ENGLISH DEPARTMENT UCL

Information for second- and third-year students reading for a BA (Hons) in English Language and Literature and Modern Language Plus registered in September 2012

Every effort has been made to ensure that the information given in this handbook is accurate, but the handbook does not have the authority of official regulations. The English Department reserves the right to vary details set out here from time to time. Notice of such changes will be given in advance.

In addition to the information contained in this handbook, students should be familiar with UCL's *Academic Regulations for Students*, which is online at http://www.ucl.ac.uk/ras/acd_regs.

CONTENTS

IMPORTANT DATES **3-5**

TEACHING AND EXAMINING IN THE SECOND AND FINAL YEARS
- SINGLE-SUBJECT STUDENTS **5-8**
- MODERN LANGUAGE PLUS STUDENTS **8-10**

EXAMINATIONS: GENERAL **10-14**

ESSAYS
- Special Subject Essays **14-16**
- Course Essays **16-18**
- Presentation of Essays **19-20**
- Penalties for late submission of Long Essays **20-21**

PRIZES **21**

COURSE DESCRIPTIONS **22**
- Chaucer and his Literary Background **22-23**
- Shakespeare **23-24**
- Critical Commentary and Analysis **24**
- Old English Literature I **24-26**
- Old English Literature II **24-26**
- Old Icelandic **26-27**
- Middle English Literature I **27-28**
- Middle English Literature II **27-28**
- Renaissance Literature **29**
- The Restoration and Eighteenth Century **29-30**
- The Romantic Period **30**
- The Victorian Period **31**
- American Literature to 1890 **31-32**
- Modern Literature I **32**
- Modern Literature II **33**
- London in Literature **34**
- Literary Representation and the History of Homosexuality **34-35**
- History of the Language since Chaucer **35-36**
- Literary Linguistics **36**
- Modern English Language **36-37**
- Medieval options outside the Department **38-39**

CHRONOLOGY OF COURSES **40**

IMPORTANT DATES

SECOND YEAR 2013-2014

September/October 2013

Course registration to be completed on PORTICO. This will include the choice of an option course to be examined as a paper in advance alongside Chaucer at the end of the second year. Students are reminded that it is their own responsibility to read and take note of emails sent to their UCL accounts by the PORTICO team and other UCL Departments (these will include reminders about PORTICO deadlines).

Friday 24 January 2014

Deadline for submission of 2nd year COURSE ESSAY TITLE for Single Honours and Modern Language Plus students, which must have been agreed with, and delivered to, your tutor. The essay title should be enlarged on in an accompanying statement describing the scope of the essay. (Titles and statements will be vetted by the Department. You may be asked by the Department Tutor and Board of Studies to revise your proposed title at this stage).

February/March 2014

SPECIAL SUBJECT ESSAY TOPIC for Single Honours students to be discussed with your tutor and a working title noted.

Monday 28 April 2014

Paper copy of 2nd year Course Essay (professionally bound; ring-binding is recommended) to be handed in by **4.00 p.m.** to the ENGLISH DEPARTMENT OFFICE.

N.B. See the section on Course Essays for the consequences of failing to hand in the Essay (p.18).

THIRD YEAR 2014-2015 (Single Honours students only)

Friday 3 October 2014

Deadline for submission of SPECIAL SUBJECT ESSAY TITLE via your tutor. The final title must be discussed with, and approved by, your tutor. (You may be asked to revise your title by the Department Tutor and Board of Studies at this stage.)

September/October 2014

PORTICO registration for course options. Students are reminded that it is their own responsibility to read and take note of emails sent to their UCL accounts by the PORTICO team and other UCL Departments (these will include reminders about PORTICO deadlines).

Friday 14 November 2014

Deadline for submission of 3rd year COURSE ESSAY TITLE (except for Course Essays for the Literary Linguistics course– see below) which must have been agreed with, and delivered to, your tutor. The essay title should be enlarged on in an accompanying statement describing the scope of the essay. (At this point the titles and statements will be vetted by the Department. You may be asked by the Department Tutor and Board of Studies to revise your proposed title at this stage).

Monday 19 January 2015

Paper copy of SPECIAL SUBJECT ESSAY (professionally bound; ring-binding is recommended) to be handed in by **4.00 p.m.** to the ENGLISH DEPARTMENT OFFICE. **N.B. The date for submission of the Essay must be adhered to unless a postponement has been officially granted before the deadline. Complete failure to hand in a Special Subject Essay is the equivalent of unexplained absence from an examination and means that a student cannot be awarded a degree.**

Friday 23 January 2015

Deadline for submission of COURSE ESSAY TITLES for the LITERARY LINGUISTICS course.

Monday 27 April 2015

Paper copy of 3rd year COURSE ESSAY (professionally bound: ring-binding is recommended) to be handed in by **4.00 p.m.** to the ENGLISH DEPARTMENT OFFICE. **N.B. Students who fail to hand in their Course Essays by this date must present themselves for the appropriate written examination.**

The deadline for handing in a Course Essay for the Literary Representation and the History of Homosexuality course and for the Literary Linguistics course must be adhered to unless a postponement has been officially granted before the deadline. Complete failure to hand in an Essay for these courses is the equivalent of unexplained

absence from an examination and means that a student cannot be awarded a degree.

FOURTH YEAR 2015-2016 (Modern Language Plus students only)

September/October 2015

PORTICO registration for course options. Students are reminded that it is their own responsibility to read and take note of emails sent to their UCL accounts by the PORTICO team and other UCL Departments (these will include reminders about PORTICO deadlines).

January 2016

Deadline for submission of Course Essay titles. The exact date of the deadline will be emailed.

April/May 2016

Paper copy of COURSE ESSAY (professionally bound: ring-binding is recommended), if relevant, to be handed in by 4.00pm to the ENGLISH DEPARTMENT OFFICE on the day of the deadline (to be confirmed – you will receive an email about this). **N.B. See the section on Course Essays for the consequences of failing to hand in the Essay (p.18).**

TEACHING IN THE SECOND AND FINAL YEARS

Single-Subject English Students

Choosing your Courses: The lists at the end of this handbook set out the full range of optional and compulsory courses offered by the Department. Each course is summarised in the COURSE DESCRIPTIONS section. The core courses (Chaucer and Shakespeare) are taught every year and most other courses in alternate years. You should refer to the list when deciding on your option choices and take note of any prerequisites. Most courses are taught within the Department, and the member of staff responsible for organising each course is indicated. You will also be able to see which courses are taught outside the Department.

Students who choose to take courses outside the Department should be aware that other departments may exclude them from the course if they do not attend the classes and that they will penalise them if they fail to hand in work or hand it in late. This may have serious consequences for Final Year students as absence from an examination means that you will fail your degree. (See section on Examinations.)

The following rules govern your choice of courses:

Single-Subject students take Chaucer and Shakespeare and choose 6 optional courses, one of which must normally be Commentary and Analysis. However,

Commentary and Analysis is an optional subject for those choosing 3 or more Medieval and Language option courses (including those taught outside the Department). Students choosing Old Icelandic must also take Old English Literature I or Old English Literature II, and those wishing to take the Early Medieval Archaeology of Britain option must also take either Old English Literature I or Old English Literature II.

In addition, the Special Subject Essay to be submitted in the third year (see pp.14-16) is written which must be linked to one of the courses being taken in the English Department.

Modes of teaching: As in the first year, courses are taught by means of lectures, seminars and tutorials. The UCL minimum requirement is that you attend at least 70% of each of the courses you are taking.

Lectures: You should attend regularly at the lectures for your courses, though we recognise that occasional lectures may be omitted by you as not relevant to your chosen lines of study.

Seminars: In addition to the UCL requirement of 70% attendance, the Department's expectation is that you will attend all 'sign-up' seminars (i.e. those you have elected to attend out of a range of optional seminars). As in the first year, you must try to meet all reading requirements for seminars, and you can expect on occasion to be involved in presentations, usually as a member of a sub-group of the seminar.

Tutorials: Single Honours students have four one-to-one half-hour-long meetings with their tutors per term, which will normally involve the discussion of a tutorial essay. Students doing the commentary course will also write a commentary each term and another half-hour meeting will be devoted to discussing this. A mark based on the marks for four essays and on oral performance in tutorials is awarded at the end of each term. The mark for the commentary will also be included if beneficial to the overall termly mark. This mark contributes to the Course Assessment component of the final examination. Students may consult their marks in the Department Office. Any failure to write the assigned number of essays will result in a mark of 0 for each missing essay, unless appropriate documentary evidence is submitted to the Department Tutor.

UCL regulations strictly prohibit plagiarism; please see 'Plagiarism' on page 13 of this handbook for further details.

Each essay should be submitted to your tutor as an email attachment (preferably in Word) and as a paper copy, if your tutor requires it. All essays should be dated. The Word file name should be in the following form: surname, initial, number of essay, e.g., SmithJ4. You should keep marked copies of all your tutorial essays in a safe place, for future reference by both yourself and your tutor.

Students who are performing particularly well in tutorial work may be commended by their tutor in a Staff Meeting. A letter of any such commendation will be sent to the student and a record will be placed in the student's file.

Discipline and Attendance: Students are reminded that they must be available for teaching from the beginning of the first day of term until the end of the last: absence from UCL for any other than medical reasons will only be granted by the Department Tutor and the Head of Department in exceptional circumstances. Attendance of all students is monitored at key points of the year and a register kept by Student Records.

Unauthorised absence from the Department, repeated failure to deliver work on time and poor work will result initially in an interview with the Department Tutor and a formal written warning about which the Faculty Office will be notified. The Department Tutor will, if there is no improvement, ask the Faculty Tutor to interview the student who may then be required to intermit for a year or to leave. Students should be aware that, because of the way courses are arranged in the Department, being asked to intermit at any stage after the beginning of their second year will have a very serious effect on their academic careers and may result in their not being allowed back into the Department for more than a year.

EXAMINATIONS IN THE SECOND AND THIRD YEARS

Finals results for Single Honours students are based on 10 components. All students take a maximum of 8 desk examinations. Students may also choose to write one or two Course Essays in place of one or two three-hour desk examinations. In addition all students must write a Special Subject Essay relating to one of the Optional Courses or Core Courses studied. Further information about Special Subject and Course Essays is given in the Essays section of this handbook. A Course Assessment, derived from the termly tutorial marks awarded in the second and third year, contributes the tenth mark.

At the end of their second year, students will be expected to take the Chaucer examination, and either a three-hour paper or a Course Essay. **All other written examinations are taken in the summer term of the third year.** Students who withdraw from or fail in a paper or papers taken in the second year may re-enter for that paper or papers in their final year.

EXAMINATION ENTRY: At the beginning of the session all students must confirm their options and examination choices on PORTICO. Second-year students will need to decide, at this stage, which option paper in addition to Chaucer they would like to be examined in at the end of the second year. Students will be notified by email of the deadline for doing this.

In the spring term all students MUST confirm their examination entry details on PORTICO by the deadline set by the Registry.

All students should note the following regulations governing withdrawal from examinations**:**

In the second year you may withdraw from either or both of your papers, provided that you complete the College Form for the Notification of Withdrawal from Examination. The form must be signed by the Department Tutor and the Faculty Tutor, who must receive it by the end of the first week of the third term. If you wish to withdraw from an examination at short notice on medical grounds or following bereavement, you should complete the Form for Exceptional Withdrawal from Examinations. Both forms are available from the Department Office. If you withdraw there will be no consequences, and you will simply be required to sit the papers in your final year.

N.B. These regulations also apply if you decide not to hand in a second-year Course Essay and not to sit the examination at the end of your second year.

If you turn up for the examination but either present a blank script, or cross out your answers before handing your script in, or fail the examination, you will be given a fail mark. This mark will be recorded on your transcript, but there will be no other consequences and you will be able to re-sit the paper in your final year.

Only in exceptional circumstances may students withdraw from their Final examinations. Unexplained absence from any examination, including the failure to hand in a Special Subject Essay, in the final year means that you will fail your degree.

Modern Language Plus Students

Choosing your Courses: For the English half of the degree, students choose <u>any</u> four courses from the core courses (which are taught each year) and the option courses offered in 2013-14, subject to the approval of the departments concerned. Courses chosen for the English half of the degree must be those taught in the English Department, i.e. not the medieval options taught in other departments. **N.B. students are normally required to spend the third year of their course abroad. You should note that because of the option courses being taught in alternate years, when you return from spending your third year abroad, the same list of courses will be on offer in the fourth year as was offered in the second year of your degree.**

The lists at the end of this handbook set out the full range of optional courses offered by the Department. Each course is summarised in the Course Descriptions section of this guide, and the member of staff responsible for each of the courses is indicated. All except the core courses (Chaucer and Shakespeare) and Modern English Language are taught in alternate years, so you should refer to the list when deciding on your option choices.

Students should refer to information provided by the home language department for information on course unit choices offered for the language part of the degree.

Discipline and Attendance: Students are reminded that they must be available for teaching from the beginning of the first day of term until the end of the last: absence from UCL for any other than medical reasons will only be granted by the Department Tutor and the Head of Department in exceptional circumstances. Attendance of all students is monitored at key points of the year and a register kept by Student Records.

Unauthorised absence from the Department, repeated failure to deliver work on time and poor work will result initially in an interview with the Department Tutor, who will consult with your home department and the Faculty Tutor so a decision can be made as to what further action can be taken.

Tutorials: The same conventions apply to tutorials as in the first year. Combined-Studies Students receive about half as many tutorials as Single-Subject students. Students would normally expect to do at least two essays a year on each course being studied in that year. A mark based both on tutorial essays and on oral performance in tutorials is awarded at the end of each term. These marks do not contribute to Modern Language Plus students' final degree profiles, but completion of the tutorial essays is a required component for the successful completion of the course.

UCL regulations strictly prohibit plagiarism; please see 'Plagiarism' on page 13 of this handbook for further details.

Each essay should be submitted to your tutor as an email attachment (preferably in Word) and as a paper copy if your tutor requires it. All essays should be dated. The Word filename should be in the following form: surname, initial, number of essay, e.g., SmithJ4. You should keep marked copies of all your tutorial essays in a safe place, for future reference by both yourself and your tutor.

Students who are performing particularly well in tutorial work may be commended by their tutor in a Staff Meeting. A letter of commendation will be sent to the student and a record of any such commendation will be placed on the student's file.

Seminars: In addition to the UCL requirement of 70% attendance, the Department's expectation is that you will attend <u>all</u> 'sign-up' seminars (i.e. those you have elected to attend out of a range of optional seminars). As in the first year, you must try to meet all reading requirements for seminars, and you can expect on occasion to be involved in presentations, usually as a member of a sub-group of the seminar.

Lectures: You should attend regularly at the lectures for your courses, though we recognise that occasional lectures may be omitted by you as not relevant to your chosen lines of study.

Examinations: The English component consists of four written papers, two of which are taken at the end of the second year and two at the end of the fourth year. Students may choose to write one Course Essay in place of one three-hour desk examination, either in their second year or in their final year. Further information

about Course Essays is given in the Essays section in this handbook. For regulations concerning failure in one or more papers and those governing withdrawal from one or more papers, you should consult your home department (German or French).

UCL regulations strictly prohibit plagiarism; please see 'Plagiarism' in the Examinations section of this handbook for further details.

MODERN LANGUAGE PLUS STUDENTS EXAMINATION ENTRY: At the beginning of the session all students must confirm their options and examination choices on PORTICO. Students will be notified by email of the deadline for doing this. In the Spring term all students MUST confirm their examination entry details on PORTICO by the deadline set by the Registry.

EXAMINATIONS: GENERAL (ALL STUDENTS)

All students are subject to the examination regulations issued by UCL.

Desk Examinations: Most of these are three-hour examinations (though in some cases an extra half-hour may be allowed for reading the paper). In the six-hour examinations (Commentary and Analysis, Chaucer, Shakespeare), you are expected to take advantage of the extra time chiefly to plan and prepare your answers (you will have a substantial sheaf of passages to read and to choose from in the first of these exams, and complete texts of Chaucer and Shakespeare in the other two). A non-compulsory break to eat lunch is included in the six hours. You should not write substantially more in these papers than you would in a three-hour examination.

Descriptions of each paper, as set for that year, are issued some weeks in advance of the examining period. These will indicate how many questions must be answered (usually three), and the broad categories involved (passages for comment, single-author questions, etc.). The exams are designed to allow you to deploy the results of your independent study and tutorial preparation, as well as to write about topics covered in lectures and seminars. They are therefore not confined to the formally taught programme of a course, and will cover a wide range of topics relevant to a given course-title.

You can gain an idea of the coverage for each exam by consulting previous years' papers in the UCL Main Library and on the UCL Library Services web site.

The work of some authors crosses the period boundaries of courses (e.g. George Orwell), or may figure in a period course and another kind of course (e.g. Thomas Middleton may figure in both the Renaissance course and the London in Literature course).

With regard to authors whose work crosses period boundaries, or figures in different kinds of course, you may write on their work in more than one examination provided that you observe the general rubric about not repeating material and that your main

focus is on works which fall within the period of the course being examined (e.g. George Orwell *The Road to Wigan Pier,* Moderns I, and *Nineteen Eighty-Four,* Moderns II).

The following list gives the period courses in which some of these 'overlap' authors may figure. Remember that some authors also figure in non-period courses (e.g. London in Literature and Literary Representation and the History of Homosexuality).

Authors	**Course or Courses in which they are taught**
W.H. Auden	Moderns I and Moderns II
John Bunyan	Renaissance
Fanny Burney	Restoration and 18th Century and Romantics
Robert Burns	Romantics
Raymond Chandler	Moderns I and Moderns II
William Cowper	Restoration and 18th Century
T.S. Eliot	Moderns I and Moderns II
William Faulkner	Moderns I
George Gissing	Victorians
Graham Greene	Moderns I and Moderns II
Thomas Hardy	Victorians and Moderns I
Ernest Hemingway	Moderns I
Henrik Ibsen	Moderns I
Henry James	Victorians, Americans and Moderns I
George Orwell	Moderns I and Moderns II
Ezra Pound	Moderns I
R.L. Stevenson	Victorians
Evelyn Waugh	Moderns I and Moderns II
Orson Welles	Moderns I and Moderns II

Oscar Wilde	Moderns I
William Carlos Williams	Moderns I and Moderns II
Virginia Woolf	Moderns I

You should ask your tutor for advice about any author not mentioned in the list.

Every question-paper bears a warning about repetition of material. Failure to respect this will affect your degree result.

Full details of all examining matters are given in the document Guidance on Examinations issued during the second half of the spring term – the most recent version can be found online at http://www.ucl.ac.uk/english/current/undergraduate.

Marking of Examinations and Long Essays

All exam papers and long essays are double-blind-marked by two examiners under conditions of strict anonymity. Marks are moderated and the whole examining process overseen by external examiners. Successive generations of external examiners have praised our procedures as exemplary in their fairness and in the conscientiousness with which they are carried out.

Desk examinations are marked according to what is required by the rubric of the question paper, and you must seek to write as many complete answers (from the appropriate sections of the paper, where necessary) as requested. The complete set of marks achieved by the candidate (marks for second- and third-year exams, and for long essays, and the overall Course Assessment) is used to determine the class of degree awarded. Markers will pay particular attention to:

- Accuracy and expressiveness of style
- Engagement with the question
- Knowledge of relevant material
- Shape, coherence and direction

Examiners will also look for an awareness of one or more of the following:

- Local literary effects
- Literary-historical contexts
- Critical paradigms and methods

The following descriptions give an indication of the qualities examiners will be looking for to determine the class of each answer.

First: First-class answers make imaginative and suggestive as well as accurate use of the relevant literary works or basic materials, and articulate a sense of their larger significance (i.e. of how these might be related to their historical period, or to other ideas and works, or to critical theories and methods). They should respond creatively and thoughtfully to the complexities of the question, be stylishly expressed, and demonstrate originality or independence of mind.

Upper Second: Upper-second answers demonstrate wide and accurate knowledge of the relevant literary works or basic materials, and an ability to think critically about them as opposed to merely describing them. They must see plainly the point of the question and be able to conduct an argument in response to it. Answers must be lucidly written.

Lower Second: Lower-second answers suggest that the course has been followed. They reveal familiarity with the basic materials, but may be subject to serious errors in describing or elaborating them. The II.ii answer may use the question as a mere peg, is not sufficiently on guard against cliché, and deploys only a modest range of reading.

Third: Third-class answers may be short, substantially irrelevant or inaccurate and fail to answer the question. There may be rubric violations.

Long Essays: The criteria for marking timed examinations and Course or Special Subject Essays are very similar. But, given that essays are prepared and written over a long period higher standards are expected in the following categories:

- Structure
- Depth of research
- Accurate and well-presented footnotes and bibliography

PLAGIARISM

UCL regulations strictly prohibit plagiarism: that is, presenting another person's work as your own. This includes copying from books, from websites or from another student's work, and paraphrasing any such sources without due acknowledgement. All quotations must be presented as such, by the use of either quotation marks (for short quotations) or indentation (for long quotations). In tutorial essays, Special Subject Essays and Course Essays, all quotations must be properly acknowledged by precise reference to the source from which they are taken. For details of how to do this, see the *Style Sheet for Essays*, available from http://www.ucl.ac.uk/english/current/undergraduateand the Department Office. Failure to do this constitutes plagiarism. Cases of plagiarism will be subject to disciplinary procedures. These may result in deduction or cancellation of marks and/or in suspension or termination of your degree registration. For further information see http://www.ucl.ac.uk/current-students/guidelines/plagiarism and the document *Avoiding Plagiarism*, available from the Department Office. You will be

required to sign a declaration that your essay is your own work when you hand in your Special Subject Essay or Course Essay. Please note that the Department has the use of *Turnitin* plagiarism detection software.

ESSAYS

You may find it helpful to consult the document *Long Examined Essays: Frequently Asked Questions*, *available from the Department Office and* emailed to students at appropriate points in the year.

Special Subject Essays (Single Honours students)

All Single-Subject English students must submit a Special Subject Essay on a topic related to one of the courses taught wholly in the English Department. The Special Subject Essay should be not more than 6,000 words long.

The topic you choose must relate to one of your courses wholly taught in the English Department.

A Special Subject Essay must not resemble any one essay done for tutorials. At particular points it may make use of writing done for tutorials, and comments received in tutorials, but the general design of the essay and most of the content must amount to a new project.

Once an essay title has been finally submitted and approved, there can be no communication on any aspect of the writing of a long essay with any member of staff, and no tutorial work relating to the subject of the essay. Tutors and other teachers can give advice on reading at any stage.

Choosing a Special Subject Essay Topic

The topic you choose must relate to one of your courses. For example, to do an essay on Jane Austen or the Jacobin novel you must be taking Romantics. You may not do an essay on Paul Auster or post-modern science fiction if you are not taking Moderns II. Everyone may do an essay on Shakespeare or Chaucer.

Write your essay about works or a topic that you are really interested in. Don't choose to do something just because you think you 'ought' to know about it.

The essay will be a maximum of 6,000 words, the equivalent of 2-3 tutorial essays, so don't choose too wide a topic. Footnotes and quotations should be included in the word count. The bibliography should not. (See *Presentation of Essays for Examination* section of this Course Guide, and the longer *Guidance on presentation of long essays for examination*, and *Style sheet for essays* and *Long examined essays: frequently asked questions* (available in the Department Office and emailed to students at appropriate points in the year) for further details).

Your title (both provisional and actual) should not mimic an exam question, eg not ‘Jane Austen’s novels are triumphs of repression. Discuss’ but ‘Repression and expression in some novels by Jane Austen’. You may address a topic relating to works by a single author –
‘ “Settle on him a thousand a year”: Money in the novels of Jane Austen’– or relating to a theme: ‘Nightingales in Romantic poetry’. Your title, when finally submitted and accepted, must not be changed.

You are reminded that it is not permitted to repeat material from a Special Subject Essay in an examination or vice versa.

Students should take care to note the following and to refer to the list of dates for handing in work at the beginning of this handbook.

1. In the spring term all second-year students should discuss with their tutors the topic of the essay, and the texts to be covered, and arrive at a working title (see ‘Choosing a Special Subject Essay Topic’, above). The latter should be recorded by both tutor and student. This allows students to make an informed start on researching and drafting the essay in the summer term after exams are over and indeed in the summer vacation.

2. In the first week of the autumn term, you should discuss your essay title with your new tutor. The essay title you have agreed with your tutor should be handed in to the Department Office on a special form, which you and your tutor will both sign, by Friday of the second week of term. Your title will be looked at by a sub-committee of the Board of Studies. At this stage you may be asked to review your title. The essay title will then be finally approved by the English Department Board of Studies after which no change may be made to the wording of the title.

3. The finished and bound essay (professional binding is required; ring-binding is recommended) must be handed in to the English Department Office (with the exact title as earlier approved) by 4.00pm on the first day of the second week of the spring term. You must keep a copy of your final essay.

The date for submission of the Essay must be adhered to and you will normally be penalised for late submission unless a postponement has been officially granted before the deadline.

Any penalty may have serious consequences; it could affect the class of your degree. Please see the statement on penalties on pages 20-21 of this course guide. You may not hand in any supplementary materials (such as errata or missing bibliographical information or any other materials) after the deadline for submission of the essay. Complete failure to hand in a Special Subject Essay is the equivalent of unexplained absence from an examination, and means that a student cannot be awarded a degree.

Postponement will be considered in cases of (a) illness or other serious personal circumstances or (b) mechanical failure (e.g. of a computer or printer). In all cases

you must contact the Department Tutor and supply appropriate evidence before the deadline has passed; the Department Tutor may then, at his or her discretion, allow you an extension. In the case of mechanical failure, if there is a hand-written or printed draft of your essay you should submit a photocopy of it against which the final typed or printed version can be checked.

Whether you are using a computer to write your essay directly or to type it out, you should save your material frequently and also copy it on to a spare flash drive *at regular intervals*.

You should also refer to the statement on 'Plagiarism' in the Examinations section of this Course Guide.

Course Essays

You may find it helpful to consult the document Long Examined Essays: Frequently Asked Questions, available from the Department Office and emailed to students at appropriate times.

Single-Subject English students may submit up to two Course Essays in place of three-hour written papers. One Course Essay may replace the three-hour written paper normally taken at the end of the second year and a second may replace one of the three-hour papers taken at the end of the third year. Students may choose to submit an essay at either or both of these times. Students may not submit two essays at the end of the third year. Students taking Literary Representation and the History of Homosexuality or the course on Literary Linguistics must submit an essay for the course at the end of either the second or the third year (but should note that no more than one Course Essay may be submitted in any one year).

Modern Language Plus students may choose to write one Course Essay in place of one three-hour desk examination, either in their second year or in their final year. Please note that it is not possible to write a Course Essay in place of three-hour written papers for the following courses: Old Icelandic, Old English Literature I, Old English Literature II and Modern English Language.

Course Essays should cover some general aspect of the literature covered by the appropriate course and should not exceed 8,000 words. Such an essay will be counted as equivalent for assessment purposes to the corresponding desk exam. A Course Essay is meant to be a broad test of the candidate's knowledge, and will usually require coverage of at least two authors. Hence, it must not be confined to an individual work, or to the works of a single author. For language courses, the Course Essay should not be confined to a narrow topic.

To ensure that Course Essays are sufficiently broad, each candidate is required to submit, together with his or her title, a short account of the material each essay will cover, and of the approach to be adopted. Of course, candidates will not be expected at this stage to state the conclusions they will draw about their chosen topic in actually working on the essay.

The following rules must be observed when writing long essays for examination:

Tutors and other teachers can give advice on reading at any stage.

Once an essay title has been finally submitted and approved, there can be no communication on any aspect of the writing of a long essay with any member of staff, and no tutorial work relating to the subject of the essay.

Course Essays must not resemble any individual essays done for tutorials. At particular points they may make use of writing done for tutorials, and comments received in tutorials, but the general design of the essay and most of the content must amount to a new project. You are reminded that it is not permitted to repeat material from a Course Essay in an examination or vice versa.

Please see the statement on ‘Plagiarism’ in the Examinations section of this Course Guide.

Those concerned should take care to note the following and to refer to the dates for handing in work given at the beginning of this booklet:

1.The title and coverage of essays should be discussed with the student's tutor. The title and an accompanying statement, of about half a page in length, describing the scope of the essay, should be submitted to the Department on a specially devised form, signed by both student and tutor. Titles of second year essays should be submitted by the end of the second week of the Spring term. Titles of final year essays should be submitted by the end of the week following Reading Week of the Autumn term of the final year. At either point you may be asked by the Department Tutor and Board of Examiners to revise your title. The essay title will then be finally approved by the English Department Board of Studies after which no changes may be made to the wording of the title.

2. Essays are to be submitted (with the exact title as earlier approved) to the English Department Office on or before the first day of the summer term, by 4pm (professionally bound; ring-binding is recommended). You must keep a copy of your final essay.

The date for submission of the Essay must be adhered to unless a postponement has been officially granted before the deadline.

Any penalty may have serious consequences; it could affect the class of your degree. Please see the statement on penalties on pages 20-21 of this Course Guide. You may not hand in any supplementary materials (such as errata or missing bibliographical information or any other materials) after the deadline for submission of the essay.

Postponement will be considered in cases of (a) illness or other serious personal circumstances or (b) mechanical failure (e.g. of a computer or printer). In all cases you must contact the Department Tutor and supply appropriate evidence before the

deadline has passed; the Department Tutor may then, at his or her discretion, allow you an extension. In the case of mechanical failure, if there is a hand-written or printed draft of your essay you should submit a photocopy of it against which the final typed or printed version can be checked.

Whether you are using a computer to write your essay directly or to type it out, you should save your material frequently and also copy it on to a spare flash drive *at regular intervals*.

Single Honours English students who fail to hand in their second-year Course Essays by the required date, without satisfying the above conditions, must sit the written examination at the end of either their second or third year. Alternatively they may present the essay as a third-year Course Essay in the following year (please note you may only do one Course Essay in your third year). The topic and title must be resubmitted for approval according to the third year Course Essay timetable. Modern Language Plus students must either submit the essay or sit the exam in the same year.

Students who choose to hand in the essay but fail to meet the deadline without satisfying the above conditions will be penalised.

Students taking the courses Literary Representation and the History of Homosexuality and/or Literary Linguistics, which are examined by Course Essay and for which there are no written papers, should note that failure to hand in the Course Essay by the published deadline in their final year will incur a penalty for late submission. Any penalty may have serious consequences; it could affect the class of your degree. Please see the statement on Penalties for late submission of Long Essays in this Course Guide. For Single Honours students, complete failure to hand in a Literary Representation and the History of Homosexuality or Literary Linguistics course essay is the equivalent of an unexplained absence from an examination, and means that a student cannot be awarded a degree.

For Modern Language Plus students, failure to hand in an essay for either of these courses will result in a fail mark for that course; students should refer to the regulations for course unit degrees for the consequences.

You are reminded that it is not permitted to repeat material from a Course Essay in an examination or vice versa. Please see the statement on plagiarism in the Examinations section of this course guide.

Presentation of Essays for Examination:

[Note: The more detailed *Guidelines on the Presentation of Dissertations, Special Subject Essays and Course Essays* and *Style Sheet for Essays are* available from the Department Office and emailed to students at appropriate points of the year].

Essays must be typed or word-processed.

In writing and presenting Special Subject Essays and Course Essays, students are required to conform to the following instructions:

1. You must make clear acknowledgement of all works that you have used in writing your essay, and your attention is drawn to the College's 'Examination Regulations in respect of Examination Irregularities: Plagiarism', which forbids plagiarism and provides that all course work 'should be submitted with a statement signed by the student that the work in question is the student's own work'. Quotations from the published or unpublished works of other persons must be duly acknowledged. This includes books and websites. Failure to give precise acknowledgement of such sources constitutes plagiarism. See the statement on Plagiarism in the Examinations section of this Course Guide.

   Hence, sources for any of the following kinds of material must be cited precisely in essays: facts that are not widely known, opinions directly due to a secondary work, paraphrase of any part of a primary or secondary work, and quotations, unless they are very familiar or very brief and not substantial to your argument. One purpose of citing sources precisely is to refer the examiner unequivocally to a particular place in a work or collection of works; without proper citations the examiners may not be able to assess your essay adequately.

2. It is important that you do not exceed the required length of 6,000 words in the case of the Special Subject Essay and 8,000 words in the case of the Course Essay. All quotations should be included in the word-count. Translations of quotations are not included in the word-count.

3. Essays should be professionally bound before handing in (ring-binding is recommended); this can be done at the University of London Union or at any other print shop of your choice.

4. Footnotes should be included in the word-count. The bibliography should not.

5. For the title-page, please use the relevant cover sheet (available from the Department Office and emailed at appropriate times in the year), on which you are required to write the word-count.

6. Your name should not appear anywhere on your essay. A statement that the essay is your own work should appear on a separate, detachable page. This might simply take the form; 'I certify that this essay [give title] is my own work' with your signature appended below. You must keep a copy of your final essay.

7. Students should note that in their Final examinations they must not repeat material which they have used in their Examination Essays.

You may find it helpful to consult the document *Long Examined Essays: Frequently Asked Questions*, available from the Department Office.

PENALTIES FOR LATE SUBMISSION OF LONG ESSAYS AND FOR GOING OVERLENGTH

Late submission

You will be penalised for the late submission of Special Subject and/or Course Essays except in cases of (a) illness or other serious extenuating circumstances (b) mechanical failure (e.g. of a computer or printer). In all cases you *must contact the Department Tutor and supply appropriate evidence if at all possible, before the deadline has passed*; the Department Tutor may then, at his or her discretion, allow you an extension. You must then meet the new deadline set, or penalties will apply.

You may not hand in any supplementary materials (such as errata or missing bibliographical information) after your essay has been submitted.

In the case of delay due to mechanical failure, if there is a handwritten draft of your essay you will be asked to submit a photocopy of it against which the final typed or printed version can later be checked. While working on your essay you should save your material *at regular intervals*, both directly onto your computer and in a back-up format such as a flash drive.

Submission Time	**Penalty**
After 4pm on deadline day but before 4pm on the day following	5 marks
Between 24 hours and 168 hours (7 days) late	15 marks
Over 168 hours (7 days) late	A mark of zero is recorded

From this table it should be clear that any penalty may have serious consequences: it could affect the class of your degree.

Complete failure to hand in a Special Subject Essay is the equivalent of unexplained absence from an examination, and means that you cannot be awarded a degree.

If you are a final year Single Honours student (or a second year or final year Modern Language Plus student) and fail to meet the deadline for your Course Essay, you will be required to sit the examination paper for that course.

If you are a second year Single Honours student and fail to meet the deadline for your Course Essay, you may either sit the examination paper for that course, or re-enter for the Course Essay the following year. Your Course Essay title would then have to be re-submitted and re-approved in your final year. Furthermore, you are reminded that you can submit only one Course Essay in each year.

Final year students taking the course Literary Representation and the History of Homosexuality and/or the course Literary Linguistics, which are examined by Course Essay and for which there are no written papers, should note that failure to hand in the Essay is the equivalent of unexplained absence from an examination, and means that they cannot be awarded a degree.

For Modern Language Plus students, failure to hand in an essay for these courses will result in a fail mark for that course; students should refer to the regulations for course unit degrees for the consequences.

Exceeding the word limit

There is a 10 mark penalty for exceeding the word limit for Special Subject Essays and Course Essays by up to 10%. A mark of zero is recorded for going more than 10% over the word limit.

In cases where coursework is submitted that is both late and over-length the greater of the two penalties shall apply.

PRIZES

There are several prizes awarded on the recommendation of the Department for course and examination performance in both the second and third years. There are also essay prizes for which students can enter their work, details of which are emailed and posted on departmental noticeboards at relevant times in the year.

COURSE DESCRIPTIONS

These descriptions are intended to provide a brief guide to the scope and content of all the courses available to students. In the case of optional courses, it is hoped that the descriptions may be of some help to students when making choices, but wherever fuller information is needed, it can be obtained from the course convenor or from the appropriate department in the case of courses not taught in the English Department. Reading lists for all options taught in the Department will be available from the English Department Office before courses begin.

PORTICO codes are given after the title of each course. Codes are given in the form in which they will appear on PORTICO if you are choosing to take the examination in the current year: as '3' codes i.e. ENGL3006. When you come to register your courses on PORTICO at the start of the second year, courses which will be followed in your second year but examined in your final year will have '7' codes, e.g. ENGL7006. Chaucer is an exception as it is a compulsory second year course.

CHAUCER AND HIS LITERARY BACKGROUND ENGL2001
(Course Convenor: Dr Marilyn Corrie)

Chaucer is the first authorial celebrity to have been working in, and with, the English language; indeed, the concept of an author writing in English can be said to have emerged with Chaucer. Chaucer's status – to some extent contrived and political – as *the* originator of a literary tradition in English, and, initially, of rhetorical and philosophical traditions as well, developed almost immediately after his death. His writings have remained influential through virtually all subsequent periods of English literature, and have fascinated many of the greatest English writers in these periods (and some of the greatest filmmakers of the twentieth and twenty-first centuries too). For all of these reasons, Chaucer is the subject of a core course in the UCL English Department.

To some extent, Chaucer instigated the myth that quickly came to surround him, through his awareness of the celebrity that other authors, ancient and much more recent, had already acquired. Chaucer was steeped in the works of classical writers, especially Ovid, as well as of medieval French poets such as Guillaume de Lorris and Jeun de Meun, the joint authors of the seminal thirteenth-century text *Le Roman de la rose*, and Guillaume de Machaut, a prolific author of the fourteenth century. Chaucer also knew the writings of Dante, Petrarch and (especially) Giovanni Boccaccio, whose works were the springboard for some of Chaucer's greatest literary compositions. In the first term of the course, lectures consider what many of these writers, and others, gave Chaucer, and what use he made of their works. This is best seen in his early and later dream vision poems, *The Book of the Duchess*, *The House of Fame*, *The Parliament of Fowls* and *The Legend of Good Women*, and in what is in many ways Chaucer's masterpiece, the philosophically grounded love story *Troilus and Criseyde*.

Writing in the Middle Ages took many different forms, and in his best-known work, *The Canterbury Tales*, Chaucer puts its variety on display. Chaucer's tales include romances and fabliaux, saints' lives and tragedies (in the medieval understanding of the term); the tales are told using a range of different poetic media, as well as, in some cases, prose. In composing examples of almost every genre of narrative known to the Middle Ages, in a medley of forms, Chaucer showcases his own virtuosity as a writer. The second term of the course is devoted to *The Canterbury Tales*, which open up the richness of medieval literature, together with the new possibilities for writing in English that Chaucer introduced.

Teaching is through weekly lectures plus four two-hour seminars in each of the Autumn and Spring Terms. By the end of the course, students will have acquired a comprehensive knowledge of Chaucer's *œuvre*, an awareness of the dimensions of Chaucer's reading, and familiarity with the generic and formal variety of medieval writing, as mediated through the English language. Students will also have gained fluency in reading Middle English.

The Final examination is an open-book paper lasting six hours. A plain text of Robinson's second edition of the complete works of Chaucer is provided for each candidate. In the examination, students are expected to spend much of their time preparing their answers, and are not required to write more than they would for a three-hour paper.

SHAKESPEARE ENGL3002
(Course Convenor: Prof Helen Hackett)

The aim of this third-year core course is to introduce students to the study of Shakespeare at a high level. Its objectives are to cover as many plays and poems as is consistent with some depth.

Weekly lectures are supported by fortnightly seminars which investigate individual plays in detail. Four set plays are set for special study each year: these form the basis of the autumn term seminars and are examined in a separate section on the Finals examination paper. The spring term seminars are sign-up, offering students a choice from five or six topics. These sign-up seminars offer opportunities for teachers to share their specialist interests, and for students to develop their own personal expertise.

An introductory lecture sets out the chronology and canon of Shakespeare's work, and basic textual and editorial information. After this, autumn term lectures cover each of the set plays, followed by lectures on critical methodologies for studying Shakespeare. Spring term lectures cover a range of themes and genres, typically covering up to three works per lecture, and moving through the Shakespeare canon in broadly chronological sequence. By the end of the course students should feel that they have substantial knowledge of a range of Shakespeare's works and are familiar with key topics in current Shakespeare studies.

A basic reading list is issued at the start of the course, and lecturers and seminar-leaders recommend further reading. The Final examination is an open-book paper lasting six hours, with a plain copy of the complete works (Alexander edition) provided for each candidate. The aim is to encourage candidates to give considered answers, to show how they can work closely with Shakespeare's works, and to show how their work on the course has equipped them to think on their feet about Shakespeare. There are commentary as well as essay questions on the set plays.

CRITICAL COMMENTARY AND ANALYSIS ENGL3004

(Course Convenor: Dr Scarlett Baron)

The course aims to make the student familiar with a range of critical issues and approaches to the close reading of literature, and to sharpen critical and technical understanding of passages from a wide spectrum of kinds of writing.

By the end of the course, students should have developed:

- An ability to analyse passages in some detail, relating their perceptions to critical arguments of various kinds and degrees of generality.
- A broad knowledge of literary history and a critical idiom for relating literary passages to the period in which they were written.

The course will be a training in practical criticism, to be carried out in seminars during the first year, with further seminars in the third year and in individual essay work for the student's tutor in all three years.

Examining will be by a six-hour paper, calling for comment on passages of prose or poetry taken from any period of writing in English.

OLD ENGLISH LITERATURE I AND OLD ENGLISH LITERATURE II

Old English Literature I: Stories from the Heroic Age and **Old English Literature II: Books from the Era of Invasion and Reform**, to give them their full titles, are two separate, self-contained courses running in alternate years. They can be taken either independently or in combination.

Few western European literatures go back as far as English does. Yet few universities, whether in the UK or US, offer students the opportunity to engage with the earliest form of our language and literature. In doing so, students will enter an ancient world that is both startling and reassuring, alien and familiar. They will traverse five hundred years of a rich and evolving literary culture. Both options build on the introduction of the first year. Through small-group teaching students who take either or both courses will benefit from close supervision in small groups, assistance with linguistic challenges, and the opportunity for extensive interaction. **Old Icelandic literature** may additionally be studied over a period of two years.

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OLD ENGLISH LITERATURE I: STORIES FROM THE HEROIC AGE ENGL3009
(Course Convenor: Prof Richard North)

The earliest English literature was written in Anglo-Saxon England from the late 600s to the reign of King Alfred the Great (871-99). Between faction-fighting at home and Viking invasions from abroad, an evolution took place in these centuries in which many warring aristocracies from Northumbria to Kent were slowly reduced to a smaller number of kingdoms with Wessex at their head. This course gives an opportunity to study the rich variety of the Old English poetry and prose of the earlier period in which tribal warfare, fierce Christianity and tangled politics are reflected in traditional and contemporary tales of mortal combat, spiritual ecstasy and the love of dangerous men and women. Poems including *Beowulf*, *The Wanderer* and *The Seafarer*, are read in full or in extract alongside Bede's account of Cædmon, the earliest named poet in the English language, stories involving ambush and assassination from *The Anglo-Saxon Chronicle* and some of the earliest English prose from the reign of King Alfred. The aim of this course is to provide students with sufficient knowledge of Old English language and the background to the period to enable them to analyse these texts in terms of both their literary value and their social and cultural context.

Teaching consists of twice-weekly one-hour seminars. The course is examined by a three-hour written paper containing translation and commentary of texts already studied in class, and essay questions (NB: it is not possible to be examined by Course Essay for this course).

OLD ENGLISH LITERATURE II: BOOKS FROM THE ERA OF INVASION AND REFORM
ENGL3010
(Course Convenor: Prof Susan Irvine)

Taking the reign of King Alfred as its starting point, this course covers a period where the identity of the English nation is slowly emerging. Students will encounter an astonishing body of prose literature of the highest quality. Along with its artistic richness, much of this literature has a political and didactic agenda. In Alfred's Preface 'On the State of Learning in England', for example, we will see how English literature became a vehicle to promote the identity and prestige of the nation. The ninth-century literary renaissance also witnessed an interest in translating various classical works into English. The Old English *Boethius*, with its far from literal translation of its source, will give students an insight into the preoccupations of contemporary readers and writers.

From later in the period, we will study lives of English saints – a sort of celebrity culture for its age, but with a moral slant – for example the Life of St. Æthelthryth, by Ælfric, abbot of Eynsham. Dazzling rhetorical richness can be found in the *Sermo Lupi* 'Sermon of the Wolf' written during the final Viking War as a public address by the fire-eating Archbishop Wulfstan of York.

Amongst the poetry on offer, *Judith* imaginatively retells the apocryphal tale of the woman who seduces then beheads a general to save her town. *The Battle of*

Brunanburh (the defeat of Vikings from Ireland near the Wirral in 937) and *The Battle of Maldon* (an English defeat followed by suicide action in a battle with Norwegian raiders in 991) reflect the impact of the Viking invasions, exploiting heroic culture in the context of contemporary historical events.

The course assumes some prior knowledge of Old English (such as the first-year Old English course).Teaching consists of twice-weekly one-hour seminars. The course is examined by a three-hour written paper containing translation of and commentary on texts already studied in class, and essay questions (NB: it is not possible to be examined by Course Essay for this course).

OLD ICELANDIC ENGL3018
(Course Convenor: Prof Richard North)

Gods and heroes, Eddas and Sagas: written by and large in the twelfth and thirteenth centuries by a mixed Irish and Norse population on the edge of the then known world, Old Icelandic literature is a striking phenomenon of its time, comparable in depth, range and importance to the great literatures of medieval Europe, English, French, German or Italian. The heroes of Old Icelandic literature are the Vikings, some of whom terrorized England in the ninth to eleventh centuries; the geographical spread is as wide as their ships could take them: Vínland in North America; the rivers of Russia; Constantinople and the cities of the Mediterranean; the British Isles. This course will appeal to any reader with the same spirit of adventure.

Preliminary training in Icelandic takes place in Term 1 and the first half of Term 2 in the student's second year, enabling him or her to read without difficulty major extracts from sagas already read fully in translation, such as *Egils saga* (the biography of a warrior poet who fought for King Æthelstan in *Brunanburh* and later saved his head from King Eiríkr Bloodaxe with a poem in York), *Njáls saga* (a tale of a femme fatale, warring wives and repressed homosexual husbands in SW Iceland), *Hrafnkels saga* (a stallion sacred to the god Freyr as the starting point of a political essay in narrative form on what makes a chieftain) and Old Norse mythology in extracts from *Gylfaginning* 'the beguiling of Gylfi' in the Prose *Edda* of Snorri Sturluson (politician, poet and historian, killed in his home in 1241). Norse poems on gods such as Óðinn, Þórr and Freyja, and heroes such as Gunnarr, Guðrún and Attila the Hun, datable to the pagan tenth century, will also be read from the Poetic *Edda*.

The aim of this course is to provide students with sufficient knowledge of the Icelandic language and background to the period to enable them to analyse the texts in terms of both their literary value and their social and cultural context. The long-term objective of this course is to produce graduates with a knowledge of some of the greatest works of Old Icelandic literature. Enough of the Old (and incidentally Modern) Icelandic language will also have been learned to equip the student for postgraduate study, or indeed life.

Students choosing Old Icelandic study this course over two years, starting the course in their second year and completing it in their third, when it is also examined. For purposes of registering options, **the Old Icelandic course should be entered as a third-year option on the form** (as is the case with Medieval Italian), even though teaching begins earlier. The course is taught at one hour per week each week of the teaching terms for the two years and is examined at the end of the third year in a 3-hour written examination containing seen translations and essay questions (NB: it is not possible to be examined by Course Essay for this course). **Either Old English I or Old English II (or, if you like, both) is a pre-requisite for this course**. Students who want to do this course should aim to contact Richard North (richard.north@ucl.ac.uk or on facebook). Reading lists and other instructions will be available by the end of May. Course availability will depend on the take-up rate, so why not get your friends to study it too?

MIDDLE ENGLISH LITERATURE I and MIDDLE ENGLISH LITERATURE II

The period of Middle English – a term coined by nineteenth-century historians of the English language – extends from approximately 1100 to 1500. Given the very large amount of literary writing in English that was produced over these four centuries, and the cultural shifts that took place during the period also, Middle English literature at UCL is distributed between two courses. **Please note that you can take either one course or the other: each course is autonomous, and offers wide-ranging study of medieval literature in English.** However, you can also specialise in Middle English literature, by taking both courses (which run in alternate years).

Each course is taught by means of weekly two-hour classes, which typically combine instruction by the seminar leader with class discussion. Examination is by means of a three-hour written paper, or by Course Essay, if preferred and if no other Course Essay is being submitted by the candidate in that year.

MIDDLE ENGLISH LITERATURE I ENGL3022
(Course Convenor: Dr Marilyn Corrie)

This course focuses on literature in English from the time of the Norman Conquest up to and including the period in which Chaucer was writing, the second half of the fourteenth century. One of its aims is to contextualise Chaucer's achievement by looking at writing in English in the centuries and decades that preceded his literary career. It also aims to situate Chaucer in the great flourishing of English literature that was taking place in his day: to look at some of the other great 'Ricardian' literature (literature written during the reign of Richard II) that was produced even as Chaucer was writing. It therefore forms an excellent complement to the core course 'Chaucer and his Literary Background'.

The course considers such matters as treatments of the British past in romances and poetic histories that were composed in the Middle English period, including texts that debut the story of King Arthur and his Round Table in English; the writing of fabliau in English before Chaucer; and English writing for female religious in the

early thirteenth century – writing that is fully conscious of the gender of its audience. Works of the so-called 'Alliterative Revival' – poetry that developed insular traditions of verse – will also be studied, including *Sir Gawain and the Green Knight* and other writings thought to have been written by the author of *Sir Gawain*, including *Pearl*, a moving dream vision poem in which the narrator tries (with only partial success) to come to terms with the death of his infant daughter, and *Patience*, the *Gawain*-poet's unique take on the Old Testament story of Jonah and the whale. The *Confessio Amantis*, a great treasure-book of tales by Chaucer's contemporary John Gower, is another component of the course.

By the end of the course, students will have been made aware of the diversity of writing in English in the Middle Ages, and of many of the literary traditions from which English writing that was produced in the period grew. They will also have extended their competence in reading Middle English.

MIDDLE ENGLISH LITERATURE II ENGL3023
(Course Convenor: Dr Marilyn Corrie)

The particular focus of this course is literature in English that was composed in the later part of the Middle English period. One of its aims is to explore writing that was produced in the wake of Chaucer's literary achievement, and that was influenced by this. But it also explores writing that was produced outside the sphere of influence of Chaucer's works: devotional and dramatic literature, for example. For both of these reasons, the course extends material studied for the core course 'Chaucer and his Literary Background'.

In addition to looking at such writers as Thomas Hoccleve and William Dunbar, admirers but also potentially questioners of Chaucer's poetic *œuvre*, the course examines some of the works produced by female authors in England in the late-fourteenth and the fifteenth centuries: the *Revelation of Love* of the woman visionary Julian of Norwich, for example, and the equally remarkable *Book of Margery Kempe*, which presses the claims to sanctity of one serial pilgrim, and mother of fourteen children, from East Anglia. A major component of the course is medieval drama, both the mystery cycles that were performed in prosperous English towns in the late Middle Ages, and 'morality plays', much more cerebral and stylised examples of dramatic writing that continued to be produced in the 'early modern' era, and that were influential on the playwrights of other forms of drama that were written then. Late-medieval England was a place of protest against authority, both political and religious, as well as deference to it, and the course also looks at the inspiration provided to writers by William Langland's great dissenting poem of the late fourteenth century *Piers Plowman*, as well as by the challenges to the official doctrines of the Church issued by Langland's contemporary, the Oxford theologian John Wyclif.

By the end of the course, students will have been made aware of the variety of both writing and the individuals who produced it in England in the Middle Ages. They will also have extended their competence in reading Middle English.

RENAISSANCE LITERATURE ENGL3003
(Course Convenor: Prof Helen Hackett)

This course reaches from the works of Thomas More to those of Milton and Bunyan, running from Reformation to Revolution and its aftermath, and covering perhaps the most seminal 150 years in all English history and literature.

Though Shakespeare has a paper to himself, he by no means dwarfs such contemporaries as Spenser, Sidney, Jonson and Donne, and is, indeed, only to be appreciated adequately in context. The dramatic achievements of the Elizabethan and Jacobean playwrights, even without Shakespeare, remain unrivalled, and include the morbidity of revenge tragedy and the vitality of city comedy. Poetry develops in rich variety and startling originality, from Wyatt through Donne to Herbert and Marvell: it encompasses all kinds of love from the transcendental to the decidedly carnal, as well as the crises of identity and conscience produced by an age of religious turmoil. Spenser and Milton are responsible for the two great English epics, and much else besides. The new technology of print enables the rise of prose fiction, and the gradual spread of education enables some women writers to come forward. Bacon and Hobbes laid the foundations for 'modern' scientific and political thinking, and a prose style to go with it; while the resonant language of the King James Bible was to echo through English literature for centuries to come. Almost all writers of note in English since have found the era, in one way or another, unforgettable.

The purpose of the course is to introduce students to a range of crucial works, and to build upon and around these towards an appreciation of the surrounding landscape, its characteristic geology and importance as a background for what was to come. (Although Milton's later works and the works of Bunyan fall after the Restoration in 1660, they are included on this course as their literary character places them in the Renaissance.)

The course is taught by means of a combination of lectures, seminars, and tutorials. Examination is by means of a 3-hour written paper, or by Course Essay, if preferred and if no other Course Essay is being submitted by the candidate in that year.

THE RESTORATION AND EIGHTEENTH CENTURY ENGL3005
(Course Convenor: Dr Paul Davis)

The course introduces students to the principal authors and literary modes of the period running from the Restoration (1660) to the death of Samuel Johnson (1784). Sometimes referred to as 'the Enlightenment' and regarded as the gateway to modernity, the period witnessed a number of innovations which set in train the development of literary culture as it exists today. Particularly: the invention of the novel, the rise of journalism, the development of literary criticism, the birth of the

‘woman writer’ and the advent of writing as a professional career. It was also a great age of scandal and satire, and of travel and translation.

In the first lecture of each term, students are introduced to the historical and cultural contexts necessary for a full appreciation of the literature of the period (the Restoration, in the autumn term; the Eighteenth Century, in the spring term). Thereafter lectures proceed in chronological order, some examining single authors (e.g. Dryden, Aphra Behn, Pope, Fielding, Johnson, Sterne), others surveying larger bodies of work or literary tendencies (e.g. Restoration Comedy, the Sublime, Women Poets).

Seminars in the autumn term cover the four set texts, currently: Rochester’s poetry; Alexander Pope, *Epistle to Dr Arbuthnot* and *Epistle to a Lady*; Samuel Richardson, *Pamela*; and Samuel Johnson, *Journey to the Western Islands of Scotland* and James Boswell, *A Tour of the Hebrides*. In the spring term, students choose from a range of ‘sign-up’ seminars offered by teachers on the course. Recent options have included: ‘Restoration sexualities’; ‘The Novel: Defoe to Sterne’; ‘The Invention of Literature’; ‘The Birth of Literary Criticism’; ‘The Country in Eighteenth-Century Poetry’; and ‘Women Writers’.

Examination is by means of a 3-hour written paper, or by Course Essay, if preferred and if no other Course Essay is being submitted by the candidate in that year.

THE ROMANTIC PERIOD ENGL3006
(Course Convenor: Dr Gregory Dart)

The Romantic period was a time of profound social change and of an extraordinary richness in writers of genius. The course attempts to do justice to both aspects, with an approximate alternation of lectures on individual writers and wider topics. It begins by situating the literature of the period historically, outlining its inheritance from the eighteenth century as well as its central importance for all that follows. Subsequent lectures introduce a number of crucial cultural issues: the impact of revolutionary politics, constructions of gender, understandings of sexuality, the role of literature in times of crisis, satirical reaction against Romanticism; and a number of genres: ballads, Jacobin novels, Gothic novels, autobiographical writings. The remaining lectures will be on some of the major writers of the period.

In the autumn term each seminar leader runs an individually chosen programme of four seminars selected from the writings of a number of centrally important writers, such as Blake, Godwin, Wollstonecraft, Wordsworth, Coleridge, Scott, Byron, Austen, Shelley and Keats. Students are encouraged to use the seminars as a basis for exploring the period more widely, and to read in *Romanticism: An Anthology* (edited by Duncan Wu), as a good sampler and guide to further reading. Seminars in the second term are of two kinds: investigations of genre (such as Gothic novels) and in-depth studies of single authors (such as Keats and Austen).

Examination is by means of a 3-hour written paper, or by Course Essay, if preferred and if no other Course Essay is being submitted by the candidate in that year.

THE VICTORIAN PERIOD ENGL3007
(Course Convenor: Dr Juliette Atkinson)

The aim of this course is to acquaint students with the work of a number of important Victorian novelists, poets and critics and to study these in the historical, cultural, social and political context of the period 1830-1890. The course may be arranged according to genres (novel, poetry, criticism) or themes (e.g. the education of the individual, the individual and society).

Attention is paid to novels by Dickens, Charlotte Brontë, Thackeray, Elizabeth Gaskell, Trollope, George Eliot and Hardy, among others; to poetry by Tennyson, Browning, Elizabeth Barrett Browning, Christina Rossetti, Matthew Arnold, A.H. Clough, Gerard Manley Hopkins, among others; and to works of social and literary criticism by writers such as Thomas Carlyle, Friedrich Engels, Henry Mayhew, John Stuart Mill, Matthew Arnold and Walter Pater.

Emphasis is given, in lectures and seminars, to the social and political context in which Victorian literature was written; topics such as Darwinism, religious faith and doubt, the condition of England, Reform, education and the position of women, are discussed.

Examination is by means of a 3-hour written paper, or by Course Essay, if preferred and if no other Course Essay is being submitted by the candidate in that year.

AMERICAN LITERATURE TO 1890 ENGL3008
(Course Convenor: Prof Mark Ford)

The course follows the development of American literature in English from its beginnings in narratives of discovery and settlement to the poetry and prose fiction of the 19th century. The chronological span of the course, which is wider than that of most period courses, is held together by a continuous attention to the idea of America, both as the subject of American writing, and as the context in which that writing was produced. The course takes account of important historical events and movements, such as Puritanism, the American Revolution, Transcendentalism and the Civil War, and a particular feature is the large part played by non-fictional writing (autobiography, history, travel, essays etc.). The aim of the course is both to introduce students to the work of a number of major American writers, and to help them to understand some of the forces which have shaped the preoccupations and techniques of American writing in general.

The course book is the Norton Anthology of American Literature, (8th edition), supplemented by several other works (mostly novels). Most of the texts studied in lectures and seminars are available in the anthology, which students are also recommended to use as a portable library-cum-reference-work.

Among the authors studied in the course are: John Smith (*General History of Virginia*), William Bradford (*Of Plymouth Plantation*), Anne Bradstreet, Mary Rowlandson (*Narrative of the Captivity and Restoration*), Benjamin Franklin, Washington Irving, James Fenimore Cooper, Nathaniel Hawthorne, Edgar Allan Poe, Ralph Waldo Emerson, Henry David Thoreau, Frederick Douglass, Harriet Beecher Stowe, Mark Twain, Herman Melville, Walt Whitman, Emily Dickinson and Henry James.

Examination is by means of a 3 hour written paper, or by Course Essay, if preferred and if no other Course Essay is being submitted by the candidate in that year.

MODERN LITERATURE I ENGL3025
(Course Convenor: Dr Michael Sayeau)

The period 1890-1945 saw the emergence of 'Modernism', a difficult, self-consciously experimental literature which has been regarded as characteristic, in its fragmentariness and its rejection of precedent, of our era.

The course aims to provide the student with a critical and historical understanding of the origins and development of Modernism, with particular reference to its major exponents (e.g. Joyce, Woolf, Eliot, Pound, Hemingway, Faulkner). There is a special emphasis on Modernist explorations of gender (eg. Cather, Richardson, Mansfield, Lawrence), on writers (e.g. Wilde, James, Conrad, Pound, Stein) who combined thematic with formal innovation, and on new genres (e.g. polemical drama, the short story and, of course, film). Students are encouraged to investigate the Anglo-American dimension of Modernism (e.g. Americans in Paris), and such contexts as the First and Second World Wars. Throughout the course, lectures establish the main terms of analysis and provide background knowledge, while seminars concentrate on particular writers and movements.

By the end of the course, students should have developed:

- A familiarity with the richness and variety of literature of the period.
- A detailed knowledge of some of the most important writers of the period.
- An understanding of some of the most important contexts that inform that writing.

Examination is by means of a 3-hour written paper, or by Course Essay, if preferred and if no other Course Essay is being submitted by the candidate in that year.

MODERN LITERATURE II ENGL3026
(Course Convenor: to be confirmed)

This period is notable for the sheer volume and diversity of writing; no course can do it more than selective justice.

In the post-war period the experiments of 'Modernism' have continued, sometimes into 'Post-Modernism', in the work of such writers as Beckett, Nabokov and Coetzee, but these categories do not satisfactorily cover the work of many other writers of considerable power and scope whose writing works in different ways. The course aims to give the student guidance in tracing some of the traditions taking shape or breaking down in the period.

Lectures are offered on some specified texts by set authors in various genres, including film, chosen to represent some of the dominant strands, and there are also introductory general lectures on those genres to give intellectual, historical and artistic contexts for the course as a whole. There will be lectures on other writers from the period, with some attempt to cover areas like popular music into which literary energies have come to be channelled. The seminars cover areas of special interest. Recent examples have included Holocaust literature, the post-colonial novel, twenty-first-century fiction, experimental poetry, classic film, and crime writing.

A selective reading list is available at the end of the summer term preceding the course, so that students can inform and prepare themselves. Further, more detailed recommendations for reading may be given in lectures and seminars, or by tutors.

The course aims to provide the student with a critical and historical understanding of the main literary tendencies of the period, with some attention to the relations between literature and other cultural forms (notably cinema and music) in a period of immense change. Throughout the course, lectures establish the main terms of analysis and provide background knowledge, while a great variety of seminars concentrate on particular writers, movements, genres or themes.

By the end of the course, students should have developed:

- A familiarity with the richness and variety of literature in the period.
- A detailed knowledge of and critical idiom for discussing some of the most important writers and works of the period.
- An understanding of some of the most important contexts that inform writing in the period.

Examination is by means of a 3-hour written paper, or by Course Essay, if preferred and if no other Course Essay is being submitted by the candidate in that year.

LONDON IN LITERATURE ENGL3013
(Course Convenor: Dr Neil Rennie)

London is both market-place and theatre, a centre of display and consumption, a festive place but also a site of alienation and loss of identity. The aims and objectives of the course are to define the imaginative opportunities this great and contradictory city has afforded; to evaluate the literary uses to which writers have put these opportunities; and to guide students in thinking about urban literary culture both historically and theoretically: historically, in terms of the way London itself, and representations of London, have changed over time; theoretically, in terms of some of the genres through which London has been mediated ('city comedy', Grub Street journalism, detective fiction) and the conceptual 'frameworks' which have shaped interpretation (e.g. the recurring association of urban experience with positive or negative ideas of modernity).

Because the representation of the city has an important visual dimension, the course makes room for a significant amount of visual material (painting, photography, prints and book illustration, film).

The first term will consist of a programme of lectures on historical and thematic subjects. There will be seminars on set works and authors from different historical periods. In 2012/13 the set texts were: Middleton, *A Chaste Maid in Cheapside*; Gay, *Trivia: or the Art of Walking the Streets of London*; Defoe, *A Journal of the Plague Year*; Hazlitt and Lamb, selected essays; Dickens, *Oliver Twist*; Conrad, *The Secret Agent*. These texts are subject to change at the course planning meeting which will take place in the summer of 2014. In the second term there will be further lectures on historical and thematic subjects, and sign-up seminars on topics chosen by individual teachers. In 2012/13 some of the seminar topics were: London in 21st-century Novels; London Poetry; Criminal Minds; Re-imagining London. This list, too, is intended only as an example; because of the availability of teachers sign-up seminars are subject to greater variation than seminars on set texts.

An annotated reading list will guide students in their choice of works and topics for individual study (including tutorial essays). Students are also encouraged to visit the Museum of London and other museums and galleries, and to bring their own experience of London's topography, architecture, and culture to their work on the course.

Examination is by means of a 3-hour written paper, or by Course Essay, if preferred and if no other Course Essay is being submitted by the candidate in that year.

LITERARY REPRESENTATION AND THE HISTORY OF HOMOSEXUALITY ENGL3021
(Course Convenor: Dr Peter Swaab)

This course is taught in twenty two-hour seminars, and examined by an 8,000 word Course Essay. Enrolment will be limited to 30 students in all (approximately 15 from each year). The course will be equally open to all students regardless of sexual orientation.

The seminar format will probably vary from week to week, but typically the first hour will include a lecture-type presentation, followed by a group discussion based on a particular literary work. For some meetings, students will be asked to give 5-10 minute presentations. Bibliographical information will be provided each week by seminar leaders.

Gay and lesbian studies, like their main critical precursor feminism, are an important part of the contemporary practice of literary criticism. This course aims to survey and introduce the field, and to foster a critical understanding of its main tools of analysis and interpretation.

The course is partly historical, investigating different constructions of same-sex attachment in different periods, and partly literary critical, considering and exemplifying various methods of interpretation of literary texts (including those associated with ‘queer theory'). The inquiry will be shaped by such questions as these: Should this subject be studied in a compartment of its own, or is it a neglected part of the subject we already study and teach? Why have 'queer theory' and 'gay and lesbian studies' become so important in contemporary literary criticism? What's the difference between the two? How and why has homosexuality been differently stigmatised at different cultural moments? How have lesbianism and male homosexuality made common cause? What links homoeroticism and homophobia? What is the relation between minority sexuality and political power? Where might gay and lesbian literature go next?

The course will consider literature from classical times to the present day, including films, opera and drama. Male and female authors will be studied, probably including the following: Marlowe, Shakespeare, Rochester, Etherege, Katherine Philips, Pope, Charles Churchill, Anne Lister, Whitman, Melville, Britten, Michael Field, Wilde, Lawrence, Forster, Stein, Auden, Cather, Woolf, Chandler, Highsmith, Tennessee Williams, Adrienne Rich, O'Hara, Ginsberg, and Almodovar.

HISTORY OF THE LANGUAGE SINCE CHAUCER ENGL3011

(Course Convenor: Dr Kathryn Allan)

The course traces the growth of a standardised variety of English since the fourteenth century and considers how and why Standard English and other varieties have changed and continue to change. Classes will explore the social and cultural factors that have shaped English in different periods, and examine past and present attitudes to aspects of language (such as grammar, lexis, spelling and accent) and language change.

The structure of the course is broadly chronological. It will begin by considering the nature of different types of language change, and exploring the characteristic features of the language in the Middle, Early Modern and Late Modern periods. It will then trace the development of English from the Late Middle period to the present day, and examine the impact of events such as the Norman Conquest, the introduction of printing, and the spread of English around the world. Students will be

strongly encouraged to think about the relationship between a language and its speakers, and to make connections between changing literary and linguistic conventions and preoccupations.

Among the topics studied are the 'hows and whys' of language change; the emerging awareness of regional and social dialect differences and of the need for grammars and dictionaries; the development of English lexicography from the sixteenth to the twenty-first centuries; Shakespeare's language; and changes in the origin and meaning of English words.

Students will be taught by weekly two-hour seminars which will be a mixture of lectures and workshops. Examination is by means of a 3-hour written paper, or by Course Essay, if preferred and if no other Course Essay is being submitted by the candidate in that year.

LITERARY LINGUISTICS ENGL3027
(Course Convenor: Dr Kathryn Allan)

This course foregrounds the relationship between language and literary and non-literary texts, and considers language use from particular perspectives. Students will be encouraged to think about the difference between written and spoken language in a detailed and systematic way, and to analyse different text types from a linguistic perspective, paying attention to grammatical, lexical and phonological features.

The first part of the course will introduce students to approaches from within stylistics and discourse analysis, and will examine the ways in which specific linguistic choices create variations in style and meaning. The questions of what makes a text, and what makes a text 'cohesive', will be explored, and the language associated with different discourse types such as politics, advertising and humour, will be examined. The course will go on to explore the way in which linguistic choices can be evaluated from different theoretical positions. Topics will include Critical Discourse Analysis, Raymond Williams' Keywords, Marxist and feminist perspectives on language, and intertextuality.

The course will be taught in twenty two-hour seminars, and examined by an 8,000-word Course Essay.

MODERN ENGLISH LANGUAGE ENGL3012
(Course Convenor: Prof Bas Aarts)

This course covers the major fields in the study of present-day English, including syntax (a branch of grammar which studies the way words are combined to form sentences), morphology (the study of the meaning and structure of words), semantics (the study of meaning in language) and pragmatics (the study of language in use).

Aims:

- To teach students about the workings of language and communication, focussing on English.
- To teach students the fundamentals of English sentence structure, morphology, semantics and pragmatics.

Objectives:

- Acquisition of knowledge of the major concepts and categories of grammar and meaning.
- Acquisition of (syntactic) argumentation skills.
- Awareness of how words are formed.

The course is useful for students contemplating a career in journalism, publishing, or in the teaching of English as a native or foreign language. It is taught over two terms in the form of weekly two-hour seminars based on a textbook and on handout material. In addition, students write two tutorial essays (one per term). The course is examined by a three-hour written paper (NB: it is not possible to be examined by Course Essay for this course).

Medieval Options taught in other departments: general information (*not available to Modern Language Plus students*)

Students wishing to take medieval options taught in other departments must study for the equivalent of 1.0 course units for each course.

Students should be aware that the course work and attendance requirements may differ from those in the English Department. Some departments may exclude students from the course and the examination if they do not attend the classes and will penalise them if they fail to hand in work or hand it in late. This has serious consequences for the English degree, as failure to attend an examination in the third year may mean that a student will fail the degree.

The options are listed below. **Students must consult the relevant department to check availability as we cannot guarantee the courses will be running each year; this can be done in the summer term before the start of each course. Up-to-date course descriptions are also available on departments' own websites.**

Medieval options taught outside the Department are not available to Modern Language Plus students as part of the English element of their degree.

BA English Students wishing to take Early Medieval Archaeology of Britain must also be taking both Old English Literature I and Old English Literature II.

MEDIEVAL FRENCH ENGL3014
(Department of French)

Pre-requisite: A level French

The course runs over two years. In the first year students will take the 0.5 c.u **FREN2102** The Medieval Period, and in the second year they will take the 0.5 c.u. **FREN4201** Le Roman de la Rose.

See http://www.ucl.ac.uk/selcs/undergraduate for details.

EARLY ITALIAN
(Language Centre / Department of Italian)

The course runs over two years. In the first year students will take the 0.5 course unit Italian language course **LCIT6001** or **LCIT6002** in the UCL Centre for Languages and International Education (this is modern Italian – see http://www.ucl.ac.uk/clie/CourseUnits for details), and in the second year follow **ITAL4116 DANTE: DIVINA COMMEDIA** (also a half-unit course - see http://www.ucl.ac.uk/selcs/undergraduate for details). It is therefore necessary to check with the Italian Department for availability of their course and to register with them (*in the spring or summer term of your second year*), and also to go to the Language Centre to register for LCIT6001 or LCIT6002 (depending on your ability)

yourself (*in the summer term or long vacation before your second year*). **Please note that the half-unit taken with the Language Centre will not count towards your final degree; the half-unit course taken in the Italian Department will count as one element of your final degree.**

MEDIEVAL GERMAN
(Department of German)

Prerequisite: A level German.

The course runs over two years. In the first year students will take the 0.5 c.u. **GERM2106**. In the third year they will take one 0.5 c.u. on a medieval topic, to be chosen from **GERM4103**, **GERM4104** and **GERM4122** (course availability for these final-year courses will depend on student take-up rates).

Second year option:

GERM2106 LOVE - VIOLENCE - LAUGHTER: MEDIEVAL AND EARLY MODERN GERMAN LITERATURE

Final year options:

GERM4103: Wolfram von Eschenbach: *Parzifal*

GERM4104: Gottfried von Strassburg and the Medieval Tristan Legend
[currently not available; this option may return in the future]

GERM4122: Wolfram von Eschenbach, *Wilehalm*, *Titurel* and the Songs
[currently not available; this option may return in the future]

See http://www.ucl.ac.uk/selcs/undergraduate for details.

EARLY MEDIEVAL ARCHAEOLOGY OF BRITAIN
(Institute of Archaeology)

ARCL2018 (ENGL3024) Value: 1 course unit.

See http://www.ucl.ac.uk/archaeology/studying/undergraduate/courses for details.

CHRONOLOGY OF COURSES

SECOND YEAR	THIRD YEAR
September 2013	**September 2014**
Chaucer	Shakespeare
Old English II	Old English I
Old Icelandic	Old Icelandic
Middle English II	Middle English I
Restoration and 18th Century	Renaissance
Romantics	Victorians
Modern Literature II	Modern Literature I
American Literature to 1890	London in Literature
Modern English Language	Modern English Language
Literary Representation and History of Homosexuality	Literary Linguistics
History of the Language since Chaucer	

Courses taught outside the Department

Early Medieval Archaeology of Britain (a one-year course); Medieval French, Early Italian, Medieval German (all taught over two years).

Modern Language Plus students: due to the year abroad, Modern Language Plus students can only choose from the list for 2013 (plus Shakespeare) for both the second and final year.