOK 2019/20

This appendix should be read in conjunction with the Research Degree Student Handbook 2019/20

The Department of English sits within the School of Humanities, which covers the following disciplines: Classics, English, History and Languages, Literatures and Cultures.

School of Humanities contacts

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<th>Role</th>
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* For the majority of your non-academic related issues, please contact the Doctoral School. However, for queries about teaching contracts, expenses and study space within the school, please contact the School of Humanities helpdesk.

The Department of Languages, Literatures and Cultures

The Department of Languages, Literatures and Cultures is in the International Building.

Welcome to the Department of Languages, Literatures and Cultures (LLC), which brings together the five major subject areas of French, German, Hispanic Studies, Italian, and Comparative Literature and Culture, alongside two minor degree programmes, International Film and History of Art and Visual Cultures. The school also hosts the faculty-wide Liberal Arts programme. The department’s staff produces internationally recognised research and offers a wide range of teaching expertise. The department is committed to offering a university education of the very highest quality to its undergraduates and postgraduates alike.

We very much look forward to the year ahead in the knowledge that we have attracted some of the most able students in the country. We warmly welcome the contribution that you will make to our learning community and we are confident that you will enjoy every success in your studies.

A wealth of other information can also be found on our web pages, so be sure to have a look at them and then to check them again every so often. You can also follow us on Twitter to receive regular news from the School: @LLC_RHUL

Finally, on behalf of all my colleagues in the department, I would like once again to welcome you most warmly to LLC and to wish you the greatest possible success and enjoyment in your studies over the year ahead!

Professor Sarah Wright, Head of Department
Research areas within the Department of Languages, Literatures and Cultures

FRENCH

As members of one of the leading French sections in the country, our French staff boast a wide range of research and pedagogical expertise, from literature of the medieval period to the present, to diverse interests in the visual image, poetry, autobiography, linguistics, cultural and intellectual history.

Dr Ruth Cruickshank (BA Leeds, MSt, DPhil Oxford) is a specialist in post-war fiction, film and thought, with particular interests in consumption, globalization and neo-imperialism. She is completing a monograph, *Leftovers: Eating, Drinking and Rethinking French Post-war French Fiction*, and her current work explores the critical potential of...
food and drink across geographies, periods and genres, identifying how representations of eating and drinking can simultaneously reveal the workings of ideology, carry traces of meanings and of trauma and destabilize conventional aesthetic boundaries. Ruth is author of *Fin de millénaire French Fiction: The Aesthetics of Crisis* (Oxford University Press, 2009) and of articles on fiction (including Beauvoir, Duras, Ermans, Houellebecq and Redonnet); film (symbolic violence and global market economics in recent fimc images of Paris, the cinema of the *Trente glorieuses*, Chomet, Deni, Moullet and Varda); and critical theory (structuralism; poststructuralism; and theories of food culture). She supervises PhD and Masters students of French and of Comparative Literature and Culture working on post-war and contemporary literary and visual culture, as well as on food culture.


**Dr Joseph Harris** (BA, MPhil, PhD Cambridge) is a specialist in early-modern French literature, especially seventeenth- and eighteenth-century drama. His research interests include gender and sexuality, comedy and laughter, psychology, audience response, death, and misanthropy. He is the author of *Inventing the Spectator: Subjectivity and the Theatrical Experience in Early Modern France* (Oxford University Press, 2014) and *Hidden Agendas: Cross-Dressing in Seventeenth-Century France* (Gunther Narr, 2005), and editor of *Identification Before Freud: French Perspectives* (2008), and he wrote the introduction to *Four French Plays* (Penguin Classics, 2013). He is currently co-editing a volume on fame and posterity in early modern France, editing an edition of two eighteenth-century sequels to Molière’s comedy *Le Misanthrope*, and writing a monograph on death and murder in Corneille.

**Dr Ruth Hemus** (BA Bath, MSc and PhD, Edinburgh) studied French and German at undergraduate level and Comparative Literature and Culture as a postgraduate. Ruth’s research specialism is the European avant-garde, especially women artists, writers and performers connected to Dada and Surrealism. Over the last few years she has worked with public institutions including The National Theatre, Southbank Centre and Tate Modern in London, the Louisiana Museum of Modern Art in Denmark, the Nicola Trussardi Foundation in Milan, and the Forumschlossplatz Aarau and Cabaret Voltaire in Switzerland. Ruth is currently writing a book on the poet Céline Arnauld, provisionally entitled *Dada’s Woman Wordsmith*. She is also working with a composer and a visual artist on a project to turn her book *Dada’s Women* (Yale University Press, 2009) into a multimedia production. You can follow that journey at: https://dadaswomen.wordpress.com/

**Professor Eric Robertson** (MA, PhD Aberdeen) is a specialist in modern French and European literature and visual arts, with a particular focus on the literary and artistic avant-garde movements of the twentieth century; he has also worked extensively on literary bilingualism. He is the author of *Arp: Painter, Poet, Sculptor* (Yale, 2006, winner of the 2007 R. H. Gapper Book Prize), *Writing Between the Lines: René Schickele, ’Citizen francais, deutscher Dichter’, 1880-1940* (1995), and *Blaise Cendrars and the Visual Avant-Gardes* (forthcoming). He is the co-editor of *Yvan Goll - Claire Goll: Texts and Contexts* (1997), *Robert Desnos: Surrealism in the Twenty-First Century* (2006), *Dada and Beyond Vol 1: Dada Discourses* (2011) and *Dada and Beyond Vol 2: Dada and its Legacies* (2012). Current book projects include e a study of avant-garde art and virtual technologies; he is also collaborating with The Hepworth Wakefield on an international art exhibition devoted to Hans / Jean Arp, scheduled to take place in 2015-2016.

**Professor Hannah Thompson** (BA, MPhil, PhD Cambridge) is a specialist in nineteenth- and twentieth-century French fiction, French and Anglo-American Disability Studies and Representations of Paris in fiction and film. She is the author of *Reviewing Blindness in French Fiction* (Palgrave, 2017); *Taboo: Corporeal Secrets in Nineteenth-Century France* (Legenda, 2013) and *Naturalism Redressed: Identity and Clothing in the Novels of Émile Zola* (Oxford: Legenda, 2004), co-editor of *Corporeal practices: (Re)figuring the Body in French Studies* (2000) and editor of *New Approaches to Zola* (2003). Her current research projects focus on the intersections between French Studies and...
Disability Studies; audio description as creative and inclusive practice, and the body in the French Canadian novel. She also writes the popular Blind Spot blog: http://hannah-thompson.blogspot.com/


**GERMAN**

Dr Jon Hughes (BA, MSt Oxford, PhD Swansea) has research interests in the field of modern and contemporary German and Austrian culture, in particular that of the interwar period (1918-1939), and in the history of sport and cultural responses to sport in the German-speaking countries. He has specialised in the work of the Austrian novelist and journalist Joseph Roth, the subject of his monograph *Facing Modernity* (MHRA, 2006). He is also the author of an interdisciplinary study of the cultural, social and political significance of the German boxer Max Schmeling: *Max Schmeling and the Making of a National Hero in Twentieth-Century Germany* (Palgrave Studies in Sport and Politics, 2017). Other research and teaching interests include the Neue Sachlichkeit (New Objectivity); ‘generational' discourses and youth culture in Germany; ‘Amerikanismus’ and responses to the USA in German culture; film, especially in the Weimar Republic; the literature of the anti-fascist exile; the postwar memory of National Socialism in German culture; the work of Hermann Hesse.

Professor Emily Jeremiah (BA Oxford, MA London, PhD Swansea) is a specialist in contemporary German-language literature and culture, as well as a comparatist and gender-studies scholar. Her research interests include ethics, mothering, translation and transnationalism. She is the author of three monographs: *Troubling Maternity: Mothering, Agency and Ethics in Women’s Writing in German of the 1970s and 1980s* (Maney/MHRA, 2003), *Nomadic Ethics in Contemporary Women’s in German: Strange Subjects* (Camden House, 2012), and *Willful Girls: Gender and Agency in Contemporary Anglo-American and German Fiction* (Camden House, 2018). With Frauke Matthes she is co-editor of *Ethical Approaches in Contemporary German-Language Literature and Culture* (Edinburgh German Yearbook 7, 2013). With Gill Rye et al., she is one of the editors of *Motherhood in Literature and Culture: Interdisciplinary Perspectives from Europe* (Routledge, 2017). Dr Jeremiah is also a prize-winning translator of Finnish poetry and fiction. With Fleur Jeremiah, she was co-translator of Aki Ollikainen’s White Hunger, long-listed for the Man Booker International Prize 2016. She is a long-standing judge of the Schlegel-Tieck Prize for Translation from the German.

**HISPANIC STUDIES**

Dr Miriam Haddu (BA, PhD Birmingham): Mexican Visual Culture including Mexican fiction and documentary filmmaking, Mexican photography, installation, plastic/digital arts, performance and necro-aesthetic arts. She has published articles on Mexican photography, photojournalism and film. In 2004 she curated the first solo exhibition of Mexican photojournalist Araceli Herrera’s work in London, held at the Southbank's Oxo Tower Gallery. The show was entitled *Araceli Herrera: Mexico Through the Lens.* She is the author of *Contemporary Mexican Cinema: History, Space and Identity,* and co-editor of *Visual Synergies: Fiction and Documentary Filmmaking in Latin America.* She is working on a monograph entitled *Mexican Cinema: a Decade of Fiction and Documentary Filmmaking (2000-2010)* and on a co-edited volume entitled *Specular Ghosts: Trauma and Memory in Mexican Visual Culture.* Other areas of interest include border studies in relation to the US-Mexico border and its cultural manifestations, postmodern geographies in film, and studies of conflict and violence in Mexican film and photography.
Dr James Clifford Kent (BA, MRes, PhD Royal Holloway) Visual Cultures, in particular film and photography with a focus on Cuba and the city of Havana. Recent publications include essays on the representation of Havana in music documentary film and documentary photography. His first monograph, Aesthetics and the Revolutionary City: Real and Imagined Havana (Palgrave Macmillan, Studies of the Americas), was published in 2018. James is also a practising photographer who has exhibited his work in the UK and Cuba. Examples of his photographic work can be found on his personal website: http://www.jckent.com. His other areas of interest include photojournalism, portrait photography and the visual representation of Latin America in the global imaginary.

Dr Arantza Mayo (BA (Kent), MSt (Oxon), MLitt (Oxon), MA (Cantab), PhD (London) specialises in Early Modern literature and culture, particularly religious poetry and the relationship between literature and the visual arts in Spain and colonial America. Her work on La Lírica Sacra de Lope de Vega y José de Valdésilso (Iberoamericana Vervuert, 2007) has been awarded the Real Academia Española’s ‘Conde de Cartagena’ prize. She also has an interest in Bolivian literature and culture, in particular 20th-century poetry and the social contexts of its production, and is preparing a monograph on the works of Pedro Shimose. Publications include essays on Spanish Golden Age, colonial and 20th-century Latin American poetry, the prose works of Teresa of Avila, representations of sanctity, book ownership in 17th-century Spain and the translation and reception of Cervantes’s work in Britain. Her current research interests are representations of the Passion in early modern Spain and America as well as the works of Teresa of Avila.

Prof Sarah Wright (BA Strath, PhD Cambridge, Dip Trans IoL): works on twentieth-century Spanish culture, theatre and film. Her theoretical interests include psychoanalysis, film theory and gender studies. Dr Wright is author of an interdisciplinary study focused on the legendary Spanish seducer, Don Juan, and The Child in Spanish Cinema (Manchester: MUP, 2013). She is co-editor of the volumes, Locating the Voice in Film: Critical Approaches and Global Practices (OUP, 2017), and Childhood and Nation in Contemporary World Cinema: Borders and Encounters (Bloomsbury, 2017).

ITALIAN

Dr Fabrizio De Donno (BA, MA London, PhD Cambridge): co-editor of Colonial and Postcolonial Italy, special issue of Interventions: International Journal of Postcolonial Studies, 8(3) 2006, and of the volume of essays Beyond Catholicism: Heresy, Mysticism and Apocalypse in Italian Culture (Palgrave, 2014). His monograph Italian Orientalism: Nationhood, Cosmopolitanism and the Cultural Politics of Identity was published in 2019. He is also the author of articles on ideas of race in colonial and fascist Italy, on the interplay between orientalism and classicism in British and Italian colonial cultures, on Mazzini’s impact on Gandhi’s anti-colonial thought, and on Wu Ming’s literary activism and the transnational historical novel. He is currently completing a book on Italian Orientalism.


Dr Stefano Jossa specializes in early modern Italian literature and the contribution of literary discourse to the construction of national identity in Italy. He has published extensively in both fields. His book Ariosto (Bologna: il Mulino, 2009) stands as a reference-point for Ariosto studies. He is also the author of L’Italia letteraria (Bologna: il Mulino, 2006), a broad exploration of the contribution of Italian literature to the Italian national identity, which had a significant impact on Italian public discourse and political debate, and Un paese senza eroi. L’Italia da Jacopo Ortis a Montalbano (Roma-Bari: Laterza, 2013), a historical reconstruction of the cultural contribution of literary characters
to national iconography. He has co-authored and co-edited (with Yolanda Plumley and Giuliano Di Bacco) the volume *Citation, Intertextuality and Memory in the Middle Ages and the Renaissance* (Exeter: Exeter University Press, 2011), two special issues on European Petrarchism of the journal *Italique*, volumes 14 and 15 (Geneva: Droz, 2011 and 2012), and (with Claudia Boscolo) a volume on contemporary Italian literary engagement (*Scritture di Resistenza. Sguardi politici dalla narrativa italiana contemporanea*, Rome: Carocci, 2014). He supervises PhD and Masters students on early modern Italian literature, the process of nation-building in Italy and the tradition of classical literature in modern age.

Prof Giuliana Pieri (Dott.Lett. Pavia, MA Kent, DPhil Oxford) is a specialist in Italian visual culture and 19th and 20th century Italian literature and culture. She is a Senior Fellow of the Higher Education Academy and was the recipient, with Dr Ruth Hemus, of the Teaching Excellence Prize 2017. She is author of *The Influence of Pre-Raphaelitism on fin-de-siècle Italy: Art, Beauty and Culture* (Oxford: Maney, 2007) and author-editor of *Italian Crime Fiction* (Cardiff: University of Wales Press, 2012) and *The Cult of the Duce. Mussolini and the Italians* ((Manchester: Manchester University Press, 2013) with S. Gundle and C. Duggan. She has a particular interest in Italian modernism and the visual culture of Fascism: she co-curated and exhibition in London in 2010, *Against Mussolini: Art and the Fall of the Regime*, and has written several articles and book chapters on fascist iconography and Italian art under fascism. She is also author of several articles on the interrelationship between art and literature in the 19th and 20th century, Anglo-Italian cultural and artistic relations, and Italian crime fiction. She was co-investigator on the AHRC funded project *The Cult of the Duce: Mussolini and the Italians 1918-2010* (2006-10) and is currently Principal investigator of the HARC research grant *Interdisciplinary Italy 1900-2020: Interart/Itermedia*(2012-14): http://www.interdisciplinaryitaly.org/

**COMPARATIVE LITERATURE AND CULTURE**

Dr Danielle Sands (BA Durham, MSc Edinburgh, PhD London) is a specialist in critical theory and contemporary literature. Her research interests are interdisciplinary and include philosophy of religion, literary and philosophical representations of animals and the natural world, and the relationship between philosophy and literature. She has published widely in these areas and her monograph *Writing Animals: Storytelling, Selfhood and the Limits of Empathy* was published in 2019 by Edinburgh University Press. She is Fellow at the Forum for Philosophy, LSE, where she organises ten events annually. In 2018, she received a British Academy Rising Star Engagement Award for her project *Posthumanities: Redefining Humanities for the Fourth Industrial Age.*

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**Masters by Research in the Department of Languages, Literatures and Cultures**

The degree programme aims to:

- enable students to pursue an independent course of study in Comparative Literatures and Cultures, French, German, Italian or Hispanic Studies at Masters level;
- widen access to different kinds of students, offer students the chance to pursue a course of studies that fits in with the demands of their work, with their personal aspirations and with the rest of their lives;
- examine critically current knowledge, and the essential concepts and theories that inform the study of the chosen language;
- provide the opportunity for advanced study of specialised topics within the chosen language;
- examine critically current techniques of enquiry and research in the chosen language;
- provide the opportunity for students who may not have foreign language skills to pursue advanced studies in Comparative Literatures and Cultures by studying texts in translation;
- foster the ability to learn independently, whether for further research or for personal intellectual development;
- develop the written and oral presentation skills needed for effective communication of research findings at postgraduate level. The programme is delivered over one year of fulltime study (52 weeks) or two years of part-time study (104 weeks).
Programme Management

The MA by Research is administered and run by a Programme Director, Prof James Williams, in conjunction with other members of the department. The Programme Director is the person to whom all students with general administrative queries should turn. Other problems should be referred to the student’s supervisor or advisor. The Doctoral School should be your port of call for general enquiries.

Initial Registration and Period of Registration

Registration normally runs from September for 50 weeks (102 weeks part-time). Full-time students normally meet with their supervisor(s) once every two weeks for 1-1.5 hours during the first two terms. Part-time students normally meet with their supervisor(s) for half this number of meetings over four terms. This strand will consist of up to 28 hours of individual supervision, to be carried out according to the needs of the candidate. Regular meetings will be arranged with the supervisor(s). After the first two terms, phone and e-mail contact may form the supervision time. The department will monitor and take action regarding students who fail to have regular contact with their supervisor, whatever their mode of communication.

Taught Element

Classes are compulsory and take place on Wednesdays. A programme of classes will be available on the PG space. It is necessary to pass this course to proceed to the awarding of the degree. The part-time programme lasts 104 weeks, beginning in September of year one.

Dissertation Submission Deadline

The dissertation is worth 180 credits. It will normally be around 30,000 – 35,000 words in length, although the College maximum is 40,000. The dissertation will be submitted within one year of the start date. Two copies (as well as an electronic copy via email) must be submitted to Student Administration including a statement to the effect that the dissertation is your own work and a declaration of the number of words. Instructions for submission and deadlines will be sent to you from Student Administration. It is college policy for a random sample of dissertations to be assessed via Turnitin.

The Dissertation is Pass/Fail

The dissertation may display originality, thorough knowledge of primary and secondary material (including standard works and recent work on the subject), an ability to present the various facets of an argument in an exceptionally coherent and sophisticated fashion and come to independent conclusions. It may display clarity and organisation of argument as well as critical depth.

Annual review process in the School of Humanities

All MPhil/PhD students are required to take an annual review. Students should submit electronic copies of the following:

- Student training log and supervision log (templates are available on the Doctoral School microsite)
- A substantial piece of written work, where appropriate
- A thesis abstract, a short report of work completed during the year, and a timetabled research plan for the coming year

It is the responsibility of the supervisor to arrange the review, invite colleagues to take part, and book a room. It is the responsibility of the student to ensure that the required material is submitted to the panel at least two weeks before the interview.
Upgrade process in the School of Humanities

All students are initially registered for an MPhil degree on either a full-time or part-time basis. Those wishing to submit a thesis for the award of PhD will be required to successfully upgrade to a PhD within the first 20 months of full-time study or the first 40 months of part-time study. In advance of the upgrade, students should submit electronic copies of the following:

- Student training log and supervision log (templates are available on the Doctoral School microsite)
- A chapter-length piece of research writing*
- A thesis abstract, an outline of the thesis, describing the different chapters and the material that will be used to write them, and a timetabled research plan for completion of the thesis
- An introduction or a survey of critical literature in the field, as appropriate
- A bibliography of the work to date

*For PhD by practice-based research (i.e. creative writing and poetic practice), this should be a selection from both the creative and critical components of the thesis. The creative submission for prose writers should be a chapter of about 20 pages of fiction; for poetry and poetic practice, up to 15 pages of poetry or an equivalent textual project (digital media, bookwork, video, documentation of performance/installation). The critical submission should be 3000-8000 words.

It is the responsibility of the supervisor to arrange the interview, invite colleagues to take part, and book a room. It is the responsibility of the student to ensure that the required material is submitted to the panel at least two weeks before the interview.

Viva preparation in the School of Humanities

Viva preparation is something that starts the moment you begin your research. The annual review, the papers that you will deliver at the postgraduate research forum, and the upgrade are all ways of improving your presentation and defence of your work. You should also attend relevant training sessions offered by the Researcher Development Programme and by the School of Humanities. Please get in touch with your supervisor or the Director of PGR Education if you would like to have a mock viva.

The School of Humanities’ student-staff committee

The School of Humanities’ PGR student-staff committee meets once a term and contributes to the organisation of the PG Colloquium. Please get in touch with the School Director of PGR Education if you would like to join. If you would like to raise an issue to be discussed there, please contact the Doctoral School.