



DEPARTMENT OF ENGLISH

# POSTGRADUATE TAUGHT STUDENT HANDBOOK

2017/2018

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#### Disclaimer

This document was published in September 2017 and was correct at that time. The Department\* reserves the right to modify any statement if necessary, make variations to the content or methods of delivery of programmes of study, to discontinue programmes, or merge or combine programmes if such actions are reasonably considered to be necessary by the College. Every effort will be made to keep disruption to a minimum, and to give as much notice as possible.

\* Please note, the term 'Department' is used to refer to both 'Departments' 'Centres' and 'Schools'. Students on joint or combined degree programmes will need to use two departmental handbooks.

An electronic copy of this handbook can be found on your Departmental website <http://www.royalholloway.ac.uk/english/home.aspx> where it will be possible to follow the hyperlinks to relevant webpages.

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## Introduction to the Department

### 1.1 Welcome

A warm welcome to all our new students and also to those returning from their long vacation. We look forward to making those of you who are just starting your studies soon feel at home, and to ensuring that your time here proves not only profitable, but also extremely enjoyable. This Handbook is designed to help you get your bearings and organise your time. It brings together a great deal of important information about the Department and about your degree. It explains how the degree programme operates, what your options are, the work that is expected of you and how it is assessed. It provides guidance about how to prepare and present your work and also tells you where to go for any further help and advice. Please study it very carefully.

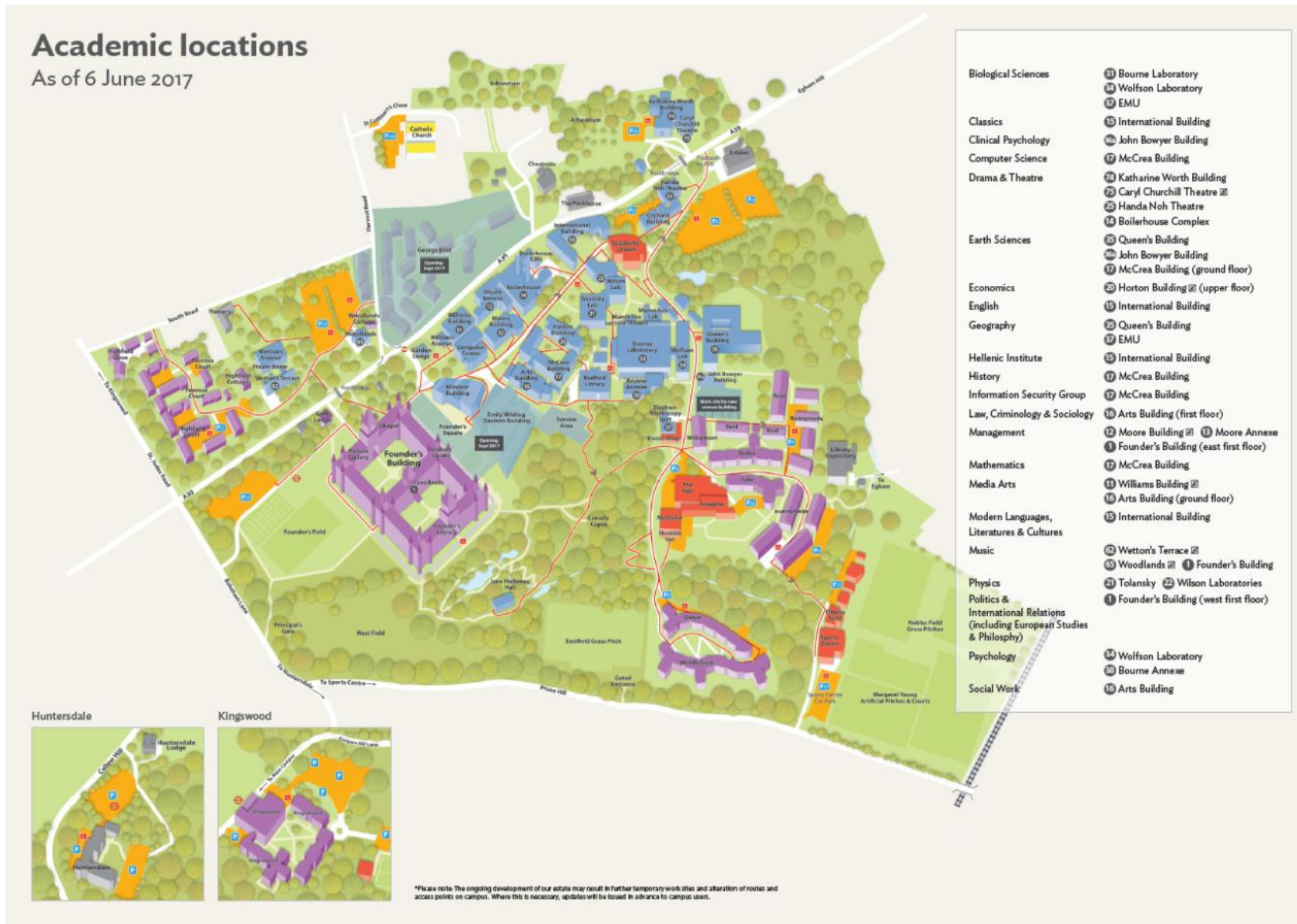
You may feel overwhelmed for a while by all the new impressions and demands made on you, so you will probably need to return to specific points in the handbook once you have settled in. On behalf of the academic and administrative staff of the Department, I wish you a successful year.

Professor Juliet John, Head of Department

### 1.2 How to find us: the Department

The Department of English is located on the second floor of the International Building, just across the road from the Students' Union Building. This can be found on the College [campus map](#) as building 15.

### 1.3 Map of the Egham campus



Student parking is limited and a parking permit is required. This can be obtained online via <http://royalholloway.firstparking.co.uk>.

## 1.4 How to find us: the staff

### CONTACT DETAILS

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<b>Postgraduate Faculty Administrator</b>			

### 1.5 How to find us: the Departmental office

The department office is located on the top floor of the international building: turn right at the top of the main staircase to the end of the corridor. Lisa Dacunha, the PG Administrator, is available in the office On Monday, Tuesday, Thursday and Friday from 9am – 4pm or via email or phone as above. Each member of the full-time academic staff in the English Department sets aside certain hours each week when he or she will normally guarantee to be available to see students: details are posted on the door of the staff member's office. If you would like to see a member of staff at a time other than their office hour, please contact them directly via email. Appointments may also be made with visiting teaching staff. In addition, the Head of Department, Prof Juliet John, and the Director of Taught Postgraduate Studies, Dr Sophie Gilmartin, are willing to see any student on academic or personal matters (in confidence if you wish). Two hours every week are set aside for this, but an appointment must be made in advance via the Office. Please call on extension 3214 or email [English-Department@rhul.ac.uk](mailto:English-Department@rhul.ac.uk).

### 1.6 The Department: practical information

If you are unable to use the staircase, the International Building is serviced by a lift for your convenience and the lift can be accessed on all floors. You will find toilets for the students' use on every floor, including facilities for disabled students. On the second floor you will find the Departmental Office, the academic staff offices and three teaching rooms (IN243, IN244 and IN245). Staff and student pigeon-holes for internal and external postal deliveries are located opposite and adjacent to the Office respectively. There is a monitor outside the Office which is updated daily to provide students with important information. MA students are welcome to use the Doctoral Teachers room next to the office as a quiet study space outside term time during office hours: please ask office staff for the key. Notice boards are situated throughout the corridors. Students using Bedford Square will receive separate orientation information from Creative Writing programme staff.

### 1.7 Staff research interests

**PROFESSOR TIM ARMSTRONG**, BA, MA (Canterbury, New Zealand), PhD (London):  
Research interests include Modernism and modernity; American literature and culture;

literature and technology; and the poetry of Thomas Hardy. His publications include *The Logic of Slavery: Debt, Technology and Pain in American Literature* (Cambridge University Press, 2012), *Modernism: A Cultural History* (2005), *Haunted Hardy: Poetry, History, Memory* (2000) and *Modernism, Technology and the Body* (1998), as well as a number of other edited texts and collections. He edits the Edinburgh University Press series Edinburgh Critical Studies in Modernist Culture and is on the editorial board of Cambridge Studies in American Literature and Culture (CSALC). His current project is a study of modernist localism, *Micromodernism*.

**DR ALASTAIR BENNETT**, MA, MPhil, PhD (Cantab). Research interests include *Piers Plowman*, Middle English sermons and devotional texts, rhetoric and persuasion, and Chaucer. His published and forthcoming work includes an edition of a Middle English sermon on the decline of the world and the age of stone (*Medium Ævum*, 2011), and articles on the proverb 'Brevis oratio penetrat celum' ('A short prayer pierces heaven') and on the imagery of the 'blered' eye in *Piers Plowman* and *The Canon's Yeoman's Tale*. He is currently working on a book about *Piers Plowman* and late medieval preaching.

**DR ROY BOOTH**, BA (Oxon), PhD (London): Main research interests are in early modern poetry (especially in Donne and his circle), and in witchcraft as reflected in the drama of the period. His edition of *The Collected Poems of John Donne* appeared in 1994, and his revised and augmented edition of Everyman's *Elizabethan Sonnets* in the same year. Dr Booth is currently working on 17th century astrological texts, and then will return to a project on the relationship between broadside ballads and the popular theatre (work stemming from his doctoral dissertation, 'Married and Marred: the Misogamist in English Renaissance Drama'). Dr Booth's academic blog, 'Early Modern Whale' is regularly updated with short accounts of minor 16th and 17th century texts and artefacts. Committed to electronic aids to scholarship, Dr Booth's more recent publications are in the online journal, *Early Modern Literary Studies*.

**DR CHRISTIE CARSON**, BA (Queen's Canada), MA (Toronto), PhD (Glasgow): Research interests include the performance history of Shakespeare, the use of digital technology in teaching and research and intercultural performance. She is co-editor of *The Cambridge King Lear CD-ROM: Text and Performance Archive* (Cambridge University Press, 2000) and author of 'King Lear in North America', a chapter on this CD. Dr Carson was the Principle Investigator of a large AHRB funded research project entitled *Designing Shakespeare: an audio visual database, 1960-2000*, which documents the performance history of Shakespeare in Stratford and London. She is the co-editor with Dr Farah Karim-Cooper of *Shakespeare's Globe: A Theatrical Experiment* (CUP, 2008) and with Professor Christine Dymkowski of the Drama Department of *Shakespeare in Stages: New Directions in Theatre History* (CUP, 2009). Dr Carson has published and spoken widely on the impact of digital technology on learning and research patterns. She has also worked for the English Subject Centre at Royal Holloway to promote the use of digital technology in teaching English in higher education at the national level. She is currently working on a book coming out of the Designing Shakespeare project that will illustrate the role of theatre design and theatre architecture in creating new audience relationships in contemporary performance.

**DR. PRUDENCE CHAMBERLAIN**, BA, MA and PHD (London): Main research interests are contemporary poetry; American writing from 1950s onwards; New Narrative and Lyric Writing; queer theory and feminism. She is the co-author of *House of Mouse* (2016), and has two solo-authored collections forthcoming: *Coteries* with Knives, Forks and Spoons Press (2017) and *Retroviral* with Oystercatcher Press (2017). Her poetry reviews have featured in *Poetry Review*, *Hix Eros*, and *The Shearsman Review*. An interdisciplinary practitioner, she has also published sociological research, including *The Fourth Wave of Feminism Affective Temporality* (2017), and articles on contemporary feminism in both *Gender and Education* (2016) and *Social Movement Studies* (2014).

**DR. DOUGLAS COWIE**, BA (Colgate University, New York) MA, PHD (University of East Anglia), is primarily a fiction writer. He is most recently the author of a novel, *Noon in Paris, Eight in Chicago* (Myriad Editions 2016), and is also the author of one other novel and two novellas. He has written academic articles on the work of John McGahern and Nelson Algren. His main literary interest is American poetry and fiction of the 20th Century, in particular the work of Nelson Algren, as well as American popular music. He also has an interest in the history of Germany, in particular the history of the German Democratic Republic.

**PROFESSOR ROBERT EAGLESTONE**, BA (Manchester), MA (Southampton), PhD (Wales): Professor of Contemporary Literature and Thought. He is Deputy Director of the *Holocaust Research Centre*. His main research interests are in contemporary and twentieth century literature, literary theory and philosophy, and in the Holocaust and other genocides. He is the author of *Ethical Criticism: Reading after Levinas* (Edinburgh UP 1997), *Doing English* (Routledge, 1999), *Postmodernism and Holocaust Denial* (Icon 2001), *The Holocaust and the Postmodern* (Oxford UP 2004) and *The Very Short Introduction to Contemporary Fiction* (Oxford UP 2013) and the editor or co-editor of seven other books, *Reading the Lord of the Rings* (Continuum 2006), *Teaching Holocaust Literature and Film* (Palgrave 2008), *Derrida's Legacies* (Routledge 2008), *J. M. Coetzee in Theory and Practice* (Continuum 2009), Volume 2 of the *Blackwell Encyclopaedia of Literary and Cultural Theory* (Blackwell 2011), *Salman Rushdie* (Bloomsbury 2013) and *The Future of Trauma Theory* (Routledge 2013). He has published articles on a range of writers and issues in philosophy, literary theory and historiography and his work has been translated into six languages. He is the editor of the *Routledge Critical Thinkers* series. He has advised Department for Education on literature teaching in schools, and sits on the subject panels for English Literature for various exam boards. He regularly speaks at literary festivals and in 2014 was awarded a National Teaching Fellowship.

**PROFESSOR FINN FORDHAM**, MA (Oxon), PhD (London): Main research interests are James Joyce, modernism, French 19th century influences within modernism, 20th century literary manuscripts and genetic and archival criticism. He is also interested in the contemporary American novel, theories of biography, contemporary poetry, post-colonial literary hoaxes. He is the author of *Lots of Fun at 'Finnegans Wake'* (OUP, 2007) and *I do, I Undo, I Redo: Textual Genesis of Modernist Selves* (OUP, 2010), and the co-editor, with Katarzyna Bazarnik, of *Wokol James'a Joyce'a* (Universitas, 2000) and, with Rita Sakr, of *James Joyce and the 19th Century French novel* (Rodopi, 2010). He is beginning work on a study of the emergence of new cultural forms and networks in response to the outbreak of

the second world war.

**PROFESSOR ANDREW GIBSON**, is former Research Professor of Modern Literature and Theory, now teaching part-time in the department. He is a former Carole and Gordon Segal Professor of Irish Literature at Northwestern University, Chicago, a member of the Conseil scientifique and the Comité de sélection at the Collège international de philosophie in Paris, and a permanent Associate Member of the International Beckett Foundation at the University of Reading. He has written, edited and co-edited more than twenty books. The most recent are: *Joyce's Revenge: History, Politics and Aesthetics in 'Ulysses'* (2002, 2005); *James Joyce: A Critical Life* (2006); *Badiou and Beckett: The Pathos of Intermittency* (2006); *Samuel Beckett: A Critical Life* (2010); *Intermittency: The Concept of Historical Reason in Contemporary French Philosophy* (2012); and *The Strong Spirit: History, Politics and Aesthetics in the Writings of James Joyce 1898-1915* (2013). His *Misanthropy: The Critique of Humanity from the Cynics to the Posthumanists* will be published by Reaktion in 2014. He is currently working on *Modernity and the Political Fix*, to appear from Bloomsbury Publishing in their *Political Theologies* series. It will contain a chapter on Byron and 1780-1830.

**PROFESSOR ROBERT HAMPSON**, BA (London), MA (Toronto), PhD (London), FEA, FRSA. Author of *Conrad: Identity and Betrayal* (Macmillan, 1992) and *Cross-Cultural Encounters in Conrad's Malay Fiction* (Macmillan, 2000). He has edited the Penguin editions of Conrad's *Lord Jim*, *Victory* and *Heart of Darkness*; Kipling's *Something of Myself* and *In Black and White/Soldiers Three*; and Rider Haggard's *King Solomon's Mines*. He has co-edited (with Peter Barry) *New British Poetries* (Manchester University Press, 1993), (with Andrew Gibson) *Conrad and Theory* (1998), (with Tony Davenport) *Ford Madox Ford: A Reappraisal* (2002), (with Max Saunders) *Ford Madox Ford and Modernity* (2003), and (with Will Montgomery) *Frank O'Hara Now* (forthcoming). Editor of *The Conradian* (1989-95); an Associate Editor of the Cambridge Edition of Conrad's Works and Contributing Editor to the e-journal of the Centre for Research in Poetics. Research interests are nineteenth and twentieth-century literature and creative writing; his recent publications include work on Conrad, Joyce, Ford, contemporary English and American poetry, and (post)colonialism. Current research includes a monograph on postmodernism and poetry, and another monograph on Conrad.

**DR SOPHIE GILMARTIN**, BA (Yale), PhD (Cantab): Author of *Ancestry and Narrative in Nineteenth-Century British Literature* (Cambridge University Press, 1998), and, with Rod Mengham, of *Thomas Hardy's Shorter Fiction: A Critical Study* (Edinburgh University Press, 2007). She has also produced an edition of Anthony Trollope's *The Last Chronicle of Barset* for Penguin Classics (2001). Her main research interests and publications are in the areas of the nineteenth-century novel and short story, visual arts, and maritime studies. She has published on a variety of subjects in this field, including mourning and wedding rituals, ancestry, resurrection and nationhood. She is currently working on a book, the working title of which is *The Accidental Navigators*, about the voyage of two young American women around Cape Horn in 1856, for which she was awarded an AHRC grant and the Caird North American Fellowship from the National Maritime Museum.

**DR VICKY GREENAWAY**, MA & PhD (London): Vicky received a Henry Moore postdoctoral fellowship in 2007-2008 to aid research for a book on Romantic poetry and sculpture. Her research interests lie in literature's dialogue with the arts in the nineteenth century and more generally in the negotiation of ideal/real relations in nineteenth-century poetics. Her

AHRC funded PhD thesis 'Victorian literature and the Risorgimento' (completed March 2007) explored how Victorian writers appropriated the topic of the Italian nationalist movement in order to discuss their concerns over art's relation to society and the material world.

**PROFESSOR LAVINIA GREENLAW**, MA (Courtauld Institute), PG Dip (London College of Printing), BA (Kingston). Research interests include contemporary poetry and prose, and an interdisciplinary approach to perception and making/reading the image. Her poetry includes *The Casual Perfect* (Faber 2011) and *A Double Sorrow: Troilus and Criseyde* (Faber 2014). Her first novel, *Mary George of All northover* (Flamingo 2001), received France's Prix du Premier Roman Etranger. Her third, *In the City of Love's Sleep*, will appear from Faber in 2018. Her two books of creative non-fiction are *The Importance of Music to Girls* (Faber 2007) and *Questions of Travel: William Morris in Iceland* (Notting Hill Editions 2011). Her immersive sound work, *Audio Obscura*, a study of interrupted perception, won the 2011 Ted Hughes Award. In 2016, she wrote and directed a short film, *The Sea is an Edge and an Ending*, an exploration of dementia and the present tense. She taught at Goldsmiths College before becoming Professor of Poetry at UEA (2007-2013). She is writing a book about seeing and not seeing further

**PROFESSOR JUDITH HAWLEY**, BA (Cantab), DPhil (Oxon): Main research interests are in eighteenth-century literature, medicine and science; Laurence Sterne; satire; late eighteenth-century women writers and the history of amateur performance. In addition to editing Jane Collier's *The Art of Ingeniously Tormenting* (1994), Henry Fielding's *Joseph Andrews* and *Shamela* (Penguin Classics, 1999), Laurence Sterne's *Tristram Shandy* (Norton), she has edited the selected works of Elizabeth Carter for the Pickering & Chatto series *Bluestocking Feminisms* (1999). She is also General Editor of the Pickering & Chatto series *Literature and Science 1660-1832* (2003). Other publications include articles and chapters on Charlotte Smith; Mary Robinson; women writers reading Shakespeare; Siamese twins; and *Tristram Shandy*. She is currently working on a study of private theatricals in the long eighteenth century and a monograph, *Scribblers*, a group biography of Pope, Swift and their circle.

**DR BETTY JAY**, BA (Southampton), PhD (London): Main research interests are in twentieth-century literature, gender, contemporary writing and war. She is co-editor of *The Discourse of Slavery* (Routledge, 1994) and editor of *E. M. Forster: A Passage to India* (Icon Critical Guides, 1998). She is the author of *Anne Bronte, Writers and Their Work* (Northcote House, 1999) and *Weird Lullabies: Mothers and Daughters in Contemporary Film* (Peter Lang, 2008). She is currently working on a study of contemporary rites of passage fiction.

**PROFESSOR JULIET JOHN**, BA (Cambridge), PhD (London): research interests include Dickens, Victorian literature and culture, popular culture. Publications include *Dickens and Mass Culture* (2010; paperback 2013), *Dickens's Villains: Melodrama, Character, Popular Culture* (2001; paperback 2003). She has edited several books including, most recently, *Dickens and Modernity* (2012). She is currently editing *The Oxford Handbook of Victorian Literary Culture* for publication in 2015 and she is Editor-in-Chief of *Oxford Bibliographies: Victorian Literature* as well as Director of the Victorian Studies Centre at Royal Holloway. Her next project will be a comparative study of Dickens and Shakespeare as

cultural icons in the context of debates about the 'value' of the Arts and Humanities.

**SUSANNA JONES**, BA (RHUL), MA (Manchester). Susanna Jones is the author of four novels: *The Earthquake Bird* (2001), *Water Lily* (2003), *The Missing Person's Guide to Love* (2007) and *When Nights Were Cold* (2012) and was editor of *The Illustrated Brighton Moment* (2008). She has published short stories for BBC Radio 4 and written book reviews and articles for the Guardian, New Statesman, Literary Review, Monocle, the Observer and other publications. Her writing has been translated into twenty languages and won awards including: the CWA John Creasey Dagger (2001), John Llewellyn Rhys Award (2001), Betty Trask Award (2002), Book of the Year (for the Hungarian translation, 2004) and Fiction Uncovered (2012). She was awarded the Jerwood Fiction Uncovered Residency in 2014 to work at the Toji Foundation in South Korea. She speaks regularly at literary festivals and organises literary events, most recently on writing historical fiction. Research interests include the psychological thriller, historical fiction, mountains and mountaineering in literature, contemporary literature of Japan and South Korea.

**DR NIKITA LAWANI**: BA (Bristol) PhD (Bath Spa) has published two novels, *Gifted* (Viking, 2007) and *The Village* (Viking, 2012). *Gifted* won the Desmond Elliot Prize for Fiction, was shortlisted for the Costa prize, the Sunday Times Young Writer of the Year and longlisted for the Man Booker Prize. *The Village* was a winner of the Jerwood Fiction Uncovered Prize. She has published essays, journalism and reviews on subjects including giftedness, asylum/immigration, creativity, penal reform, HIV/AIDS, documentary journalism and surveillance in *The Guardian*, *The New Statesman* and *The Times* among other publications. In 2012 she was a judge of the books section of the Orwell Prize for political writing. She has appeared on BBC's *Hard Talk* and ITV's politics show *The Agenda* and has worked with human rights organisations LIBERTY and English PEN.

**PROFESSOR RUTH LIVESEY**, BA (Oxon), MA (Warwick), PhD (Warwick): Research interests focus upon gender, politics and the history of ideas in nineteenth-century culture. *Socialism, Sex and the Culture of Aestheticism in Britain, 1880-1914* was published by Oxford University Press in 2007; *Writing the Stage Coach Nation: Locality on the Move in Nineteenth-Century British Fiction* appeared with OUP in September 2016 and has been nominated for the MLA James Russell Lowell Prize 2017. Ruth Livesey was an editor of the *Journal of Victorian Culture* from 2009-2015 and co-edited (with Ella Dzelzainis) *The American Experiment and the Idea of Democracy in British Culture, 1776-1914* (Ashgate, 2013) to which she contributes a chapter on Henry James and Matthew Arnold. She is currently working on a study of middleness, and the genre of provincial fiction with a central focus on George Eliot.

**PROFESSOR BEN MARKOVITS**, BA (Yale), MPhil (Oxford): He has published four novels, *The Syme Papers* (Faber, 2004), *Either Side of Winter* (Faber, 2005), *Imposture* (Faber, 2007), and *A Quiet Adjustment* (Faber, 2008), the last two part of a trilogy of novels about Lord Byron. *Playing Days*, a novel about basketball, will be published by Faber in 2010. He was awarded a fellowship to the Radcliffe Institute of Advanced Studies in 2009, and won a Pushcart Prize for his short story 'Another, Sad, Bizarre Chapter in Human History'. He has published essays, stories, poetry and reviews on subjects ranging from the Romantics to

American sports in *The Guardian*, *Granta*, *The Paris Review*, and *The New York Times*, among other publications.

**DR MARK MATHURAY**, BA Hons. (Witwatersrand, South Africa), MA (Sussex), PhD (Cantab): Research interests include African literatures, postcolonial studies in literature and culture, modernism, dissident sexualities and literary theory. He has published various articles on religious discourses in African literature and has recently published *On the Sacred in African Literature: Old Gods and New Worlds* (Palgrave Macmillan, 2009). He is currently working on modernist literary practices in West Africa and the representations of dissident sexualities in postcolonial fiction.

**DR KATIE MCGETTIGAN**, BA, MSt (Oxon), PhD (Keele): Research interests include nineteenth-century American and transatlantic literature, History of the Book, periodical studies, popular cultures, and Digital Humanities approaches to study of nineteenth-century print. She is completing her first book, *Herman Melville: Modernity and the Material Text*, and has published articles on metaphor in Herman Melville and Thomas Carlyle (*Symbiosis*, 2011), and on masculinity and empire in Owen Wister's Western fiction (*Journal of Culture, Society and Masculinities*, 2012). She also has forthcoming book chapters on Melville, Dickens and transatlantic English literature (co-written with Diana Powell), and on the reprinting of American texts in British publishers' series. She is currently working on a study of the publication of American Literature in Britain, 1830-1860, funded by a Leverhulme Trust Early Career Fellowship.

**DR WILL MONTGOMERY**, BA (Cambridge), MA (Queen Mary, University of London). He remained at Queen Mary for his AHRB-funded PhD, which was on the writing of contemporary American poet Susan Howe. He subsequently taught poetry, modernist literature and critical theory at Queen Mary, Royal Holloway and Southampton Universities. In January 2007 he joined Royal Holloway as RCUK research fellow in contemporary poetry and poetics. He is completing a book entitled *The Poetry of Susan Howe: History, Theology, and Authority in Contemporary Poetry* for Palgrave US and has co-edited, with Prof Robert Hampson, *Frank O'Hara Now: New Essays on the New York Poet* for Liverpool University Press. Both will be published in 2010. He is working on a book-length study of short form in American poetry. He is a member of the Poetics Research Group at Royal Holloway. He is interested in aural culture and recently inaugurated an undergraduate course on sound, art and literature.

**DR CATHERINE NALL**, BA, MA, PhD (York). My main research interests lie in late medieval manuscript culture, political and chivalric literature, war and violence, and the works of John Lydgate and Sir Thomas Malory. Publications include articles on the circulation and reception of military manuals in the fifteenth century, on the English reception of the political works of Alain Chartier, and on Malory's *Morte Darthur*. My monograph *Reading and War in Fifteenth-Century England: From Lydgate to Malory* was published in 2012. I recently co-edited (with Isabel Davis) a collection on Chaucer and Fame; and I am completing an edition (with Daniel Wakelin) of William Worcester's *Boke of Noblesse*. My biography of Henry IV will be published next year in the Penguin Monarchs series.

**DR JENNIFER NEVILLE**, BA (Alberta), MA (Toronto), PhD (Cantab): Main research and teaching interests are in Old English literature, including Tolkien's use of it. Her publications include *Representations of the Natural World in Old English Poetry* (Cambridge University Press, 1999) and articles on seasons, law codes, monsters, plants, national identity, travel, the Assumption of the Virgin, out of body experiences, horses, and riddles in Anglo-Saxon literature. She is currently working on a monograph on the Old English riddles of the *Exeter Book*.

**DR HARRY NEWMAN**: BA (Leeds), MA (Leeds), PhD (Birmingham): Main research interests are in early modern drama, rhetoric, material culture, book history and medicine. He has published an article on wax seals in literature in the journal *Lives and Letters* (Autumn 2012), and a chapter on epigram collections in an edited collection on *The Book Trade in Early Modern England*, ed. John Hinks and Victoria Gardner (British Library, 2014). His book, *Impressive Shakespeare: Identity, Authority and the Imprint in Shakespearean Drama*, will be published by Routledge in 2017, and he is currently editing and co-editing collections of essays on *Metatheatre and Early Modern Drama* and *Reprints and Revivals of Early Modern Drama*. He runs *The Paper Stage*, a student and public play-reading society: @ThePaperStage <http://thepaperstage.wordpress.com>

**PROFESSOR REDELL OLSEN**, BA (Camb), MA (Staffs), PhD (London): Main research and teaching interests are in visual art and contemporary poetry, particularly the scripto-visual in contemporary women's poetry. Her visual work was included in *Verbal Inter Visual* at St Martin's, and she has published *The Book of Fur* (2000) and *Small Portable Space* (Reality Street, 2004). She is currently editor of the electronic journal *How 2* and working on a book on contemporary poetry.

**DR NICHOLAS PIERPAN**, BA (Bowdoin College), MPhil, DPhil (Oxon) is a playwright, screenwriter, and poet. His recent play, *William Wordsworth*, was produced by English Touring Theatre and The Theatre By The Lake in 2017. Nicholas won the 2013 Off West End Award for Most Promising New Playwright and was nominated for an Evening Standard Award for his play *You Can Still Make a Killing*. He has also won the Cameron Mackintosh Award for New Writing twice, a Peggy Ramsay Award, was shortlisted for the Yale Drama Prize and has been on attachment with the National Theatre Studio. In television, Nicholas was selected for the 2014-2015 BBC Drama Production Writers' Scheme; his work in this form includes *Me, Myself, and iPhone* and *Man in the Maze*. In film he has won the Serious Screenwriting Award from the Script Factory, and received nominations for BAFTA's JJ Screenwriting Bursary and for BBC Films' Screenplay First Award. After a BBC Sparks Radio Residency, Nicholas' radio plays have been broadcast on BBC3, BBC4 and BBC6. His first pamphlet of poems has recently been published by Clutag Press. His literary interests include Early Modern poetry, Romanticism, contemporary poetry, and various traditions of drama.

**DR NISHA RAMAYYA**, BA, MA, PhD (RHUL): Teaching Fellow in English and Creative Writing. Her current research focusses on contemporary poetry and critical race theory, and she is a member of the 'Race & Poetry & Poetics in the UK' research group. Her articles on poetry and blackness, which consider the writings of D. S. Marriott, Bhanu Kapil, E. A. Markham, John La Rose, Maud Sulter, and Frantz Fanon, are forthcoming with the *Journal*



of *British and Irish Innovative Poetry*. Her pamphlets *Notes on Sanskrit* (2015) and *Correspondences* (2016) are published by Oystercatcher Press, and her poems may be found in *Ambit*, *Datableed*, *Jungftak: A Journal for Prose-Poetry*, *Lighthouse: A Journal of New Writing*, *Litmus*, *Poetry London*, *Quaderna: A Multilingual and Transdisciplinary Journal*, *The White Review*, *Visual Verse*, and *Zarf*. She is a member of the interdisciplinary practice-as-research group Generative Constraints.

**DR DEANA RANKIN**, MA (University of Ulster), MA, DPhil (Oxon): Chief research and teaching interests are in Shakespeare, Renaissance and seventeenth-century drama - including Shakespeare in performance and film - classical republicanism in Early Modern France and Britain, and modern British and Irish drama. Formerly a theatre manager, she maintains close educational links with Pegasus Theatre, Oxford, the RSC and the Globe at the Bodleian Library. Author of *Between Spenser and Swift: English Writing in Seventeenth-Century Ireland* (Cambridge, 2005), editor of Henry Burnell's 1641 play about Amazons, *Landgartha: A tragie-comedy* (Dublin, 2013) she has also published a number of articles on early modern drama and Irish literature. She is currently working on the Irish plays for the forthcoming OUP edition of *The Complete Works of James Shirley* and on a study of the representation of assassins and assassination on the early modern English stage.

**PROFESSOR ADAM ROBERTS**, MA (Aberdeen), PhD (Cantab): Professor of Nineteenth-Century Literature. He has published widely on the 19th-century, most recently editions of Coleridge's *Biographia Literaria* (2014) and *Lectures on Shakespeare* (2016) for Edinburgh University Press, and *Landor's Cleanness* (Oxford University Press 2015). He also works on Science Fiction and Fantasy, both critically and creatively, and is the author of *The Palgrave History of Science Fiction* (2nd ed revised 2016) and *The Riddles of The Hobbit* (Palgrave 2014). He is the author of 15 SF novels including *Jack Glass* (Gollancz 2012), which won the BSFA and John W Campbell Awards for best novel.).

**EMERITUS PROFESSOR KIERNAN RYAN**, BA (Cantab), MA (Cantab), PhD (Amsterdam), Emeritus Fellow of Murray Edwards College, University of Cambridge and Founding Fellow of the English Association. Chief research interests are in Shakespeare, literary theory and modern British fiction. He is the author of *Shakespeare's Comedies* (Palgrave Macmillan, 2009), *Shakespeare* (3rd edition, 2002) and *Ian McEwan* (1994; 2nd edition forthcoming); the editor of *King Lear: Contemporary Critical Essays* (Macmillan, 1993), *New Historicism and Cultural Materialism: A Reader* (Edward Arnold, 1996), *Shakespeare: The Last Plays* (Longman, 1999) and *Shakespeare: Texts and Contexts* (Palgrave Macmillan, 2000); and he wrote the Introduction for the Penguin Classics edition of *King Lear* (2015). His latest book is *Shakespeare's Universality: Here's Fine Revolution* (Bloomsbury, 2015).

**JO SHAPCOTT**: MA (Trinity College, Dublin), BA (Oxford). Her teaching and research interests revolve around contemporary poetry. *Her Book: Poems 1988 – 1998* (2000), consists of a selection of poetry from her three earlier collections: *Electroplating the Baby* (1988), which won the Commonwealth Poetry Prize for Best First Collection, *Phrase Book* (1992), and *My Life Asleep* (1998), which won the Forward Poetry Prize (Best Collection). Together with Matthew Sweeney she edited *Emergency Kit: Poems for Strange Times* (1996). *Tender Taxes*, her collection of conversations with Rainer Maria Rilke's poems in

French, was published in 2002. Jo has worked with a number of musicians on collaborative projects. The world premiere of 'Gladestry Quatrains', a song cycle set by composer John McCabe, was performed at the Presteigne Festival, 2005. She has also collaborated on a number of projects with scientists, and is the editor of *Discourses* (2002), a collection of poems by leading poets in response to the work of contemporary scientists. She is commissioning editor for Arc and is currently working on a book of poems provisionally titled *Of Mutability*. She was Co-Investigator of the major AHRC-funded *The Faerie Queen Now* 2009-11.

**Dr JAMES SMITH:** BA (Manchester), MA (Manchester), PhD (Manchester): author of *Samuel Richardson and the Theory of Tragedy* (MUP, 2016), and *Other People's Politics* (forthcoming, Zero Books). Dr. Smith teaches eighteenth century literature and critical theory. He is currently writing about Shakespeare's reception in the 1750s, the theory of work in the 21<sup>st</sup> century, and Jeremy Corbyn, among other things.

**PROFESSOR TIFFANY STERN,** MA (Oxon), PhD (Cantab). Research interests are in original performance conditions, theatre history, book history and editing from the sixteenth to the eighteenth century; she specialises in the works of Shakespeare and his contemporaries, and on seventeenth and eighteenth century playwrights and editors. Her books are *Rehearsal from Shakespeare to Sheridan* (OUP, 2000), *Making Shakespeare* (Routledge, 2004), *Shakespeare in Parts* (with Simon Palfrey, OUP, 2007) and *Documents of Performance in Early Modern England* (CUP, 2009). She has co-edited a collection of essays with Farah Karim-Cooper, *Shakespeare's Theatres and the Effects of Performance* (Methuen 2013), and has edited the anonymous *King Leir* (2001), Sheridan's *The Rivals* (2004), Farquhar's *Recruiting Officer* (2010), and Brome's *Jovial Crew* (2014). She advises UK and US companies about original performance, and is general editor of two play series: New Mermaids and Arden Shakespeare IV. Currently she is preparing a book on early modern theatre and popular entertainment, *Playing Fair: Fairs and Drama in 16th-18th Century London* (CUP), and a book on *Shakespeare Beyond Performance* (CUP), which will put 'literary' publication in the context of other immediate responses to Shakespearean performance -- ballads, drolls, puppet shows, notes and commonplaces, 'noted' texts.

**Dr AGNES WOOLLEY,** BA (Leeds), MA (School of Oriental and African Studies), PhD (Leeds). Research interests are in contemporary and postcolonial literature and film, with a recent focus on migration, diaspora and postcolonial ecocriticism. Her first book is *Contemporary Asylum Narratives: Representing Refugees in the Twenty-First Century* (Palgrave Macmillan, 2014), and she is currently working on a second, which examines cultures of humanitarian engagement. She is co-editing *New research in Refugee Writing* for Edinburgh University Press (forthcoming, 2018). Other publications include interdisciplinary articles on climate change and asylum law. She is a regular contributor to *Open Democracy* reporting on migration issues.

**PROFESSOR ANNE VARTY,** MA (Glas), DPhil (Oxon): research interests are in Victorian, modern and contemporary British and European Drama; Victorian literature, especially Pater, Wilde and the development of Aestheticism. Her book publications include: Editor (with Robert Crawford) of *Liz Lochhead's Voices* (Edinburgh University Press, 1993), Author of *A Preface to Oscar Wilde* (Longman, 1998), *Eve's Century: A Sourcebook of Writings on*

*Women and Journalism 1890-1918* (Routledge, 1999), *Children and Theatre in Victorian Britain* (Palgrave, 2007). She is currently working on fairy tales on the Victorian stage, opium in British culture since 1800, Millais at the Royal Holloway Picture Collection.

## 2 Communication

It is vitally important that you keep in touch with us and we keep in touch with you. Members of staff will often need to be able to contact you to inform you about changes to teaching arrangements, special preparations you may have to do for a class or meetings you might be required to attend. You will need to be able to contact members of the Department for example, if you are unable to attend a class, or wish to arrange a meeting with a tutor or your Personal Tutor.

Email to your College email address is routinely used and **you should check regularly** (at least daily) if any official communication has been sent to your email address. **Do not** ignore the email as it will be assumed that it will have been received by you within 48 hours, excluding Saturdays and Sundays.

You should also make a habit of checking the student pigeonholes in the Department.

### 2.1 Email

The College provides an email address for all students free of charge and stores the address in a College email directory (the Global Address List). Your account is easily accessed, both on and off campus, via the [Student Portal](#) (Campus Connect) or direct via [Outlook.com](#) <http://outlook.com/> **Email to this address will be used routinely for all communication with students.** Email may be used for urgent communication and by course tutors to give or confirm instructions or information related to teaching so it is important that you build into your routine that you **check your emails once a day**. Email communications from staff and all the Faculty Administrators should be treated as important and read carefully. The College provides a number of PC Labs around Campus for student use, and you can also use your own laptop/smart phone etc., so the Department expects you to check your email regularly. It is also important that you regularly clear your College account of unwanted messages or your in-box may become full and unable to accept messages. **Just deleting messages is not sufficient; you must clear the 'Sent Items' and 'Deleted Items' folders regularly. It is your responsibility to make sure your College email account is kept in working order.** If you have any problems contact the [IT Service Desk](#).

The English Department will only use the address in the College Global Address List and **does not** use private or commercial email addresses, such as Hotmail or Gmail. Students who prefer to use commercial email services are responsible for making sure that their College email is diverted/forwarded to the appropriate commercial address. Detailed instructions on how to forward mail can be accessed by visiting <http://help.outlook.com/> and searching for **forwarding** (you may need to use IE browser to access this as the link does not work on some browsers). This process is very easy, but you do have to maintain your College account. When you delete a forwarded message from, say, Hotmail, it will not

be deleted from the Royal Holloway account. **Please ensure you log on to your College account regularly** and conduct some account maintenance or your account may become full and therefore will not forward messages.

If you send an email to a member of staff in the Department during term time you should normally receive a reply within 3-4 working days of its receipt. Please remember that there are times when members of staff are away from College at conferences or undertaking research.

## 2.2 Post

All post addressed to students in English is delivered to the student pigeonholes (alphabetical by surname) in the corridor outside the Office. At the end of each term student pigeonholes are cleared of accumulated mail which is then destroyed. Important information from Academic Services is often sent by internal post and tutors sometimes return work to you via the pigeonholes so you are advised to check them regularly.

## 2.3 Telephone and postal address

Please ensure that your telephone number (mobile and landline) and postal address (term-time and forwarding) are kept up to date on the **Student Portal** (Campus Connect). There are occasions when the Department needs to contact you urgently by telephone or send you a letter by post.

The Department does not disclose students' addresses and telephone numbers to anybody else (including relatives and fellow students) without the student's specific permission to do so.

## 2.4 Notice boards

The official student notice boards are on the walls in English Department Corridor and in the nominated location in Bedford Square. Every effort is made to post notices relating to class times well in advance, but occasionally changes have to be made at short notice and in that case email will be used.

**It is your responsibility to check the times and venues of all class meetings and of any requirements (eg. essay deadlines) relating to your courses, so, if in doubt, please ask!**

## 2.5 Personal Tutors

Your MA Programme Director is your personal tutor and any issues should be addressed to them in the first instance, or to the Deputy Director. You are also welcome to make an appointment with the Director of Taught Postgraduate Studies, Dr Sophie Gilmartin.

## 2.6 Questionnaires

Students are welcome to express their views of departmental matters informally at any

time to the Course Director, the Director of Taught Postgraduate Studies, Head of Department or the Postgraduate Administrator. You should also have an elected student representative on the Staff-Student Committee which is an important forum for sharing feedback each term. But your opinions of the Department and of the courses you have taken will be sought in a more formal way during the year by means of anonymous questionnaires distributed at the end of each taught course. Course teaching staff read the comments and the data is passed on to Student Administration and forms an important part of our Annual Review of Taught Programmes every year.

## 2.7 Space

The English Department is situated on the top floor of the International Building, but teaching takes place in rooms and lecture theatres across the whole campus and in Central London for MA CW students. You need to make sure you know where your classes are located, and allow yourself sufficient time to reach them.

Please see section 8.4.2 of this document for graduate learning spaces.

## 3 Teaching

### 3.1 Dates of terms

**Term dates** can be found on the College website [here](#).

You are expected to be in the UK and engaging with your studies during term time. In the case of an emergency which requires you to leave the country and/ or miss lectures/ seminars/ practical's etc., you are expected to keep your department informed and fill in a Notification of Absence Form (see 3.3 below). During the summer term, after the summer examination period, you are expected to attend all required academic activities organized by your department(s) and to be available should you be required to meet with College staff for any reason. Furthermore, as Master's programmes run for one calendar year from September to September you are required to engage with your studies and be available to meet with staff after the end of the Summer Term until your programme end date in September. For Master's programmes there is no summer vacation period.

### 3.2 Reading weeks

Reading Week always takes place in Week 7 of the autumn and week 22 of the spring terms.

### 3.3 Attending classes and engaging with your studies

The College has a responsibility to ensure that all students are attending regularly and progressing with their studies. While it is essential that you attend all the compulsory learning activities related to your programme of study, the College understands that emergencies may occur at any time throughout the year. In light of this, the English

Department has set a minimum attendance level at 80%. You should be aware that you may also study courses that have different and specific course attendance requirements, particularly if you are taking courses in another department, so it is essential that you check all programme and course handbooks to ensure you are fully aware of the requirements.

Your regular attendance in class and consistent engagement with your studies are fundamental requirements of your learning experience with the College. As such, failure to attend and/or absence without permission can result in serious consequences and may lead to disciplinary action, including the termination of your registration (see 3.3.6 below). Your 'classes' are any learning or teaching activity deemed essential to your programme of study. The term is used to encompass a variety of different activities, including lectures, seminars, tutorials, workshops, field work, laboratory work, and meetings your Personal Tutor.

It is vital that you manage your time effectively, so that any paid employment, voluntary work, extracurricular activities or social commitments do not interfere with periods where you are required to attend classes. With regard to paid employment during the course of your programme of study with the College, the [Postgraduate Taught Regulations](#) stipulate that the amount of paid work undertaken by a student enrolled with the College on a full-time basis shall not exceed 20 hours per week during term time. No student may undertake paid work which may conflict with his/her responsibilities as a student of the College.

If you face difficulty in attending any classes or undertaking an assessment it is very important that you inform the department(s) in which you are studying as early as possible, citing the reasons for your non-attendance. The department will make a decision on whether or not to authorize your absence. If you are experiencing such difficulties on an ongoing basis, please contact your Personal Tutor or Year Tutor. In addition, an extensive range of additional support, guidance and advice is readily available from the College's Welfare & Wellbeing services (Academic Services Directorate) (<https://www.royalholloway.ac.uk/students/help-support/help-and-support.aspx>). The Students' Union also operate an Advice and Support Centre, details on which can be found here <http://www.su.rhul.ac.uk/advice/>.

### **3.3.1 Your responsibilities in relation to attendance**

Your responsibilities around attendance and engagement include:

- attending all classes necessary for the pursuit of your studies (including lectures, seminars, practicals and personal tutorials);
- undertaking all summative and formative assessment requirements for your courses;
- attending all meetings and other activities as required by the department(s) in which you are studying;
- where you experience any form of difficulty in attending classes, for whatever reason, contacting the department(s) in which you are studying to notify them of your circumstances at the earliest possibility.

You are expected to fully engage in your classes, undertaking any reading, research or further preparation identified between these sessions alongside punctual attendance. It is essential that you make suitable arrangements for travel to your classes and plan to arrive in good time, as teaching starts on the hour and finishes at ten minutes before the hour. You will be marked absent if you turn up late without good reason.

### 3.3.2 Departments' responsibilities for monitoring attendance

The English Department will monitor your attendance at all seminars and workshops. It is your responsibility to complete any attendance register that is circulated and to make sure that your attendance has been noted. The activities at which your attendance is monitored may vary depending upon the discipline in which you are studying or the department in which you are taking courses in the case of electives, for example.

It is important that you attend all the learning activities related to your programme of study. Whilst attendance is compulsory at all learning activities, it is recognised that emergencies may occur at any time throughout the year and therefore as indicated above a minimum attendance requirement has been set.

You will be contacted in the event that:

- i. you fail to attend for **two weeks** without providing notification of your absence;
- ii. you display a **pattern of absence** that the department feel is affecting or is likely to affect your work
- iii. you display a pattern of absence that the department feel is a cause for **concern over your wellbeing or may point to a disability which you may not have disclosed.**

### 3.3.3 College's responsibilities for monitoring attendance

The College has a number of important obligations in relation to monitoring your attendance and engagement, including legal responsibilities under the Equality Act (2010). As a result, the College may adjust the attendance requirement for your programme but will only do this when such adjustment does not compromise competence standards or your ability to reach the learning outcomes of your programme. Any need to adjust attendance requirements will be treated case by case and discussed by the department with the Disability and Dyslexia Services (DDS) and Academic Quality & Policy Office (AQPO).


The College also has obligations placed on it by UK Visas and Immigration (UKVI) – (see 3.3.7 below).

### 3.3.4 Missing classes

If you are unable to attend College for whatever reason you must advise the department in which you are taking the course(s) in question and complete the relevant **Notification of**

Absence Form, which is available online.

<https://www.royalholloway.ac.uk/ecampus/academicsupport/attendance/notificationofabsence.aspx>



**IN CONFIDENCE**

**NOTIFICATION OF ABSENCE FORM - SELF CERTIFICATION  
(absence due to illness)**

**Student details \* Information which you must complete**

\* Student Number 100  \* UG or PG  UG  PG

\* Department  2<sup>nd</sup> Department (joint programmes)

\* First name  \* Family name

\* Degree programme  Year of study

**Absence details**

If you have been ill for more than 5 consecutive term-time days (excluding Saturdays and Sundays) a Formal Medical Certificate signed by the Health Centre or your GP is also required.

Period of absence (both dates inclusive) \*From  \*Until

\* I confirm that I have been suffering from (maximum 325 characters)

These circumstances did  did not  necessitate treatment by a medical practitioner

If you do not wish to disclose the nature of the illness on this form please submit such information in a sealed envelope, attach it to this form and tick this box

I have contacted my course tutor(s)/ leader(s) Yes  No

I have contacted my personal adviser Yes  No

If yes give name(s)

As a result of my illness I have missed the following class(es)\*\* and/or the following assessment(s) have been affected.

Date	Course code	**Class(es) missed and/or assessment(s) affected	Course title/topic/details	Course Tutor(s)/ leaders(s)
		Please select		
		Please select		
		Please select		
		Please select		
		Please select		
		Please select		
		Please select		
		Please select		
		Please select		
		Please select		
		Please select		
		Please select		

\*\*A class is any learning and teaching session such as lectures, seminars, tutorials, workshops, field work, laboratories etc.

I confirm that the information provided on this form is to the best of my knowledge honest and accurate and that I have read and understood my responsibilities relating to this notification of absence.

\*Signed  \*Date

The information will be held by RHUL and processed by staff in the departments/schools in order to keep a record of student absences. The frequency of self-certified absences will be monitored and you may be requested to provide a doctor's medical certificate in multiple and sustained instances of self-certified illness.

**For Departmental use only:**  
I confirm that I have discussed this absence with the student:

Signed  Date

Date received

Absence up to and including 5 term-time days  Absence more than 5 term-time days

Formal Medical Certificate Required  Formal Medical Certificate received

Absence deemed acceptable  Absence deemed unacceptable

Email confirmation of receipt of notification sent

Other

**Figure 1 - Notification of Absence Form – Absence Due to Illness**

This must be submitted to the relevant department(s) together with the relevant supporting documentation either before your absence or within five working days of the end of the period of absence.

You should ensure:

- a. that you advise the departments(s) by emailing the PG Administrator via Lisa.Dacunha@rhul.ac.uk.
- b. that you complete the Notification of Absence Form, copies of which are also available from the Health Centre.
- c. that you submit the paperwork to your department(s) either before your absence or within FIVE working days of the end of the period of absence. Failure to do so may result in the absence being counted as unacceptable and counting against the minimum attendance level. Please email forms to Lisa.Dacunha@rhul.ac.uk
- d. that you meet any departmental requirements concerning notification of absence or request for leave of absence as you may be required to meet formally with an academic tutor.



This table shows the documentation that is required should you be absent for any reason.

Reason for absence	Documentation required
Illness up to and including 5 consecutive term-time days (excluding Saturdays and Sundays)	Completed <b>Notification of Absence Form – Self Certification</b>
Illness for more than 5 consecutive term-time days (excluding Saturdays and Sundays)	Completed <b>Notification of Absence Form - Self Certification plus</b> Formal Medical Certification signed by your GP or hospital consultant
Unrelated to sickness	<b>Notification of Absence Form</b> plus supporting evidence
Leave of absence request	<b>Notification of Absence Form</b> plus any departmental requirement must be met

Note:

- If you are absent for a prolonged period it is essential that you keep in touch with the Department (e.g. through regular emails with your Personal Tutor).
- The Department will monitor the frequency of self-certified absences and the Head of Department may request a doctor’s medical certificate from you in the event of multiple and/or sustained instances of self-certified illness.
- The departments in which you are studying are responsible for monitoring your attendance and engagement, and deciding whether a period of absence is deemed acceptable or unacceptable (for further information please refer to the online guidance <http://www.rhul.ac.uk/ecampus/academicsupport/attendance/notificationofabsence.aspx> for details of what constitutes ‘acceptable’ and ‘unacceptable’ circumstances relating to absence). If deemed unacceptable the absence will be recorded as such and will count against your minimum attendance level.

### 3.3.5 Missing an examination

In the event that you are unable to attend an exam (e.g. through reasons of sudden illness), it is essential that you notify Student Administration at the very earliest possibility.

Wherever possible, please try to ensure you contact them via e-mail at [student-administration@rhul.ac.uk](mailto:student-administration@rhul.ac.uk) before the scheduled start of the exam with your name, student ID and confirmation of the exam that you are unable to attend. Please include a brief explanation within the email outlining the reasons for the non-attendance.

This notification will then be forwarded by Student Administration to your department so that they are aware of your non-attendance.

**Please note, this notification is not a substitute for formally notifying your department of Extenuating Circumstances.** It is essential that you inform your department and Chair

of the Sub-board of Examiners by completing the Extenuating Circumstances form. For further information, please refer to the website <https://www.royalholloway.ac.uk/ecampus/academicssupport/examinations/extenuatingcircumstances.aspx>.

In the event that you do not complete the Extenuating Circumstances form, your department will be unable to consider the reasons for your non-attendance at your departmental Sub-Board of Examiners.

### 3.3.6 Consequences of failing to attend

As indicated in 3.3.2 above the Department may contact you if there are concerns about your attendance

Should it become apparent that there are no acceptable reasons for your non-attendance and/or general lack of engagement with your studies, the Department may issue you with a formal warning which can escalate to the termination of your registration at the College. You are strongly advised to read the guidance on the [formal warning](#) process and the consequences of receiving such a warning on and in the relevant [regulations](#).

In situations where you are experiencing documented severe difficulties the Department and College will make every effort to support you and counsel you as to the best course of action. However, there may be cases where, although non-attendance is explained by an acceptable reason, your level of attendance falls to a level which compromises educational standards and/or your ability to reach the learning outcomes of the course. In such cases it will be necessary to implement disciplinary procedures as detailed above.

### 3.3.7 Withdrawal of visa

If you are sponsored by Royal Holloway on a Tier-4 (General) Visa, should your registration at the College be terminated for non-attendance or a general lack of engagement with your studies, you will be reported to the UKVI and your Tier 4 visa will be withdrawn.

Alternatively, in line with the College's legal obligations to UKVI, if you fail to meet the requirement of your Tier 4 visa to attend classes and complete assessments, the College may terminate your student registration without following the disciplinary procedures outlined in the Academic Regulations and the decision is not open to appeal.

Please see the College [Postgraduate Taught Regulations](#).

## 4 Degree Structure

Full details about your programme of study, including, amongst others, the aims, learning outcomes to be achieved on completion, courses which make up the programme and any programme-specific regulations are set out in the programme specification available through [Course Finder](#) or the [Programme Specification Repository](#).

## 4.1 Course Registrations

While you have the option of changing course unit registrations within the first two/ three weeks after the start of teaching (excluding Welcome Week) subject to agreement from the department, once you have submitted assessment for the course, you may not replace it with another either in that term or in a subsequent term (e.g. Spring term). Any courses that you wish to take on an extracurricular basis (that is, as extra and not counting towards your degree) must be identified at the start of the academic year or before any assessment has been completed for the course.

## 5 Facilities

### 5.1 The Library

The Library is housed in the **Emily Wilding Davison Building**.

Details, including Library Search, dedicated subject guides and opening times can be found online from the library home page: <http://www.royalholloway.ac.uk/library/home.aspx>

The Ground Floor of the Library contains a High Use Collection bringing together much of the course reading into one area. The rest of the library collections are on the upper floors. There are plenty of study areas and bookable rooms to carry out group work as well as many areas to work on your own. The Library contains a large number of PCs and has laptops to borrow to use in other study areas.

If you cannot find the specific items that you require in the library, it is possible order an Inter-Library Loan or to gain access to the online resources of Senate House Library as well as access to use the library's physical collections or other university libraries. You can obtain further information on this here:

<https://www.royalholloway.ac.uk/library/usingourlibraries/otherlibraries/using-other-libraries.aspx> . The Information Consultant for English is Rachel White, who can be contacted at [Rachel.white@rhul.ac.uk](mailto:Rachel.white@rhul.ac.uk).

The Library provides a range of training sessions designed to enhance your existing library and research skills. These are available in both class-based and self-study formats. For information on available sessions and to book a place, go to:

<http://www.royalholloway.ac.uk/library/helpandsupport/findinginformation.aspx>

Further information about library resources will be provided at the Department Induction day. All students have access to Senate House Library and induction sessions to Senate House and its remarkable collections will be offered later in the term.

## 5.2 Photocopying, printing and computing

### 5.2.1 Photocopying

You can use copier-printers (MFDs) located in the Library, the Computer Centre and many PC labs, which will allow you to make copies in either black and white or colour. Further information is available online: <https://www.royalholloway.ac.uk/it/printing/home.aspx>

If you require copying to be done for a seminar presentation, you need to give these materials to your tutor to copy on your behalf. Please make sure that you plan ahead and give the materials to your tutor in plenty of time.

### 5.2.2 Printing

Many of the PC labs are open 24 hours a day, 7 days a week. Alternatively, there are computers available for your use in the Library and Computer Centre.

Departmental staff are unable, in any circumstances, to print anything out on your behalf. Copier-printers (MFDs) are located across the campus in the PC labs, the Library, and Computer Centre. Further information on printing is available online: <http://www.royalholloway.ac.uk/it/printing/home.aspx>

### 5.2.3 Computing

The Computer Centre provides a range of IT training sessions designed to enhance your current IT skills. These are available in both class-based and self-study formats, and successful completion of the course is rewarded by a College IT Skills certificate. To participate in these sessions, go to: <http://www.royalholloway.ac.uk/it/training/home.aspx>

## 6 Coursework Essays and Dissertation

Please read the following information in conjunction with the programme specific advice on moodle and/or in individual course specifications.

### 6.1 Coursework essay

The English Department runs four different MA programmes in English Literature, Shakespeare, Victorian Literature, Art and Culture, and Creative Writing with the Poetic Practice pathway. In addition, students on the programme in English Literature can elect to study a selection of options from the History Department's MA in Medieval Studies and select options on Modern or Contemporary literature subject to availability and demand.

**The following sections relate to the written work required of the students on these programmes and while the information given is generally correct, please double-check what is written here against the information provided in the separate handbook for the MA programme relevant to you.**

Each half-unit course is assessed by an essay, usually between 5,000-6,500 words. Each

half-unit course essay represents 30 credits out of the final course total of 180 credits, with the dissertation making up the remaining 60 credits of the final mark.

Essays are submitted at three points during the year. The first submission deadline falls on the first day of the spring term, when students submit their autumn term essays in draft form: these essays will then be read and returned with feedback, and students have the opportunity to revise the essays before re-submitting them in the summer term for final assessment. Essays for spring term courses and revised autumn term essays must be submitted **in the fourth week** of the summer term: the postgraduate administrator, Lisa Dacunha, will contact students to confirm the schedule of essay hand-in dates. Students will receive written feedback on these essays and have an opportunity to meet with tutors once they have been marked, but there will be no opportunity to revise and re-submit. The feedback received at this stage will be useful to the students in the preparation of the dissertation, which will be due on Thursday 31<sup>st</sup> August 2018 no later than 12.30pm for all students apart from the MA Creative Writing students who will submit their dissertation at Bedford Square on Friday 1<sup>st</sup> September 2018 no later than 12.30pm.

All submissions should be uploaded to turnitin by 12 midday on the due date in addition to the submission of paper copies to the postgraduate administrator.

A list of Essay Dos and Don'ts written by Professor Judith Hawley has been reproduced below to provide assistance with your essay writing.

### **Essay Writing Dos and Don'ts**

DO:

- Number your pages.
- Double-space your essay and leave margins on all sides to make it easier for the marker to write comments.
- Cite your sources properly. To do otherwise is plagiarism. We recommend that you follow the [MHRA Style Sheet](#) for the format of titles, footnotes and bibliography, however we do accept the consistent use of alternative published international style guides such as the MLA style guide.
- End your introduction with a thesis statement. This is the sentence that indicates what line of argument you will follow.
- Make sure that everything in the essay relates in some way to the thesis statement from which you started.
- Be sure that you are including enough quotations from the text to provide evidence for your argument. This is especially important in close reading.
- Use quotations from critics critically. Don't just use them to make your argument for you.
- When quoting, spell out what the quotation does for your argument and/or what it means to you. Follow the [MHRA Style Sheet](#) for advice on how to incorporate quotations into your essay.
- Make sure you know the precise meaning of all the words you are using, especially if they are technical critical terms or unusual in any other way.
- Organise your ideas into connected paragraphs. An essay should not read like

- a series of notes.
- Remember that the more times you redraft your essay the better it will be.
- Always make sure that you have enough time to read your essay through before you hand it in. That way you will be able to correct casual errors. You might find it useful to read it aloud to make sure it sounds right, or to have someone else read it through.
- Remember: marks can be deducted for poor grammar, syntax, punctuation, referencing and presentation.

**DON'T:**

- ...waffle. Big, vague statements without any real content leave you with nowhere to go, whereas concrete examples can be analysed and dissected in detail. (Dissection: good for an essay; bad for a frog.)
- ...write 'I believe ... I think ... I feel'. Your essay is implicitly about what you think and feel so saying so is redundant. Moreover, asserting that you really think something does not count as evidence in an argument.
- ...let your sentences get too long. Not only are they difficult for you to punctuate properly and for your marker to read but often the idea you are trying to convey gets lost in the process. Learn the value of the occasional short declarative sentence.
- ...forget that a sentence needs a main verb.
- ...start a paragraph with the phrase 'This is'. 'This' must always refer to a noun or noun phrase, which is almost impossible at the start of a paragraph. In general you need to be clear about what your pronouns refer to.
- ...use passive constructions, especially unlocated passives such as 'it is thought that'. They tend both to occlude agency and generate a spurious authority (who is speaking? when?).

## 6.2 The dissertation

An important dimension of the MA is to give students the opportunity to begin serious work on a topic that might lead to a PhD. The dissertation is a crucial element in this preparation. It will be researched and written mainly in the third term and the summer holiday without the distraction of other course work. Students are required to produce between 12,000 and 15,000 words on their chosen topic.

The English Department operates a dissertation schedule to help staff and students manage their responsibilities.

### DISSERTATION SCHEDULE 2017-2018

Deadline date	Action
Summer Term	All students should have initial consultations with supervisors as soon as possible after the summer term submission date for essays. It is the student's responsibility to approach a potential supervisor; the staff member concerned will either agree to supervise the dissertation or will suggest an alternative supervisor.
Week 4	

summer term	All students will receive from the administrator a form on which to enter the provisional title of the dissertation and the name of the supervisor. This form should be completed and returned to the administrator, preferably in electronic format, but a hard copy will suffice.
Final week of summer term/ early June	Students should have seen their supervisors to draw up a detailed plan of chapters and receive advice on the writing of the first draft. Students and supervisors should arrange a provisional timetable for (a) receiving and returning draft material; (b) supervisory contact during the vacation at this point.
July	Students are advised to submit substantive draft chapters for detailed feedback during June or July to allow adequate time for revision and further research.
Early August	Supervisors should have received a final title plus a detailed plan of chapters. Supervisors should pass the final title to the Programme Director and the administrator.
Thursday 31 <sup>st</sup> August 2018 for all MA students apart from CW students.  Friday 1 <sup>st</sup> September 2018 for MA CW students only	<b>Submission deadline.</b> Two <i>bound*</i> , hard copies of the dissertation must be submitted to the administrator in Room 223 of the International Building by 12.30pm Thursday 31 <sup>st</sup> August 2018 for all MA students apart from MA CW students, who's submission date is <b>Friday 1<sup>st</sup> September 2018 by 12.30pm</b> . A completed cover sheet should be stapled to <i>both</i> copies. The dissertation must also be submitted electronically via Turnitin. <b>The administrator will take the time and date of submission from Turnitin, so you must make sure you meet this deadline.</b>  <b>You must at this stage ensure you have also submitted a Declaration of Academic Integrity. Please ask the administrator for details if you are unsure.</b>

### 6.3 Choice of dissertation topic

Students are expected to formulate their own dissertation title and should consult their potential supervisor, their course tutor, or any other appropriate member of staff about possible topics and approaches. A provisional title can be finalised once the student and supervisor have met to discuss what shape the first draft is going to take.

### 6.4 The dissertation supervisor

We encourage students to approach potential supervisors for their dissertation. However, if you are unable to identify one, alert your programme director and the department will assign you a dissertation supervisor who will oversee your work. Supervision will normally be confined to meetings in which to discuss topics such as: the choice of texts and editions; the bibliography; the manner of treatment and structure of the argument; and problems of

scholarly and critical method.

All students will be supervised for their dissertation by a member of staff teaching on the programme. If the supervisor is absent and not contactable for a significant period, the Programme Director will appoint another supervisor for that period from among the members of staff teaching on the programme. Supervisors are expected to inform the Programme Director and their students as soon as possible of any such periods of absence in order that alternative arrangements may be made. We encourage students and supervisors to agree a provisional schedule of meetings and submission dates for draft material for feedback at a first meeting in the summer term.

In most cases students are happy with the supervisory relationship. However, there are occasions where for some reason the supervisory relationship does not work and breaks down. If this happens, you should speak as soon as possible with the Programme Director or your Personal Tutor to see whether the problem can be resolved informally, e.g. through mediation, changing supervisor. You should not wait until after you have received your final degree results to raise the matter as it is very difficult for the College to resolve such matters or take remedial action at that point

### 6.5 Content of dissertation

While the subjects of essays will often arise directly or indirectly from seminar work done earlier in the course, the dissertation encourages more independent study. It may be helpful to note that University regulations define a dissertation as 'an ordered and critical exposition of existing knowledge in any field or part of a field of study. . . . There should be evidence that the field has been surveyed thoroughly. A full bibliography and references would normally be required.'

As this implies, the dissertation does not have to meet the strict requirement of a research degree in that it makes a contribution to knowledge, but it does have to be thorough and well informed. In literary studies, moreover, it is to be expected that 'critical exposition' will incorporate individual insight into the literature itself.

### 6.6 Presentation

We recommend that all essays should be presented according to the instructions in the [MHRA Style Sheet](#), which can be downloaded for free (or purchased in hard copy). However, College regulations allow students to use any published, internationally recognized style guide as long as you state on the cover sheet of your essay which style guide you are following. In addition to those instructions, please note that:

- all essays should be word-processed;
- 1.5 or double spacing should be used for the text, and single spacing for footnotes and inset quotations;
- the left-hand margin should be at least 1 inch wide;
- pages should be numbered consecutively.

Put your candidate number\* (not your name), the course code and the title at the head of the essays and the dissertation, and the word count at the end. You will find your candidate number on the College [portal](#). [**\*NB: please note this number changes each year.**]



The assessed **coursework essays** should be **stapled** with a **coversheet** (provided by the administrator) attached. Your **dissertation** should be **securely bound**. Binding kits are available for purchase from the College Shop and there is a binding machine in Bedford Library. These kits are for spiral binding, which is probably the best option. Students can bind their dissertations in a manner of their own choosing, as long as the pages are *securely fastened*. Please note that professional binding is not really necessary and may be expensive so it is best to find an alternative. Stapling the pages of the dissertation together is not acceptable because the dissertations are usually too substantial a document to staple easily.

You can lose marks on your essays if there are defects in your written English. If you are having problems with punctuation, spelling, sentence structure or any aspect of your writing, we would recommend that you take the time to do some exercises from one of the many books available. We recommend the following:

- ✓ Aitchison, James, *The Cassell Guide to Written English* (London: Cassell, 1997 and later editions)
- ✓ Allen, Robert, *Punctuation* (Oxford: Oxford University Press, 2002)
- ✓ Crystal, David, *Rediscover Grammar* (Harlow: Longman, 1988 and later editions)
- ✓ Williams, Kate, *Essential Writing Skills* (Oxford: Oxford Centre for Staff Development, 1996)
- ✓ Williams, Kate, *Writing Essays* (Oxford: Oxford Centre for Staff Development, 1995)
- ✓ Williams, Kate, *Study Skills* (Basingstoke: Macmillan Education, 1989)

## 6.7 Referencing

Experience suggests that not all students are clear about how to acknowledge and identify the sources employed in preparing their essays. It is important that the evidence deployed in writing them is clearly presented and that the sources used are properly acknowledged. (See [Section 7.8 on Plagiarism](#).) Please remember you must number your pages and put a word count at the end of your essay.

You are expected to follow the advice and examples contained in the [MHRA Style Sheet](#) or another internationally recognized style guide such as MLA.

## 6.8 Footnotes

Although we accept the consistent use of any internationally recognised style, your tutors will discuss the advantages of using versions with footnotes rather than parenthetical in text citations in the Methods and Materials course.

## 6.9 Bibliography

Every essay should conclude with a bibliography, which lists all the editions you have used and all the critical and scholarly work that you have consulted and found useful. Items in the bibliography should be listed in alphabetical order and set out in a consistent style, providing precise details of the author, the title, the editor (if any), the publisher, the place and date of publication, and (in the case of essays and articles) the first and last page numbers of the item. Note that in the bibliography (as distinct from footnotes) the author or editor's surname is given first. See the MHRSA Style Sheet for further information.

## 6.10 Illustrations

Students are welcome to include illustrations in their work, but illustrations used must be properly referenced. See the [MHRSA Style Sheet](#) or your chosen published international style guide for further information.

## 6.11 Appendices

Students are welcome to include appendices in their work if relevant. However, students should note that appendices do **not** contribute to the word count (see 6.12 below) and **may not be read**.

## 6.12 Word count

Please note that college regulations enforce a severe penalty on over length work. The generous length of MA essays should provide ample room to develop an argument. Ensure you do not exceed the upper word limit; provide an accurate count at the end of the each essay. This must include footnotes, but not the bibliography.

## 6.13 Marking criteria

These are general criteria which apply to all work completed during the course. More specific criteria for individual assignments may also be supplied.

### High Distinction 85-100%

To award a high distinction, examiners will be looking for:

- conformity with the requirements of the assignment (i.e. word-length, format, etc.)
- publishable quality
- the ability to plan, organise and execute a project independently to the highest professional standards
- exceptional standards of accuracy, expression, and presentation
- the highest professional levels of fluency, clarity, and academic style
- an outstanding ability to analyse and evaluate primary and secondary sources critically and to formulate questions which lead to original lines of enquiry
- exceptional creativity, originality and independence of thought

### **Distinction 70-85%**

To award a distinction, examiners will be looking for:

- conformity with the requirements of the assignment (i.e. word-length, format, etc.)
- potentially publishable ideas, arguments, or discoveries
- the ability to plan, organise and execute a project independently to a professional standard
- excellent standards of accuracy, expression, and presentation
- fluency, clarity, and mastery of academic style
- the ability to analyse and evaluate primary and secondary sources critically and to formulate questions which lead to original lines of enquiry
- creativity, originality and independence of thought

### **Merit 60-69%**

To award a merit, examiners will be looking for:

- conformity with the requirements of the assignment (i.e. word length, format, etc)
- evidence of the potential to undertake original research given appropriate guidance and support
- high standards of accuracy, expression and presentation
- skilful handling of academic style
- some ability to analyse and evaluate primary and secondary sources critically
- some creativity, originality and independence of thought
- some work that is approaching the level of a distinction

### **Pass 50-59%**

To award a pass mark, examiners will be looking for:

- conformity with the requirements of the assignment (i.e. word length, format, etc)
- the ability to engage in research involving a moderate degree of originality
- a competent standard of organisation, expression and accuracy
- competence in the handling of academic style
- sound knowledge and understanding of key sources of information
- the ability to construct coherent and relevant answer to questions
- work that is at a basic postgraduate level

### **Marginal Fail 40-49%**

Examiners will award a marginal fail if they find:

- non-conformity with some of the requirements of the assignment
- insufficient knowledge and comprehension of essential sources of information
- poorly developed argumentation
- poor levels of clarity and accuracy in written presentation
- occasional errors and confusions
- little evidence of independent thought
- work that is slightly below an acceptable postgraduate standard

### **Fail 0-39%**

Examiners will award a failing mark if they find:

- non-conformity with the requirements of the assignment

- work that is not recognisable as academic writing
  - confused, fragmentary, or only rudimentary knowledge and comprehension of essential sources of information
  - incomplete or incoherent argumentation
  - a lack of clarity and accuracy in written presentation
  - substantial errors and confusions
  - no evidence of independent thought
- work that is clearly below an acceptable postgraduate standard

## 7 Assessment Information

### 7.1 Illness or other extenuating circumstances

Students are advised to carefully read the [Instructions to candidates](#) as well as the [Extenuating circumstances – Guidance for students](#).

Extenuating circumstances are defined as unforeseen circumstances which are **outside a student's control** and which may **temporarily** prevent a student from undertaking an assessment or have a **marked/ significant detrimental/adverse impact** on their ability to undertake assessment by coursework or examination to the standard normally expected. This means that such circumstances rarely occur. They are outside your control as they are:

- Unforeseeable - you would not have prior knowledge of the event (e.g. you cannot foresee that you will be involved in a car accident);
- Unpreventable – you could not reasonably do anything in your power to prevent such an event (e.g. you cannot reasonably prevent a burst appendix.)

It is these short-term (temporary) circumstances that the College normally regards as extenuating circumstances.

#### **Inability to submit coursework**

If you are unable to submit coursework through unexpected illness or other acceptable cause (i.e. events which are unpreventable and unforeseeable) it is assumed that you will request an extension to the submission deadline from your department. In order for an extension to be granted you will need to provide the department with adequate documentation in accordance with the guidance in the [Extenuating Circumstances – Guidance for students](#). The decision on whether to grant an extension rests with your department.

#### **Absence from an examination**

The Sub-Board of Examiners may take the following into account when considering your results: if you miss an examination through unexpected illness, or other acceptable cause (events which are unpreventable and unforeseeable), if you commence an examination and have to leave due to acute illness or if you believe your performance on the day was

seriously compromised by an unexpected and acute illness that you could not reasonably have been expected to have managed otherwise. You will, however, need to submit an **Extenuating Circumstances form** and have adequate supporting documentation in accordance with [Extenuating Circumstances – Guidance for students](#). You should also read the section **Illness & absences from an examination and departmental assessments and extenuating circumstances** in the [Instructions to Candidates](#) issued by Student Administration  
<http://www.royalholloway.ac.uk/ecampus/academicsupport/examinations/examinations/home.aspx> for full details on how to inform your department about extenuating circumstances relating to missed examinations as well as the **deadline for submission of such information**.

### Ongoing circumstances

If you have ongoing circumstances that you believe are adversely affecting your performance during the year, these should be raised with your department and with the College's [Welfare & Wellbeing services \(Academic Services Directorate\)](#) as soon as possible so that strategies to help you manage the situation can be considered e.g. you have an illness that does not constitute a disability, a family member is ill and needs your support or you have suffered an adverse life event.

It may be that the circumstances are severely impacting on your ability to study by causing you to repeatedly miss scheduled teaching and/or impacting on your ability to complete assessments at the designated time. If this is the case and there is not a reasonable method available to enable you to manage the situation, you may need to consider, in consultation with your department and [Welfare & Wellbeing services \(Academic Services Directorate\)](#), whether it would not be in your best interests to interrupt until the issues have been resolved and you are able to fully commit to and benefit from your academic studies.

Ongoing adverse circumstances do not normally constitute extenuating circumstances as they are not unforeseen and in some cases may be preventable. As such, it is unlikely that the Sub-board will be able to take action to mitigate such circumstances. For further information, please read the [Extenuating circumstances – Guidance for students](#).

### Support and exam access arrangements for disabled students and those in need of support

Some students at the College may have a physical or mental impairment, chronic medical condition or a Specific Learning Difficulty (SpLD) which would count as a disability as defined by the Equality Act (2010) that is, "a physical or mental impairment which has a long-term and substantial effect on your ability to carry out normal day-to-day activities". It is for such conditions and SpLDs that [Disability and Dyslexia Services](#) can put in place support and exam access arrangements. Please note that a "long-term" impairment is one that has lasted or is likely to last for 12 months or more.

If you have a disability or SpLD you must register with the [Disability and Dyslexia Services Office](#) before support and exam access arrangements ('reasonable adjustments') can be put

in place. There is a process to apply for special arrangements for your examinations. Disability and Dyslexia Services can discuss this process with you when you register with them. Please see the section [Students in need of support](#) (including disabled students) for further guidance about registering with the Disability and Dyslexia Services Office.

Please note that if reasonable adjustments, including exam access arrangements, have been put in place for you during the academic year, the Sub-board will not normally make further allowance in relation to your disability or SpLD.

## 7.2 Submission of written work

Please note that there are two kinds of submitted written work: coursework, which may be analyses, reviews, or workshop presentations, and assessed essays.

Assessed essays are the examination method for most MA courses. All assessed essays must be submitted electronically via the plagiarism detection system, **Turnitin**, in addition to the hard copy through the English Departmental Office IN223. Turnitin submission is the version of record and it is therefore essential that you upload the correct final version of the essay to the stated deadline. The hard copy must have the correctly completed information/declaration attached with the Turnitin submission receipt number clearly noted. Further instructions can be found on Moodle's [Avoid Plagiarism](#) site (you will have to enroll in the 'course' to read these instructions, but there is plenty of useful information there to make it worthwhile).

## 7.3 Extensions to deadlines

If you are having problems with meeting a deadline for a piece of coursework, please see your Programme Director to discuss an extension. Note that, if you do not arrange an extension and simply hand draft coursework in late, the Programme Director will note the submission of the work (for progression purposes) but may not provide feedback or a mark.

If you are having problems with meeting a deadline for an assessed essay submission, then get in touch with your Programme Director and the Administration Team in the Departmental Office. They may issue a short-term extension and/or advise you to submit evidence of extenuating circumstances (see above) so that penalties for late submission (see below) may be lifted if you cannot meet that deadline.

## 7.4 Penalties for late submission of work

Work submitted after the published deadline will be penalised in line with Section 13 (5) of the College's [Postgraduate Taught Regulations](#).

Please ensure that you are aware of the deadlines set by your department(s) and also the requirements to meet this deadline, e.g. whether you need to submit electronic and/or paper copies for your submission to be deemed complete (see 7.2 above).

### Section 13 (5)

*'In the absence of acceptable extenuating cause, late submission of work will be penalised as follows:*

- *for work submitted up to 24 hours late, the mark will be reduced by ten percentage marks;\**
- *for work submitted more than 24 hours late, the mark will be zero.'*

\*eg. an awarded mark of 65% would be reduced to 55% and a mark of 42% would be reduced to 32%.

If you have had extenuating circumstances which have affected your ability to submit work by the deadline these should be submitted in writing, accompanied by any relevant documentary evidence, to your department(s). As with all extenuating circumstances it is the discretion of the examiners whether to accept these as a reason for having not submitted work on time. Please see the section for details on [submitting requests for extenuating circumstances](#) to be considered.

### **7.5 Anonymous marking and cover sheets**

All assessed work is marked anonymously. Please ensure the file name of the version uploaded to Turnitin contains your candidate number and not your name. Hard copies of assessed essays must be submitted with the Department's official coversheet. This cover sheet is removed by the Administrative Staff before the essay is distributed to examiners. Your name must not appear on any other part of the essay.

### **7.6 Penalties for over-length work**

Work which is longer than the stipulated length in the assessment brief will be penalised in line with Section 13 (6) of the College's [Postgraduate Taught Regulations](#).

Assessed essays have a generous range and length. We believe learning to write to a specific brief and page budget is an essential skill for all writers in all fields of practice and therefore ask students never to exceed the upper limit of that range.

#### **Section 13 (6)**

*'Work which exceeds the upper word limit will be penalised as follows:*

*(a) for work which exceeds the upper word limit by up to 10%, the mark will be reduced by ten percent of the mark initially awarded;*

*(b) for work which exceeds the upper word limit by more than 10% but less than 20%, the mark will be reduced by twenty percent of the mark initially awarded;*

*(c) for work which exceeds the upper word limit by more than 20%, the mark will be reduced by thirty percent of the mark initially awarded.'*

\*eg. an awarded mark of 65% would be reduced to 55%.

In addition to the text, the word count should include quotations and footnotes. Please note that the following are excluded from the word count: candidate number, title, course title, preliminary pages, bibliography and appendices.

## 7.7 Return of written coursework

The following College policy applies to the return of coursework:

Assessed work (other than formal examinations) should be returned within 4 weeks of the submission deadline, except in cases where it is not appropriate to do so for academic reasons. The deadline for the return of marked work should be made clear to students when they receive their assignments. In the event that the intended deadline cannot be met, the revised deadline must be communicated to students as soon as possible. In the case of feedback on draft work handed in at the beginning of Term 2, feedback may be given in Reading week (Week 5 of term), when staff have more flexibility in making appointments for MA students. We encourage all students to see tutors one on one in office hours to get feedback in person.

Assessed work will be returned with provisional marks and feedback to students in advance of the Exam Board in order that students may apply the feedback to their Dissertation work over the Summer. Students must bear in mind, however, that all marks are provisional and subject to change by the Board. Students will receive scanned copies of their essay coversheets, complete with mark and feedback, or marked up electronic copies via grademark by the end of June. In cases where hardcopies have been marked students will not receive the hard copies of their essays as these need to be kept for each Programme's External Examiners to consult. However each Programme Director will nominate one day after essay marks have been returned during which they will be available to meet with students on campus for essay consultations, to discuss essay marks and feedback, and during which students may have access to the hard copies of their essay (in the case of markers' annotations) for a limited time. Any hard copies of essays given to a student to read over must be returned either to the Programme Director or to Lisa Dacunha by the end of the nominated feedback day.

## 7.8 Assessment offences

The College has regulations governing **assessment offences** which can found on the following webpage:

<http://www.royalholloway.ac.uk/ecampus/academicsupport/regulations/home.aspx>

Assessment offences include, but are not limited to plagiarism (see 7.9 below), duplication



of work, that is, submitting work for assessment which has already been submitted for assessment in the same or another course, falsification, collusion, for example, group working would constitute collusion where the discipline or the method of assessment emphasises independent study and collective ideas are presented as uniquely those of the individual submitting the work, failure to comply with the rules governing assessment (including those set out in the 'Instructions to candidates'. The Regulations set out some of the types of assessment offences in more detail, the procedures for investigation into allegations of such offences and the penalties. Students are strongly encouraged to read these Regulations and to speak with their Personal Tutors or other members of staff in their department should they have any queries about what constitutes an assessment offence. The College treats assessment offences very seriously and misunderstanding about what constitutes an assessment offence will not be accepted as an excuse. Similarly extenuating circumstances cannot excuse an assessment offence.

## 7.9 Plagiarism

### Definition of plagiarism

'Plagiarism' means the presentation of another person's work in any quantity without adequately identifying it and citing its source in a way which is consistent with good scholarly practice in the discipline and commensurate with the level of professional conduct expected from the student. The source which is plagiarised may take any form (including words, graphs and images, musical texts, data, source code, ideas or judgements) and may exist in any published or unpublished medium, including the internet.

Plagiarism may occur in any piece of work presented by a student, including examination scripts, although standards for citation of sources may vary dependent on the method of assessment. Identifying plagiarism is a matter of expert academic judgement, based on a comparison across the student's work and on knowledge of sources, practices and expectations for professional conduct in the discipline. Therefore it is possible to determine that an offence has occurred from an assessment of the student's work alone, without reference to further evidence.

### 7.10 Marking of illegible scripts

It is College policy not to mark scripts which are illegible. If you anticipate that you may have difficulty in handwriting scripts which would lead to your scripts being illegible you should contact the [Disability and Dyslexia Services](#). Please note the deadline for making an application for Examination Access Arrangements is in January each year. Therefore it is in your interest to contact DDS as soon as you are able in the Autumn Term in order that you have time to get any necessary evidence required for the application.

### 7.11 Progression and award requirements

The Regulations governing progression and award requirements are set out in your

Programme Specification (<http://www.rhul.ac.uk/coursecatalogue/home.aspx>) and also more generally in the Postgraduate Taught Regulations.

For details on the requirements governing the level of award please see the section on the **Consideration and Classification of Candidates for the Award** in the Postgraduate Taught Regulations.

### 7.12 Examination/assessment results

Please see the **Examinations & Assessments** website for details of how you will be issued with your **results**.

The Examinations & Assessments website is the place where you can access the **Instructions to Candidates** and details of the examinations **appeals** procedures.

## 8 Student Support

### 8.1 Non-academic related enquiries & support

The Student Services Centre is located in the Emily Wilding Davison Building and provides a single point of contact for all non-academic related queries including accommodation, fees and funding, enrolment and graduation. For further details please visit <http://www.royalholloway.ac.uk/ssc>.

### 8.2 Students in need of support (including disabled students)

Your first point of reference for advice within the Department is the Senior Tutor, Dr Betty Jay [B.jay@rhul.ac.uk](mailto:B.jay@rhul.ac.uk). Inevitably, problems will sometimes arise that the Senior Tutor is not qualified to deal with. The College offers a high level of student welfare support which, includes a highly regarded Counselling Service, dedicated educational and disability support, as well as a wealth of student wellbeing, financial, career and other advice. There is also an NHS GP practice (the Health Centre) on campus located in Founder's East. Further details of each service can be found on the College web on the **Student Welfare** page:

<https://www.royalholloway.ac.uk/students/help-support/help-and-support.aspx>

If you have a disability or specific learning difficulty, it is important that you bring it to our attention as soon as possible. The Departmental Disability and Dyslexia Service (DDS) representative is Dr Betty Jay (as above). You must also contact the DDS (Founders West 143; tel: +44 (0)1784 276473; email: [disability-dyslexia@royalholloway.ac.uk](mailto:disability-dyslexia@royalholloway.ac.uk)) who advise on appropriate sources of help. Further information is available on the College web on the **Support, health and welfare** page <https://www.royalholloway.ac.uk/students/help-support/disabilities-and-dyslexia/home.aspx>

### 8.3 Academic Skills Support

The Centre for the Development of Academic Skills ([CeDAS](#)) offers a variety of courses, workshops, 1:1 tutorials, online resources that aim to ensure all students at Royal Holloway reach their full academic potential in a range of areas, including academic writing, oral communication skills and maths and statistics.

Whatever your needs, CeDAS is there to ensure that you can perform to the best of your ability, whether it be through a workshop that introduces you to a crucial academic skill, a session within your department that focuses on writing in the discipline, a course that develops your confidence and competence in academic English language, or a 1:1 tutorial with a specialist to help you master a maths technique or sharpen your essay skills.

The Centre also oversees the Royal Holloway Proofreading Scheme, which enables students to pay for an approved third-party proofreader to identify surface error in final drafts. Please note that Royal Holloway does not permit the use of paid third-party proofreaders who are not part of this scheme.

The CeDAS Office can be found on the ground floor of the International Building, room IN002, and you can follow them on Twitter: @cedasrhul. Further details can be found on the [CeDAS](#) webpages: [www.royalholloway.ac.uk/cedas](http://www.royalholloway.ac.uk/cedas).

#### 8.4 Student-Staff Committee

There is a student-staff committee on which Taught PG students are represented. For constitution see committee's handbook under Compliance/Governance

<http://www.royalholloway.ac.uk/iquad/collegepolicies/home.aspx>

The Committee meets three times each year and plays an important role in the Department as a forum for airing student views.

You can use the Committee to raise any issues which concern students. Notices will appear on departmental notice boards and/or via email giving details of forthcoming elections or the names of current representatives.

#### 8.5 Students' Union

The **Students' Union** offers a wide range of services and support, from entertainment and clubs/societies to advice on housing and academic issues. The Advice and Support Centre, situated on the first floor of the Students' Union, runs a confidential service that is independent from the College. Open 9.30am - 5pm, Monday – Friday, it operates an open door policy exclusively for students during term time. However, during vacation periods students should call to book an appointment. Full details can be found at [www.su.rhul.ac.uk/support](http://www.su.rhul.ac.uk/support).

#### 8.6 Learning resources: library, IT, photocopying and printing

##### 8.6.1 Computers

There are a total of 14 open access PC Labs available on campus which you can use, including 6 in the **Computer Centre** <http://www.rhul.ac.uk/information-services/Computer-Centre/>. For security reasons access to these PC Labs is restricted at night and at weekends

by a door entry system operated via your College card. Details of these PC Labs, including access times and maps showing how to get to them are given in the leaflet "**Where are the PC Labs and when can I use them?**" <http://www.rhul.ac.uk/restricted/information-services/computer-centre/facilities-and-services/pc-labs/index.html>.

### 8.6.2 Graduate Spaces

Royal Holloway offers a number of areas specifically for postgraduates.

<http://www.rhul.ac.uk/pgrstudents/forstudents/home.aspx> . Below is a list of these spaces together with a brief description of what they offer

#### **International Building Common Room, room INo30**

This room is conveniently placed on campus and within easy reach of most academic buildings and the Students' Union. INo30 offers good computer facilities with 17 PCs, a DVD/CD ROM burner and scanning/printing facilities. There are also some easy chairs. The room is available for use 24 hours a day with a card-swipe/code system for out-of-hour access (code provided by the Computer Centre). Please be aware that some sessions of the Generic Skills Programme may be running in INo30 (dates are advertised).

#### **Founders Common Room, Founders East, second floor, room FE241**

Code to enter can be obtained at the Security desk, Founders reception, by showing the College Card (as a way of proving to be a PG student). The Common Room has tables, chairs and sofas. There is also one computer and printer and wireless internet access. The kitchen area includes a fridge, microwave, kettle and toaster with shared cutlery.

#### **Arts Building, second floor, room AS17**

15 online PCs DVD/CD ROM with burner Scanning/printing facilities. The room is open to all students (PG and UG) during normal office hours and to Postgraduates and Staff between 7pm and 7am (please obtain code from the Computer Centre).

#### **Highfield Common Room**

The room is for those living in postgraduate accommodation on the Highfield site. It can be booked through the warden of the North A30 properties. The room offers easy chairs, TV and video, and food- and drink-vending machines. The room must be vacated by 11pm.

### 8.6.3 Libraries

All Royal Holloway research students have access to the unrivalled library facilities of the University of London. These include:

#### **ROYAL HOLLOWAY Libraries** <http://www.rhul.ac.uk/library/home.aspx>

Royal Holloway's campus is well equipped with facilities that support teaching, learning and research across the College. As well as department specific facilities, which include industry standard studios and editing facilities for Media students and an MRI scanner in the Department of Psychology, the College provides a range of **library and IT facilities** <http://www.rhul.ac.uk/studyhere/libraryresourcesandit/home.aspx> which are available to all students.

**SENATE HOUSE LIBRARY**, Malet Street, London, WC1E 7HU. Tel: 020 7862 8461;

<http://www.uoll.ac.uk>. This is the central library of the University of London. Up to twelve books can be borrowed. **To be issued with a library ticket** <http://www.uoll.ac.uk/library/uol.shtml> you will need to take your Royal Holloway ID card to the Membership Desk on the 4<sup>th</sup> floor.

**THE BRITISH LIBRARY**, 96 Euston Road, London, NW1 2DB. Tel: 020 7412 7000; <http://www.bl.uk>. Because it is the national collection, the British Library possesses copies of all books published in the UK and Ireland, and many from other countries too. It also has a huge collection of medieval and modern manuscripts. Books must be ordered an hour in advance and cannot be borrowed. Other libraries or sources may be more appropriate to your research and **British Library staff will advise you accordingly**.

To obtain a **Reader Pass**, take your college card and proof of address. You may need to explain that you need to consult specialized materials. See <http://www.bl.uk/reshelp/inrooms/stp/register/howreg/howtoregister.html>.

## Other Libraries in London

### M25 Scheme

Your College card entitles you to join this scheme, which includes libraries from most of the higher education institutes within the M25. Cards are available, free, from the Founder's Library and allow the holder entry as a reference user.

### Institute of Historical Research

Situated on the ground floor of the North Wing of Senate House, the IHR is an excellent resource for reference and many other materials for the study of history. In order to join, take your College card to reception and join. Connections, the IHR booklet, lists a range of seminars run throughout the year (including seminars on film, psychoanalysis, women's history, cultural history etc.).

### Warburg Institute Library

Woburn Square  
London WC1HOAB

An excellent Renaissance collection with much material not available elsewhere. You may need to show a letter from your supervisor.

### University College Library

Gower Street  
London WC1E 6BT.

Has good collections and some important archives (e.g. Eugenics, James Joyce, George Orwell).

### Wellcome Institute Library

The Wellcome Building  
183 Euston Road,  
London NW1 2BE

The Wellcome Institute has a huge collection of literature on medicine and the body. They also

have a museum.

### **Courtauld Institute of Art Library**

Somerset House

The Strand

London WC2R 0RN

The Courtauld Institute specialises in Art History. It has excellent literature collections and an image library.

### **Guildhall Library**

Aldermanbury

London, EC2Y 8DS

Material on London, print and manuscript.

#### **8.6.4 Inter-Library Loan (ILL)**

<http://www.rhul.ac.uk/library/usingourlibraries/interlibraryloans.aspx>

Inter-library loans (ILL) are used to acquire items for study and research purposes that we do not hold in our collections. They are available to all students and staff, though undergraduates should have their tutor's authorization to submit an inter-library loan.

## **8.7 Careers Information**

The College has a **Careers & Employability Service**, housed in the Emily Wilding Davison Building, which is open to any student during normal College hours.

<http://www.royalholloway.ac.uk/careers/home.aspx>

## **8.8 Non-academic policies**

Please see the **Regulations and Procedures** webpage which includes information on non-academic policies, regulations, and codes of practice as well as the **Student Charter**.

<http://www.royalholloway.ac.uk/aboutus/governancematters/studentcharter.aspx>

## **8.9 Complaints and academic appeals procedure**

If you have a complaint relating to any aspect of the Department or its staff or to any academic or College matter, you should first discuss it informally with your Personal Tutor or with another member of staff in the Department. We would hope that the majority of issues of this kind can be resolved by informal discussion. There are, however, procedures that can be invoked in serious cases. These are set out in the [College Complaints Procedures](#) for students. You should raise your complaint **as soon as possible**.

If the complaint concerns an academic decision, there is an academic appeals process. Please note that an academic appeal can only be submitted once you have received your results via the College portal. Details of the appeals procedures and permitted grounds for appeal can be found on the following [webpage](#).

## 9 Health and Safety Information

### 9.1 Code of practice on harassment for students

This can be found on the student home pages under the [Your Responsibilities as a Student](#) section of the webpage.

### 9.2 Lone working policy and procedures

The College has a 'Lone Working Policy and Procedure' that can be found at <http://www.royalholloway.ac.uk/iquad/services/healthandsafety/policiesandprocedures/loneworking.aspx>

Lone working is defined as working during either normal working hours at an isolated location within the normal workplace or when working outside of normal hours. The Department and the type of work conducted by students is classified as a low risk activity and as such the following advice is relevant.

Any health and safety concerns should be brought to the attention of the Departmental Health and Safety Coordinator or the College Health and Safety Office.

It is likely that most activities will take place on College premises. However, the principles contained in the above section will apply to students undertaking duties off campus.

## 10 Equal Opportunities Statement and College Codes of Practice

### 10.1 Equal opportunities statement

The University of London was established to provide education on the basis of merit above and without regard to race, creed or political belief and was the first university in the United Kingdom to admit women to its degrees.

Royal Holloway, University of London (hereafter 'the College') is proud to continue this tradition, and to commit itself to equality of opportunity in employment, admissions and in its teaching, learning and research activities.

The College is committed to ensure that:

- all staff, students, applicants for employment or study, visitors and other persons in contact with the College are treated fairly, have equality of opportunity and do not suffer disadvantage on the basis of race, nationality, ethnic origin, gender, age, marital or parental status, dependants, disability, sexual orientation, religion, political belief or social origins

- both existing staff and students, as well as, applicants for employment or admission are treated fairly and individuals are judged solely on merit and by reference to their skills, abilities qualifications, aptitude and potential
- it puts in place appropriate measures to eliminate discrimination and to promote equality of opportunity
- teaching, learning and research are free from all forms of discrimination and continually provide equality of opportunity
- all staff, students and visitors are aware of the Equal Opportunities Statement through College publicity material
- it creates a positive, inclusive atmosphere, based on respect for diversity within the College
- it conforms to all provisions as laid out in legislation promoting equality of opportunity.

## 10.2 College codes of practice

**Data Protection Policy**

**Revised Guidelines on Relationships Involving Staff, Students and Others Closely Associated with College**

**Intellectual Property Policy**