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.

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 as building 15.

1.3 Map of the Egham campus

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

CONTACT DETAILS

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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 Staff research interests

Amelie Boubaker (MA, MRes) is a Language specialist teaching within the field of French Studies, including French language and culture. She conducted research on differentiated teaching and digital tools as a postgraduate in France, using her knowledge to conduct workshops and share best practice with other educators. She is now keen on developing other research specialisms and is particularly interested in bilingualism, neuroscience in education, and content and language integrated learning (CLIL). She is also committed and active in mental health awareness and creative writing.
Dr Camilo Chiappe Bejar (BA Sussex, MA UCL, PhD UCL) specialises in contemporary literature, focusing on fiction created by immigrant authors and the intersections between history, language and identity in their written narratives. He has specialised in the work of Edwidge Danticat, Junot Díaz, Roberto Bolaño and other late 20th and early 21st century writers born in Latin America and the Caribbean. Other research interests include translation theory, multilingual writing, migration studies, canon deconstruction, literary diplomacy, and extraterritoriality in film and music.

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

Dr Fabrizio De Donno (BA, MA London, PhD Cambridge): has research interests which revolve around modern and contemporary Italian literature and culture in a transnational context; colonial and postcolonial studies; and translilingual and world literature. He is the author of Italian Orientalism: Nationhood, Cosmopolitanism and the Cultural Politics of Identity (2019), which explores the development of an Italian expression of European Orientalism, as well as discourses of race, identity politics and racial legislation in Italy and the Italian colonies between Unification and Fascism. He has also co-edited collections of essays on colonial and postcolonial Italy, as well as on religious themes in Italian culture, and has written on nationalism and colonial culture in the Italian and British contexts. He is currently working on two new projects. The first explores the memory of Italian Somalia, with a particular focus on interracial relations, the East African Campaign during World War II, the British Military Administration, and the Italian protectorate leading to Somali independence. The other longer term project deals with contemporary translingual writers in world literature – authors writing in more than one language such Jhumpa Lahiri, Yoko Tawada, Elif Shafak, Xiaolu Guo, Amara Lakhous and others – and explores the dynamics of the relationship between language, emotion, identity, (self-)translating and creative writing as authors switch their languages.

Dr Miriam Haddu (BA, PhD Birmingham): specialises in Mexican Visual Culture, including Mexican fiction and documentary filmmaking, Mexican photography, installation, plastic/digital arts, performance and necro-aesthetic arts. She has published articles on Mexican photography, photojournalism and film. In 2004 she curated the first solo exhibition of Mexican photojournalist Araceli Herrera’s work in London, held at the Southbank’s Oxo Tower Gallery. The show was entitled *Araceli Herrera: Mexico Through the Lens* and travelled to Arizona State University Museum US after its UK debut. Miriam is the author of *Contemporary Mexican Cinema: History, Space and Identity*, and co-editor of *Visual Synergies: Fiction and Documentary Filmmaking in Latin America*, and *Legacies of the Past: Memory and Trauma in Mexican Screen and Visual Cultures*. Her latest monograph, *Violence, Conflict and Discourse in Mexican Cinema* (2002-2015) examines how recent violence and social instability has shaped the narratives of national filmmaking. In 2020 Miriam co-curated *Covid*, an international online exhibition exploring the effects of Covid-19 on the human condition, and how these impressions are manifested artistically across the globe. [www.covidexhibition.org](http://www.covidexhibition.org)

Dr Joseph Harris (BA, MPhil, PhD Cambridge) is a specialist in early-modern French literature, especially seventeenth- and eighteenth-century drama. His research interests include gender and sexuality, comedy and laughter, psychology, audience response, death, and misanthropy. He is the author of *Inventing the Spectator: Subjectivity and the Theatrical Experience in Early Modern France* (Oxford University Press, 2014) and *Hidden Agendas: Cross-Dressing in Seventeenth-Century France* (Gunther Narr, 2005), and editor of *Identification Before Freud: French Perspectives* (2008), and he wrote the introduction to *Four French Plays* (Penguin Classics, 2013). He is currently working on two projects: one on death and murder in Pierre Corneille, and one on misanthropy in Europe from the Renaissance to the early nineteenth century.
Dr Ruth Hemus  Hemus (BA Bath, MSc and PhD, Edinburgh) is Reader in French and Visual Arts. Her research specialism is the European avant-garde, especially women artists, writers and performers connected to Dada and Surrealism. She is the author of two monographs: Dada's Women (Yale University Press, 2009) and The Poetry of Céline Arnauld: From Dada to Ultra-Modern (Legenda, 2020). Ruth has worked on events with arts institutions in the U.K. including The National Theatre and Southbank Centre in London, Wasps Studios in Glasgow, and Hatton Gallery in Newcastle. Beyond the U.K. she has collaborated on exhibitions and catalogues in Denmark, Italy, Switzerland, and Norway. Underpinning each of these ventures is a will to recognise and showcase innovative and radical artists. Ruth's work on Dada's women has given rise to a longstanding creative team project. Together with a composer, Sonia Allori, and visual artist, Vaia Paziana, she collaborates on workshops and installations characterised by accessibility and interactivity. In addition, Ruth is one of the co-organisers of Royal Holloway’s partnership activities at Tate Exchange, which brings together colleagues and students from across the university to participate in an annual programme of public events.

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

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

Dr Stefano Jossa  specializes in early modern Italian literature and the contribution of literary discourse to the construction of national identity in Italy. He has published extensively in both fields. His book Ariosto (Bologna: il Mulino, 2009) stands as a reference-point for Ariosto studies. He is also the author of L'Italia letteraria (Bologna: il Mulino, 2006), a broad exploration of the contribution of Italian literature to the Italian national identity, which had a significant impact on Italian public discourse and political debate, and Un paese senza eroi. L'Italia da Jacopo Ortis a Montalbano (Roma-Bari: Laterza, 2013), a historical reconstruction of the cultural contribution of literary characters to national iconography. He has co-authored and co-edited (with Yolanda Plumley and Giuliano Di Bacco) the volume Citation, Intertextuality and Memory in the Middle Ages and the Renaissance (Exeter: Exeter University Press, 2011), two special issues on European Petrarchism of the journal Italie, volumes 14 and 15 (Geneva: Droz, 2011 and 2012), and (with Claudia Boscolo) a volume on contemporary Italian literary engagement (Scritture di Resistenza. Sguardi politici dalla narrativa italiana contemporanea, Rome: Carocci, 2014). He supervises PhD and Masters students on early modern Italian literature, the process of nation-building in Italy and the tradition of classical literature in modern age.
Dr James Clifford Kent (BA, MRes, PhD Royal Holloway) Senior Lecturer in Hispanic Studies and Visual Cultures in the Department of Languages, Literatures and Cultures and Associate Director of the Humanities & Arts Research Institute at Royal Holloway, University of London. He is a practising photographer – specialising in documentary and portrait photography – and his work has been exhibited in both the UK and Cuba. His AHRC-funded project ""¡Yo Soy Fidel!": Post-Castro Cuba and the Cult of Personality" explored the presence of iconic revolutionary images in contemporary Cuban society. The accompanying exhibition for this project, This is Cuba: Documentary photography after Fidel (Royal Holloway, 2019), included images taken by award-winning photographers such as Raúl Cañibano and Michael Christopher Brown. Following the success of this exhibition, Kent worked as Exhibition Liaison for Cañibano's first UK solo exhibition Raúl Cañibano: Chronicles of an Island at The Photographers' Gallery, London (2019). James has published several essays on Cuba in the Western imagination and is the author of the book Aesthetics and the Revolutionary City: Real and Imagined Havana (Palgrave Macmillan, 2019).

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

Dr Lidia Merás (BA, MPhil, PhD Universidad Autónoma de Madrid) research focuses in Spanish film and media, often in connection with contemporary arts and politics. She co-edited the first four volumes of Desacuerdos. Sobre arte y política en el estado español (MACBA, 2004–2007) to which she also contributed as a writer, with chapters on dissident filmmakers under Francisco Franco’s dictatorship, and on feminist video-artists. Lidia has also studied Metrópolis (TVE-2, 1985–), one of the longest-running art programmes in the history of global television. Another research interest is documentary. Her latest publications in this field are a book chapter included in Female Agency and Documentary Strategies (EUP, 2018), edited by Boel Ulfsdotter and Anna Backman Rogers; and two entries for Directory of World Cinema Iran, vol. 2 (Intellect, 2017). She serves as the member of the editorial staff of Secuencias and is also a member of the Centre for Visual Cultures at Royal Holloway. She has published widely on European cinemas, gender studies, Romani studies, transnational cinemas, and documentary. Her forthcoming publication is an article on Picasso’s representation in Spanish newsreel NO-DO.

Matt Phillips (BA, MPhil, PhD Cambridge) is a specialist in modern and contemporary French literature and thought, as well as theories of emotion, cognition and mental illness. He is currently working on two projects: 'Depressive Texts: Mental Well-Being and the Modern French Novel' and 'Empathy’s Messes: Unsettling Interpersonal Relations with Post-War French Writing'. He has previously published articles on French writers Roland Barthes, Virginie Despentes and Jean Genet, and subjects including empathy, mourning, love and shame. He is also the co-editor of Parasites: Exploitation and Interference in French Thought and Culture (Peter Lang, 2018).

Professor Giuliana Pieri (Dott. Lett. Pavia; MA Kent; DPhil Oxon) is a specialist in Italian visual culture and 19th- and 20th-century Italian literature and culture. She is a Senior Fellow of the Higher Education Academy, and has been the recipient of two RHUL teaching prizes: the 2017 Teaching Excellence Prize, and the 2020 Teaching Excellence Prize (commendation). She has a particular interest in the visual culture of Italian Fascism and interdisciplinary perspectives in modern Italian culture. Her expertise includes curatorial practice, with two exhibition held at the Estorick Collection of Modern Italian Art in London: Against Mussolini: Art and the Fall of the Regime (2010); and The Making of Modern Italy. Art and Design in the early 1960s (2019). She has published extensively on Fascist iconography and Italian art under Fascism. She is also author of several articles on the interrelationship between art and literature in the 19th and 20th century, Anglo-Italian cultural connections and Italian crime fiction. She was co-investigator of the AHRC funded project The Cult of the Duce: Mussolini and the Italians 1918-2010 (2006-10) and is currently Principal investigator of the HARC...
research grant Interdisciplinary Italy 1900–2020: Interart/Itermedia: http://www.interdisciplinaryitaly

Professor Eric Robertson (MA, PhD Aberdeen) is a specialist in modern French and European literature and visual arts, with a particular focus on the European literary and artistic avant-garde movements. He has also worked extensively on bilingual and multilingual writers. He is the author of Arp: Painter, Poet, Sculptor (Yale, 2006, winner of the 2007 R. H. Gapper Book Prize), Writing Between the Lines: René Schickele, ‘Citoyen français, deutscher Dichter’, 1880-1940 (1995), Arp: the Poetry of Forms (2017, with Frances Guy) and Blaise Cendrars: the Invention of Life (Reaktion, forthcoming). He is the co-editor of Yvan Goll - Claire Goll: Texts and Contexts (1997, with Robert Vilain), Robert Desnos: Surrealism in the Twenty-First Century (2006, with Marie Claire Barnet and Nigel Saint), Dada and Beyond Vol 1: Dada Discourses (2011, with Elza Adamowicz) and Dada and Beyond Vol 2: Dada and its Legacies (2012, with Elza Adamowicz). He has written for numerous art museums and galleries in the UK, Europe and the USA. With Frances Guy, he curated the international touring exhibition, Arp: the Poetry of Forms, which attracted 250,000 visitors to the Kröller-Müller Museum (Otterlo, Netherlands) and Turner Contemporary in 2017-18.

Dr Danielle Sands (BA Durham, MSc Edinburgh, PhD London) is a specialist in critical theory, continental philosophy and contemporary literature. Her research interests are interdisciplinary and include philosophy of religion, literary and philosophical representations of animals and the natural world, and the relationship between philosophy and literature. She is the author of Animal Writing: Storytelling, Selfhood and the Limits of Empathy (EUP 2019) and the editor of Philosophy and the Human Paradox: Essays on Reason, Truth and Identity (Routledge 2020). She is Fellow at the Forum for Philosophy, LSE.

Dr Rachel Scott (BA Hons Cantab; MA King’s College London; PhD King’s College London) is a specialist in medieval and early modern Spanish literary and textual cultures, with particular focus on the Iberian Peninsula’s transnational and global intersections. She is interested in the mobility of culture and concepts across time and space and the renegotiations that take place in the act of translation and reception; in philosophical ideas about the human condition, questions of gender, race, and sexuality, and, increasingly, in contemporary ideological uses of the past. She is the author of Celestina and the Human Condition in Early Modern Spain and Italy (Tamesis, 2017) and is co-editor of an edited volume of essays in preparation titled Al-Andalus in Motion: A Travelling Concept; her current research project traces the reception of a medieval Arabic collection of exemplary fables known as Kalila wa-Dimna between the 13th and 17th centuries in Europe.

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


Professor Sarah Wright (BA Strath, PhD Cambridge, Dip Trans IoL): Twentieth-century Spanish culture, theatre and film. Theoretical interests include psychoanalysis, film theory and gender studies. Professor Wright is author of an interdisciplinary study focused on the legendary Spanish seducer, Don Juan, and recently published The Child in Spanish Cinema (Manchester: MUP, 2013).

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.

The Department of Languages, Literatures and Cultures offers students a range of different kinds of practical and personal support, including from your Personal Tutor, the Senior Tutor, College Wellbeing services, and the School of Humanities office staff. There are scheduled slots each term when you are expected to meet with your Personal Tutor, but you are also welcome to meet them during their Consultation and Feedback office hours and at other times by prior arrangement if/when the need arises. These will be held online for the foreseeable future.

The Senior Tutor is available to provide advice and information to undergraduates. They maintain an overview of your attendance and engagement at lectures and seminars, and your performance across modules. They also deal with on-going problems and issues which may be beyond your Personal Tutor’s remit.

Senior Tutor: Dr Ruth Cruickshank: ruth.cruickshank@rhul.ac.uk

Find out more about Disability & Dyslexia Services

Your first point of contact for advice and guidance is your Disability & Dyslexia Services Network Member in your department:

Name: Dr Ruth Cruickshank
Phone: 01784 44 3252
Email: ruth.cruickshank@rhul.ac.uk
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.
4 Teaching

4.1 Study weeks

Study Weeks in 2020-2021 are scheduled as follows:

Term One Monday 2 - Friday 8 November 2020
Term Two Monday 15 – Friday 19 February 2021

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.

5 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.

5.1 Department specific information about degree structure

The structure of your university education is provided by formal teaching (lectures and seminars), but you, the student, have to read, prepare, present and discuss your work. The staff provide you with key guidelines, advice and information, but you need to do the research and the reading and the thinking. A lecture will never give you all the answers to the examination questions, and the last thing a lecturer wants to read is a regurgitation of his / her own lecture notes. You need to learn to be critically self-aware of the quality of your own work. You will be given advice and support in all your courses but remember, your learning experience in Languages, Literatures and Cultures requires your commitment and hard work.

One of the biggest differences between school and university is the control you have over the learning process. At university your teachers are aiming to help you to teach yourself and obtain the skills to learn for yourself. They will be relying on you to take the initiative, to research subjects for yourself, to anticipate problems, to find ways of solving them, and to work successfully within a structure that is probably much looser than that which existed at school. Deadlines may be several weeks distant and need to be planned for; similarly, texts need to be read some time in advance. The subject itself is divided into sections that are probably much larger than school pupils are accustomed to; the teachers’ monitoring of your work will not be on a daily basis, but rather week-by-week, or in many aspects even term-by-term. All this gives you, as a learner, greater freedom, but because the supervision will not be so immediate, you have to be very careful that work does not pile up and that things are not left undone along the way.

We are often asked how much time students should spend on their studies. The best guide is for you to regard your studies in term-time (class work and private study) as a normal full-time job (40 hours weekly), with a very substantial amount of work needed also in vacations as preparation for the following term (for example, the reading of texts). In term, you should spend at least 4 solid hours of work per week on each half-unit, and 8 hours per week on each full-unit. There will of course be times when you find yourself concentrating temporarily on one course rather than another because a deadline for an assignment is close. But look carefully at the deadlines, keep a diary of your commitments, and develop the self-discipline that enables you to plan ahead.

Naturally, people work at different speeds. Whatever your speed and efficiency, the chances are that you can improve them. Train yourself to be a more efficient user of time, for example by being thoroughly organized, by developing regular work habits, by resisting distraction, and by ensuring the right balance between work and relaxation. This self-training is one of a successful graduate’s most valuable assets for the future. In addition, courses in study skills are offered generally within the College, and details will be posted on the notice boards when received.
Languages, Literatures and Cultures degree programmes: aims and transferable skills

Each subject area in the Department of Languages, Literatures and Cultures has developed its own set of generic aims for its degree programmes which can be found under each subject heading in this section of the Handbook. All students in the School naturally develop a range of discipline-specific skills such, for example, as fluency in one or more foreign languages, and/or an in-depth knowledge and appreciation of one or more foreign cultures. However, in addition to these, each and every degree programme delivered in the School is also designed to encourage students to develop a broader range of key transferable skills. These, too, form an essential part of the portfolio of skills that our students take with them into the workplace on graduation, skills highly valued by employers. They include the ability to:

- motivate themselves, manage and improve their own learning and performance, especially in relation to time-management and working under pressure
- work effectively and constructively with others
- identify, analyse and solve problems
- confidently initiate ideas or critically evaluate those of others
- listen effectively and critically
- participate actively in structured and focused discussion and argue a position persuasively, in English or in any other language/s studied
- communicate and present material effectively, using a wide range of appropriate resources, both traditional and those supported by information technology
- relate to their social environment with intellectual integrity, insight, adaptability and creativity
- display an understanding of, and sensitivity to, cultural difference.
- read, understand, analyse and evaluate a wide variety of written materials
- identify, understand and reproduce the essential arguments and structures of a variety of written materials
- write accurately, concisely and effectively in English as well as in any other language/s studied
- analyse, annotate and prepare material (written or audio-visual) with a view to presenting its content orally, in English or in any other language/s studied, and to taking an active part in discussion and development of its subject.
- engage confidently in independent research, in particular through the identification and critical evaluation of appropriate textual materials and on-line resources

The Year Abroad (YA) - General Information

SECOND YEAR STUDENTS PLEASE NOTE:

Second-year students preparing for their third-year YA are reminded that progression to the YA is conditional on successful completion of the second year. Students required to re-sit any course unit or half unit in order to attain the requisite number units for progression may not begin their YA until such resits are confirmed by College as having been passed. It should further be noted that a pass in compulsory language units is always a requirement for progression to the next level of study, including the YA.

The YA is a fully integral and essential part of all BA degrees involving French, German, Italian or Hispanic Studies as a principal subject (Single, Major, Joint, European Studies). It is also an integral part of the programme Liberal Arts with a Period of Residence Abroad. Exemption from it is not normally granted as it is an integral part of the BA degree programme. It is therefore absolutely crucial that your third-year YA be spent in a way which prepares you as thoroughly as possible for the final year of your course.

This means, most obviously, speaking as much of the language as you can, by integrating as fully as possible into the environment. This is not always easy, especially in the first month or two, but it does produce dramatic results. Just as important, however, for obtaining a good degree result, is practising your written language. One factor which distinguishes the excellent student is the ability to recognise and use their language skills in the appropriate register according to circumstance, and this applies equally to the written and the spoken language. You would be well advised to read as much and as widely as you can, and to make a
note of new words and expressions as you encounter them.

In addition to its considerable benefits to your language skills, the experience of living abroad is of immense value in terms of your broader intellectual or professional as well as personal development. Almost without exception, students consider the YA to be one of the most enjoyable and rewarding times of their lives. And, however hackneyed it may be to say so, it is none the less true that the more you put into it, the more you will get out of it.

The Department of Languages, Literatures and Cultures is able to offer advice on the different ways in which you may wish to spend your YA (assistant in a school, studying at a university, etc.). We cannot, however, dictate to you where you should choose to go, or what you should do, as these will depend on your interests, character and career aims. For this reason, it is essential that you familiarise yourself as fully as possible with the different possibilities open to you, and that you make a reasoned, informed choice. Places at our Erasmus partner university links, while numerous are nevertheless limited, both in overall number and in the number of places available at each institution. We cannot, therefore, guarantee that you will necessarily be offered a place at the university of your choice, though we always do our very best to ensure that this happens. If you are interested in working as a teacher after you graduate, or if financial considerations are important to you, then an Assistantship would offer you useful teaching experience, as well as a regular income during your YA. If, on the other hand, you wish to experience life at a university, or in another work environment, then this may influence your choice. It is important to be aware, however, that your living costs abroad may be significantly higher than in Britain, depending on where you decide to live.

Year Abroad Waivers
The YA is a fundamental part of your degree programme. Only in wholly exceptional circumstances will you be granted a waiver. Requests for a waiver should be made in writing to the Head of Department. The decision will be taken by the Head of Department after consultation with the Department’s YA Tutor. For further information see the YA Handbook (published in November)

5.2 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

Departments to add information here about any specific arrangements to permit students to change degree at the end of the first year, e.g. from joint to single honours and move directly into the second year.

6 Facilities

6.1 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 Karina van Dort (Karina.vanDort@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

One of the most important resources for you as a student of Languages, Literatures and Cultures is the library here at Royal Holloway. The Languages, Literatures and Cultures sections comprise essentially two large collections which were built up over decades at Bedford College and Royal Holloway College and have been augmented steadily, with regard for the needs of undergraduate students as well as the need to maintain high standards for a scholarly library, in both primary and secondary literature. Historical, media-related, or philosophical secondary material will be in a different area of the Library than the Languages, Literatures and Cultures material; for example, foreign language dictionaries are located on the upper floors. There is also a growing collection of DVDs and streaming resources, useful especially for Film courses. The majority of journals are available online, and there is a small collection of printed journals on the upper floor.

Whilst the Library Grant made to the School each year is not infinitely extendable, we are always happy to consider students’ recommendations for acquisitions. If you think that the Library does not possess a book potentially useful for a course you are following, or for a dissertation you are writing, please contact the course tutor. Be aware, however, that not all requests can be satisfied and that there is sometimes a delay of up to two months between ordering and receipt that is beyond the School’s control. A request may be made by the Staff-Student Committee on behalf of a larger number of students.

There is a subject page specifically for students in the LLC here: http://libguides.rhul.ac.uk/ModernLanguages. This contains links to the most useful resources for you. The Library has some 5,000 journal titles in electronic, full-text format and a virtual library of texts and images. You should also get used to consulting the MLA (Modern Languages Association) and JSTOR on-line databases. These can be accessed on-line via the subject page. Ask your Information Consultant for details of how to use these databases. They are valuable resources, listing a large number of journal articles and books and, in the case of JSTOR, providing easy access to full-text articles.

Early in your first term at Royal Holloway, you should have a training session with your Information Consultant who will introduce you to the Library and the resources on offer. Please make sure you attend one of these sessions, as the proper use of the Library is essential for any University Arts degree. On no account should you miss this introduction to an invaluable resource.

6.2 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.

6.3 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**

### 7 Assessment Information

#### 7.1 Anonymous marking

It is College policy that all examination scripts and assessed coursework essays or dissertations will be identified only by means of the Candidate Number.

Anonymity thus applies throughout the marking process, as in the discussion of results and degree classification at examiners’ meetings. It is therefore essential that you ensure that you know your candidate number (this is not your student number and it changes every year). Candidate numbers will be allocated to students early in October and will be available to students through the Campus Connect Portal. All students will be e-mailed when the numbers have been allocated. **You must then ensure all work submitted on Turnitin has your candidate number as the submission title, and nothing else.**

**Marking of examinations and coursework**

Examinations are set and marked by the lecturers and tutors in each subject area, together with External Examiners from outside the College. Their main function is to ensure that examination standards and procedures in the Department are fair and are equivalent to those used elsewhere in equivalent degrees in this country. They comment on drafts of question papers, see candidates’ scripts and essays, attend examiners’ meetings and advise on all aspects of the examination process. Members of the Department also act as External Examiners at other universities or colleges of the University of London.

In accordance with College Regulations, all second- and final-year written examinations and assessed project or coursework assessments are marked by the lecturer who set the work and then moderated by a second internal examiner. Final-year dissertations (full or half-unit) and Year Abroad (YA) work placement projects and reports are double-marked. Moderation duties are evenly distributed across the Department to ensure parity of marking standards. Moderators for second- and final-year work are required to read all performances given a first-class or a fail mark, any that are borderline or for which the examiner specifically asks for a second opinion and a sample across the range constituting at least 20% of the total. If the moderator finds the marking in general too harsh or too lenient, s/he may recommend that they should all be raised or lowered by an agreed number of percentage points. An external examiner will be informed of any such across-the-board adjustments and asked to approve them or discuss an alternative course of action. For first-year work, all fail marks are checked and confirmed or adjusted by the moderator. That is why marks that you will receive via Turnitin are ‘provisional’ until the final Department Assessment Board ratifies them.

**Oral Assessments**

Students taking a language will be tested by oral as well as written assessments. Most are held in the first week of the Summer Term, though some may be scheduled later in the term. The YA oral assessment sat by students after their Year Abroad is held early in the Term 1 of the final year, usually during Welcome Week.

Due to the outbreak of coronavirus, for the foreseeable future all oral examination will be by pre-recorded presentation, submitted by the student to a published deadline, rather than in-person oral exams. More details of this will be circulated by the relevant module conveners.

**Important Information on Language Assessment**

**PLEASE NOTE THAT IN ORDER TO GRADUATE WITH A DEGREE IN Languages, Literatures and Cultures with FRENCH, SPANISH, ITALIAN, AND/OR GERMAN NAMED IN THE TITLE, YOU MUST PASS BOTH THE ORAL AND THE WRITTEN EXAMINATIONS IN FINAL YEAR.**
IN ORDER TO PROGRESS FROM FIRST YEAR TO SECOND YEAR AND FROM SECOND YEAR TO YEAR ABROAD ON ANY OF THE LANGUAGE PROGRAMMES IN THE SCHOOL, YOU MUST PASS THE CORE LANGUAGE UNIT OVERALL AND THE WRITTEN LANGUAGE ASSESSMENT.

Further details are available from the relevant module convener.

7.2 Submission of work

Deadlines for the submission of essays and other written work for those courses taught within the School will be published on the Moodle page for each course shortly after the beginning of each term, and this is intended to help students plan their work during the term. **It is your responsibility to plan your work and manage your time so that you are able to meet all deadlines.** Whilst we try and spread deadlines out across the year, this is not always possible. Please plan ahead and remember that the deadline is the final point at which you can submit work: you can always submit work before the deadline. All students must adhere to all deadlines set for coursework, essays, projects, dissertations etc. **Please refer to instructions posted on Moodle for detailed information about coursework deadlines.**

Your course tutors will explain the schedule of work for each course. There are deadlines for the submission of work and these deadlines are fixed. **Coursework submitted late will always be penalised** unless there are documented extenuating circumstances. Deadlines are necessary in the interests of fairness to all students; work has to be completed on schedule in order to progress through the course and complete the programme. Tutors also require adequate time to mark and assess the group’s work.

You are expected to allow for minor problems that might affect essay submission (e.g. computer breakdown on the day of submission of an essay; minor illness, a short train delay, a traffic jam a little worse than usual). ‘Extenuating circumstances claims’ relating to this level of problem will **NOT** be accepted.

For this reason you are strongly advised not to leave to the last minute any matter relating to assessed work: never leave uploading your essay to the last few minutes before the deadline as Moodle is often overloaded at this time and that means the upload is placed in a queue, which can take up to an hour. As with allowing time to get through security at an airport, when you know you have to allow a generous margin or you might miss your flight, you must allow for such upload queues as the time of submission is recorded electronically by the system and that is the time the upload is completed, not the time your essay starting queuing. Always keep back-up versions of your work somewhere other than the machine you are working on and date them so you do not accidentally upload an old draft.

**Your course tutors will notify you well in advance of all submission dates and these will also be posted on Moodle.** You are also required to keep an additional copy of all work submitted for your own files.

**Turnitin:** The Turnitin plagiarism prevention and originality checking service is recognised as the worldwide standard for detecting, deterring and ultimately preventing internet plagiarism, collusion, ‘assignment recycling’ and ‘essay banking’. It also protects students’ original work from being used without citation by another person, and serves as a learning tool to help academics and students better identify and correct unintentional plagiarism, poor referencing and other issues concerning academic presentation of work.

Turnitin’s comprehensive plagiarism prevention system allows academics quickly and effectively to check students’ work in a fraction of the time necessary to scan a few suspect papers using a search engine.

**Turnitin’s Originality Checking** allows tutors to check students’ work for improper citation or potential plagiarism by comparing it against continuously updated databases. The output of this checking, the Originality Report, provides tutors with the opportunity to teach their students proper citation methods as well as to safeguard their students’ and colleagues’ academic integrity.

Further information on Turnitin - how to access it, enrolling and submitting - and for information on avoiding plagiarism can be found on Moodle at [https://moodle.royalholloway.ac.uk/](https://moodle.royalholloway.ac.uk/). See also Sections 7.3, 7.4 and 7.6.
7.3 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.

7.4 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.

[Please add your department/school specific text]

7.5 Academic misconduct - Plagiarism

The Department requires its students to use the MHRA (Modern Humanities Research Association) system of referencing their written work.

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.

8 Engagement Requirements

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.

9 Health and safety information

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

Please note in particular the College’s Health and Safety policies related to coronavirus mitigation, and ensure you follow all the relevant guidance when on campus.

9.1 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.

9.2 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.

Further information about how this applies to your Year Abroad, and Health and Safety information relevant for year abroad students, will be circulated in the second year during the Year Abroad planning process. There are also further details in the Year Abroad Handbook.