Disclaimer

This document was published in September 2020 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 courses of study, to discontinue courses, or merge or combine courses 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 'departments', 'Centres and Schools'. Students on joint or combined degree programmes should check both departmental handbooks.
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### 1 Introduction to your department

#### 1.1 Welcome

Welcome to Royal Holloway. Royal Holloway, University of London (hereafter 'the College') is one of the UK’s leading research-intensive universities, with six academic schools spanning the arts and humanities, social sciences and sciences.

The Department of English at Royal Holloway, University of London is innovative, energetic, creative and friendly, with a commitment to excellence and inclusion across our award-winning teaching, writing and research.

We are here to develop you as writers, critics, thinkers and people. Don't be afraid to contact us, talk with us, ask us questions: it's through talking that we develop our relationships with you all. We have stayed a fairly small department so that we can offer all our students individual attention in our tutorial and feedback hours. It's a huge pleasure to us to see you and your work develop and grow over the years. Our names, emails and contact details are easily available and you can find out about us here: [https://www.royalholloway.ac.uk/research-and-teaching/departments-and-schools/english/contact-us/](https://www.royalholloway.ac.uk/research-and-teaching/departments-and-schools/english/contact-us/).

We all know this is an extraordinary time to be a student and that you, as a year group, have already shown great courage and resilience, and we want to praise you for this, and recognise the difficulties you have gone through. The College and the Department have developed ways of dealing with these issues and their impact on you, and we urge you to read the information you have been given. You can access information about Covid safety on campus here: [https://intranet.royalholloway.ac.uk/students/202021-information-hub/202021-information-hub.aspx](https://intranet.royalholloway.ac.uk/students/202021-information-hub/202021-information-hub.aspx) In addition we will be taking you through playing your part in safety measures in our online Welcome Week presentations.

Royal Holloway’s motto is *Esse quam videri*: to be, not to seem. University is about who you really are; about drawing that out and giving you the intellectual tools and technical skills to become who you really are. In the Department of English, we believe that the study of literature does this most fully. In the course of your studies you will be learning to address some of the most urgent questions that lie before us: how creativity has been and is still essential to human flourishing even in the hardest times; how we can look at the heritage of the past with a critical eye to build a better future; how reading, writing, talking, sharing stories, is what creates our identities.

Ruth Livesey  
Professor of Nineteenth-Century Literature and Thought  
Head of Department  
Department of English  
Royal Holloway, University of London

[https://georgeeliotprovincialism.home.blog](https://georgeeliotprovincialism.home.blog)

#### 1.2 How to find us: the Department

The Department of History is located in the International Building. This can be found on the College [campus map](https://www.royalholloway.ac.uk/campus-map) as building 15.
Please note, student parking is very limited and is not available if you live in Halls or within 1.5 miles of campus. If you do live more than 1.5 miles away or have a particular reason why you need to come to campus by car, you must apply for a parking permit. If you have a motorbike or scooter you must also register the vehicle with College. Find more information about the Parking Permit portal here.
### 1.4 How to find us: the staff

<table>
<thead>
<tr>
<th>CONTACT DETAILS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Head of School:</strong></td>
</tr>
<tr>
<td>Professor Giuliana Pieri</td>
</tr>
</tbody>
</table>

| **Head of Department:** |
| Professor Ruth Livesey | 443745 | INTER221 | Ruth.Livesey@rhul.ac.uk |

| **Academic Staff:** |
| Prof Tim Armstrong | 443747 | INTER210 | T.Armstrong@rhul.ac.uk |
| Dr Alastair Bennett | 443750 | INTER208 | Alastair.Bennett@rhul.ac.uk |
| Dr Roy Booth | 443219 | INTER209 | R.Booth@rhul.ac.uk |
| Sean Borodale | 443218 | INTER220 | Brian.S.Borodale@rhul.ac.uk |
| Dr Prue Bussey-Chamberlain | 443223 | INTER221 | Prudence.Chamberlain@rhul.ac.uk |
| Dr Doug Cowie | 443227 | INTER204 | Douglas.Cowie@rhul.ac.uk |
| Prof Robert Eaglestone | 443746 | INTER222 | R.Eaglestone@rhul.ac.uk |
| Dr Azelina Flint | 443747 | INTER223 | Azelina.Flint@rhul.ac.uk |
| Prof Finn Fordham | 276326 | INTER224 | Finn.Fordham@rhul.ac.uk |
| Dr Rob Gallagher | 243744 | INTER225 | Robert.Gallagher@rhul.ac.uk |
| Dr Sophie Gilmartin | 443222 | INTER226 | S.Gilmartin@rhul.ac.uk |
| Dr Vicky Greenaway | 443745 | INTER227 | V.L.Greenaway@rhul.ac.uk |
| Dr Cathy Halloway | 443325 | INTER228 | J.Halloway@rhul.ac.uk |
| Dr Adjud Knight | 443512 | INTER229 | B.Jay@rhul.ac.uk |
| Dr Nicola Kirkby | 443213 | INTER230 | Nicola.Kirkby@rhul.ac.uk |
| Dr Nicky Lynam | 443224 | INTER231 | Nikita.Lynam@rhul.ac.uk |
| Dr Daniel Matore | 443397 | INTER232 | Daniel.Matore@rhul.ac.uk |
| Prof Ben Markovits | 443218 | INTER233 | Ben.Markovits@rhul.ac.uk |
| Nadifa Mohamed | 443219 | INTER234 | Nadifa.Mohamed@rhul.ac.uk |
| Dr Will Montgomery | 443220 | INTER235 | Will.Montgomery@rhul.ac.uk |
| Dr Catherine Nall | 443221 | INTER236 | Catherine.Nall@rhul.ac.uk |
| Dr Jennifer Neville | 443222 | INTER237 | Jennifer.Neville@rhul.ac.uk |
| Dr Harry Newman | 443223 | INTER238 | Harry.Newman@rhul.ac.uk |
| Dr Terri Ochiagha | 443224 | INTER239 | Terri.Ochiagha@rhul.ac.uk |
| Prof Redell Olsen* | TBC | INTER240 | Redell.Olsen@rhul.ac.uk |
| Dr Nick Pierpan* | 443225 | INTER241 | Nicholas.Pierpan@rhul.ac.uk |
| Dr Deana Rankin | 276426 | INTER242 | Deana.Rankin@rhul.ac.uk |
| Dr John Regan | 443227 | INTER243 | John.Regan@rhul.ac.uk |
| Dr James Smith | 443228 | INTER244 | James.Smith@rhul.ac.uk |
| Matthew Thorne | 0207 307 8600 | BEDFORD SQUARE | Matthew.Thorne@rhul.ac.uk |
| Dr Eley Williams | 0207 307 8600 | BEDFORD SQUARE | Eley.Williams@rhul.ac.uk |

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

Please note that as a result of the coronavirus pandemic, the School Office (located to the right when entering the International Building, in IN149) is currently closed to walk-up student enquiries. A booking system for online appointments will be set up and advertised at the start of term: for any queries in the meantime, please email humanities-school@rhul.ac.uk.

### 1.6 The Department: practical information

In the English Department of Royal Holloway you study for a ‘school-based’ degree of the University of London. What this means is that you study a syllabus devised within the Department, approved by the College and validated by the University. The examination is marked largely by members of the Department working alongside external examiners approved by the College, whose task is to ensure the fairness and
proper conduct of the whole examination process.

The syllabus is basically an historical one, with a firm foundation in the study of literature from the medieval period to the present day. The first year of the course presents various approaches to English literature of different genres and periods. The second and third years offer substantial coverage of aspects of English literature from all the main historical periods, and also more specialised courses which extend beyond literature written in Britain. Teaching is done by a combination of lecture and seminar, and there are two main methods of examination: formal written examinations which take place in the Summer Term; and assessed essays written during and/or after the conclusion of the course.

The fundamental objectives of the degree programme are threefold: to provide you with an advanced body of knowledge about English literature; to expand your understanding of its historical development in Britain and elsewhere; and to equip you with an indispensable set of professional skills that can be carried forward into whatever career you choose to pursue after graduation. By the end of your three years you will have studied an enormous range of literature in English, from the earliest times to the present, and a rich variety of literary forms and genres; and you will have had the opportunity to deepen and sharpen your knowledge of that literature by studying particular authors, works, periods or genres in detail. At the same time, the degree is designed to give you an historical understanding of how the literature of the past was shaped by, and in turn helped to shape, the world in which it was written. The aim is to enable you to acquire a clearer grasp not only of how English literature has changed over the centuries and why, but also of the ways in which studying literature can change our understanding of both the past and the present. In addition, the English degree programme at Royal Holloway undertakes, through the close study of English literature, to develop your powers of organisation, analysis, interpretation, and argument; to strengthen and discipline your powers of oral and written expression; and to encourage you to think independently and creatively by questioning received ideas and producing original ideas of your own. The acquisition of such skills has proved invaluable in all the fields in which the graduates of this Department find employment, including secondary and higher education; journalism, the media, publishing and the arts; advertising and public relations; and management and administration in both the public and the private sector.

### 1.7 Staff research interests

<table>
<thead>
<tr>
<th>Academic Staff</th>
<th>Role(s)</th>
<th>Summary of interests</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Prof Tim Armstrong</strong></td>
<td>School Director of PGT</td>
<td>Include American Literature, Modernism; literature and slavery; literature, media and the body; the poetry of Thomas Hardy.</td>
</tr>
<tr>
<td><strong>Dr Alastair Bennett</strong></td>
<td>Co-convenor, MA in Medieval Studies English Department Lead for Postgraduate Teaching</td>
<td>Late medieval literature and devotional culture, with a special emphasis on William Langland’s Piers Plowman.</td>
</tr>
<tr>
<td><strong>Dr Roy Booth</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Sean Borodale</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Dr Prue Bussey-Chamberlain</strong></td>
<td>Senior Lecturer in Creative Writing Director of Student Experience for School of Humanities</td>
<td>Contemporary poetry, experimental writing, memoir, non-fiction, feminism, and queer theory</td>
</tr>
<tr>
<td><strong>Dr Doug Cowie</strong></td>
<td>Senior Lecturer in Creative Writing</td>
<td>Fiction writing, American music (folk, popular, jazz), the life and work of Nelson Algren</td>
</tr>
<tr>
<td>Name</td>
<td>Title/Mobile</td>
<td>Research/Teaching Area</td>
</tr>
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</tr>
<tr>
<td><strong>Prof Robert Eaglestone</strong></td>
<td></td>
<td>Contemporary fiction; literary theory; the relationship between literature and philosophy, especially concerning ethics; Holocaust, genocide and traumatic literature</td>
</tr>
<tr>
<td><strong>Dr Azelina Flint</strong></td>
<td></td>
<td>TBC</td>
</tr>
<tr>
<td><strong>Prof Finn Fordham</strong></td>
<td>School Director of Admissions and Recruitment</td>
<td>20th Century Literature, James Joyce, Genetic Criticism, Culture of the 1930s and 40s.</td>
</tr>
<tr>
<td><strong>Dr Rob Gallagher</strong></td>
<td>Teaching Fellow in Literature &amp; the Digital Arts</td>
<td>Digital culture, life-writing and auto/biography, gender and sexuality, videogames, interactive fiction and immersive storytelling.</td>
</tr>
<tr>
<td><strong>Dr Sophie Gilmartin</strong></td>
<td>Director, Centre for Victorian Studies</td>
<td></td>
</tr>
<tr>
<td><strong>Prof Lavinia Greenlaw</strong></td>
<td>Professor of Creative Writing and Director of the Creative Writing MA Programme</td>
<td>Poetry and poetics, narrative. experimental non-fiction, experimental film and sound work, writing across and between genres, interdisciplinary work between science and the arts, making and reading the image, perception and the visual arts (especially Netherlandish Early Modern).</td>
</tr>
<tr>
<td><strong>Prof Judith Hawley</strong></td>
<td>REF and Impact Lead</td>
<td>Eighteenth-Century Literature and Culture; satire; Alexander Pope; Jonathan Swift; Laurence Sterne; Women Writers 1660-1830; gin.</td>
</tr>
<tr>
<td><strong>Dr Betty Jay</strong></td>
<td>Senior Tutor</td>
<td></td>
</tr>
<tr>
<td><strong>Dr Nicola Kirkby</strong></td>
<td>Leverhulme Early Career Fellow in English</td>
<td>Nineteenth-century fiction, infrastructure studies, history of technology, and novel form</td>
</tr>
<tr>
<td><strong>Dr Alison Knight</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Dr Nikita Lalwani</strong></td>
<td>Senior Lecturer in Creative Writing</td>
<td>contemporary literary fiction, asylum, human rights, giftedness, penal reform, screenwriting adaptations</td>
</tr>
<tr>
<td><strong>Prof Ruth Livesey</strong></td>
<td>Head of Department</td>
<td></td>
</tr>
<tr>
<td><strong>Prof Ben Markovits</strong></td>
<td></td>
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<tr>
<td><strong>Dr Katie McGettigan</strong></td>
<td>On Maternity Leave 2020-21</td>
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<tr>
<td><strong>Nadifa Mohamed</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Dr Will Montgomery</strong></td>
<td>Chair of Dept Assessment Board</td>
<td>Modernist and contemporary poetry and poetics; sound and literature</td>
</tr>
<tr>
<td><strong>Dr Catherine Nall</strong></td>
<td>Senior Lecturer in Medieval Literature Deputy Head of Department</td>
<td>Late Medieval Literature and History</td>
</tr>
<tr>
<td><strong>Dr Jennifer Neville</strong></td>
<td>Undergraduate Education Lead</td>
<td>Old English Poetry (particularly the riddles of the Exeter Book and Beowulf), medievalism (especially in Tolkien), the creation of group identities, representations of the natural world, eco-criticism, metaphor, translation</td>
</tr>
<tr>
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<tr>
<td><strong>Dr Harry Newman</strong></td>
<td>Senior Lecturer in Shakespeare and Early Modern Literature, Director of the MA in English Literature</td>
<td>Drama &amp; theatre; gender and sexuality; material culture; history of science and technology</td>
</tr>
<tr>
<td><strong>Dr Terri Ochiaha</strong></td>
<td>Lecturer in World Literatures in English, English Department Outreach Liaison Officer</td>
<td>Life-Writing, Colonial Whiteness, Emodied Orientalism, First-Generation Nigerian Writing, and the History and Literary Representations of Elite Colonial Education in British Africa.</td>
</tr>
<tr>
<td><strong>Prof Redell Olsen</strong></td>
<td>Programme Director for Undergraduate Creative Writing, <em>On leave 2020-1 - Term 1 and 2.</em></td>
<td>Poetic Practice, Poetics, Visual Arts, Contemporary and Innovative Writing, Creative-Critical Writing, Ecology, Feminism and theory, Experimental Novel, Modernist Traditions, Virginia Woolf</td>
</tr>
<tr>
<td><strong>Dr Nick Pierpan</strong></td>
<td><em>On leave 2020-1 - Term 1 and 2.</em></td>
<td></td>
</tr>
<tr>
<td><strong>Dr Deana Rankin</strong></td>
<td>Senior Lecturer, Shakespeare and Early Modern Literature, JH Co-ordinator English and Modern Languages</td>
<td>C16-17 literature in England and Ireland, with a particular interest in drama; classical republicanism in C17 England and Ireland; contemporary film and stage adaptations of Shakespeare and EM Drama in post-colonial contexts; representations of tyrannicide; EM women’s writing and the evolution of national borders; Visiting Fellow, MACMORRIS project</td>
</tr>
<tr>
<td><strong>Dr John Regan</strong></td>
<td>Lecturer in Literature and the Digital</td>
<td>Digital addresses to literature and knowledge. Eighteenth century literature aesthetics and philosophy.</td>
</tr>
<tr>
<td><strong>Dr James Smith</strong></td>
<td>Senior Lecturer in Literature and Theory, School Exam Chair</td>
<td>18th century literature, 20th/21st century cultural, political and critical theory</td>
</tr>
<tr>
<td><strong>Dr Eley Williams</strong></td>
<td></td>
<td>Ambitious and experimental fiction, prose-poetry, digression, nonsense, ‘the fictive’, collaboration between creative writing and other creative and critical practices, and occurrences of queered and queering language</td>
</tr>
</tbody>
</table>
2  Support and advice

2.1  Support within your School

The School Helpdesk is there to help you with any questions or concerns you might have about your studies. It is situated in room 149 in the International Building.

Due to the current outbreak of coronavirus, the office will not be open for walk-up appointments in Term 1. Instead, there will be a booking system established, which you will be emailed about prior to the start of term: if you need to speak to someone to resolve a query that cannot be answered by email, please do book an appointment via that system, and the Office will provide a one-to-one appointment session to try and resolve your problem. For the majority of queries, the best thing to do would be to email humanities-school@rhul.ac.uk directly, where one of the team will be able to pick up your query. In some cases it may be necessary to have a face-to-face appointment to resolve complex issues, in which case the Office will advise you further.

You may call the office during the standard working day (9-5) on 01784 443314 or email humanities-school@rhul.ac.uk. Depending on your query, the Helpdesk will answer your questions then and there, put you in touch with a colleague who can help, or find out the answer and get back to you. If you wish, you may also talk to them in private and they will make sure you receive the support you require.

Every student has a Personal Tutor who is a member of the academic staff, and who will support you during your degree programme by offering both academic advice and pastoral care. You will find out who your Tutor is during welcome week. In the first year, your Tutor will also arrange to meet with you as a group, once a fortnight throughout the academic year. These hour-long foundation tutorial sessions will help you develop the skills you will need to become a literary critic. You are required to attend these online tutorials, which may include such topics as: developing an argument at the appropriate level; writing fluently; referencing and bibliography; close reading of texts; speaking and questioning effectively; evaluating lectures and research work; digesting feedback; time management; task prioritisation; independent thinking; teamwork and cooperation. In years two and three you will have three formal meetings with your personal tutor. You may, of course, email for an appointment or use office hours as need arises. These meetings will be conducted online for 2020-21.

You may also see your Tutor individually during his or her consultation and feedback hours. Every Tutor sets aside a time in the week for seeing tutees without appointment and posts it on his or her office door. You may consult your Tutor or any other member of staff during his or her office hours. These meetings will be conducted online for 2020-21.

You can also make an appointment to speak to the Senior Tutor (Dr Betty Jay) or the Head of Department (Professor Ruth Livesey) if you feel this is necessary.

Your Personal Tutor can help you access other kinds of personal support offered by College, for example, the Student Counselling Service, which is also available to deal with personal problems. The sorts of problems that students are liable to encounter divide, generally speaking, into academic and personal matters. In turn, academic problems tend to be one of two kinds: general questions about methods of study and issues relating to a particular course. In the case of the former, studying is a skill learned, like any other, through time, experience and practice. Your Personal Tutor will be happy to offer help and guidance, and both the Disability and Dyslexia Services (DDS) and the College Counselling Service offers considerable support on study techniques and related matters.

If you have a problem with a course, you should let the office staff know by emailing humanities-school@rhul.ac.uk, so that they can also follow this up for you. If you feel you are falling behind with your work, talk to somebody as soon as possible.
Personal problems, if they occur, can take many forms. Your Personal Tutor will provide a sympathetic and non-judgmental ear, and will also advise you, if need be, where to seek further help. The College's Counselling Service and the College Chaplains can be very helpful with personal and emotional difficulties. Similarly, the Welfare Officer of the Student Union can give useful and important advice on personal and financial matters. If you are undergoing treatment, or if illness prevents you from carrying out your work for any significant length of time, you should obtain a medical note from your GP or the College Health Centre and have it placed in our files. Such notes can be important when it comes to assessing the performance of students, in examinations or elsewhere. If we do not know about your illness, we cannot take it into account.

3 Communication

3.1 Post

Any post addressed to you in History department is delivered to the student pigeonholes in the International Building Foyer. It is comparatively rare for students to receive important information by post: by and large you should be reading your emails regularly instead, as that is by far the most common way for important information to be given to you. Please do not use the department to receive personal post.

3.2 Personal Tutors

Each student is assigned to a Personal Tutor. Personal Tutors advertise on their office door the times when they are available to see students.

Your personal tutor is normally available to see you at the beginning of each term and is also available during their regular weekly 'Consultation and Feedback' hours during term time. Arrangements may also be made by them, or by you, to meet at other times. Your Personal Tutor is keen to offer you advice and feedback about your work and to discuss your choice of courses with you. Personal Tutors are also willing to discuss personal difficulties, but they understand that you may prefer to take such matters to the College student counsellors or other Wellbeing services.

Occasionally – when, for example, a Personal Tutor goes on research leave – changes will be made, but we try to maintain a link between you and the same Personal Tutor throughout your time in the Department. Your Personal Tutor will probably be the person best equipped to write you references for jobs during your university career, and (along with the people teaching you in your Final Year) to act as a referee for jobs or higher degree programmes after graduation. It is, therefore, very much in your interest to make sure that you keep in regular contact with your Personal Tutor. But before you name your Personal Tutor as a referee on an application, you should always ask them if this is all right. You should also make sure that you give them ample time to complete any references: while you only have one Personal Tutor, each Personal Tutor has many – past and present – personal tutees.

You should regard your Personal Tutor as your first port of call in the Department, although it may be that on occasions they will direct you to another colleague, either in the Department or elsewhere, or to some other source of guidance or advice, such as the Senior Tutor, the Student Administrative Centre, the Health Centre, the Student Counsellors, or Wellbeing.

Any help you get from any of these sources, or from anyone in the Department, is confidential if you prefer it that way. The Department reserves the right to inform appropriate bodies or persons if it considers that an individual is at significant risk, but you may assume that conversations with staff are confidential unless otherwise stated.

We also advise that students see their Personal Tutor during their 'Consultation and Feedback' hours in the last week of each term.
3.3 Questionnaires

Modules are evaluated every year. Towards the end of the teaching on a module you will be asked by your tutor to fill in a questionnaire giving your evaluation of the teaching you have received, the effectiveness of library provision and the overall quality of the module. It is College policy that such module evaluations are completed by all students. These are anonymous and your co-operation in making these evaluations is of great help to the Department. The results of the evaluations are considered by the School of Humanities Education Committee as well as the relevant Head of Department, and form part of the Department’s Annual Monitoring Report, which aims to improve modules, taking into account student feedback.

Moreover all degree programs and modules are reviewed periodically by the School and within the Department, taking into account the student evaluations as well as issues raised at the Student-Staff Committee.

Teaching

3.4 Study weeks

Study Weeks in 2020-2021 are scheduled as follows:

<table>
<thead>
<tr>
<th>Term One</th>
<th>Monday 2 - Friday 8 November 2020</th>
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</thead>
<tbody>
<tr>
<td>Term Two</td>
<td>Monday 15 – Friday 19 February 2021</td>
</tr>
</tbody>
</table>

Study Weeks are weeks that do not normally have scheduled teaching (although they can be used as a space to make up any teaching lost earlier in the term to staff illness). They are an opportunity for you to consolidate what you have learnt, work on your coursework assignments, and do preparatory reading for the second half of the term.

4 Degree structure

Full details about your programme of study, including, amongst others, the aims, learning outcomes to be achieved on completion, modules which make up the course and any course-specific regulations are set out in the course specification available through the Course Specification Repository.

4.1 Department specific information about degree structure

BA ENGLISH
Programme Director: Dr Jenny Neville

All Single Honours students follow the same first-year syllabus, which is designed to introduce students to the study of medieval literature, Shakespeare, poetry and the novel, and to develop their awareness of the range of critical approaches to literature available. All these courses are compulsory core courses. You are required to pass three units in total to pass into the second year. You will also be expected to take the Moodle Writing Skills Test (60% pass; 80% Merit) which is a ‘must pass’ component for progression to the second year.

- EN1001 Encountering Medieval Literature (half unit Spring Term)
- EN1011 Thinking as a Critic (half unit Autumn Term)
- EN1105 Literature and Crisis (whole unit, both terms)
- EN1106 Shakespeare (half unit Autumn Term)
- EN1107 Reorienting the Novel (whole unit, both terms)
- EN1112 Introducing English Poetry (half unit Spring Term)

Study groups are attached to EN1001 and EN1106 although the EN1106 groups will be linked to the Seminar. Study Groups are student-led and organised but will operate with the guidance provided by the convenors of
these courses. Details of how these are to be run and what is required of you to make the most of this student-led approach to learning will be given during the welcome week.

**BA ENGLISH AND CREATIVE WRITING**
Programme Director: **Professor Redell Olsen**

The Joint Honours degree in English and Creative Writing has a first year that introduces students to and questions the ideas informing Creative Writing, as well as developing their skills in approaching literature and genre from a historical and critical point of view. All these courses are compulsory core courses. You also have fortnightly Foundation Tutorials, looking at skills, and must take the Moodle Writing Skills Test (60% pass; 80% Merit) which is a ‘must pass’ component for progression to the second year.

- CWs10: Introduction to Creative Writing (whole unit, two terms)
- CWs1020: Why Write? The History and Theory of Creative Writing (whole unit, two terms)
- EN1107: Reorienting the Novel (whole unit, two terms)
- EN1111 Thinking as a Critic (half unit, Autumn Term)
- EN1112 Introduction to Poetry (half unit, Spring Term)

**BA AMERICAN LITERATURE AND CREATIVE WRITING**
Programme Director: **Professor Redell Olsen**

The Joint Honours degree in American Literature and Creative Writing has a first year that introduces students to and questions the ideas informing Creative Writing, as well as developing their skills in approaching American literature from a historical and critical point of view. All these courses are compulsory core courses. You also have fortnightly Foundation Tutorials, looking at skills, and must take the Moodle Writing Skills Test (60% pass; 80% Merit) which is a ‘must pass’ component for progression to the second year.

- CWs10: Introduction to Creative Writing (whole unit, two terms)
- CWs1020: Why Write? The History and Theory of Creative Writing (whole unit, two terms)
- EN111 Thinking as a Critic (half unit, Autumn Term)
- EN1112 Introduction to Poetry (half unit, Spring Term)
- EN1401: Introducing America, 1600-1900 (whole unit, Spring Term)

**BA ENGLISH AND AMERICAN LITERATURE**
Programme Director: **Professor Tim Armstrong**

The Joint Honours degree in English and American Literature has a first year that introduces students to both traditions. All courses are compulsory core courses. You take EN1401 Introducing America, 1600-1900, Shakespeare, and the Novel course. The course offering is completed by two half units: Thinking as a Critic and Introduction to Poetry (the latter makes extensive use of American materials). You also have fortnightly Foundation Tutorials, looking at skills, and must take the Moodle Writing Skills Test (60% pass; 80% Merit) which is a ‘must pass’ component for progression to the second year.

- EN1105 Literature and Crisis (whole unit, both terms)
- EN1107 Reorienting the Novel (whole unit, both terms)
- EN1401 Introducing America, 1600-1900 (whole unit, both terms)
- EN1011 Thinking as a Critic (half unit, Autumn Term)
- EN1112 Introduction to Poetry (half unit, Spring Term)

**BA ENGLISH AND FILM STUDIES**
Programme Director: **Dr Deana Rankin**

The Joint Honours degree in English and Film Studies has an English syllabus based on the same principles as the Single Honours English degree, insofar as this is possible with half as many course units. You are required to follow the first-year courses in Literature and Crisis and Reorienting the Novel. The English courses are compulsory core courses. You also have fortnightly Foundation Tutorials, looking at skills, and must take the
Moodle Writing Skills Test (60% pass; 80% Merit) which is a ‘must pass’ component for progression to the second year.

- EN1105 Literature and Crisis
- EN1107 Reorienting the Novel

BA ENGLISH AND DRAMA
Programme Director: Dr Prue Bussey-Chamberlain

First years undertake a foundation year that is designed to equip them with the skills and knowledge we consider fundamental to the combined study of English and Drama. Students take two units in each department, and study alongside single honours students. These courses focus on the acquisition of the theoretical, practical and methodological skills necessary to develop a sophisticated understanding of the subject. Courses in the English Department will introduce students to the study of the novel and to the study of poetry. The foundation course in Drama offers creative and critical approaches to the study of drama, and introduces students to the practical elements of theatrical performance.

In English you will take:

- EN1107: Reorienting the Novel
- EN1101: Thinking as a Critic (half unit Autumn Term)
- EN1112: Introducing English Poetry (half unit Spring Term)

In Drama you will take:

- Theatre and Performance-making 1
- Theatre and Ideas 1

In addition, students will also take part in a series of Foundation Tutorials. Working in small groups with their personal tutor, they will learn a range of essential skills for making the transition from school to university.

BA ENGLISH AND HISTORY
Programme Director: Dr Roy Booth

The Joint Honours degree in English and History has an English syllabus based on the same principles as the Single Honours English degree, insofar as this is possible with half as many course units. In year 1 students will be required to take Encountering Medieval Literature and Shakespeare in the English department, alongside these English courses you will also take units in the History Department to the value of 60 credits (History in the Making, and a ‘Gateway’ options course of your choice). The English courses are compulsory core courses. You also have fortnightly Foundation Tutorials, looking at skills, and must take the Moodle Writing Skills Test (60% pass; 80% Merit) which is a ‘must pass’ component for progression to the second year.

- EN1001: Encountering Medieval Literature
- EN1015: Literature and Crisis
- EN1106: Shakespeare

BA ENGLISH AND CLASSICS
Programme Director: Dr Roy Booth

The Joint Honours degree in English has an English syllabus based on the same principles as the Single Honours English degree, insofar as this is possible with half as many course units. You are required to follow the first-year courses in Thinking as a Critic, Introducing English Poetry and Reorienting the Novel. These courses are compulsory core courses for the first year. Alongside these courses you will also take units in your other Department to the value of 60 credits. You also have fortnightly Foundation Tutorials, looking at skills, and must take the Moodle Writing Skills Test (60% pass; 80% Merit) which is a ‘must pass’ component for progression to the second year.
• EN1107: Re-Orienting the Novel
• EN1011: Thinking as a Critic (half unit Autumn Term)
• EN1112: Introduction to Poetry (half unit Spring Term)

BA ENGLISH AND PHILOSOPHY
Programme Director: Dr James Smith

The Joint Honours degree in English has an English syllabus based on the same principles as the Single Honours English degree, insofar as this is possible with half as many course units. You are required to follow the first-year courses in Thinking as a Critic, Introducing English Poetry and Reorienting the Novel. These courses are compulsory core courses for the first year. Alongside these courses you will also take units in your other Department to the value of 60 credits. You also have fortnightly Foundation Tutorials, looking at skills, and must take the Moodle Writing Skills Test (60% pass; 80% Merit) which is a ‘must pass’ component for progression to the second year.

• EN1107: Reorienting the Novel
• EN1011: Thinking as a Critic (half unit Autumn Term)
• EN1112: Introduction to Poetry (half unit Spring Term)

BA ENGLISH WITH PHILOSOPHY
Programme Director: Dr James Smith

This English Major Degree with a Minor in Philosophy has an English syllabus based on the same principles as the Single Honours English degree. You are required to follow the first-year courses in Introduction to Medieval Literature, Thinking as a Critic, Introducing English Poetry and Reorienting the Novel. These courses are compulsory core courses for this pathway. Alongside these courses you will also take a unit in Philosophy to the value of 30 credits. You also have fortnightly Foundation Tutorials, looking at skills, and must take the Moodle Writing Skills Test (60% pass; 80% Merit) which is a ‘must pass’ component for progression to the second year.

• EN1011 Thinking as a Critic (half unit Autumn Term)
• EN1105: Literature and Crisis
• EN1107 Re-orienting the Novel
• EN1112 Introduction to Poetry (half unit Spring Term)

BA ENGLISH AND MODERN LANGUAGES
Programme Director: Dr Jennifer Neville

The Joint Honours degree in English has an English syllabus based on the same principles as the Single Honours English degree, insofar as this is possible with half as many course units. You are required to follow the first-year courses in Thinking as a Critic, Introducing English Poetry and Reorienting the Novel. These courses are compulsory core courses for the first year. Alongside these courses you will also take units in your other Department to the value of 60 credits. You also have fortnightly Foundation Tutorials, looking at skills, and must take the Moodle Writing Skills Test (60% pass; 80% Merit) which is a ‘must pass’ component for progression to the second year.

• EN1107: Reorienting the Novel
• EN1011: Thinking as a Critic (half unit Autumn Term)
• EN1112: Introduction to Poetry (half unit Spring Term)

BA ENGLISH AND COMPARATIVE LITERATURE AND CULTURE
Programme Director: Dr Jennifer Neville

The Joint Honours degree in English has an English syllabus based on the same principles as the Single Honours English degree, insofar as this is possible with half as many course units. You are required to follow the first-year courses in Thinking as a Critic, Introducing English Poetry and Reorienting the Novel. These
courses are compulsory core courses for the first year. Alongside these courses you will also take units in your
other Department to the value of 60 credits. You also have fortnightly Foundation Tutorials, looking at skills,
and must the Moodle Writing Skills Test (60% pass; 80% Merit) which is a ‘must pass’ component for
progression to the second year.

- EN1107: Reorienting the Novel
- EN1011: Thinking as a Critic (half unit Autumn Term)
- EN1112: Introducing English Poetry (half unit Spring Term)

BA MUSIC AND ENGLISH
Programme Director: Dr Sophie Gilmartin

The Joint Honours degree in English has an English syllabus based on the same principles as the Single
Honours English degree, insofar as this is possible with half as many course units. You are required to follow
the first-year courses in Thinking as a Critic, Introducing English Poetry and Reorienting the Novel. These
courses are compulsory core courses for the first year. Alongside these courses you will also take units in your
other Department to the value of 60 credits. You also have fortnightly Foundation Tutorials, looking at skills,
and must the Moodle Writing Skills Test (60% pass; 80% Merit) which is a ‘must pass’ component for
progression to the second year.

- EN1107: Reorienting the Novel
- EN1011: Thinking as a Critic (half unit Autumn Term)
- EN1112: Introducing English Poetry (half unit Spring Term)

SECOND YEAR

These are the structures for each degree pathway in the English Department for the Second Year:

BA ENGLISH

You choose from the range of courses on offer, though you are must take are strongly advised to choose at
least two whole units from the ‘historical spine’, in the interests of developing knowledge across two terms
and simplifying assessment requirements.

Note that over your second and third years you must take at least:

- One Medieval half unit
- At least one whole unit or two half units of courses focusing on literature from 1550-1780.

Please note that Shakespeare courses are excluded from these courses, but that EN2010 Renaissance
Literature counts as a whole unit of literature 1550-1780.

This makes a total of four whole units.

BA ENGLISH AND CREATIVE WRITING

You must take one whole English unit from the range of whole units offered.

You must take a further two half units or another whole unit from the range of English units offered. You
must ensure that over your second and third years you take the equivalent of at least one whole unit
which focuses on literature from before 1780 (excluding Shakespeare).

You must also take two whole units from a choice of three Creative Writing options: Fiction, Poetry or
Playwriting.
This makes a total of four whole units.

**BA DRAMA AND CREATIVE WRITING**

You take two whole units from a choice of three Creative Writing options: Fiction, Poetry or Playwriting. You will also take two whole units from the Drama Department negotiated with them.

**BA ENGLISH AND AMERICAN LITERATURE**

Students must take the following whole unit:

- EN2401 The American Century

They then choose options equal to the value of three full units from a list of Stage Two courses offered by the Department. You must take at least one of those units in American literature, or alternatively balance courses which cover both literatures in a manner approved by the programme director. You are strongly advised to choose at least one of the following courses from the 'historical spine' in addition to EN2401:

- EN2010 Renaissance Literature
- EN2120 The Age of Opposotions
- EN2213 Romanticisms
- EN2324 Contemporary Debates in Literary and Critical Theory
- EN2325 Modernist Literature

Students on this programme are encouraged to also consider taking a half-unit in another department in years 2 and/or 3 of their degree (e.g. American History, American Film).

**BA ENGLISH AND FILM STUDIES**

Students must take:

- EN2501: Shakespeare Page to Screen
- EN2130: American Dystopias

Two further half-units or one whole unit completes your course. **Over your second and third years, at least one half unit must be from a course which focuses on literature from before 1780.** Please note that Shakespeare courses are excluded from these courses.

This makes a total of two whole units or equivalent in the English Department.

You will also take two whole units from the Media Arts Department, as negotiated with your advisers there.

**BA ENGLISH AND DRAMA**

Students must take the interdisciplinary course:

- EN2500 Shakespeare from Page to Stage

In addition, students choose options to the value of one and one half units in English, and one and one half units in Drama.

You must ensure that over your second and third years you take the equivalent of at least one whole unit which focuses on literature from before 1780 (excluding Shakespeare).

**BA ENGLISH AND HISTORY**

Students must take two units or equivalent in English. You are strongly advised to choose one of the following courses from the 'historical spine':
Two further half-units or one whole unit completes your course. **Over your second and third years, at least one half unit must be from a course which focuses on literature from before 1780.** Please note that Shakespeare courses are excluded from these courses.

This makes a total of two whole units in the English Department.

You will also take courses to the value of two units from the History Department, as negotiated with your advisers there.

**BA ENGLISH AND CLASSICS/PHILOSOPHY/LANGUAGES/MUSIC/COMPARATIVE LITERATURE AND CULTURE**

Students must take two units or equivalent in English. You are strongly advised to choose one of the following courses from the 'historical spine':

- EN2010 Renaissance Literature
- EN2120 The Age of Oppositions
- EN2213 Romanticisms
- EN2324 Contemporary Debates in Literary and Critical Theory
- EN2325 Modernist Literature

Two further half-units or one whole unit completes your course. **Over your second and third years, at least one half unit must be from a course which focuses on literature from before 1780.** Please note that Shakespeare courses are excluded from these courses.

This makes a total of two whole units in the English Department.

You will also take two whole units from your other Department, as negotiated with your advisers there.

**BA ENGLISH WITH PHILOSOPHY**

One course unit is compulsory:

- EN2324 Contemporary Debates in Literary Theory

You must then take two further units or equivalent from English. You will also take one whole unit from the Philosophy Department negotiated with them.

This makes a total of three whole units in the English Department.

**THIRD YEAR**

**BA ENGLISH**

You choose whole units from the three following options. In the interests of momentum (given that our experience suggests that students often do best in two-term courses, with the momentum they generate) you are strongly advised to take at least two whole units from this list:

- Special Author Project
You may choose to take four whole units, or make up the other credits with half units (or take three whole units and two half units)

*Please note: it is important to keep a balance of work between first and second terms: in any one term you may choose to do no more than a total of the equivalent of 2.5 units. So you may, for example, take two half units in any one term, rather than a half unit in each term, but no more than that.*

This makes a total of four units.

**BA ENGLISH AND CREATIVE WRITING**

Students must take two Creative Writing: Special Focus options, usually one in each term.

Plus you must take one other Creative Writing Specialism Option: Fiction, Poetry or Playwriting.

*Please note that there is a prerequisite to your choice: you must have completed the relevant genre course during your second year.*

In addition you must do two units’ worth of English courses. You are strongly advised to choose one unit from the three following options:

- Special Author Project
- Special Topic
- Dissertation

as well as one further course unit from the range of whole or half unit options.

This makes a total of four units.

**BA DRAMA AND CREATIVE WRITING**

Students must take two Creative Writing: Special Focus options, usually one in each term.

Plus one other Creative Writing Specialism Option: Fiction, Poetry or Playwriting.

*Please note that there is a prerequisite to your choice: you must have completed the relevant genre course during your second year.*

In addition you take two whole units from the Drama Department options.

This makes a total of two units in the English Department.

**BA AMERICAN LITERATURE AND CREATIVE WRITING**

Students must take two Creative Writing: Special Focus options, usually one in each term.

Additionally, you must take one other Creative Writing Specialism Option: Fiction, Poetry or Playwriting.

*Please note that there is a prerequisite to your choice: you must have completed the relevant genre course during your second year.*

In addition you must do two units’ worth of American-literature based courses. You are strongly advised to choose one unit from the three following options:
As well as one further course unit or equivalent from the range of whole or half unit options. Please note that it is important to aim at keeping a balance of work between first and second terms. This makes a total of four units.

**BA ENGLISH AND AMERICAN LITERATURE**

You choose whole units from the three following options. In the interests of momentum (given that our experience suggests that students often do best in two-term courses, with the momentum they generate) you are strongly advised to take at least two whole units from this list:

- Special Author Project
- Special Topic
- Dissertation

And half units from the range of half-unit options. Choices must balance English and American literature in a manner approved by the Programme Director. Students on this programme are encouraged to also consider taking a half-unit in another department in years 2 and/or 3 of their degree (e.g. American History, American Film).

**BA ENGLISH AND DRAMA**

Students must take the interdisciplinary Research Seminar:

- DT3500

In addition, students choose EITHER two units in English and one in Drama, OR two units in Drama and one in English, depending on what kind of final year project they wish to pursue.

The English dissertation is free-standing whilst the final year project in Drama is linked to another taught unit.

This makes a total of four units.

**BA ENGLISH AND FILM STUDIES**

You choose courses to the value of two units in English. You are strongly advised to choose one unit from the three following options:

- Special Author Project
- Special Topic
- Dissertation

as well as one further course unit from the range of whole or half unit options.

Two further course units from Media Arts, as negotiated with your advisers there.

This makes a total of two units in the English Department.

**BA ENGLISH AND HISTORY**

You choose courses to the value of two units in English. **You are required to take a dissertation** in either History OR English (you may not take dissertations in both subjects). You must then also chose either of the following options:
- Special Author Project
- Special Topic

As well as one further course unit from the range of whole or half unit options, and one (or two, if you have taken your dissertation in English) further course units from the History Department, as negotiated with your advisers there.

**BA ENGLISH AND CLASSICS/PHILOSOPHY/LANGUAGES/MUSIC/COMPARATIVE LITERATURE AND CULTURE**

You choose courses to the value of two units in English. You are strongly advised to choose one unit from the three following options:

- Special Author Project
- Special Topic
- Dissertation

as well as one further course unit from the range of whole or half unit options.

Two further course units from your other Department, as negotiated with your advisers there.

This makes a total of two units in the English Department.

**BA ENGLISH WITH PHILOSOPHY**

You choose courses to the value of three units in English. You are strongly advised to choose one or two units from the three following options:

- Special Author Project
- Special Topic
- Dissertation

as well as further course units from the range of half unit options.

You will also take one whole unit from the Philosophy Department negotiated with them.

Please note that it is important to aim at keeping a balance of work between first and second terms. This makes a total of three whole units in the English Department.

[Please add your department/school specific text]

### 4.2 Change of course

You may transfer to another programme subject to the following conditions being met before the point of transfer:

(a) you must satisfy the normal conditions for admission to the new programme;
(b) you must satisfy the requirements in respect of mandatory courses and progression specified for each stage of the new programme up to the proposed point of entry;
(c) the transfer must be approved by both the department(s) responsible for teaching the new programme and that for which you are currently registered.
(d) if you are a student with Tier 4 sponsorship a transfer may not be permitted by Tier 4 Immigration rules.
(e) you may not attend a new programme of study until their transfer request has been approved.

Further information about changing programmes is available in Section 8 of the Undergraduate Regulations.
Please note it is not possible to transfer into Creative Writing courses in the second year, as the first year elements are mandatory, and not having completed them will make you ineligible for a Creative Writing degree.

4.3 The Library
The Library, which lies at the heart of a History student’s learning experience, is housed in the Emily Wilding Davison Building. Online electronic resources are also available via the Library’s website and via other library collections (e.g. Senate House). Details, including Library Search, dedicated subject guides and opening times can be found online on the Library home page.

The Ground Floor of the Library contains a High Use Collection which includes many of the books assigned for undergraduate modules. 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 where you can work on your own. The Library contains a large number of PCs and has laptops to borrow on the ground floor to use in other study areas.

The Information Consultant for the School of Humanities is Emma Burnett (Emma.Burnett@rhul.ac.uk)

4.4 Photocopying and printing
The departmental printers and photocopier are reserved for staff use. Copier-printers (MFDs) for students are 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 here.

4.5 Computing
There are ten open access PC Labs available on campus which you can use, including three in the 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.

Many of the PC labs are open 24 hours a day, 7 days a week, although this may be affected by the coronavirus pandemic. Alternatively, there are computers available for your use in the Library, and Computer Centre, although please do bear in mind that capacity on campus is likely to be reduced for the foreseeable future.

How to find an available PC

5 Assessment Information

5.1 Anonymous marking
All assessed work is marked anonymously.

Please use your Candidate Number as the file name for your work when uploading assessed work to Moodle. **Do not put your name anywhere on your essay.**

5.2 Submission of work
Please note that there are two kinds of submitted written work: formative work, which may be analyses, précis, reviews or essays, and assessed essays.

You are required to submit assessed work in order to qualify for final consideration for a course by the examiners.

Assessed essays are the examination method for particular courses, and once the titles have been given out,
examination regulations apply. All assessed essays must be submitted electronically via the Integrated Turnitin link in Moodle. The submission day for these will be made clear on the relevant Moodle page.

When determining if work has been submitted late, it is the date on Turnitin that is deemed official. It is therefore vitally important that you submit your work on time on Turnitin.

Please be careful when submitting work online, as you will not normally be able to re-upload work if you accidentally upload the wrong essay, and may incur a penalty if you only discover after the deadline that you have submitted an incorrect piece.

5.3 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, paragraph (5) of the College's Undergraduate Regulations:

Section 13 (5)

Any work (written, oral presentation, film, performance) which exceeds the upper limit set will be penalised as follows

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

(b) for work which exceeds the upper limit by more than 10% and up to and including 20%, the mark will be reduced by twenty percent of the mark initially awarded;

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

The upper limit may be a word limit in the case of written work or a time limit in the case of assessments such as oral work, presentations or films.

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.

What to do if things go wrong – Extensions to deadlines
Please refer to the Extensions Policy and guidance on the College’s webpage about Applying for an Extension.

5.4 Support and exam access arrangements for students requiring 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 (DDS) can put in place adjustments, 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 for an assessment of your needs before adjustments, support and exam access arrangements (*) can be put in place. There is a process to apply for special arrangements for your examinations – these are not automatically put in place. Disability and Dyslexia Services can discuss this process with you when you register with them. Please see section 2 above 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 make further allowance in relation to your disability or SpLD.

5.5 Academic misconduct - Plagiarism

The English Department will permit students to use whichever standard referencing system they wish, but students must be consistent in their referencing.

Proper use of referencing protects you from allegations of plagiarism, by allowing the reader to understand precisely which ideas are yours and which are those of your sources. When you write essays or dissertations, therefore, it is essential that you indicate the precise source of information and ideas that are not your own. You should always give as much information as possible in your footnote, using precise page numbers. This will enable you to find any information again, if necessary. By referencing in this way, you are also allowing the reader to understand the breadth and depth of your reading, and where to find a source if they wish to consult it too.

6 Health and safety information

It is important that you attend as many teaching activities as possible, both online and in person. We will be in contact with any students whose overall attendance falls below 50% across all scheduled teaching activities, or who misses three consecutive expected teaching activities for the same module. We may also be in contact with you if we have other reasons to suspect that you are not fully engaging with your studies.

These interventions are designed to be supportive and to ensure that all students are able to participate in their learning: poor attendance may be an indicator of a wider wellbeing situation. We will approach absence in the first instance as an issue for support and we are keen to help you with issues that prevent you progressing with your studies. However, if your pattern of attendance continues to suggest that you are not engaging appropriately in your studies, then we may look to send you a first, and then potentially a second formal warning, with the final possible outcome being termination of your studies at Royal Holloway.

7 Health and safety information

The Health and Safety webpage provides general information about our health and safety policies.

7.1 Code of practice on harassment for students

The College is committed to upholding the dignity of the individual and recognises that harassment can be a source of great stress to an individual. Personal harassment can seriously harm working, learning and social conditions and will be regarded and treated seriously. This could include grounds for disciplinary action, and possibly the termination of registration as a student.

The College’s Code of Practice on personal harassment for students should be read in conjunction with the Student Disciplinary regulations and the Complaints procedure.

7.2 Lone working policy and procedures

The College has a ‘Lone Working Policy and Procedure’ that can be found here. 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.

Any health and safety concerns should be brought to the attention of the Departmental Health and Safety Coordinator, Penelope Mullens, 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.