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Part 1: General Information

Disclaimer

Regulations may change over the course of the year, and the version of this handbook on the English Department website (www.ucl.ac.uk/english) will be updated accordingly. If you print a copy of this handbook, please refer to the online publication when checking for up-to-date requirements.

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. In the event of a conflict with the UCL Academic Manual (www.ucl.ac.uk/srs/academic-manual), the latter takes precedence.

Introduction

Welcome to the UCL English Department. This handbook is intended to supplement the information which UCL gives you when you enrol, and the UCL pages for current students (www.ucl.ac.uk/current-students) as well as the UCL Academic Manual (www.ucl.ac.uk/srs/academic-manual). It will be published on the English Department website (www.ucl.ac.uk/english) every year before the start of the autumn term.

‘Doing English’

Claims have been made for the study of literature as a morally uplifting and civilising activity; objections have been made to it as a pointless self-indulgence. You are not required to believe either, and would be well advised to postpone judgment for three years (at least). It may help to remember that the study of literature is one among many forms of study in what are known loosely as ‘the arts’ or ‘the humanities’, a group which includes history, languages, and philosophy.

First, there is a body of knowledge to acquire - knowledge of a lot of books, of course (not all of them novels, plays and poems, incidentally), but also knowledge of language and history. Second, there are the skills relating to this particular body of knowledge: an understanding of literary forms, periods and movements, an ability to analyse rhetorical and narrative structures, and an attentiveness to details of language and style both in what you read and in what you write yourself. Third, there are the skills which are transferable into other activities and professions: skills of comprehension, critical analysis, and comparison, skills of oral and written argument and expression, and skills of research and presentation. From the use of an online library catalogue or computer database to the
production of a well-presented, accurately referenced dissertation, the study of literature trains you in ways which you will find of great benefit in your subsequent career.

‘Doing English’, then, has several characteristics in common with other academic disciplines. Its special quality flows from the fact that its subject is literature - that students encounter, in the three years of their course, some of the most complex and interesting works of the human mind and imagination produced over twelve centuries. It is the richness and diversity of this material, and the combination of pleasure and intellectual challenge that it offers, that give ‘doing English’ its unique value.

What we expect from you

- Read this handbook carefully.
- Read your UCL emails daily, and check your pigeonhole and the departmental notice boards at least three times each week. Please also read your UCL emails during the holidays as often as possible.
- Attend all lectures and seminars.
- Set aside at least 40 hours each week for academic work. Do regular reading for each class, and come to seminars prepared to speak.
- Hand your essays in on time and attend tutorials at the agreed time.
- Remember to let the Department Office or the relevant teacher know if you are ill and so unable to attend a seminar or tutorial.
- If you have a problem, academic or personal, speak to someone about it: your Personal Tutor, seminar leader or the Department Tutor. We cannot promise that we can solve your problem, but we will do our best to help you.
- If you are a BA Modern Language Plus or BA Latin and English student, please remember that for administrative purposes the English Department is not your home department. Your home department is the department of the language you are studying alongside English.
- This department has signed up to UCLU’s Zero Tolerance to Sexual Harassment Campaign (see http://uclu.org/sexualharassment for further details).
- Please see in addition the UCL Code of Conduct for Students, at http://www.ucl.ac.uk/srs/academic-manual/c1/code-of-conduct.

Organisation of the Department

Responsibility for the day-to-day running of the Department lies with the Head of Department (Professor Mark Ford), the Department Tutor (Dr Juliette Atkinson), the Departmental Manager (Mr
Stephen Cadywold), the Deputy Departmental Manager (Miss Anita Garfoot), and the Admissions Administrator (Ms Carol Bowen). Professor Peter Swaab is in overall charge of the courses taught in the first year, apart from the first-year medieval course, which is convened by Dr Victoria Symons. The Affiliate Student Tutor is Professor Bas Aarts.

The **Department Tutor** is responsible for such matters as the allocation of personal tutors, student welfare, disciplinary matters relating to non-attendance at classes, applications to leave or interrupt the course, etc.

The **Department Office** is on the second floor of the Foster Court building. The office is open to students daily from 9.45 a.m. until 5.00 p.m. It is closed at lunchtime between 1 p.m. and 2 p.m. **Reading lists and handouts for lectures** and seminars are available from the wall racks outside the office door, and hard copies of other useful documents are available inside the office. Main course reading lists are on the relevant Moodle pages (see page 8 for details), and will also be available from the wall racks for a limited period of time at the beginning of each year. Spare copies of first-year (sessional) **past examination papers** are available from the office. Second/third year examination papers are available through the UCL Library Services website ([www.ucl.ac.uk/library](http://www.ucl.ac.uk/library)), and copies from the previous two years are usually available from the Department Office also.

**Notice Boards:** Timetables and tutorial and other class lists can be found on the notice boards outside the Student Common Room. Lecturers and seminar leaders also post reading assignments here (though students should also check for email messages sent out via course pages on the Moodle site). Urgent notices are also posted on these boards (as well as being sent out by email where possible). Students are asked to check notice boards regularly for information, and should always do so before making enquiries at the office or by contacting teachers.

The **Students’ Common Room** is also on the second floor. There are notice boards with information about student and departmental activities, and careers. Minutes of the Staff-Student Consultative Committee meetings are also posted here, as are notices about changes in departmental policy.

There are **mail boxes** in the Students’ Common Room where you will find mail which comes in to you from outside UCL, and letters from your teachers, the Department, and other parts of UCL such as the Registry, Library, etc. PLEASE CHECK YOUR MAIL BOX REGULARLY, throw away unwanted mail and leave reusable internal envelopes (empty please) in the box provided, or in the Department Office.

**Emails** are sent out regularly both from members of the Department and from other UCL divisions – please see our section on ‘Email and Computer Use’ on pages 6-8. **You must check your UCL email account daily** – including during the holidays where possible.

**Department Policy** is determined at Staff Meetings (two a term) and at meetings of the Board of Studies (also two a term), which are attended by a student representative. Student progress and welfare are regularly discussed at the former, and commendatory or disciplinary action taken; questions relating to the syllabus and to examinations belong to the latter.
There are several ways in which students can influence policy, and make known their views concerning the running of the Department:

- **The Staff-Student Consultative Committee (SSCC)** meets twice a term in the autumn and spring terms. It has about ten student representatives, at least two from each year, one or two Affiliates and three staff members. It is chaired by the Department Tutor, who reports back to the Staff Meeting. Minutes are emailed to all students and posted on a specially designated notice board in the Students’ Common Room. There is also a dedicated Moodle page which all students are encouraged to join (go to www.ucl.ac.uk/moodle, and search for "English Department SSCC"; if prompted to enter an enrolment key, enter "thekey"). Two or three students from the first year will need to be elected to serve on the SSCC. Even if you don’t want to serve on it, you should keep your representatives informed of your views. Their email addresses can be found on the SSCC notice board and Moodle page, and will be emailed to students each year.

- **Annual Questionnaire:** Forms are distributed during the second half of the spring term (at the end of the autumn term for Oct.-Dec. Affiliate students). The results are analysed by the Department Tutor, who reports back to the Staff Meeting and to the SSCC. The analysis is forwarded to the Faculty Teaching Committee. The questionnaires themselves are made available for inspection to all members of staff. At meetings held by course convenors at the end of the year the results of student evaluation of the courses are discussed, and appropriate action is taken.

- **The Options Meeting** is held in the spring term of the first year to help students select their second- and third-year options. It is chaired by the Department Tutor and course convenors may attend. Option choices are registered with the Department and, later in the year, via PORTICO. *It is essential that you attend this meeting.*

- **Tutorials:** A great deal of informal discussion about the syllabus as a whole, and the viability of particular courses, takes place during tutorials. Tutorials themselves are of course covered by the annual questionnaire. Term grades for full-degree students can be consulted in the Department Office (or obtained directly from students’ Personal Tutors at the end of the autumn and spring terms).

- **Equal Opportunities:** Every Department has an Equal Opportunities Liaison Officer (DEOLO), responsible for advising on problems of harassment or discrimination on grounds of age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief (including lack of belief), sex and sexual orientation. The English Department’s DEOLO is James Phillips (from November 2016 onwards; before that time Anita Garfoot is the Acting DEOLO).

There are several undergraduate programmes that are run either by the Department, or that the Department is involved with. The majority of undergraduate students studying with us are enrolled on the **BA English** Programme. In addition, there are **BA Modern Language Plus** students who take half their courses in English (their home departments are either French, German, Italian or
Scandinavian Studies). Every year we welcome Affiliate Students on the UCL Study Abroad programme (either September-December, January-June or Full Year) who study alongside our second- and third-year undergraduates. In addition, students taking the Arts and Sciences (BASc) degree at UCL can take courses in the English Department as part of their ‘Cultures’ pathway, and some full-degree students from other departments take one or more ‘course units’ in English as part of their studies.

The Department also runs the MA English Linguistics and MA Issues in Modern Culture programme, and has a thriving PhD student community (some of whom become Teaching Assistants and act as Personal Tutors). In addition, some members of staff teach on the following programmes based in other departments: MA Early Modern Studies; MA in Medieval and Renaissance Studies; MA Comparative Literature.

The Faculty of Arts and Humanities

The department is part of the Faculty of Arts and Humanities, one of UCL’s eleven Faculties.

The Faculty of Arts and Humanities generates world leading scholarship across a range of departments and research centres. The Faculty’s academic and administrative management is aligned with that of the Faculty of Social & Historical Sciences and the School of Slavonic and East European Studies. The close collaboration between these areas creates a vibrant interdisciplinary culture, providing students with a vast range of opportunities to enrich their academic experience at UCL.

Most issues concerning your studies will be dealt with by the department in the first instance, but some matters, particularly those affecting your registration as a student such as a change of programme or interruption of study may need to be referred to the Faculty Office for approval. The Faculty Tutor oversees all learning and teaching matters as well as student care issues for taught degree programmes in the Faculty. The Faculty Graduate Tutor oversees all research degree programmes in the Faculty.

Email and Computer Use

All students have access to central IT facilities, including electronic library services, email, Portico and Moodle. You will have received a UCL user id and a password to access these facilities prior to pre-enrolment. Passwords automatically expire after 150 days and you will be notified by email 30 days before your password is set to expire. You can change your password by going to https://myaccount.ucl.ac.uk.

If you fail to change your password online on time, or forget your current one, you will have to go to the Information Services Division (ISD) Service Desk (see below) in person to get a new one. However, if you sign up for the User Authentication Service (UAS) on https://myaccount.ucl.ac.uk/uas-register/ you will be able to reset and obtain a new password online without having to go to the ISD Service Desk. You are strongly advised to register.
Email (IMPORTANT!)

Important information from the Department (and the College) is relayed via your UCL email account. It will not be sent or forwarded to any private email accounts. PLEASE CHECK YOUR UCL ACCOUNT DAILY (including during the holidays where possible). Before you email your tutor/administrative staff, please check that the information you require is not already available elsewhere, i.e. on the UCL/Department website, Moodle, departmental noticeboards.

You can read your UCL email on the web using Live@UCL, a web-based email and calendaring service for students, at www.outlook.com. Full instructions are available at www.ucl.ac.uk/isd/students/mail/live.

Students are asked not to set up the automatic transfer of email from a UCL account to a private account, as there have been many instances of this not working well and students having missed important messages as a result.

UCL Computer System

Students should familiarise themselves with UCL IT facilities. At enrolment every student receives information about student IT services, covering email, internet connections in halls of residence, wireless, security, training and remote desktop services. There is an online map showing where all the main computer workrooms are at http://www.ucl.ac.uk/isd/services/learning-teaching/spaces/locations, and the ISD Service Desk is located on the ground floor of the DMS Watson Science Library in Malet Place, opposite Foster Court.

The nearest computer workrooms to the English Department are in the basement of Foster Court and in the DMS Watson Science Library, but others may be less crowded. There are four computers for student use – checking email, Portico etc. – in the English Department Student Common Room.

Word-Processing and Tutorial Essays

Tutorial essays must be word-processed. You are required to keep two copies of each tutorial essay for future reference by yourself and your tutor. One should be the paper copy of the essay with your tutor’s grade and comments. The other should be an electronic copy of the essay as submitted to your tutor via their Moodle tutorial page (see below), and as an email attachment if requested in addition. You should save all important academic work (essays, essays in progress, notes etc.) onto a USB stick or your UCL file space as well as onto your own hard drive. Please be aware that a hard drive may fail with the consequent loss of all your work. Essays should be saved in a version of Word used by UCL computers.

Portico

All students have access to PORTICO (www.ucl.ac.uk/portico), the UCL Student Information Service, using their UCL user id and password. This is an online secure information service, providing access to UCL central student information. You will have already used Portico as part of online pre-enrolment.
You must register any change of address via Portico. You will also use Portico to register your option choices before or early on in the autumn term of both the second and final year, and to re-enrol each year. The detailed results of your second- and third-year examinations are also obtained through Portico.

Moodle

Moodle is an online teaching and learning resource for students. You can access it by going to https://moodle.ucl.ac.uk/ and logging in using your UCL ID and password.

You can search for information about your courses using the course code, or the course name. For the first-year course page, enter ENGL1001. Second- and third-year course codes can be found in the Second and Final Year section of this handbook.

If prompted to enter 'the key', please note that for first-year students this is English1 and for all other English courses it is thekey.

Each personal tutor has a tutorial page on Moodle as well; you will be asked to submit your tutorial essays to them using this page. To find your tutor’s page, log into Moodle and then enter your tutor's name in the search box; the enrolment key for all tutorial pages is thekey. You will see separate sections for autumn and spring term essay submission, with numbered sub-sections to use to submit your essays in the order they are written (Essay 1, Essay 2, etc.). Students who do not write four tutorial essays per term (e.g. Modern Language Plus students and Joint Affiliates) will not need to use all of the essay submission sections. See the section on Tutorials and Tutorial Essays, below, for further information.

Long essays for examination (Course Essays and Research Essays) are also uploaded to Moodle (see the Long Essays section of this handbook).

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 the Department for any other than medical reasons will be granted by the Department Tutor and by the Head of Department only in exceptional circumstances.

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.
Attendance requirements for the First Year

Attendance at lectures and seminars is compulsory for first-year students, and the Department is required by College to confirm that the courses have been satisfactorily attended. Persistent non-attendance can lead to barring from assessment, and/or suspension/termination of study.

If you are unable to attend classes or tutorials you should telephone or e-mail your seminar leader or tutor (in the case of a tutorial) in advance. All teachers have their own telephone extensions and e-mail addresses (see the list at the end of this booklet, or the information about staff at www.ucl.ac.uk/english). If you are unable to contact the particular teacher, you should leave a message in the Department Office (020 7679 3849); office staff will then add your name to an absence list which tutors check before emailing students. If you are absent from classes through illness for more than three days a medical certificate should be provided. Your teachers will keep the Department Tutor informed of any absences, especially from seminars and tutorials, and also of any failure to hand in essays. If you miss seminars you will receive an e-mail requiring you to explain your absence to the seminar leader and to your tutor. If the number of absences becomes serious you will be asked to give an explanation to the Department Tutor.

Attendance requirements for the Second and Final Year

The UCL minimum requirement is that you attend at least 70% of each of the courses you are taking. In addition to this minimum, 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). You should also attend the lectures for your courses regularly.

Tutorials and Tutorial Essays

General

Tutorial teaching is shared between all members of academic staff of the Department and selected postgraduate students (Teaching Assistants). Students generally have three tutors, one for each year of their degree course, but sometimes different arrangements need to be made (if, for example, a particular tutor has sabbatical leave during the year). The responsibility for assigning tutors lies with the Department Tutor. In extreme cases of difficulties between tutor and student the Department Tutor should be consulted by the student.

Students should expect the tutorial relationship to fulfil three main purposes:

- To develop their knowledge of the subject.
- To develop their skills of written and oral expression.
- To offer a personal contact within the Department for advice on academic matters (and other matters if they so wish).
Tutors expect their tutorial students to be punctual in their attendance and in their submission of written work, to be responsive in discussing their work and general academic progress, and to keep them informed of any matter which may affect their academic performance. **BA English and BA Modern Language Plus students who do not submit the requisite tutorial essays can be barred from assessment. In serious cases, this could mean that a student would not be permitted to sit the exam for the course. For more information, please consult [http://www.ucl.ac.uk/srs/academic-manual/c1/agreements/barring#top](http://www.ucl.ac.uk/srs/academic-manual/c1/agreements/barring#top).**

**Single honours students** write four essays and do one handwritten commentary and analysis exercise in each of the first and second terms for their tutor. **Modern Language Plus students** write two essays and do one commentary exercise (either on Criticism or Old and Middle English depending on which option has been chosen) in each of the first and second terms of the first year, and in subsequent years write two essays on each of their optional courses.

The topics of these essays are decided by agreement between the student and tutor; normally they refer to the courses which the student is currently following. (But see also the ‘Guidance on choice of topics in relation to course boundaries’ section, below.) The tutor discusses the essay with the student during the tutorial; this occasion also provides an opportunity for the tutor to ask about the student’s general academic progress and wellbeing, and for the student to raise any academic or other matters with the tutor.

**Affiliate students** fall into several different categories with different tutorial essay requirements. Please see the ‘Affiliate Students’ section of this handbook for full details. The topics of all Affiliate student essays are decided by agreement between student and tutor. They must, however, refer to the courses which the student is currently following as they will contribute to the final assessment for that course. The tutor discusses the essay with the student during a tutorial; this occasion also provides an opportunity for the tutor to ask about the student’s general academic progress and wellbeing, and for the student to raise any academic or other matters with their tutor.

**Second and final-year BASc students and other course unit students** write one essay in each of the first and second terms for their tutor. First-year BASc students taking the half-unit ‘Introduction to English Literature’ course do not have tutorials or write tutorial essays.

**Grades**

Tutors normally communicate the grades of individual essays when they return them. The grade, together with the tutor’s comments (both oral and written), enables students to measure their progress and define the areas in which they need to improve their knowledge or skills. At the end of the first and second terms, the tutor writes a confidential report on the student and gives him or her an overall grade for the term. Grades are given in numerical form, on a scale of 0-80.

The same system of numerical marks is used in the marking of degree examinations, and in the classifying of degrees they are interpreted as follows:
First Class: 70-80  
Upper Second: 60-69  
Lower Second: 50-59  
Third Class: 40-49  
Fail: 0-39  

It should be emphasised that the term grade is not simply an arithmetical average of the essay grades, but may incorporate other factors besides the individual marks for essays, e.g. oral performance in tutorials, reliability and punctuality of attendance. For single honours students, the average of the two termly tutorial grades obtained during the first year is recorded as the Course Assessment mark in departmental records, alongside the examination marks, and included in results letters that are given to each student. (Please note, however, that the first-year Course Assessment mark is not recorded on the Portico system and does not form a part of the final degree profile.) In addition, the four tutorial grades obtained during the second and third years of the BA English programme form the basis of one mark in the final examination, and so form one component of the degree profile.

In all cases, unless the student supplies satisfactory medical evidence, essays which have missed the deadline set by the tutor will be graded at 0. This will affect the term grade.

Essay grades for full-year Affiliate Students contribute two-thirds towards the final assessment (the other third is the exam grade). Students attending from October-December or January-June are assessed on essay grades alone (see Assessment of Affiliate Students, pp.16-17 and the Appendix).

Essays Guidelines and Marking Criteria

There is no uniform standard for tutorial essays. Critical approaches and writing styles vary widely, and different topics may require different treatments. In very general terms, however, it is possible to say what is expected from a good tutorial essay.

- The length should not be below 2,000 words and not above 4,000, including notes and excluding bibliography (roughly between 5 and 10 sides of typed double-spaced A4 paper).

- The essay should demonstrate adequate knowledge of the subject (in other words the essay must show that the student has read a book, or researched a topic as required by the tutor).

- It should be based on the student’s own response, and not primarily on that of other people; secondary criticism is an aid to thought, not a substitute for it.

- It should be as clear and coherent as the nature of the subject allows (hesitation between different points of view is one thing; blatant self-contradiction another).

- It should be correctly written and presented in terms of grammar, spelling, and layout. Students will be issued with a guide on essay conventions (the ‘Style Sheet for Essays’, also in the appendices of this handbook) at the start of the session.
• All quotations, whether from primary or secondary works, should be clearly marked and their sources indicated.

• There should be a booklist at the end of the essay indicating what the student has read or consulted in the writing of the essay, whether such material has been directly quoted or not.

• You are required to keep two copies, one electronic and one paper, of each tutorial essay for future reference by yourself and your tutor.

• You are required to submit your essay via the tutor’s Moodle page (at the same time as submitting the essay by email and/or hard copy if the tutor requests this too). Tutors are not able to give grades for tutorial essays unless they have been submitted via Moodle. See the section about Moodle, above, and the step-by-step guide to submitting tutorial essays via Moodle to be found at the end of this section.

Beyond these criteria, the tutor will judge an essay according to what he or she sees as its critical quality. Guidance is only possible here in very general terms: clarity, cogency, accurate observation, informativeness, freshness, evidence of a range of reading, a sense of intellectual curiosity and stimulation, are among the qualities to which tutors are likely to respond. Students may find it a useful guide to think of the qualities which they appreciate in the criticism they themselves read. When assessing tutorial essays and examination scripts, markers will pay particular attention to:

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

Markers 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 definitions of the work characteristic of the different degree classes are intended to provide an indication of what is looked for in tutorial essays and examinations, but they are not a definitive statement of principle.

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, 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. In a desk exam setting, there may be rubric violations.

**Moodle Tutorial Pages: Student Tutorial Essay Submission Instructions**

1. Log into [www.ucl.ac.uk/moodle](http://www.ucl.ac.uk/moodle), using your normal UCL user id and password.
2. If not already enrolled on your tutor's page, put your tutor's name in the 'Search for a course' box, then when the name of their tutorial page comes up as a result, click on it. If asked to enter an 'enrolment key', enter 'thekey'.
3. You will see that there are separate sections for the autumn and spring terms. In 'Autumn 2016 Essay Submissions', click on 'Autumn 2016 Submissions – Essay 1' (you will see there are a maximum of four such links to click on for each term, to submit the essays in order as you write them).
4. You are now in your 'My submissions' box. Click on 'submit paper'.
5. You are now in the 'submit paper' box, and need to type in the submission title. Please include your name at the beginning of the title so that your tutor can find your essay easily amongst other tutees' essays. Your surname followed by first name or initial is recommended, followed by all or part of the title of your essay, e.g. 'Smith J Birds in Chaucer'.
6. In the 'file to submit' section, click on the 'Add' icon which is a picture of a piece of paper with a plus sign on it.
7. Click on 'Browse', and search for the file on your computer or memory stick that you wish to upload to Moodle, then double-click on the filename to add the essay. Don't worry about completing the other fields on this page.
8. Click on 'upload this file', then on 'add submission'. The essay is then uploaded to the Turnitin plagiarism detection software. When the digital receipt box opens, click 'close' in the top right.
9. You have submitted your essay! Please remember to email your tutor to tell him/her you have done so (as Moodle will not alert them), and include the essay as an email attachment too (unless your tutor does not require this). Some tutors require the submission of hard copies of tutorial essays in addition. If you wish to view the essay you submitted in Moodle at any time, just double-click on its title.
10. You will not receive an automatic report from Turnitin; your tutor will alert you in your tutorial if you have copied any passages from elsewhere without proper citation (the judgement of your tutor is used to spot this, and Turnitin is just a helpful aid). Tutors do not mark essays via Moodle, but return a hard copy to you in the tutorial with comments added.
Guidance on choices of topics in relation to course boundaries

What falls within the scope of each course?

Students are permitted and indeed encouraged to write on materials beyond those taught in lectures and seminars, provided that these fall within the scope of each course concerned. In the case of a period course, the materials must fall within the period boundaries of the course (as stated or as generally understood); in the case of a thematic course (e.g. London in Literature, Literary Representation and the History of Homosexuality) the materials must relate to the theme of the course. If in doubt as to whether particular materials are appropriate to write on in relation to a particular course, students should consult their tutors.

Lectures and seminars are sometimes offered on materials in translation, or slightly outside the period boundaries of a course. In these cases these materials are considered as included within the scope of the course.

What about materials that fall outside the scope of particular courses?

Other materials that fall outside the scope of a particular course – e.g. because outside the period boundaries of the course, or because originally written in a language other than English – may be written on, subject to the following conditions:

- **Tutorial essays**: normally at least half of the essay must discuss materials from within the scope of the course.
- **Research Essays**: the topic you choose must relate to one of your courses (see the section on Research Essays elsewhere in the Course Guide). Normally at least half of the essay must discuss materials from within the scope of the course.
- **For individual exam answers**: the exam rubric must be complied with; e.g. if a question requires answer to at least two works, or at least two authors, these must fall within the scope of the course. However once rubric requirements have been fulfilled, candidates may in addition discuss works beyond the scope of the course if they wish and if relevant to the question.
- **For Course Essays**: at least two authors who fall within the scope of the course must be discussed. However once this requirement has been fulfilled, candidates may in addition discuss works beyond the scope of the course if they wish.

For more detailed advice on choosing a topic for a Research Essay or Course Essay, please see the relevant sections elsewhere in the Undergraduate Handbook. Proposed titles for the Research Essay and Course Essay are scrutinised by a subcommittee of the English Department Board of Studies which will ensure that the proposed essay has appropriate coverage.

If in doubt as to whether particular materials are appropriate to write on in relation to a particular form of assessment of a particular course, students should consult their tutors.
Quotations in languages other than English

If a student wishes to quote in a language other than English a translation must be provided, but will not be included in the word-count.

Plagiarism

UCL regulations strictly prohibit plagiarism: that is, copying another person’s work and presenting it as your own. This includes copying from books, from websites, or from another student’s work, or presenting as your own materials which someone else has written for you. It also includes paraphrasing such sources. All quotations must be presented as such, by the use of either quotation marks (for short quotations) or indentation (for long quotations). They must also be properly acknowledged by precise reference to the source from which they are taken. Failure to do this constitutes plagiarism. Cases of plagiarism will be referred to the Faculty Tutor and will be subject to disciplinary procedures. These may result in suspension or termination of your degree registration.

It is also essential that you read and attend to the regulations concerning plagiarism found in the UCL webpages for current students at http://www.ucl.ac.uk/current-students/guidelines/plagiarism. The English Department has produced an extra guidance document, ‘Avoiding Plagiarism’, which is reproduced in the appendices of this handbook. You should note that UCL is signed up to use a detection system (Turnitin) to scan work for evidence of plagiarism (including in tutorial essays on submission via Moodle). This system gives access to billions of sources worldwide, including websites and journals, as well as work previously submitted to the Department, UCL and other universities.

Seminars and Lectures

Seminars

The seminars you will take part in during your three years in the Department will be broadly of two kinds: set-text seminars, and sign-up seminars. Most courses have a mixture of the two, though seminars in the first-year course are all set-text, involving group discussion of works prescribed in the various parts of the first-year programmes. Numbers for sign-up seminars may be restricted, and students may be asked to make more than one choice in an order of preference. Attendance at seminars is compulsory in the first year, and is monitored.

Punctuality and attentiveness are expected of all students. A seminar is not a lecture given by the seminar leader, and students are not expected simply to take notes. Seminars offer an invaluable opportunity to discuss books and topics with a teacher and fellow students, and to learn and practise the skills of articulacy, coherence and persuasiveness. Students should contribute appropriately to seminars: individuals who attempt to dominate sessions may find themselves cautioned by the seminar leader and unpopular with their peers.

You will usually be required to do preparatory reading for seminars, and you will be defeating the aims of these meetings (for yourself and your peers) if you have not done this work. You may also be
asked to prepare a brief presentation on a specific topic for a seminar, usually as a member of a sub-group of the seminar which has been assigned to the topic. Some teachers favour the use of these sub-groups as a means of getting every student involved in seminar activity.

Lectures

There are many different kinds of lecture, adapted to different courses and shaped by the approach and style of particular teachers. Uniformity is neither attainable nor desirable, but some general principles apply.

The aims and objectives of lectures may include:

- Giving basic information about an author, text, topic, or period (including advice on further reading).
- Giving a critical reading of a particular work or body of work.
- Giving a historical account of critical approaches to a particular author.
- Suggesting critical ideas and methods which students may wish to follow up on their own or with their tutors.

Whatever their particular approach, lectures aim to be clear, well presented, and stimulating. In return it is expected that students be punctual and attentive.

Recording of Teaching Occasions

Please note that it is not permitted to record any teaching occasions (lectures, seminars, tutorials, etc.). Some students may be granted exceptional permission by UCL Student Disability Services and the Department Tutor to record lectures (but not seminars and tutorials).

Mobile Phones

Mobile phones must be switched off in lectures, seminars and tutorials.

Welfare, Disabilities and Student Mentoring Scheme

Welfare

In the Department your tutor is likely to be the staff member who knows you best and is most likely to be the first person you approach for help, although you can approach any member of staff. In serious cases it might be appropriate to make an appointment to see the Department Tutor. The UCL Registry has a Student Support and Wellbeing section; for full details of the support available to students at UCL (including the Student Psychological Services) please see the Support pages for current students at http://www.ucl.ac.uk/current-students/support.
Another source of help is the Student Union Rights and Advice Centre (http://uclu.org/get-advice/; email uclu-rights.advice@ucl.ac.uk) on the first floor of the UCL Bloomsbury Building (15 Gordon Street).

Information about College-supported sources of student finance may be found on the UCL webpages for current students at http://www.ucl.ac.uk/current-students/money.

Student Disability Services

The UCL Student Disability Services provides particular support to students with disabilities. Students are encouraged to make an appointment to see them to have their needs assessed, including for special examination arrangements. See their website at http://www.ucl.ac.uk/disability for more information and contact details.

Student Mentoring Scheme

The UCL Transition Programme (http://www.ucl.ac.uk/transition/) runs a mentoring scheme, whereby second- and third-year students act as mentors to a group of first-year students taking the same degree course. You will meet your mentor and find out more about the scheme as part of your induction week programme. In the first few weeks of the autumn term, meetings with mentors will focus on the personal and social aspects of settling into life at UCL; meetings may take on a more academic nature as the term progresses.

Extenuating Circumstances

If you have extenuating circumstances that you wish to be taken into account, please read the Extenuating Circumstances information in the UCL Academic Manual at https://www.ucl.ac.uk/srs/academic-manual/c4/extenuating-circumstances/principles, complete the UCL Extenuating Circumstances Request Form, available https://www.ucl.ac.uk/srs/academic-manual/c4/annexes, and submit it to Anita Garfoot in the English Department Office (together with appropriate evidence) so that it can be considered at a departmental/faculty level. Extenuating Circumstances forms need to be submitted no later than one week after the circumstance concerned; if there is a delay in getting evidence such as a doctor’s note, the form should be submitted on time with a note saying that the evidence is to follow.

Students whose home department is not English (e.g., Modern Language Plus students, BASc students, some Joint Affiliates, and other course unit students) should submit the form to their home department instead.

Data Protection

UCL's processing of student data is regulated by the Data Protection Act 1998. In addition to the student details stored by UCL on the Portico system, student photographs are stored in the
Department Office for easier identification, along with confidential student files and tutorial/sessional exam mark record cards.

All staff and students are listed in the UCL Directory at http://www.ucl.ac.uk/directory/ by name, departmental affiliation and UCL email address unless the individual concerned specifically requests that these details be withheld. No other personal information will be divulged. If you wish to have your personal details excluded from the UCL Directory, please see http://www.ucl.ac.uk/isd/common/upi/directory/exdirectory for details on the procedure.

For further information on data protection, see the UCL Data Protection Policy at http://www.ucl.ac.uk/informationsecurity/policy/public-policy/Data_protection_policy_ISC_20110215.

Careers

UCL Careers Service (http://www.ucl.ac.uk/careers) provides support to both current students (undergraduates and postgraduates) and recent graduates of English through its website, individual advising sessions, and a variety of informational events.

UCL Careers Service can help you to think about what you will do with your English degree, and whether you need to gain work experience in a specific field before you graduate. They offer tailor-made advice for both undergraduate and postgraduate English students as well as recent graduates. UCL Careers is aimed in different ways at all year groups within English.

Through the UCL Careers website, you can find opportunities for careers, internships, work experience and other voluntary work in fields relevant to your specialisation. UCL Careers also provides direct advice to students as well as a variety of events on career development.

For advice at any time, contact Helen West (helen.l.west@ucl.ac.uk), the Careers Consultant dedicated to English, or watch out for one of the one-to-one ‘drop-in’ advice sessions hosted by English. Current students can also consult the English Careers Liaison Officer (Dr Charlotte Roberts) during office hours.

For more general advice, presentations specific to different year-groups will be made during term time. Notifications of events taking place will be emailed through to students, including events organised specifically for English students as well as regular updates on careers advice and work experience opportunities.

UCL Global Citizenship Programme

The UCL Global Citizenship Programme is an optional two-week programme for UCL undergraduates and taught postgraduates offering the chance to put your studies in a global context, learn new skills and see the world differently. The Programme takes place every year after the summer term examination period.
In each year of the Programme, students will follow different journeys – academic courses for first- and second-year undergraduates, and practical, real-world projects for second- and final-year undergraduates and taught postgraduate students. For further information, please see http://www.ucl.ac.uk/global-citizenship/programme.

Prizes

Information on scholarships, awards and prizes awarded to current UCL students (including prizes specific to the Faculty of Arts and Humanities) can be found in the UCL webpages for current students here: http://www.ucl.ac.uk/current-students/money/scholarships/scholarships.

There are a number of English Department prizes and competitions, including the Miriam Stahl Reading Prize competition in the spring term, and the John Oliver Hobbes Memorial Scholarship in Modern English Literature (Best Submitted Essay). The Department awards a number of prizes based on examined work in all three years over the summer, including the Morley Prize for the top First. The Rhiannon Jones Memorial Prize is awarded to the student who has given the best contribution to the life of the Department over the past year.

Ask in the English Office for further details about prizes, and watch out for emails and posters about competitions throughout the year.

Security and Fire Safety

Security and Fire Safety

You should make yourself familiar with fire exits on the first and second floors and fire regulations. There are notices about this posted around UCL and in the Department. Please note that fire doors must be kept shut at all times and that fire exits must never be obstructed.

In the event of a fire alarm in Foster Court, you should go out of the nearest fire exit (not necessarily the main staircase) and never use the lift. You must go directly to the fire assembly point for Foster Court (without stopping to collect personal belongings), which is between the Andrew Huxley Building and the UCL Print Room Café. To get to this you need to walk up Malet Place and through the tunnel under the Medical Sciences Building.

The EMERGENCY TELEPHONE NUMBER IS 222. You can use any UCL telephone to dial this number (including red telephones which you may see in some UCL buildings).

As Foster Court is open to all during office hours on weekdays, please do not leave your belongings unattended in communal areas. If you do lose (or find) something on UCL premises, the UCL Lost Property service is located in the Security Operations Centre on the ground floor of Foster Court (just
inside the north entrance; further details are available here: http://www.ucl.ac.uk/estates/security/lost-property/.

Part 2: The First Year

Teaching in the First Year: Aims and Objectives

The first-year course consists of four components which, taken together, constitute a foundation for the further study of English Literature: Narrative Texts; Introduction to Medieval Language and Literature; Intellectual and Cultural Sources; Criticism and Theory. Single honours (BA English) students follow all these courses, while Modern Language Plus students follow the Narrative Texts course and either Criticism and Theory or Introduction to Medieval Language and Literature.

The Introduction to Medieval Language and Literature and Narrative Texts courses taken together act as a sampler of English Literature from the ninth century to the present day. UCL English remains more historically based than English in many other universities, and we aim to give students an informed sense of the chronology and development of the subject. We see medieval literature as very much a part of this chronology, but teach Old English and Middle English in a course of their own because of the extent of linguistic and cultural difference in these periods. English Literature has always been less insular than the name might suggest, and the Intellectual and Cultural Sources course introduces students to works of world literature and thought which have widely influenced writing in English. Criticism and Theory aims to instruct students in what has been thought, in different places and at different times, to constitute the methodology of the discipline, and to encourage the development of their own literary-critical skills. These four courses give all students, by the end of their first year, a common background and body of knowledge which enables them to make an informed choice from the options available for the final two years of their course.

All four courses are taught by lecture and seminar. A tutorial essay is written on each of the narrative texts; students are also encouraged to make use in their tutorial essays of what is read and learned in the other courses. Students are also expected to do a commentary and analysis exercise as an additional part of their tutorial work.

The courses run for two terms, the Introduction to Medieval Literature being divided into two parts (Term 1: Middle English; Term 2: Old English).

First Year Course Descriptions

Narrative Texts

Course code for Narrative Texts/Intellectual and Cultural Sources combined, for BA English students: ENGL1001; course code for Narrative Texts course unit (including for Modern Language Plus students): ENGL6001

This course aims to make sure that all students, whatever options they may later choose, have studied certain major works, and have so gained a preliminary idea of English literary history and its
main movements. The course also introduces the study of narrative in both poetry and fiction, and gives students experience of studying complete and complex works in a relatively short time. Works are studied in chronological order.

**Introduction to Medieval Language and Literature**

*Course code for BA English students: ENGL1002; course code for course unit students (including Modern Language Plus): ENGL6004; course code for half-unit Old English only course unit students: ENGL6002; course code for half-unit Middle English only course unit students: ENGL6003*

This course aims to give all single honours students an introduction to the study of literature written in Old and Middle English. By the end of the course students will have an acquaintance with the range and variety of such literature and some fluency in reading it. In addition to extending the chronological range covered by the Narrative Texts course, this prepares them for the study of Chaucer in the second year and for the other optional medieval courses.

**Intellectual and Cultural Sources**

*Course code for Narrative Texts/Intellectual and Cultural Sources combined, for BA English students: ENGL1001*

This course aims to give students an acquaintance with a selection of works – not necessarily ‘literary’ or originally written in English – which have been either influential in the formation of English literary and intellectual history, or articulate ideas important in that formation. A knowledge of these works is essential for all three years of the degree course. The course suggests some of the main features of the history of European ideas, and encourages students to acquire some capacity for handling conceptual argument. In addition, some, but not all, of the works in this course either actually influenced, or provide interesting comparisons and contrasts with, some of the texts in the Narrative Texts and Introduction to Medieval Language and Literature courses.

**Criticism and Theory**

*Course code for BA English students: ENGL1003; course code for Modern Language Plus students: ENGL6019*

This course is introductory, and aims to provide, or reinforce, a grounding in the methodology and history of the subject. The first-term lectures aim to introduce and exemplify some of the indispensable elements of a critical vocabulary. The first-term seminars offer the chance to put some of these elements into practice through commentary and analysis exercises, involving the detailed discussion of unseen passages of literature in various genres and from various periods. The second-term lectures offer a brief historical survey of different ideas of literary criticism and theory from the Renaissance to the present day; second-term seminars explore a selection of these ideas in further detail. Lectures and seminars across both terms aim to stimulate attentive and accurate close reading. Lectures focus on methodology in the first term, and history in the second; seminars in both terms aim to develop and consolidate the close reading skills crucial to the study of literature.

**Examinations**

At the end of the first year, around the beginning of May, all **single honours students** sit ‘Sessional Examinations’ in all the courses they have studied during the year. There are written examination papers lasting between 3 and 3½ hours in Narrative Texts and Intellectual and Cultural Sources, Criticism and Theory, and Introduction to Medieval Language and Literature (covering both Old and Middle English). You are required to pass all examinations in order to progress to the second year of study; single honours students should note, however, that marks given for the Sessional
Examinations do not form a part of the final degree profile (though passes, but not actual marks, are recorded on the Portico system). Failure in any part of the examinations could result in your being asked to resit immediately (resit examinations are normally held at the end of the term), or to resit later in the summer, being asked to take a year off with the chance of resitting the examination the following summer, or being asked to leave UCL altogether. It is important that you do not arrange to leave before the end of the summer term.

An initial letter giving further details about the Sessional Examinations is sent to students at the end of the autumn term, and a second letter with examination descriptions, along with times, dates and locations of the exams, is emailed to students in March. For last year’s sessional examination descriptions, see Appendix 8 of this Handbook (but please check the new exam descriptions, when issued, for changes).

If you require special assessment arrangements for examinations, please apply to the Student Disability Services as early as possible in the year (www.ucl.ac.uk/disability; disability@ucl.ac.uk).

If you have extenuating circumstances that you wish to be taken into account, please complete the UCL Extenuating Circumstances Claim form, available at http://www.ucl.ac.uk/srs/our-services/academic-services/ec-claim-form.docx, and submit it to Anita Garfoot in the English Department Office (together with appropriate evidence) so that it can be considered at a departmental/faculty level. Further details about the UCL Extenuating Circumstances procedure will be emailed at relevant points in the year.

As single honours first-year examinations are internal, sessional exams only, scripts are returned to students by their tutors near the end of the summer term, together with markers' comments and results letters. However, all exam scripts related to second- and final-year examinations (desk exams, Course Essays and Special Subject Essays), and Modern Language Plus students' scripts from all years, cannot be returned as they are official College-organised exams and the marks feed into finalists' degree profiles.

Modern Language Plus Students sit course unit examinations in Narrative Texts and either Criticism and Theory or Old and Middle English. They will be required to pass the Narrative Texts examination in order to proceed to second- and third-year courses in the department (this is a local requirement). An initial letter giving further details about the first-year exams is sent to students at the end of the autumn term, and a second letter with examination descriptions, along with times, dates and locations of the exams, is emailed to students in March. For last year’s sessional examination descriptions, see Appendix 7 of this Handbook (but please check the new exam descriptions, when issued, for changes). In addition, Modern Language Plus students will find some additional relevant information in the English Department ‘Guidance on Examinations’.

For grade boundaries and marking criteria, please see the guidelines in the 'Grades' and 'Essay Guidelines and Marking Criteria' sections, above.

See also the ‘Guidance on choice of topics in relation to course boundaries’ section in Part 1 of this handbook.
Part 3: The Second and Third Years

Degree Structure and Criteria

Finals results for Single Honours (BA English) students are based on 10 components. All students take a maximum of 8 desk examinations. Students may 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 Research Essay relating to one of the Optional Courses or Core Courses studied. 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, BA English 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.

For Modern Language Plus students, 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. For regulations concerning failure in one or more papers and those governing withdrawal from one or more papers, and for degree classification criteria, you should consult your home department (in SELCS).

Degree criteria for BA English students are currently as follows:

- **First**: 3 marks above 69 and numerical aggregate of at least 666
- **Upper Second**: 6 marks above 59 and numerical aggregate of at least 590
- **Lower Second**: 8 marks above 49 and numerical aggregate of at least 520
- **Third**: 9 marks above 39 and numerical aggregate of at least 460

The mark scheme used for individual examination scripts and long essays is as shown on page 11, and the criteria for marking according to classification boundaries are as outlined on page 13. See also the English Department ‘Guidance on Examinations 2016-17’ document, in the appendices.
Important dates for 2016-17

Second Years:

**September/October 2016**
Course registration to be completed on PORTICO. This will include (for Single Honours students) the choice of an option course to be examined as a paper in advance alongside Chaucer at the end of the second year (the course code for the option course to be examined in the second year will begin with ‘ENGL3’ rather than ‘ENGL7’, to indicate that the student will be assessed in the same year, either by Course Essay or desk exam). 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 20 January 2017**
Deadline for submission of 2nd year COURSE ESSAY TITLE for Single Honours and Modern Language Plus students, which must have been agreed with 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).

**Monday 24 April 2017**
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, and submitted via Moodle. N.B. See the section on Course Essays for further details, including the consequences of failing to hand in the Essay.

**Summer Term 2017**
RESEARCH ESSAY TOPIC for Single Honours students to be discussed with your tutor (after the last exam but before the end of term), and a working title noted.

Third (Final) Year:

**Friday 7 October 2016 (BA English only)**
Deadline for submission of RESEARCH ESSAY TITLE. The final title must be discussed with, and approved by, your tutor. (At this point the titles and statements will be vetted by the Department. You may be asked to revise your title by the Department Tutor and Board of Studies at this stage.)

**September/October 2016**
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).
Monday 16 January 2017
Paper copy of RESEARCH ESSAY (professionally bound; ring-binding is recommended) to be handed in by 4.00 p.m. to the ENGLISH DEPARTMENT OFFICE, and submitted via Moodle. **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 Research Essay is the equivalent of unexplained absence from an examination and means that a student cannot be awarded a degree.**

Friday 20 January 2017
Deadline for submission of 3rd year Single Honours and 4th year Modern Language Plus COURSE ESSAY TITLES which must have been agreed with 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 24 April 2017
Paper copy of final-year COURSE ESSAYS (professionally bound: ring-binding is recommended) to be handed in by 4.00 p.m. to the ENGLISH DEPARTMENT OFFICE, and submitted via Moodle. **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 absence from an examination.

Teaching in the Second and Final Years

Single-Subject English Students

Choosing your Courses: The lists at the end of Part 3 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.

A sample Options Form, which is given to students at the Options Meeting in March, is included in the appendices. The Department asks for options forms to be completed and handed in at the English Office in April, to assist in timetabling and course planning. In addition, second and third years will need to register for the year’s courses/examinations on Portico between August and October every year (further details about Portico module registration are emailed to students towards the end of the summer). There is always the opportunity to change English course choices (where there are no timetable clashes, and courses with capped numbers, i.e. Literary Linguistics, and Literary Representation and the History of Homosexuality, have space), before actual teaching starts. To
change a course choice, it is necessary to inform English Office staff (so that departmental records can be changed), as well as getting the course registration changed on Portico if course choices for that year have already been submitted.

Students who choose to take courses outside the Department 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 you will not be able to graduate that year. (See section on Examinations.) In addition, students need to contact the teaching department concerned in the summer before the course starts, in order to check for preliminary reading and for any registration requirements (in addition to choosing the course on Portico).

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 Critical Commentary and Analysis. However, Critical Commentary and Analysis is an optional subject for those choosing 3 or more Medieval and Language optional 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 both Old English Literature I and Old English Literature II.

In addition, the Research Essay to be submitted in the third year (see the section on Research Essays, below) 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.

**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 five one-to-one half-hour-long meetings with their tutors per term. Four of these will normally involve the discussion of a tutorial essay; students will also write a commentary each term, to which the fifth half-hour meeting will be devoted. 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 by the
deadlines agreed with the tutor will result in a mark of 0 for each missing essay, unless appropriate documentary evidence is submitted to the Department Tutor. In addition, students who do not submit the requisite tutorial essays can be barred from assessment, and/or receive a suspension or termination of study.

UCL regulations strictly prohibit plagiarism; please see the ‘Plagiarism’ section of this handbook, above, 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 of the commendation is kept in the Department.

**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.

**Modern Language Plus Students**

**Choosing your Courses:** For the English half of the degree, students choose four courses from the core courses (which are taught each year) and the option courses offered in their second and fourth years, subject to the approval of the departments concerned. Modern Language Plus students may not take Critical Commentary and Analysis. 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 most of the option courses are 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 Part 3 set out the full range of 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) 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 be expected to do 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. Students who do not submit the requisite tutorial essays can be barred from assessment, and/or receive a suspension or termination of study.

UCL regulations strictly prohibit plagiarism; please see ‘Plagiarism’ section of this handbook, above, 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 is kept in the Department.

**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.
**Lectures:** You should attend regularly at the lectures for your courses.

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**Examinations**

All students are subject to the examination regulations issued by UCL. For important information on all examinations (both desk exams and long essays), including the mark scheme, regulations, degree classification criteria and information about getting results, see the ‘**English Department Guidance on Examinations 2016-17**’ document in the appendices.

**Desk Examinations:** Most of these are three-hour examinations. 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 in the second half of the spring term. Last year’s ‘Examination Descriptions’ document is in the appendices of this Handbook; please check for updates to rubric when the 2016-17 version is circulated by email. The Exam Descriptions 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. Hard copies of past papers from the last two years are usually available, in addition, from the English Department Office on request.

**BA English Students (Second and Third Years)**

*N.B.: Please also refer to the English Department ‘**Guidance on Examinations 2016-17**’, in the appendices, for further important information.*

Finals results for Single Honours students are based on 10 components. All students take a maximum of 8 desk examinations. Students may 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 Research Essay relating to one of the Optional Courses or Core Courses studied. Further information about Research 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 for the coming year 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.

Later in the autumn term all students must confirm their examination entry details on PORTICO by the deadline set by the Registry (students will be emailed by the Registry’s Assessment and Student Records section, who organise the second- and third-year exams, when it is time to complete this task).

All students should note the regulations governing withdrawal from examinations in the appendix ‘Guidance on Examinations 2016-17’.

**Modern Language Plus Students**

*N.B.: Please also refer to the English Department ‘Guidance on Examinations 2016-17’, in the appendices, for further important information.*

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, and for degree classification criteria, you should consult your home department (in SELCS).

**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. Later in the autumn term, all students must confirm their examination entry details on PORTICO by the deadline set by the Registry.

**Long Essays**

*You may find it helpful to consult the documents Long Examined Essays: Frequently Asked Questions, in the appendices. See also the English Department ‘Guidance on Examinations, 2016-17’, in the appendices.*

**Research Essays (Single Honours students)**

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

The topic you choose must relate to one of the courses you have taken, or are taking, in the English Department.
A Research 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, however, give advice on reading at any stage.

**Choosing a Research 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.

The essay will be a maximum of 6,000 words, the equivalent of 1.5-3 tutorial essays, so don’t choose too wide a topic. References and quotations (apart from translations of quotations) should be included in the word count. The bibliography should not. (See the *Presentation of Essays for Examination* section of this handbook, the *Style Sheet for Essays*, and *Long Examined Essays: Frequently Asked Questions* (the latter two documents are contained in the appendices).

See also the ‘Guidance on choice of topics in relation to course boundaries’ in Part 1, above.

Your title (both provisional and actual) should not mimic an exam question, e.g. 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 Research 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 summer term all second-year students should arrange a meeting with their tutors to discuss the topic of the essay, and the texts to be covered, and arrive at a working title (see ‘Choosing a Research 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.

4. You will also be asked to submit an electronic version in Moodle by the deadline, for all essays to be run through ‘Turnitin’ plagiarism detection software. Instructions and further details will be emailed at appropriate points of the year (see also the appendices).

**The date for submission of the Essay must be adhered to and you will normally be penalised for late submission of the hard copies 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 late submission penalties, below. 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 Research Essay is the equivalent of absence from an examination; see the ‘Guidance on Examinations’ appendix for the implications of fail marks and absences.

Extensions to the deadline can only be given where an Extenuating Circumstances application has been made, and accepted. Please see the [Extenuating Circumstances](#) section of this handbook, above.

**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 memory stick or some other external source at regular intervals.**

You should also refer to the statement on ‘Plagiarism’ in the ‘Guidance on Examinations 2016-17’ document contained in the appendices.

For details of **penalties for late submission, going over the word limit, and unauthorised changes of title**, please see the departmental ‘Guidance on Examinations’ document in the appendices.
Course Essays

You may find it helpful to consult the documents *Long Examined Essays: Frequently Asked Questions*, in the appendices. See also the English Department ‘*Guidance on Examinations, 2016-17*’, in the appendices.

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. It is also not possible to write a Course Essay in place of six-hour Chaucer, Shakespeare or Critical Commentary and Analysis written papers.

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. See also the ‘*Guidance on choice of topics in relation to course boundaries*’ in Part 1, above. 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.

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, however, give advice on reading at any stage.

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 ‘Guidance on Examinations 2016-17’ appendix to this handbook.

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.

3. You will also be asked to submit an electronic version in Moodle by the deadline, for all essays to be run through ‘Turnitin’ plagiarism detection software. Instructions and further details will be emailed at appropriate points of the year, and are included in the appendices to this handbook.

The date for submission of hard copies 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 in the ‘Guidance on Examinations 2016-17’. 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.

Extensions to the deadline can only be given where an Extenuating Circumstances application has been made, and accepted. Please see the Extenuating Circumstances section of this handbook, above.

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 memory stick or other external source 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 desk 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 ‘Guidance on Examinations’ document in the appendices. Complete failure to hand in a Literary Representation and the History of Homosexuality or Literary Linguistics course essay is the equivalent of an absence from an examination; see the ‘Guidance on Examinations’ appendix for the implications of fail marks and absences.

For details of penalties for late submission, going over the word limit, and unauthorised changes of title, please see the departmental ‘Guidance on Examinations’ document in the appendices.

Presentation of Long Essays for Examination

[Note: See also the Style Sheet for Essays, which is available from the Department Office and in the appendices to this handbook.]

Essays must be typed or word-processed.

In writing and presenting Research 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 UCL's plagiarism guidelines for students, online at http://www.ucl.ac.uk/current-students/guidelines/plagiarism, which forbids plagiarism in all its forms. All Long Essays should be submitted with a statement signed and dated by the student that the work in question is the student’s own work (see below). 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 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 Research Essay and 8,000 words in the case of the Course Essay.

3. All quotations should be included in the word-count. Quotations longer than one and a half lines should be indented. Translations of quotations are not to be included in the word-count.

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

5. You may not include any appendix or appendices without first securing approval from the Chair of Exams. Appendices may only include pictures, or source materials that are otherwise inaccessible. Appendices are not included in the word-count. (For the Literary Linguistics course, different rules apply to appendices; please refer to the specific guidelines for that course.)

6. For the title-page, please use the relevant cover sheet (available from the Department Office, from http://www.ucl.ac.uk/english/current-students/undergraduate and emailed at appropriate times in the year), on which you are required to write the word-count, the title of the essay, programme/course title, and student candidate number. The cover sheet should be bound together with the essay.

7. Essays should be professionally bound before handing in (ring-binding is recommended); this can be done at the Student Centre on Malet Street, Rymans in the basement of the Gower Street Waterstones, or at any other print shop of your choice.

8. Two copies are required.

9. Your name should not appear anywhere on your essay. A statement that the essay is your own work should appear on a separate, loose page (which is not given to the examiners). This might simply take the form: 'I certify that this essay [give title] is my own work’ with your signature, name and date. Only one declaration is needed for both copies of the essay.

10. You must keep a copy of your final essay in its finished form.

11. Students must not repeat material which they have used in any other part of the examination (whether in a desk exam or long essay).

12. Manner of presentation will be taken into account when the essay is marked.

13. You will be asked to submit an electronic version in Moodle by the deadline as well as handing in the hard copies, for all essays to be run through 'Turnitin' plagiarism detection software. Instructions and further details will be emailed at appropriate points of the year, and are included in the appendices to this handbook.

14. The essay must be word-processed, double-spaced, on one side of standard size (e.g. A4) paper. Leave generous margins (at least 1"/2.5cms).
15. It is permissible but not necessary to divide your essay into several sections or chapters.

You may find it helpful to consult the document Long Examined Essays: Frequently Asked Questions, contained in the appendices to this handbook.

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 at the end of the summer term before courses begin.

The enrolment key for all second- and third-year Moodle course pages (where students can view previous reading lists, seminar/lecture lists, and possibly hand outs and other resources) is ‘thekey’.

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 for BA English students.

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. 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 opens 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 René Weis)*

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 copy of the complete works (Arden 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)*
*(This course is not available to Modern Language Plus students)*

This course, consisting of two general lectures and four small-group seminars, aims to offer third-year students the opportunity to practise their critical skills in preparation for the exam which most will be sitting at the end of their final year. Students will be reacquainted with a range of issues and approaches pertaining to the close reading of literature, and have occasion to hone their critical and technical skills.

Small-group seminars led by different tutors will invite responses to passages in prose, poetry, and drama spanning a variety of periods. Lectures will provide an overview of productive approaches to unseen texts.

By the end of the course, students will have developed greater skill and confidence in their ability to analyse passages in detail and to organize their observations into orderly and effective critical essays.

Examination is by means of a six-hour paper, calling for comment on passages of prose, poetry, or drama, 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.

**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 a 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: Vinland 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), *Hrafnkelssaga* (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 Natalie Jones)

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 Natalie Jones)

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, for example, the challenges to the official doctrines of the Church issued by the followers of 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 Seventeenth Century [course code to be confirmed in next year’s Undergraduate Handbook] (Course Convenor: Dr Paul Davis)

The course addresses the literature of the seventeenth century, tightly defined as the period running from the accession of Charles I in 1625 through the Civil War (1642-9) and the Restoration of the monarchy under Charles II (1660) to the end of the so-called ‘early-modern’ era in 1700. This was an age of political and cultural revolution and counter-revolution, and its literature is equally searching and seismic. Towering over the century as its literary colossus is the figure of Milton whose forty-year career encompassed, in addition to Paradise Lost, conceptually and generically radical variants of the entire gamut of the period’s poetic, dramatic and prose modes. The period’s other major geniuses include: Herbert, Marvell, Dryden, Rochester and Congreve. Beyond these familiar names, recent scholarship has significantly expanded and diversified the seventeenth-century literary canon, in particular calling attention to the achievements of the pioneering women writers of the age, Lucy Hutchinson and Aphra Behn, and recovering the work of visionary extremists such as the ‘Ranter’ Abiezer Coppe and eccentrics like Sir Thomas Browne, arguably the most singular stylist in the history of English prose. This diversity will be fully reflected in the course, whose manageable chronological span will ensure that students can encounter the literature of the seventeenth century in all its fertile variousness.

Seminars in the autumn term will address the four ‘set texts’. Chosen to introduce students to the principal genres and styles of the period across its chronological range, these texts also fall into pairs, one from each side of the central cultural divide within the period represented by the Restoration. The texts are: (1) Herbert, The Temple (1633); (2) Milton, ‘Comus’ (1634); (3) Rochester’s poems
(1670s); (4) William Congreve, *The Way of the World* (1700). In the spring term, students will have
the opportunity to choose from a range of optional seminar courses, focusing either intensively on a
single major author (e.g. Milton or Dryden) or else exploring the development of a particular literary
mode (e.g. drama) or recurrent preoccupation within the period (e.g. revolution or sexuality).

Lectures in the course will alternate between treatments of single authors and more broad-based
accounts of schools or movements (e.g. ‘Civil War literature’; ‘Restoration Comedy’). The key
historical divide of the Restoration will provide a natural hinge between the two terms, with lectures
in the autumn concentrating on writers and topics from before that divide, and those in the spring
addressing authors and themes from after it.

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.

**Eighteenth-Century Literature  ENGL3031**
*(Course Convenor: Dr Charlotte Roberts)*

The course focuses on literature written between 1700 and 1789: from the turn of the eighteenth
century to the eve of the French Revolution. This period was a time of extraordinary
experimentation in literature, culture and the arts and of revolutionary development in the study of
humankind (a process sometimes referred to as ‘the Enlightenment’). The literature of this period
includes the very first examples of genres, modes and processes that now dominate our literary
scene: the rise of the novel, for example, provides a unique opportunity to study a major genre from
its inception, while the establishment of professional authorship permanently altered the dynamics
of literary production. At the same time, innovation resulted in works that defy definition. Students
will have the opportunity to study texts that transcend generic categories, are intellectually and
formally subversive, and which challenge the standards and assumptions of the culture in which they
were produced (including works by Swift, Fielding, Sterne and Johnson).

The course is taught by means of a combination of lectures, seminars and tutorials. Some lectures
will focus on single authors; others may consider larger themes or literary groupings, such as ‘peasant
poets’, journalism or the essay. Seminars in the autumn term will cover a range of set texts, and in
the spring term students may choose from a number of ‘sign-up’ seminars which may include topics
such as ‘the novel’, ‘satire’, ‘comedy’, ‘prose’ or ‘women writers’. Students are encouraged to study
any literature from the period that appeals to them, but authors that may receive particular attention
on the course include: Addison, Steele, Defoe, Leapor, Gay, Fielding, Pope, Swift, Montagu, Haywood,
Richardson, Sterne, Sheridan, Goldsmith, Thomson, Gray, Burney, Johnson, Boswell, Cowper, and
Burns.

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 that year.
The Romantic Period  ENGL3006  
(Course Convenor: Prof 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)

This course explores the literature as well as the cultural, historical, and socio-political contexts of the period ranging from 1830 (when Tennyson’s first volume of poems was published) to 1900 (the last months of Queen Victoria’s reign before her death in January 1901). Often described as ‘the Age of the Novel’, the course naturally devotes considerable space to nineteenth-century fiction, but also pays close attention to the directions taken by poetry and non-fiction.

In the Autumn term, lectures include overviews of the period as well as lectures on all the set texts, and seminar groups study a selection of these set texts. In the Spring term, lectures cover a wide range of authors (such as Henry James and Oscar Wilde), genres (such as sensation novels and science fiction) and topics (such as sexuality and Empire). Spring term seminars are sign-up options; options in the past have included ‘Victorian Poetry’, ‘Great Victorian Novels’, ‘The Victorians and Art’, ‘Dickens’, ‘The Brontës’, ‘The fin de siècle, ‘Sensation Fiction’ and ‘Victorian Comedy’.

Novelists covered by the course tend to include Dickens, the Brontës, George Eliot, Thomas Hardy, Oscar Wilde, Thackeray, Wilkie Collins, Henry James, Elizabeth Gaskell, Robert Louis Stevenson; poets discussed include Tennyson, Browning, Elizabeth Barrett Browning, Christina Rossetti, Edward Lear,
American Literature to 1900  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 Hugh Stevens)

In 1900, various European countries – Britain, France, Germany, Austria – were competing with each other for imperial supremacy. Over the next five decades (as W. B. Yeats wrote in ‘Easter 1916’), ‘All changed, changed utterly’. In 1950 these European Empires had collapsed, or were in the process of collapsing, and Europe was divided by the ‘iron curtain’. Between 1914 and 1945 there were two world wars, the Bolshevik Revolution in Russia, the Wall Street Crash and the Great Depression, the
rise and fall of Fascism, aerial bombardment and destruction of cities, atom bombs dropped on Hiroshima and Nagasaki, and the Holocaust. World War Two was followed by the ‘Cold War’, and the world was still troubled by what Sigmund Freud, in a famous letter to Einstein, called the ‘well-founded dread of the form that future wars will take’.

The literature of this period is remarkable for its exciting explorations of race, gender, sexuality, nationalism, and conflict. The first three decades of the century saw the emergence of ‘modernism’, a difficult, self-consciously experimental literature. This course puts modernism at its centre, but also explores the ‘margins’ of modernism, and asks what happened after modernism. In the Autumn term lectures discuss our eight set texts. We study four literary figures who are absolutely central to modernism: W. B. Yeats, T. S. Eliot, James Joyce and Virginia Woolf. But we also enlarge our modernist map, reading works by Jean Toomer, Jean Rhys and Elizabeth Bowen, and Orson Welles. Autumn term seminar groups will study four of the set texts (chosen by the seminar leader). Spring term seminars are sign-up options: topics for this year will be finalised and announced in October. Lectures in the Spring term continue to explore aspects of modernism, and of ‘counter-modernism’, and introduce some of the drama and film of the period.

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: Prof Philip Horne)*

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, in forms sometimes dubbed ‘postmodern’, in the work of such writers as Beckett, Nabokov, and Coetzee. Yet such 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. It seeks to provide the student with a critical and historical understanding of the most important literary tendencies, paying some attention to the relations between literature and other cultural forms (especially cinema) in a period of immense change.

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.
Lectures are offered on specified texts by set authors in various genres, including film, chosen to represent dominant strands of artistic production. There are introductory general lectures on these ‘set’ genres – these delineate crucial intellectual, historical, and artistic contexts – and lectures on other writers and issues essential to an understanding of the period.

Seminars cover areas of special interest. Recent topics have included: post-war fiction, the contemporary one-day novel, postmodern American fiction, beat writers, film and alienation, experimental writing, post-war thrillers, and motiveless evil in film and fiction.

A selective reading list is made available at the end of the summer term preceding the course so that students may inform and prepare themselves. More detailed recommendations for reading may be given in lectures and seminars.

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

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

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.

London in Literature  ENGL3013

(Course Convenor: Prof Matthew Beaumont (Prof Neil Rennie in the autumn term of 2016))

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 and seminars on set works and authors from different historical periods. In 2016/17 the set texts are: Middleton, *A Chaste Maid in Cheapside*; Gay, *Trivia: or, the Art of Walking the Streets of London*; Boswell, *London Journal*; Hazlitt and Lamb, selected essays; Dickens, *Oliver Twist*; Conrad, *The Secret Agent*; Selvon, *The Lonely Londoners*. These texts are subject to change at the course planning meeting which will take place in the summer of
2017. 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 2014/15 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: Prof 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, Wroth, Katherine Philips, Pope, Charles Churchill, Hogg, Whitman, Melville, Pater,
Michael Field, Wilde, Carpenter, Lawrence, Forster, Stein, Auden, Cather, Woolf, Chandler, Highsmith, Tennessee Williams, Adrienne Rich, O'Hara, Ginsberg, Butler and Almodovar.

History of the English Language  ENGL3011
(Course Convenor: Dr Kathryn Allan)

The course traces the growth of a standardised variety of English since the Anglo-Saxon period 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 medieval, 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, focusing on English.
- To teach students the fundamentals of English sentence structure, morphology, semantics and pragmatics.

**Objectives:**

At the end of the course students will have acquired a solid knowledge of the major concepts that play a role in the study of grammar, meaning and usage, and will be able to analyse language from these perspectives using argumentation skills.

The course is useful for students contemplating a career in journalism, publishing, or 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 unit 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 could prevent graduation that year.**

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.

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. FREN4115 Medieval French Literature.

See [http://www.ucl.ac.uk/selcs](http://www.ucl.ac.uk/selcs) for details. Some or all of the modules mentioned above have not been running in recent years, but they are listed here as courses that can be included as part of the BA English programme.

**EARLY ITALIAN  (Centre for Languages and International Education / 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](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](http://www.ucl.ac.uk/selcs) 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 CLIE 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 and Laughter: Medieval and Early Modern German Literature and Culture up to 1740

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 for details. Some or all of the modules mentioned above have not been running in recent years, but they are listed here as courses that can be included as part of the BA English programme.

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.
List of courses to be taught in 2016-17, 2017-18 and 2018-19

<table>
<thead>
<tr>
<th>2016-17 (and again in 2018-19*)</th>
<th>2017-18*</th>
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<tbody>
<tr>
<td>Chaucer</td>
<td>Chaucer</td>
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<tr>
<td>Shakespeare</td>
<td>Shakespeare</td>
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<tr>
<td>Critical Commentary and Analysis</td>
<td>Critical Commentary and Analysis</td>
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<tr>
<td>Old English I</td>
<td>Old English II</td>
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<tr>
<td>Old Icelandic</td>
<td>Old Icelandic</td>
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<tr>
<td>Middle English I</td>
<td>Middle English II</td>
</tr>
<tr>
<td>Renaissance</td>
<td>History of the English Language</td>
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<tr>
<td>Eighteenth Century</td>
<td>Romantics</td>
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<tr>
<td>Victorians</td>
<td>Seventeenth Century</td>
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<tr>
<td>Modern Literature I</td>
<td>Modern Literature II</td>
</tr>
<tr>
<td>London in Literature</td>
<td>American Literature</td>
</tr>
<tr>
<td>Literary Linguistics</td>
<td>Modern English Language</td>
</tr>
<tr>
<td></td>
<td>Literary Representation and History of Homosexuality</td>
</tr>
</tbody>
</table>

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 of courses taught in their second year of study (as the same list of courses will be running again in their fourth year, due to the ‘flip-flop’ nature of the course chronology), excepting Chaucer and Shakespeare which run every year.

BA English Students: Chaucer must be followed in the second year, and Shakespeare must be followed in the third year. Critical Commentary and Analysis must be followed in the third year, unless a student takes advantage of the allowance to choose an alternative course if taking three or more medieval or language-related optional courses.

*Course offerings in 2017-18 and 2018-19 may be subject to change.
Part 4: Affiliate Students

Affiliate Students, mostly on a Junior Year Abroad, study courses alongside second- and third-year BA English students (either for the autumn term, or for January-June, or for the full year).

Affiliates should refer to the general information in Part 1 of this handbook, and to the appendix on Affiliate Assessment; in addition, Full-Year Affiliates should refer to the ‘Guidance on Examinations’ document in the appendices, and the information about Course Essays in Part 3.

Full-year Single-Subject English Affiliate Students sit the same exams as full degree students. It is possible to write one Course Essay instead of a three-hour desk exam (where that mode of assessment is offered for a particular course). The examination result will constitute 30% of the final mark for a particular course. The other 70% is based on grades obtained for tutorial work.

Full-Year Joint Affiliates, like full-year Single-Subject English Affiliates, sit the same exams as full degree students. It is possible to write one Course Essay instead of a three-hour desk exam (where that mode of assessment is offered for a particular course). The final marks for courses taken in the English Department are computed as described above. Examination of courses taken in other departments is the responsibility of the departments in question.

October-December and January-June students are assessed on the basis of tutorial essays for each of the two or four courses they take during the Autumn Term (50%) as well as on a portfolio of essays (50%).

A transcript listing all the courses taken in the Department together with the marks obtained will be sent out by the UCL Registry to students’ home institutions at the end of their course. Students who do not complete all, or any, of the work that is required of them will be given reduced credit, or no credit at all. Please note that portfolio essays will not be returned, because they count as examination scripts.

When sitting desk examinations, all students are asked to pay particular attention to the instructions on the examination paper about the number of questions to be answered, repeating material in any part of the examinations, etc. It is also essential that you read and attend to the regulations concerning plagiarism found in the UCL webpages for current students at http://www.ucl.ac.uk/current-students/guidelines/plagiarism.
Part 5: Course Unit Students, including BASc Students

**BASc Students:** First-year UCL BASc students can take the designated half-unit ‘Introduction to English Literature’ (ENGL1004) as part of the BASc ‘Cultures’ pathway. This is examined by two final essays, but there are no additional tutorial essays to write (and first-year BASc students are not part of the English Department personal tutor system). Much information about the course, and the assessment, is to be found on the course Moodle page for ENGL1004.

BASc students who achieve a mark of 60 or more in each of the two assessed essays for ENGL1004 can continue in subsequent years to take full-year courses (one or more, depending on their degree structure) alongside second- and final-year BA English and Modern Language Plus students. Continuing BASc students receive one tutorial per term with a personal tutor (in the autumn and spring terms) for each of their English courses. One essay is written for each tutorial; these are a requirement for the course, though tutorial essay marks do not contribute to the final assessment for the course. Second/Final Year BASc students will find information relevant to them in Part 1 of this Handbook, and should also refer to the ‘Guidance on Examinations 2016-17’ and ‘Style Sheet for Essays’ documents in the appendices.

BASc students do not have the option of writing a Course Essay in the place of a desk exam.

The English Department BASc Tutor (who convenes the ENGL1004 course) is Dr Natalie Jones (with Dr Victoria Symons acting as BASc Tutor in the autumn term of 2016).

**Course Unit Students from other UCL departments:** A small number of full-degree undergraduate students from other UCL departments take one or more English courses as part of their degree. Each year, prospective course unit students need to refer to the list of courses available in the annual English Department ‘Course units available in the English Department’ document (which contains full information, including an application form – see the 2015-16 version in the appendices). The version for the following academic year is posted on the English Department website in the summer term (at [http://www.ucl.ac.uk/english/current-students/undergraduate](http://www.ucl.ac.uk/english/current-students/undergraduate), under ‘New Students’). Course unit students are allocated a personal tutor, and receive one tutorial per term (in the autumn and spring terms) for each English course taken. One essay is written for each tutorial; these are a requirement for the course, though tutorial essay marks do not contribute to the final assessment for the course.

Course unit students will find information relevant to them in Part 1 of this Handbook, and should also refer to the ‘Guidance on Examinations 2016-17’ and ‘Style Sheet for Essays’ documents in the appendices.

Course unit students do not have the option of writing a Course Essay in the place of a desk exam.
Appendices

Appendix 1: Avoiding Plagiarism

What is plagiarism?

The Oxford English Dictionary defines plagiarism as follows: “The action or practice of taking someone else’s work, idea, etc., and passing it off as one’s own; literary theft.”

The current UCL definition of plagiarism, and the general advice given to students about it, are as follows:

“Plagiarism is defined as the presentation of another person’s thoughts or words or artefacts or software as though they were a student’s own. Any quotation from the published or unpublished works of other persons must, therefore, be clearly identified as such by being placed inside quotation marks, and students should identify their sources as accurately and fully as possible. A series of short quotations from several different sources, if not clearly identified as such, constitutes plagiarism just as much as does a single unacknowledged long quotation from a single source. Equally, if a student summarises another person’s ideas, judgements, figures, software or diagrams, a reference to that person in the text must be made and the work referred to must be included in the bibliography.

“Recourse to the services of ‘ghost-writing’ agencies (for example in the preparation of essays or reports) or of outside word-processing agencies which offer correction/improvement of English is strictly forbidden, and students who make use of the services of such agencies render themselves liable for an academic penalty.

“Use of unacknowledged information downloaded from the internet also constitutes plagiarism.

“Where part of an examination consists of ‘take away’ papers, essays or other work written in a student’s own time, or a coursework assessment, the work submitted must be the candidate’s own.

“It is also illicit to reproduce material which a student has used in other work/assessment for the course or programmes concerned. Students should be aware of this ‘self-plagiarism’. If in doubt, students should consult their Personal Tutor or another appropriate teacher.

“Failure to observe any of the provisions of this policy or of approved departmental guidelines constitutes an examination offence under UCL and University Regulations. Examination offences will normally be treated as cheating or irregularities under the Regulations in respect of Examination Irregularities. Under these Regulations students found to have committed an offence may be excluded from all further examinations of UCL or the University or of both.”

What does this mean in practice for you, as a student in this Department?

It means you CANNOT do the following:
• Cut and paste from electronic journals, websites or other sources to create a piece of work.
• Use someone else’s work as your own.
• Recycle essays of other people or your own (this is self plagiarism).
• Employ a professional ghostwriting firm or anyone else to produce work for you.
• Produce a piece of work based on someone else’s ideas without citing them.

“It doesn’t matter if you intend to plagiarize or not! In the eyes of the law, most publishers and academic institutions, any form of plagiarism is an offence that demands punitive action. Ignorance is never an excuse.”

www.turnitin.com

You should be aware that UCL now subscribes to a sophisticated detection system (Turn It In®) which scans work for evidence of plagiarism. This system has access to billions of sources worldwide (websites, journals, books, etc.) as well as work previously submitted to UCL and other universities.

Turn It In® is a plagiarism detection system run in the UK by Northumbria Learning.

**Why do students plagiarise?**

There are two main types of plagiarism – intentional and unintentional. The list below is not exhaustive but contains the most commonly encountered reasons:

On the whole unintentional:

• Misunderstanding about citation
• Over-reliance on the original source material
• Following practices encouraged or accepted in previous educational experience or culture
• Compensating for poor English language skills
• Poor note-taking practice

On the whole intentional:

• Leaving the work to the last minute and taking the easy option
• Needing to succeed
• Sheer panic
• Thinking that it is easy to get away with it
• Having problems with the workload
• Copying others because this is easier than original work.

If you are tempted to plagiarise because a deadline is looming, DON’T – speak to your tutor instead.
So what CAN you do?

You can quote from sources providing you use quotation marks and cite the source (this includes websites).

For example:

Indeed, ‘Dickens’ main comic characters are magnificent performers, but have no emotions’ (Carey, 68).

Or:

Carey argues that ‘Dickens’ main comic characters are magnificent performers, but have no emotions’ (68).

The bibliography should then contain the following listing:


You can paraphrase (take information from a piece of work and rewrite it in a new form) but you must still mention the source.

For example:

Dickens’ comic characters have been described as emotionless performers (see Carey, 68).

For more information on giving references correctly, see the English Department document ‘Style Sheet for Essays’ (available as an appendix to this Handbook).

Keeping essays

You must keep copies of all examinable work that you submit, and you must be prepared to produce these copies on demand. In addition, you must submit all tutorial essays and examined long essays to Turnitin via Moodle (see the sections on tutorial essays and Course/Research Essays in this Handbook).

The electronic copy must be in a format which is compatible with UCL’s computer system (i.e. preferably a Word document).

You should be aware that failure to produce copies of past work on demand may place you under suspicion of plagiarism.

More information on plagiarism and how to avoid it is available from http://www.ucl.ac.uk/current-students/guidelines/plagiarism.
Appendix 2: Affiliate Assessment

Dear Affiliate Student,

This part of the Handbook is very important for you, as it tells you what work the department requires you to have completed in order for you to be graded and receive credit for the courses you have taken here.

First of all, please see your personal tutor at the time s/he has stipulated on the noticeboard headed ‘Tutorials’ on the second floor of the English Department.

With regard to your assessment, please refer to the section below that applies to you.

Full year ‘English only’ students

The requirement for full year English only students (i.e. students who are registered in the English Department only) is that you take four courses and write one essay per term for each of these courses, i.e. a total of eight essays over the year. These essays should be 2,000-4,000 words in length. Full-year Affiliate students sit the same exams as UCL degree students. Assessment is based for 70% on term essays, and for 30% on the exam result. Make sure that you do not write essays on topics that are not related to the courses that you are taking. Check with your tutor if you are unsure. Please take note of the following: you are required to sit the examinations which form an integral part of the course(s) for which you are registered. If you complete all the coursework, but fail to sit the final examination, a grade of FAIL will be recorded on your transcript. Similarly, if you fail to hand in any required coursework, a grade of FAIL will be recorded on your transcript. All marks are scrutinised by the Department’s Board of Examiners.

It is possible for full-year Affiliates to write a Course Essay (with a maximum word count of 8,000) instead of taking one desk examination; if you are interested in doing this you will need to submit a form proposing your title to the English Office by Friday 20th January 2017 (more information will be emailed at appropriate points of the year), and you will need to refer to the section on Course Essays in Part 2 of this handbook.

Full year ‘joint’ students

If you are a full year joint student (i.e. registered as a Joint Student), you take two courses and write one essay per term for each of these courses, i.e. a total of four essays over the year. These essays should be 2,000-4,000 words in length. Inform your tutor that you are taking only two courses in the English department. Full-year joint Affiliates sit the same exams as UCL degree students. Please note that examination of courses you take in other departments is the responsibility of the department(s) in question, so make sure that you know what is expected of you in the other department. Two-thirds of the assessment is based on term essays, and one-third on the exam result. Make sure that you do not write essays on topics that are not related to the courses that you are taking. Check with your tutor if you are unsure. Please take note of the following: you are required to sit the examinations...
which form an integral part of the course(s) for which you are registered. If you complete all the coursework, but fail to sit the final examination, a grade of FAIL will be recorded on your transcript. Similarly, if you fail to hand in any required coursework, a grade of FAIL will be recorded on your transcript. All marks are scrutinised by the Department’s Board of Examiners.

It is possible for full-year Affiliates to write a Course Essay (with a maximum word count of 8,000) instead of taking one desk examination; if you are interested in doing this you will need to submit a form proposing your title to the English Office by Friday 20th January 2017 (more information will be emailed at appropriate points of the year), and you will need to refer to the section on Course Essays in Part 2 of this handbook.

October-December students

The requirement for students who are here from October-December is that you write four essays of 2,000-4,000 words, one for each course you are taking. (If you are a Joint Student you submit a total of two essays, again one for each course you are taking.) These essays will be graded by your personal tutor during the autumn term. In addition, you write four further essays (two if you are a Joint Student) which will be assessed by teachers other than your own tutor at the end of the autumn term. All eight essays (four if you are a Joint Student) should be submitted in the form of a portfolio to the English Department office. In sum: you should hand in four graded essays with your tutor’s comments + four new essays. (Or two graded tutorial essays and two new essays if you are a Joint Student.) Tutorial essays may not be rewritten before being submitted in the portfolio.

Please write your name and email address on each essay and the course for which it was written and staple each essay together.

Do not put your essays in a folder or ring binder of any type. Just keep your essays together with a paperclip. Your final mark for each course will be based on your tutorial marks (50%) and on the marks you obtain for the new essays (50%). Make sure that you do not write essays on topics that are not related to the courses that you are taking. Check with your tutor if you are unsure. Please take note of the following: the requirement to hand in a portfolio of essays forms an integral part of the course(s) for which you are registered. If you complete all the coursework, but fail to hand in a complete portfolio, a grade of FAIL will be recorded on your transcript for the relevant course(s). Similarly, if you fail to hand in any of your tutorial essays, a grade of FAIL will be recorded on your transcript. If you have a valid reason for not submitting your portfolio on time, get in touch with Bas Aarts before the deadline. Unauthorised late submissions will be penalised. Because they have the status of examination papers, portfolio essays will not be returned to students, so please keep photocopies as well as electronic copies of all your essays.

Deadline for submission of portfolio essays for October-December students: Monday 12 December 2015, 2 p.m.

Extensions to this deadline must be applied for using the Extenuating Circumstances Request Form, accompanied by a medical or other certificate. See the section on Extenuating Circumstances in Part 1 for details.
January-June students

The requirement for students who are here from January-June is that you write four essays of 2,000-4,000 words, one for each course you are taking. (If you are a Joint Student you submit a total of two essays, again one for each course you are taking.) These essays will be graded by your personal tutor during the spring term. In addition, you write four further essays (two if you are a Joint Student) over the Easter break which will be assessed by teachers other than your own tutor. All eight essays (four if you are a Joint Student) should be submitted in the form of a portfolio to the English Department Office. In sum: you should hand in four graded essays with your tutor’s comments + four new ones. (Or two graded tutorial essays + two new essays if you are a Joint Student.) Tutorial essays may not be rewritten before being submitted in the portfolio.

Please write your name and email address on each essay and the course for which it was written and staple each essay together.

Do not put your essays in a folder or ring binder of any type. Just keep your essays together with a paperclip. Your final mark for each course will be based on your tutorial marks (50%) and on the marks you obtain for the new essays (50%). Make sure that you do not write essays on topics that are not related to the courses that you are taking. Check with your tutor if you are unsure. Please take note of the following: the requirement to hand in a portfolio of essays forms an integral part of the course(s) for which you are registered. If you complete all the coursework, but fail to hand in a complete portfolio, a grade of FAIL will be recorded on your transcript for the relevant course(s). Similarly, if you fail to hand in any of your tutorial essays, a grade of FAIL will be recorded on your transcript. Unauthorised late submissions will be penalised. All marks are scrutinised by the Department’s Board of Examiners. As they have the status of examinations, portfolio essays will not be returned to students, so please keep photocopies as well as electronic copies of all your essays.

Deadline for submission of portfolio essays for January-June students: Tuesday 2 May 2017, 2 p.m.

Extensions to this deadline must be applied for using the Extenuating Circumstances Request Form, accompanied by a medical or other certificate. See the section on Extenuating Circumstances in Part 1 for details.

Late submission

You will be penalised for the late submission of your portfolio 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 supply appropriate evidence (e.g. doctor’s note, repair shop receipt, etc.) to Bas Aarts before the deadline has passed. He will then decide whether this merits an extension.

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 memory stick.

The following penalties will apply if you fail to submit your essay on time:
<table>
<thead>
<tr>
<th>Submission Time</th>
<th>Penalty</th>
</tr>
</thead>
<tbody>
<tr>
<td>Up to 2 working days late</td>
<td>10 marks (but no lower than the pass mark (which is 40))</td>
</tr>
<tr>
<td>More than 2 but less than 5 working days late</td>
<td>Mark capped at a pass (40)</td>
</tr>
<tr>
<td>More than 5 working days late but before the 2\textsuperscript{nd} week of the summer term</td>
<td>Mark of 0 but complete</td>
</tr>
</tbody>
</table>

\textbf{From this table it should be clear that any penalty may have serious consequences.}

As noted above, it is essential that the courses you write essays for should correspond to the courses you have registered for (in the Department and on the Portico system). It is \textit{your} responsibility to make sure they correspond. If not, this could result in serious problems.

Your attention is drawn to UCL’s policy on plagiarism: [http://www.ucl.ac.uk/current-students/guidelines/plagiarism](http://www.ucl.ac.uk/current-students/guidelines/plagiarism)

\textbf{Results}

Results will appear on Portico over the summer (normally not before the end of July), and sent from the UCL Registry to students’ home institutions after that. Please do not contact the English Department as it is not authorised to send out results.

Please let me know if you have any questions about these requirements. I hope you will enjoy your time at UCL!

Bas Aarts, Tutor for Affiliate Students
September 2016
Appendix 3: Guidance on Examinations

ENGLISH DEPARTMENT

GUIDANCE ON EXAMINATIONS 2016-17

It is important that all students taking English examinations should read and take note of the guidance printed below.

This document should be read in conjunction with general UCL information on Examinations and Awards, including the important UCL Examination Guide for Candidates, available at http://www.ucl.ac.uk/current-students/exams_and_awards and in the online UCL Academic Manual at http://www.ucl.ac.uk/srs/academic-manual/overview.

1. Plagiarism

UCL regulations strictly prohibit plagiarism, that is, copying another person’s work and presenting it as your own. This includes copying from books, from websites, or from another student’s work. It also includes presenting work that has been written for you as your own.

In tutorial essays, Research Essays and Course Essays all quotations must be presented as such, by use of either quotation marks (for short quotations) or indentation (for long quotations). All quotations must also be properly acknowledged by precise reference to the source from which they are taken. Cases of plagiarism will be subject to disciplinary procedures. These may result in deduction or cancellation of marks and/or suspension or termination of your degree registration.

Research Essays and Course Essays are submitted via the Turnitin electronic plagiarism detection system. For more information on UCL’s plagiarism policy and on avoiding plagiarism, please see http://www.ucl.ac.uk/current-students/guidelines/plagiarism. For additional departmental guidance, please see the document ‘Avoiding Plagiarism’ in the appendices of this Handbook.

2. Duplication

The rubric on duplication runs as follows:

Candidates may not present substantially the same material in any two answers, whether on this paper or in other parts of the examination.

Common sense should be exercised in this area. The rubric does not forbid you to mention an author twice, or even to write on the same work twice, but it does forbid you to do so in substantially the same way. You would not, in general, be well advised to base your examination essays on a very limited range of material, no matter how variously you treated it; but that is a different consideration from the one which governs the duplication of material in two or more parts of the examination.
Please remember that Research Essays and Course Essays are parts of the examination, and are covered by the rubric in the same way as examination papers. Your examination essays may, however, make use of work done for tutorials.

Duplication of material also involves duplication of critical arguments. Again, common sense should guide you here: it is permissible to mention an argument which forms the basis of another answer, but not to have two answers based on an identical argument (even if they use quite different works to illustrate it).

If you are in any doubt about these matters (as you begin revising for a paper on which you have done a Research Essay, for example), consult your tutor, who will advise you or get advice for you; but remember that the responsibility for conforming to the rubric is yours.

If you do duplicate material your work will be penalised. The repeated material (that which is written later, either in the same paper or in a subsequent part of the examination) will receive no marks.

3. Research Essays and Course Essays

(i) Unauthorized changes of title

If you submit a Research and/or Course Essay with a different title from the one already approved by the Department, you risk having your work penalised. The penalty will be more or less severe depending on the difference between the two titles and the consequences of that difference for the content or method of the essay.

(ii) Length

You will be penalised if your Essay exceeds the stipulated length: not more than 6,000 words for the Research Essay, and not more than 8,000 words for the Course Essay. There is a penalty of 5 marks for exceeding the word limit for Research Essays and Course Essays by up to 10%, and a penalty of 10 marks for exceeding the word limit for Research Essays and Course Essays by more than 10% (however, the penalised mark will not be reduced below the pass mark, assuming the work merits a pass).

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

(iii) Late submission

You will be penalised for the late submission of Research and/or Course Essays except where an Extenuating Circumstances claim for an extension has been submitted, and accepted by the departmental Extenuating Circumstances Panel. See Section 5, below, for details of how to submit an Extenuating Circumstances Claim Form.
You may not hand in any supplementary materials (such as errata or missing bibliographical information) after your essay has been submitted.

While working on your essay you should save your material at regular intervals, both directly onto your computer and in a backup format such as on a USB stick.

<table>
<thead>
<tr>
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<tr>
<td>More than 5 working days late but before the 2nd week of the summer term</td>
<td>Mark of 0 but complete</td>
</tr>
<tr>
<td></td>
<td>[i.e. it will count as one attempt]</td>
</tr>
</tbody>
</table>

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

If you are a final year 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 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 only submit one Course Essay in each year.

Final year students taking the Literary Representation and the History of Homosexuality course and/or the Literary Linguistics course, which are both examined by Course Essay, and for which there is no desk exam, should note that failure to hand in the Essay is the equivalent of unexplained absence from an examination.

4. **Six-hour papers**

You are not required or expected to write more than you would in a three-hour paper. The extra time is to allow you to consult the copy of Chaucer or Shakespeare provided for you, or, in the case of the Critical Commentary paper, to read carefully and thoroughly the passages for commentary. There is provision for a supervised refreshment interval in the examination. This interval is not compulsory, but you are strongly advised to take advantage of it.
5. **Extenuating Circumstances and Special Examination Arrangements**

(i) **Extenuating Circumstances Claims**

For the UCL Extenuating Circumstances Claim Form, and UCL Extenuating Circumstances Guidance for Students, please see the online UCL Academic Manual at [http://www.ucl.ac.uk/srs/academic-manual/c4/annexes](http://www.ucl.ac.uk/srs/academic-manual/c4/annexes). Undergraduate students should hand completed claim forms, together with any evidence, to Anita Garfoot (the departmental Exams Liaison Officer) in the English Department Office, who will then arrange for the claim to be considered by the English Department Extenuating Circumstances Panel (and referred to Faculty and/or College Panels if necessary). Claim Forms must be submitted no later than a week after the circumstance concerned.

Students must read the UCL Extenuating Circumstances Guidance for Students before completing a Claim Form. Please note that the UCL Extenuating Circumstances procedure is designed to cover sudden, severe occurrences; allowances for long-term conditions should instead be applied for by the student in consultation with Student Disability Services (see (ii) **Special Examination Arrangements**, below).

(ii) **Special Examination Arrangements**

There is provision for you to take your examination in special places or by special means (e.g. if you are unable to write by hand); students should contact Student Disability Services for an assessment as early as possible in the year and not later than 6 weeks before the first exam. See [http://www.ucl.ac.uk/disability/special-exam-arrangements/how-to-apply](http://www.ucl.ac.uk/disability/special-exam-arrangements/how-to-apply) for further information.

If there is a sudden emergency closer to the time of the exams (e.g. a sudden injury) that means you require special examination arrangements, you may need to submit an Extenuating Circumstances Claim Form (see (i), above). However, please consult with Student Disability Services first, in case they are able to make a late arrangement.

6. **Possible overlap between papers**

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

With regard to authors whose work crosses period boundaries, or figures in different kinds of course, examination questions will usually address those parts of the author’s work which come within the scope of the course being examined. If you choose to answer on an author’s work in more than one examination, you should observe the general rubric about not repeating material. See also the ‘Guidance on Choice of Topics in Relation to Course Boundaries’ (below).

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

Guidance on choices of topics in relation to course boundaries

What falls within the scope of each course?

Students are permitted and indeed encouraged to write on materials beyond those taught in lectures and seminars, provided that these fall within the scope of each course concerned. In the case of a period course, the materials must fall within the period boundaries of the course (as stated or as generally understood); in the case of a thematic course (e.g. London in Literature, Literary Representation and the History of Homosexuality) the materials must relate to the theme of the course. If in doubt as to whether particular materials are appropriate to write on in relation to a particular course, students should consult their tutors.

Lectures and seminars are sometimes offered on materials in translation, or slightly outside the period boundaries of a course. In these cases these materials are considered as included within the
What about materials that fall outside the scope of particular courses?

Other materials that fall outside the scope of a particular course – e.g. because outside the period boundaries of the course, or because originally written in a language other than English – may be written on, subject to the following conditions:

- **Tutorial essays**: normally at least half of the essay must discuss materials from within the scope of the course.
- **Research Essays**: the topic you choose must relate to one of your courses (see the section on Research Essays elsewhere in the Course Guide). Normally at least half of the essay must discuss materials from within the scope of the course.
- **For individual exam answers**: the exam rubric must be complied with; e.g. if a question requires answer to at least two works, or at least two authors, these must fall within the scope of the course. However once rubric requirements have been fulfilled, candidates may in addition discuss works beyond the scope of the course if they wish and if relevant to the question.
- **For Course Essays**: at least two authors who fall within the scope of the course must be discussed. However once this requirement has been fulfilled, candidates may in addition discuss works beyond the scope of the course if they wish.

For more detailed advice on choosing a topic for a Research Essay or Course Essay, please see the relevant sections elsewhere in the Undergraduate Handbook. Proposed titles for the Research Essay and Course Essay are scrutinised by a subcommittee of the English Department Board of Studies which will ensure that the proposed essay has appropriate coverage.

If in doubt as to whether particular materials are appropriate to write on in relation to a particular form of assessment of a particular course, students should consult their tutors.

**Quotations in languages other than English**

If a student wishes to quote in a language other than English a translation must be provided, but will not be included in the word-count.

7. **Examination Descriptions**

Brief descriptions of every paper are made available each year. These indicate the length of the examination, what kinds of questions to expect (e.g. translation, essay), how many questions must be answered, and whether any questions are compulsory. There is no guarantee that a paper will follow the format of previous years’ papers.
8. Papers in Advance

All single-honours students in their second year are expected to register for two papers in advance, Chaucer and one of their second-year option papers. Registration does not mean that you are then compelled to sit the papers, but you are strongly advised to do so unless there are very good reasons not to. Doing papers in advance gives you practice in taking examinations, allows you to assess your progress, and most important of all eases the burden of preparation in your final year. You should consult your tutor if you have any doubts about taking papers in advance.

Withdrawal, and the limit of attempts for any one paper:
In the second year you may withdraw from either or both of your papers, provided that you notify the English Department Office. If you withdraw there will be no consequences, and you will simply be required to sit the papers in your final year.

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, you should also withdraw from that paper.

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 will be treated as a first attempt, but there will be no other consequences and you will be able to re-sit the paper in your final year. Only the mark given for the second attempt will be recorded on the degree transcript, although it will be stated that it was a second attempt. However, please note that only two attempts at any one paper are allowed; a fail mark or absence recorded for the second attempt at a paper will mean that the student cannot be awarded a degree.

Only in exceptional circumstances may students withdraw from their Final examinations.

9. Procedures of examination

All examination papers and essays are presented anonymously and double-marked. For the procedure to follow in respect of Research Essays and Course Essays, please refer to your Course Guide.

Two External Examiners are involved in all stages of the examining procedure. These include the scrutinising of question papers, the assessment of borderline cases and the award of recommended degree classes.

It is very important to realize that you cannot miss out, or be absent without good reason from, any part of the examination.

Good reasons for absence almost always relate to sudden illness, or to sudden severe personal difficulties. In these instances an Extenuating Circumstances Claim should be made; see Section 5.i, above.
Any candidate for the Final Examination who is absent from, or fails to submit a single module of his or her degree assessment, but has valid Extenuating Circumstances, will be eligible for Late Assessment. This will involve re-taking the examination, as if for the first time, either later in the summer of the same year, or the following year, if that is considered a more desirable option. If the circumstances are such as to render Late Assessment inappropriate, the Department Extenuating Circumstances Panel can apply for that module to be excluded from the classification calculation, subject to the approval of the JFECP (Joint Faculty Extenuating Circumstances Panel).

Any candidate for the Final Examination who is absent from, or fails to submit more than one module of the degree assessment, but has valid Extenuating Circumstances, will also be eligible for Late Assessment. If the circumstances are such as to render Late Assessment inappropriate, the Department EC Panel can apply to the UCL Education Committee, Special and Aegrotat Degrees Panel for a Special (Classified) Degree, or an Aegrotat. In the former provision, the candidate’s class is calculated proportionately to his or her performance in the completed units of assessment; in the latter, which is usually employed when more than two modules are missing, the degree is unclassified.

Any candidate for the Final Examination who is absent from, or fails to submit a single module of the degree assessment, but has no Extenuating Circumstances, will be eligible for a condoned fail, in which case the failed module will count towards the final degree profile, but will not prevent the candidate from graduating. Candidates will need be aware of the fact that a condoned fail will seriously impact on their aggregate and will in most cases adversely affect their degree class.

Any candidate for the Final Examination who is absent from, or fails to submit more than one module of the degree assessment, but has no Extenuating Circumstances, will be required to resit their failed modules. All other marks, including tutorial and long essay marks, would normally be carried forward.

10. Late arrival at examinations

If you arrive up to half an hour after the time an examination starts the supervisor will normally allow you in, but you will not be permitted any additional time, and will, therefore, finish at the same time as other candidates.

If you are more than half an hour late, you should go to the Department and inform a member of the academic or administrative staff of what has happened. You will be able to sit the examination in departmental accommodation, but a standard period of 30 minutes will be deducted from the total time allowed.

Candidates arriving after the time for the normal end of the examination will not be allowed to sit the paper.
11. Modern Language Plus students

The English component consists of four desk exams, two of which are taken at the end of the second year and two at the end of the fourth year. For the courses ‘Literary Linguistics’ and ‘Literary Representation and the History of Homosexuality’, Course Essays replace these desk exams. If not taking either Literary Linguistics or Literary Representation and the History of Homosexuality, 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. 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).

12. Full-Year Affiliates

Affiliate students taking courses in English over the full academic year are examined for their courses in English according to the same procedures and criteria as single honours students with respect to the papers they sit. Their examination grades form part of their assessment in each course, the other part being made up of their tutorial work. They may, however, make use of tutorial work in the examination. For further details, see the document about examinations previously circulated to affiliate students by Professor Aarts.

13. Course unit students

Students from other departments who are taking a course in English as a unit in another degree programme (including continuing BASc students) are examined according to the same procedures and criteria as single honours students with respect to the paper they sit. The grade is communicated to the department in which they are registered.

14. Marks and degree classes

When assessing scripts, examiners 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 definitions of the work characteristic of the different degree classes are intended to provide an indication of what is looked for in examinations, but they are not a definitive statement of principle.

**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, 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

There are no so-called ‘ordinary’ or ‘pass’ degrees in our system; if a candidate does not reach the standard of a third, he or she will fail the examination. The only unclassified degree obtainable is an ‘Aegrotat’ degree (see Section 9).

Examination marks are awarded on a numerical scale running from 0 to 80. The Course Assessment mark, which is a special feature of our assessment procedure, is calculated by averaging the 4 termly tutorial grades obtained in the second and third years of the course. Normally each candidate will have 10 marks in his or her profile: the tutorial mark, a Research Essay mark, and 8 others.
The system of numerical marks used in the marking of individual examination papers and long essays is the same as that used for tutorial essays, and is as follows:

First Class: 70-80  
Upper Second: 60-69  
Lower Second: 50-59  
Third Class: 40-49  
Fail: 0-39

The criteria for degree classes are as follows:

<table>
<thead>
<tr>
<th>Class</th>
<th>Marks Required</th>
</tr>
</thead>
<tbody>
<tr>
<td>First</td>
<td>3 marks above 69 and numerical aggregate of at least 666</td>
</tr>
<tr>
<td>Upper Second</td>
<td>6 marks above 59 and numerical aggregate of at least 590</td>
</tr>
<tr>
<td>Lower Second</td>
<td>8 marks above 49 and numerical aggregate of at least 520</td>
</tr>
<tr>
<td>Third</td>
<td>9 marks above 39 and numerical aggregate of at least 460</td>
</tr>
</tbody>
</table>

The work of candidates who meet one but not both of the criteria, or none of the criteria, for any one of the four possible classes is referred to our External Examiners for review. The Board of Examiners has the authority to refer any work to the External Examiners, to take certain exceptional or extenuating circumstances into account, and to make final decisions on degree classes.

15. **Grievance procedure**

The Department’s practice in relation to complaints about the results of examinations follows UCL’s Student Complaints Procedure, details of which are set out at [http://www.ucl.ac.uk/srs/academic-manual/c1/complaints](http://www.ucl.ac.uk/srs/academic-manual/c1/complaints). In brief, any complaint about the conduct of an examination should be addressed in the first instance to a member of academic staff other than the Chair of the Board of Examiners, who will attempt to resolve the matter informally. If the complainant is not satisfied he or she may then take the matter to the Registrar, who will consider the complaint and the Department’s response. It should be stressed that generalised complaints about examination performance not reflecting a candidate’s true ability will almost certainly be rejected by both the department and the authorities. The procedures for anonymity and double marking make the system as objective as possible; these procedures are vetted every year by the external examiners. The only complaints which are likely to be considered concern errors, omissions, or bias in the setting and marking of examinations. Such complaints will be taken extremely seriously if there is evidence to support them.

16. **Timetabling of examinations**

The UCL Undergraduate Examination Period for 2015-16 will be from 28th April to 27th May inclusive. Students will be able to view their personal examination timetables on Portico by the end of March 2016, as soon as the examination timetable for the whole of UCL has been finalised. Within this very tight schedule every effort will be made by the Registry's Assessment and Student Records
Section to ensure that the examinations are evenly spread, while avoiding clashes in individual students' timetables throughout the whole of UCL and managing the available exam halls around London that have been booked.

17. Publication of results

Once the final Board of Examiners meeting has been held, after around 3pm on Friday 10th June (to be confirmed nearer the time), pass lists will go up on the 2nd/3rd year notice boards in the English Department. These will take the form of provisional degree classes for graduating BA English students (but not results for individual papers), and lists of passes by individual course for second-year BA English students, and Modern Language Plus, Course Unit and full-year Affiliate students. Students will need to retain their candidate numbers in order to refer to these lists.

The UCL Registry's Assessment and Student Records Section confirms actual marks for all papers, and degree classes. They expect to make official results available for students to view on PORTICO at the end of July; students are advised to keep checking their UCL email accounts over the summer and renew UCL passwords as necessary so that they can access results on their PORTICO accounts. The Assessment and Student Records Section also organise the posting of degree certificates and the online Higher Education Achievement Record for graduates, and the communication of affiliates' results to their home institutions. Please see pages 14-15 of UCL's Examination Guide for Candidates 2015-16 (http://www.ucl.ac.uk/current-students/exams_and_awards/regulations/candidate_guide.pdf) for full information about the HEAR, final degree certificates and transcripts, and note especially the need to update contact addresses in PORTICO in order to receive certificates.

18. Further information or questions

If you have any questions about the information and advice given in this document, or about any aspect of the examinations, you should consult your tutor or the Chair of the Board of Examiners who is Prof Gregory Dart (FC 238, Tel: 020 7679 3139) or the Secretary of the Board of Examiners who is Dr Natalie Jones (020 7679 3142).
Appendix 4: Style Sheet for Essays

**Style Sheet for Essays**

These rules apply to tutorial essays, Research Essays, Course Essays, MA Issues in Modern Culture coursework essays, and MA Issues in Modern Culture dissertations. MA English Linguistics students should refer to the style sheet issued by their Programme Convenor instead.

For full information on regulations governing undergraduate Research Essays and Course Essays, see the undergraduate Course Guide and the documents ‘Guidance on presentation of long essays for examination’ and ‘Long Examined Essays: Frequently Asked Questions’ (both available at [http://www.ucl.ac.uk/english/current/undergraduate](http://www.ucl.ac.uk/english/current/undergraduate) under the heading ‘Examinations’).

For full information on regulations governing MA coursework essays and dissertations, see the Handbook for Graduate Students and any presentation guidelines issued by the relevant MA Programme Convenor.

If you are not sure how to do any of the word-processing procedures mentioned here (e.g. page numbers, indentation, inserting footnotes or endnotes), ask your tutor.

1. Submitting Essays and Keeping Copies

**Undergraduate Tutorial Essays**

Each essay should be submitted to your tutor via his/her Moodle tutorial page, and, if your tutor requires it, as an email attachment (preferably in Word) and as a paper copy. Instructions about submitting essays via Moodle will be emailed at key points in the year. 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.

**Undergraduates: Research Essays and Course Essays**

A paper copy must be handed in to the English Department office by the deadline specified in the Course Guide, and an electronic copy submitted via the Moodle Long Essay Submissions page. You must also keep a paper copy and an electronic copy of your final essay, identical to the copies handed in.

**MA coursework essays and dissertations**

Please see the Handbook for Graduate Students. You should keep an electronic and paper copy of each essay submitted.
2. Format

The essay should be word-processed. It should be on A4 paper and on one side of the paper only. Pages should be numbered. The essay should be double-spaced with generous margins (at least 1” / 2.5 cm). Use a reader-friendly font (preferably 12 pt).

3. How to give titles of works

These rules apply to titles of literary works and also to films, music, works of art, etc.

Titles of whole works should be in italics. When writing longhand, e.g. in an exam, use underlining.

EXAMPLES: Bleak House, Hamlet.

The title of any work which was published as part of a collection should be in single inverted commas. This applies to short poems, short stories, articles, and essays.


‘The Whitsun Weddings’ refers to the particular poem by Philip Larkin, whereas The Whitsun Weddings refers to the collection as a whole.

For full details of how to refer to sources, see section 5 below.

4. Presentation of quotations

a. Short quotations

Short quotations can be left as part of your text.

EXAMPLE:
In the opening paragraph of Paradise Lost, Milton claims his poem will pursue ‘things unattempted yet in prose or rhyme’.

Where a whole sentence is quoted in full, without any interruption, the final full stop in the sentence comes before the closing inverted comma.

EXAMPLE:
‘In Bleak House, I have purposely dwelt upon the romantic side of familiar things.’
Use single inverted commas – except for a quotation within a quotation, which has double inverted commas.

EXAMPLE:
Donald Davie, for instance, has argued that ‘despite such incidental, characteristically audacious felicities as “the pestered sea”, this is surely not a poem we can admire’.

b. Longer quotations

Quotations of more than one-and-a-half lines should begin on a new line and should be indented and single-spaced. A passage of prose should be indented by 5 spaces, and a passage of verse should be indented by 10 spaces. Do not use inverted commas. The sentence before the quotation will often end in a colon.

EXAMPLE:
Book V of *Paradise Lost* opens with a Homeric invocation to the dawn:

```
Now Morn her rosy steps in the eastern clime
Advancing, sowed the earth with orient pearl,
   When Adam waked...
```

Sometimes the quotation can be introduced with a comma rather than a colon.

EXAMPLE:
Is this ‘the seat’, Satan asks,

```
That we must change for heaven, this mournful gloom
For that celestial light?
```

The quotation must make grammatical sense within the sentence of your own prose which introduces or encloses it.

5. Giving references

You must make clear acknowledgement of all works you have used in writing your essay. If you fail to do so, you may be penalised for plagiarism. Sources for any of the following kinds of material must be cited precisely:

- quotations
- facts that are not widely known
- opinions directly derived from a secondary work
- paraphrase of any part of a primary or secondary work.
You must cite sources precisely so as to refer your tutor or examiner to a particular place in a work or collection of works. Without proper citations your tutor or examiner may not be able to assess your essay adequately.

The following parts of this Style Sheet are based on the referencing system recommended in The MLA Style Manual, 3rd edn (New York: MLA, 2008). Other systems of referencing are available, and we’re happy for you to use whichever system you prefer, provided that it’s a recognised system and that you apply it consistently. Some scholars prefer the system recommended in The MHRA Style Guide, which can be downloaded for free from http://www.mhra.org.uk/Publications/Books/StyleGuide/.

For advice on any aspect of referencing, ask your tutor.

List of Works Cited

This list should appear at the end of your essay and should include all works referred to in the essay, listed in alphabetical order by author’s surname. You may find it helpful to divide the list into Primary Works (i.e. original literary works or historical documents, e.g. Shakespeare, Hamlet) and Secondary Works (i.e. works of criticism and interpretation, e.g. Frank Kermode, Shakespeare’s Language).

a. In accordance with MLA style, a basic entry for a book should look like this:


b. An entry for an anthology or compilation should look like this:


c. If you’re citing more than one work by the same author or editor, please list these in alphabetical order by title (ignoring definite and indefinite articles) (not in date order) as this will help the reader to match them to the parenthetical references.

d. If you’re citing a work with more than one author or editor, invert the name of the first author only, e.g.:


If there are more than three authors, you may name only the first and add ‘et al.’ (‘and others’), like this:

e. When citing a work published before 1900, there’s no need to give the name of the publisher or a printer. If it’s an early modern book with a very long title, a short form of the title is sufficient. For example:

Moryson, Fynes. *An Itinerary ... Containing His Ten Yeeres Travell*. London, 1617.

f. For anonymous works, please don’t use ‘Anon.’; list the work under its title (ignoring definite and indefinite articles for the purposes of alphabetical ordering).

g. An entry for an edition of a primary work should look like this:


It may be helpful to add the date of first publication of the work, e.g.:


An entry for an introduction to such an edition should look like this:


h. An entry for a chapter in an essay collection should look like this:


i. An entry for an article in a scholarly journal should look like this:


If you’re citing an article in a scholarly journal from an online source, please give the full publication details as above, but instead of following these with ‘Print’, follow them with ‘Web’ and the date of access. For example:


If it’s a web-only publication and there are no page numbers, please put ‘n. pag.’ where the page numbers would usually go.
j. An entry for a newspaper or magazine article should look like this:


k. For web publications: please give as many as possible of the following items of information, in this order:

1. name of the author, editor etc.
2. title of the work (italicised if the work is independent; in roman type and quote-marks if part of a larger work)
3. title of overall website (italicised), if distinct from item 2
4. version or edition used (if appropriate)
5. publisher or sponsor of the site; if not available, use N. p.
6. date of publication, in form day, month year; if not available, use n.d.
7. medium of publication (Web)
8. date of access (day, month, year).

For example:


Databases such as the OED and ODNB often include a helpful ‘cite’ button for each entry which should give you the information you need.

l. For a manuscript, please give the following information, in this order:

1. name of author
2. title, or a description of the material
3. date of composition: at least the year; or if date is unknown, use N. d.
4. callmark
5. form of material (MS) – no need to give this if already included in the callmark
6. name and location of library, research institution, or personal collection where the manuscript is housed.

For example:

Dickinson, Emily. ‘Distance is Not the Realm of Fox.’ MS. Pierpoint Morgan Lib., New York.

m. Treat a published letter like an item in an essay collection (see e. above), e.g.:

Treat an unpublished letter like a manuscript (see l. above).

n. An entry for a film should look like this:


Cite a DVD as you would a film. Include the original release date where it’s relevant. E.g.:


o. An entry for a performance should look like this:


p. Entries for sound recordings may be given in various different forms depending on whether you wish to emphasise the composer or performer, and what information you feel is most useful to the reader. Here are two examples:


q. You do not normally need to cite lectures or seminars received as part of your course, but if you wish to cite a public lecture, talk, or reading, you should give as much as possible of the following information:

1. name of speaker
2. title of presentation, in quotation marks
3. name of meeting, conference etc.
4. sponsoring organisation
5. location
6. date
7. descriptive label, e.g. Lecture, Talk, Reading.

For example:


Parenthetical references

When using the MLA system all references should be given in parentheses, not in footnotes (unless there’s an exceptional reason why a footnote is needed, e.g. a long list of references that would break into the text too much; but see below for more on footnotes). Once the list of Works Cited is sorted out, the parenthetical references should be straightforward. They should consist of just the author’s name and the page number(s); or, if more than one work by the same author is being cited, the author’s name, the short title, and the page number(s). For example:

It may be true that ‘in the appreciation of medieval art the attitude of the observer is of primary importance’ (Robertson 136).

This point has already been argued (Tannen 178-85).

Shakespeare’s King Lear has been called a ‘comedy of the grotesque’ (Frye, Anatomy 237) [more than one work by Frye cited in this piece]

PLEASE NOTE in each case the absence of a comma before the page number!

Reference can also be made by mentioning the author’s name in the text, in which case it shouldn’t be given again in the parenthesis:

Tannen has argued this point (178-85).

It may be true, as Robertson maintains, that ‘in the appreciation of medieval art the attitude of the observer is of primary importance’ (136).

To cite the whole of a work, just give the author’s name. To cite a work listed by title only (i.e. anonymous), just use the title, e.g.:

A presidential commission reported that recent campus protests had focused on ‘racial injustice’ (Report 3).

For a play, it may be more appropriate to give act, scene and line numbers than a page reference: e.g. (Shakespeare, Hamlet, 2.4.32-5).
Footnotes

As explained above, in MLA style footnotes should NOT be used for general referencing. Please avoid any other footnotes as much as possible, and try to incorporate materials in your main text if you can.

Frequently asked questions on referencing

Q.1: If I wish to cite a quotation in work originally taken from another work, do I need to give the reference for where the quotation originally came from?

A.1: This is described as citing an indirect source, and should be handled as follows:

EXAMPLE: The following sentence is taken from p. 1 of Knoepflmacher’s *George Eliot’s Early Novels*:

In giving form to her ideas, she always proceeded, as Henry James shrewdly recognized, ‘from the abstract to the concrete’.

If you wish to quote the phrase from Henry James, you would add Knoepflmacher to the List of Works Cited as follows:


You would then add a parenthetical reference in the main text of your essay, as follows:

In giving form to her ideas, she always proceeded, as Henry James shrewdly recognized, ‘from the abstract to the concrete’ (qtd. in Knoepflmacher 1).

Q.2: If I have quoted from more than one article in an edited collection, should I give a reference for each individual article in the bibliography, or simply one reference for the collection?

A.2: You may create a complete entry for the collection and cross-reference individual pieces to the entry.

EXAMPLE:


Q.3: Should the edited letters or diaries of a writer be placed under ‘primary’ or ‘secondary’ works?
A.3: This depends on how you’re using them in your essay. Use your judgement to decide, on a case-by-case basis. If in doubt, ask your tutor.

6. Illustrations

If you wish to include visual illustrations in your essay, you may either insert them at appropriate points in your text, or group them separately in an appendix, as convenient. Each illustration should be numbered in sequence (fig. 1, fig. 2, etc) and referred to by this designation in your text. Each illustration should also have a caption giving name of artist, title, date, present location, and any other useful information such as a museum reference number (if available), e.g.:

Fig. 1: Hans Eworth. *Elizabeth I and the Three Goddesses*, 1569. London, Royal Collection, RCIN 403446.
Fig. 2: Artist unknown. *An Allegory of the Tudor Succession: The Family of Henry VIII*, c. 1590. New Haven, CT, Yale Center for British Art, Paul Mellon Collection, B1974.3.7.
Appendix 5: Moodle submission instructions for Long Essays

Electronic submission of undergraduate Long Essays via Moodle:

The Department requires undergraduate students to submit Course Essays and Research Essays via Moodle, as well as handing in two bound copies. Submitting the electronic version via Moodle automatically runs the essays through the Turnitin plagiarism software (as is the case when tutorial essays are submitted via the Moodle tutorial pages).

Here are instructions for submitting long essays via Moodle:

Submitting long essays using Moodle ([www.ucl.ac.uk/moodle](http://www.ucl.ac.uk/moodle)):
1) Log into Moodle in the normal way, using your UCL user id and password
2) Search for ‘ENGLISH DEPARTMENT LONG ESSAY SUBMISSIONS’
3) Choose the self-enrolment option, and enter ‘thekey’ (this is the enrolment key)
4) Select Course Essay or Research Essay, as appropriate
5) Click on ‘my submissions’ tab
6) Select submission type (probably ‘file upload’ in most cases)
7) Add your title: use all or the first part of your official essay title for this
8) Choose file – browse
9) Tick ‘declaration of ownership’
10) Select ‘add submissions’
11) Wait – it should work.
12) You will eventually see a similarity score in the essay submission box, from Turnitin; the time this takes can vary and you may need to refresh the page.

If you wish to re-submit your essay in Moodle before the deadline, ask Anita Garfoot ([a.garfoot@ucl.ac.uk](mailto:a.garfoot@ucl.ac.uk)) to delete the old version and you will be able to submit a new version (however, remember that the electronic version needs to match the hard copies submitted).

For your information, there are UCL webpages for students giving guidance about submitting essays via Turnitin in Moodle: [https://wiki.ucl.ac.uk/display/ELearningStudentSupport/Turnitin](https://wiki.ucl.ac.uk/display/ELearningStudentSupport/Turnitin).
Appendix 6: Long Essay FAQs

Long Examined Essays: Frequently Asked Questions

This document applies to Undergraduate Research Essays and Course Essays. It should be read in conjunction with the information on Long Essays in Part 3 of this Handbook, and the documents ‘Style Sheet for Essays’ (Appendix 4), and ‘Guidance on Examinations’ (Appendix 3).

Research Essays

NB - see also the section below headed ‘General’.

What is a Research Essay?
A Research Essay is an independent research project on a subject that particularly interests you.

Who needs to do a Research Essay?
All Single Honours students must submit a Research Essay in their third year.

How long is a Research Essay?
It is no more than 6,000 words long. This word-limit must not be exceeded. It includes quotations and references but not the Bibliography.

How does the Research Essay fit in to my degree profile?
The mark for your Research Essay forms one of the ten elements of your degree assessment; i.e. it forms 10% of your degree assessment.

When is the Research Essay handed in?
Soon after the beginning of the spring term of your third year. See the ‘important dates’ section in Part 3 of this Handbook for the exact date and time. This deadline will be strictly applied and you will be penalised for late submission without good reason and without having had an extension agreed after making an Extenuating Circumstances application.

When should I start thinking about a Research Essay topic?
In the summer term of your second year. During that term, you should discuss ideas for a topic with your tutor. By the end of that term you should have agreed a working title with your tutor. Both of you should keep a note of this. This is so that you can start researching and drafting the essay over the summer vacation between your second and third years.

How should I go about choosing a suitable topic?
The topic you choose must be related to one of your courses taught in the English Department. It should be something that you are really interested in. The subject should not be too broad. For further guidance, see the Research Essay section in Part 3 of this Handbook.
How do I submit the final version of my Research Essay title?
Shortly after the beginning of the autumn term, you must submit a form giving your title in its final version and an accompanying statement of about half a page in length, describing the scope of the essay. For the exact deadline for this, see the ‘important dates’ section of this Handbook. You can obtain the form from the English Department office or website. The form must be discussed with your tutor and signed by him or her before the deadline, so make sure you allow time for this to take place. At this stage your title may be either the same as your previous working title, or a more detailed and refined version of your previous working title, or a new topic entirely, if you have changed your mind over the summer about what you would like to do. The title submission form must be signed by you and your tutor and handed in to the department office.

What is the procedure for approval of Research Essay titles?
Your title submission form will be scrutinised by a sub-committee of the Board of Studies, who may ask you to revise your title or give more information. Once the title has been approved by the Board of Studies you will receive a letter confirming the final version of the title. This is the title against which your essay will be examined, and after this no further change to the title is possible.

What if I change my mind about my topic?
You can change your mind in the period between the agreement of a working title with your tutor in the spring term of your second year and the submission of the Research Essay Title form in the autumn term of your third year. However, after your title has been approved by the Board of Studies, no further change is possible.

What should I do if it looks as if I might have difficulty in meeting the essay submission deadline?
If you do not have a good reason for late submission, you will be penalised (see the ‘Guidance on Examinations’ document for details of penalties for late submission). This could affect the class of your degree. If you do have a serious reason for late submission, you need to make an Extenuating Circumstances application within one week of the circumstance concerned. A serious reason might be illness or other serious personal circumstances. To try to avoid computer problems (which are not covered by the Extenuating Circumstances procedure), you should make back-ups of your essay at regular intervals during its composition.

What if I fail to hand in my Research Essay?
If you fail to hand in the Research Essay altogether, this is the equivalent of unexplained absence from an examination. See the ‘Guidance on Examinations’ for the implications of this.

Course Essays

NB - see also the section below headed ‘General’.

What is a Course Essay?
A Course Essay is an essay submitted in place of a three-hour written exam.
Who can do a Course Essay?
Any Single Honours English student may choose to submit up to two Course Essays in place of written examinations, one at the end of his or her second year, and/or one at the end of his or her third year. Any Combined Honours student may choose to submit one Course Essay in place of a written examination, either at the end of his or her second year, or at the end of his or her final year. Full-Year Affiliates may choose to submit one Course Essay in place of a written examination.

What if I’m taking Literary Representation and the History of Homosexuality or Literary Linguistics?
Students taking Literary Representation and the History of Homosexuality or Literary Linguistics must submit a Course Essay for each of these courses, which have no other form of examination. The essay may be submitted either at the end of the second year or at the end of the final year. No Course Essay for any other course may be submitted in the year in which the LRHH or Literary Linguistics Course Essay is submitted.

How many Course Essays can I do?
A Single Honours student may do no more than two in total, and no more than one in each year: one at the end of the second year (if you wish), one at the end of the third year (if you wish). A Combined Honours student may do no more than one in total, either at the end of the second year (if you wish), or at the end of the final year (if you wish). A Full-Year Affiliate may do no more than one in total.

How long is a Course Essay?
It is no more than 8,000 words long. This word-limit must not be exceeded. It includes quotations and footnotes but not the Bibliography.

How does the Course Essay fit in to my degree profile?
For Single Honours students, the mark for each Course Essay forms one of the ten elements of your degree assessment; i.e. the essay forms 10% of your degree assessment, as it would if you sat the corresponding three-hour written exam instead. For Combined Honours students, the mark for a Course Essay has the same weighting in your degree profile as would the corresponding three-hour written exam.

What are the main differences between a Research Essay and a Course Essay?
A Research Essay should have a specialised topic, which should not be too broad, and will be investigated in depth. By contrast, a Course Essay should show a breadth and range of knowledge, demonstrating coverage of the course for which it is serving as the sole examination. This is reflected in their different lengths (6,000 words for RE, 8,000 words for CE). A Research Essay is compulsory for Single Honours students but a Course Essay is optional.

When is the Course Essay handed in?
It is handed in on the first day of the summer term of the second or final year. See the ‘important dates’ section, in Part 3 of this Handbook, for the exact date and time. This deadline will be strictly applied and you will be penalised for late submission without good reason.
When do I need to propose a Course Essay title?
The deadline for submission of a final year Course Essay title (other than LRHH and Literary Linguistics) is soon after Reading Week in the autumn term. The deadline for submission of a second year Course Essay title or an LRHH or Literary Linguistics Course Essay title is early in the spring term. See the ‘important dates’ section of this Handbook for the exact dates. You should allow plenty of time before the deadline to discuss your title with your tutor.

How should I go about choosing a suitable topic?
Course Essays are meant to be as broad a test of the candidate’s knowledge as the written paper they replace, and will usually require coverage of at least two authors or topics. Hence, they must not be confined to individual works, or to the works of a single author, or to a narrow topic for the non-period courses.

How do I submit my Course Essay title?
Well before the deadline for submission of Course Essay titles, you should obtain the appropriate form from the English Department office or website. After discussion with your tutor, you should complete the form, giving your proposed title, and an accompanying statement of about half a page in length, describing the scope of the essay. This form must be signed by you and your tutor and handed in to the department office.

What is the procedure for approval of Course Essay titles?
Your title submission form will be scrutinised by a sub-committee of the Board of Studies, who may ask you to revise your title or give more information. Once the title has been approved by the Board of Studies you will receive a letter confirming the final version of the title. This is the title against which your essay will be examined, and after this no further change to the title is possible.

I am a second year student writing a Course Essay (not for LRHH or Literary Linguistics) and I’m afraid I may not meet the essay submission deadline. What should I do?
You have several choices:
1) You should try to submit the essay by the deadline if at all possible. If you have a good reason for late submission - i.e. illness or other serious personal circumstances – you can make an Extenuating Circumstances application. You should do this no later than a week after the circumstance concerned.
2) You may abandon the essay and instead sit the exam for the course in question in either your second or final year. If you decide to postpone the exam until your final year, then at this stage in your second year you should ask in the department office about withdrawing from the exam.
3) You may defer the essay until your final year and present it then as a Course Essay. However, this will prevent you from doing a Course Essay for any other course in your final year. You should contact the department office to withdraw from the assessment before your second-year exams. The Course Essay title submission form must be resubmitted for approval according to the final year Course Essay timetable.
4) If you do not follow any of the above three courses of action and you submit the essay after the deadline, you will be penalised (see the ‘Guidance on Examinations’ document for details of penalties for late submission). This could affect the class of your degree.
I am a second year student writing a Course Essay for LRHH or Literary Linguistics and I’m afraid I may not meet the essay submission deadline. What should I do?
You have several choices:
1) You should try to submit the essay by the deadline if at all possible. If you have a good reason for late submission - i.e. illness or other serious personal circumstances – you can make an Extenuating Circumstances application. You should do this no later than a week after the circumstance concerned.
2) You may defer the essay until your final year and present it then as an LRHH/Literary Linguistics Course Essay. However, this will prevent you from doing a Course Essay for any other course in your final year. You should contact the department office to withdraw from the assessment before your second-year exams. The Course Essay title submission form must be resubmitted for approval according to the final year Course Essay timetable.
3) If you do not follow either of the above two courses of action and you submit the essay after the deadline, you will be penalised (see the ‘Guidance on Examinations’ document for details of penalties for late submission). This could affect the class of your degree.

I am a third year student writing a Course Essay (not for LRHH or Literary Linguistics) and I’m afraid I may not meet the essay submission deadline. What should I do?
You have several choices:
1) You should try to submit the essay by the deadline if at all possible. If you have a good reason for late submission - i.e. illness or other serious personal circumstances – you can make an Extenuating Circumstances application. You should do this no later than a week after the circumstance concerned.
2) You may abandon the essay and instead sit the exam for the course in question.
3) If you do not follow either of the above two courses of action and you submit the essay after the deadline, you will be penalised (see the ‘Guidance on Examinations’ document for details of penalties for late submission). This could affect the class of your degree.

I am a third year student writing a Course Essay for LRHH or Literary Linguistics and I’m afraid I may not meet the essay submission deadline. What should I do?
Since there is no written exam available for LRHH or Literary Linguistics, you must submit the essay by the deadline. There is no alternative. Contact the Department Tutor or English Department Office immediately, and preferably as early as possible.
If you have a good reason for late submission - i.e. illness or other serious personal circumstances – you can make an Extenuating Circumstances application. You should do this no later than a week after the circumstance concerned.
If you do not have a good reason for late submission, you will be penalised. This could affect the class of your degree. If you fail to hand in the LRHH/Literary Linguistics Course Essay altogether, this is the equivalent of unexplained absence from an examination; for the implications of this, please see the ‘Guidance on Examinations’ document.
General

How can I avoid plagiarism?
Make sure you acknowledge all your sources fully and properly. See the document ‘Style Sheet for Essays’ (available from the Department Office and in Appendix 4 of this Handbook). For further information about plagiarism, see the ‘Plagiarism’ section of this Handbook, and the ‘Guidance on Examinations’ and ‘Avoiding Plagiarism’ documents in the appendices.

Can I base my Research Essay or Course Essay on a tutorial essay or essays?
No. A long examined 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.

Can my tutor read drafts of my Research Essay or Course Essay?
No. The essay must be your own independent work. Once your title has been approved, there can be no discussion of any aspect of the writing of it with any member of staff. However, your tutor or any other member of staff can give advice on reading at any stage.

How should I lay out my essay?
See the document ‘Style Sheet for Essays’ (available from the Department Office and in Appendix 4 of this Handbook).

How do I give references to sources?
See the document ‘Style Sheet for Essays’ (available from the Department Office and in Appendix 4 of this Handbook).

What is included in the word-count?
The word-count includes quotations and footnotes but not the Bibliography. You must not exceed the word-limit, and you must state the word-count on the cover sheet of your essay.

How can I make sure I meet the deadline safely?
Every year there are some students who have difficulty in meeting deadlines for long examined essays, often because of problems with computers or printers. This creates stress for them and for the English Department office. In the case of students who fail to meet a deadline, the penalties incurred can have a serious effect on the class of their degree. To avoid this:
a) allow yourself plenty of time in case of unforeseen problems. Plan to finish and print off the essay several days before the deadline, not on the day of the deadline.
b) make frequent back-up copies of your work and store these in a safe place.
c) make sure you have a clear plan as to when and how you are going to print off your essay. Bear in mind that the computer cluster rooms in college are often very busy, especially at the times of year when submission deadlines fall.
How should I present my essay for examination?
a) For the title-page, you must use the relevant cover sheet (available from the English Department Office, and emailed to students at a relevant point in the year), on which you are required to write the word-count.
b) Your name must 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 and I have not compromised my anonymity within it’, with your signature, name and the date below.

Make sure that you allow yourself time to complete these two presentation requirements, and to get the requisite two copies professionally bound, before you hand the essay in. See the ‘Presentation of Long Essays for Examination’ section of this Handbook for the full presentation requirements.

Can I hand in any supplementary materials (e.g. the Bibliography or an Appendix or an Errata sheet) after the deadline has passed?
No.

Will I get a copy of my essay back?
No. You should make a copy for yourself to keep.

If I have written about an author or work in my Research Essay or Course Essay, can I write about the same author or work in one of my other exams?
Only if you are very careful not to use the same materials and not to make the same points. Long examined essays are governed by the same prohibition on duplication of material as all your other exams. It is advisable not to refer to the same author(s) or work(s) in other exams if possible.
Appendix 7: Examination Descriptions, 2015-16

[For all undergraduate students entering for desk examinations except for first-year BA English students, who should refer to the Sessional Examination Descriptions in Appendix 8]

N.B.: This is the Examination Descriptions document from the previous academic year (2015-16). Revised Examination Descriptions for 2016-17 will be emailed to all students in March, and will be available from the English Department office and website. The previous year’s Descriptions are included below for information, but this year’s document must be consulted when it is produced, and any changes noted.

Department of English University College London
EXAMINATION DESCRIPTIONS 2015-2016

These notes are provided for second- and final-year candidates in the UCL-based BA Examinations, affiliate students, and students taking English course units. They are only a guide, and are not necessarily binding on examiners. They should be read in conjunction with those passages in the English Department's 'Guidance on Examinations' and UCL's examination guidance (available at http://www.ucl.ac.uk/current-students/exams_and_awards) that set out the formal examination requirements.

Candidates are warned against the use of substantially the same material twice within the same paper or in the examination as a whole.

The examiners’ intention in setting 6-hour papers is to give candidates additional reading time. In the case of the Chaucer and Shakespeare papers the intention is to allow time for use of the plain texts provided; in the case of Critical Commentary and Analysis the intention is to allow candidates sufficient time to read through and reflect on the set passages. There is no requirement that candidates should write longer answers than they would in 3-hour papers.

Where examinations contain questions on set works or set authors, these works or authors are named in the relevant description.

The setting, scrutinizing, and marking of all examination papers and other forms of assessment is the responsibility of the Board of Examiners of the BA in English, which consists of members of the Department of English appointed to serve as examiners and at least one External Examiner.

Chaucer and his Literary Background

Time: 6 hours. A plain text of Chaucer (ed. Robinson) will be provided.

Candidates must answer three questions: EITHER Question 1 OR Question 2 (NOT BOTH) and two others. Question 1 will require commentary on a single passage. Question 2 will require comparison
of two passages. In each of these questions there will be a choice of passages for discussion. The other questions will be essay questions.

Candidates should note that the term ‘work’ in this paper can be applied to a part or parts of The Canterbury Tales. Answers addressing The Canterbury Tales as a ‘work’ need not discuss it in its entirety.

Between 1.00 p.m. and 1.45 p.m. candidates will be able, if they wish, to leave their desks to have lunch. The examination will finish at 4.00 p.m. Candidates should not discuss the paper or use mobile phones during the lunch break.

**Shakespeare**

Time: 6 hours. A plain text of Shakespeare’s works (The Arden Shakespeare Complete Works) will be provided.

Candidates must answer three questions: one question from Section A and two from Section B.

Section A consists of questions on the set plays, and includes optional passages for commentary. The set plays are A Midsummer Night’s Dream, 1 Henry IV, Macbeth and The Winter’s Tale.

Section B consists of general questions. Answers in Section B should, unless otherwise specified, discuss AT LEAST TWO WORKS. Any set play not used in a Section A answer may be used in answering a Section B question, but each Section B answer may discuss no more than one set play.

Between 1.00 p.m. and 1.45 p.m. candidates will be able, if they wish, to leave their desks to have lunch. The examination will finish at 4.00 p.m. Candidates must not discuss the paper or use mobile phones during the lunch break.

**Critical Commentary and Analysis**

Time: 6 hours

The examination will consist of passages of prose and verse for comment and comparison. Candidates must answer any three questions. None of the questions is compulsory.

Between 1.00 p.m. and 1.45 p.m. candidates will be able, if they wish, to leave their desks to have lunch. The examination will finish at 4.00 p.m. Candidates should not discuss the paper or use mobile phones during the lunch break.
Renaissance Literature 1520-1674

Time: 3 hours

The paper will be divided into two sections. Three questions must be answered, including at least one from each section; i.e. you must answer one from Section A, one from Section B, and a third from either section.

Section A will contain questions on the five set authors (Sidney, Spenser, Donne, Jonson and Milton). Section B will contain questions on a variety of authors, genres and topics. Answers in Section B should refer to AT LEAST TWO WORKS unless otherwise indicated.

Answers may refer to works by Shakespeare but should not be based on them, since there is a separate Shakespeare paper. E.g. if an answer requires reference to at least two works, a Shakespeare work may be included in the discussion as a third work, but must not be one of the two main works discussed.

The Restoration and Eighteenth Century

Time: 3 hours

Candidates must answer three questions: Question 1 and two others.

Question 1 will require commentary on a single passage. Passages will be taken from the set works: from the poems of Rochester (those included in the prescribed ‘Oxford World’s Classics’ edition); from Pope, either Epistle to Dr Arbuthnot or An Epistle to a Lady; from Richardson, Pamela; and from either Johnson, A Journey to the Western Islands of Scotland or Boswell, The Journal of a Tour to the Hebrides.

The rest of the paper will contain essay questions on a variety of authors, works and topics.

The Romantic Period

Time: 3 hours

The paper will be divided into two sections. Section A will contain questions on the authors of the recommended works. Section B will contain questions on authors, genres and topics which require reference to AT LEAST TWO AUTHORS, unless otherwise indicated. Three questions must be answered, including at least one from each section; i.e. you must answer one from Section A, one from Section B, and a third from either section.
The Victorian Period

Time: 3 hours

The examination will consist of two sections. Candidates must answer three questions, one from Section A and two from Section B.

Section A will consist of questions on the seven set works: Tennyson’s poetry, Browning’s poetry, Christina Rossetti’s poetry, Villette, Great Expectations, Middlemarch, Tess of the d’Urbervilles.

Section B will consist of questions on a variety of authors, genres, and topics, and ‘the period’ means 1830-1900. Unless otherwise stated, each question in Section B must be answered with reference to AT LEAST TWO WORKS.

Candidates may include in their answers in Section B discussion of set works not used in answering Section A. For example, if they have not answered on Great Expectations in Section A, and choose to answer on Dickens in Section B, they may include Great Expectations in their discussion. If they have written their Section A answer on Great Expectations, they may refer to Dickens’s works in answering a question in Section B, providing they do not base their answer primarily on Dickens. In the cases of Tennyson, Browning, and Christina Rossetti, where ‘set works’ refers to a volume of selected poems, they may base an answer in Section B on the work of any of these poets without restriction, provided they have not answered on that poet in Section A.

Modern Literature I

Time: 3 hours.

Candidates must answer three questions. The paper will be in two sections, Section A containing questions on works by the set authors (Joseph Conrad, James Joyce, T. S. Eliot, Virginia Woolf and Charlie Chaplin), and Section B containing questions on a variety of authors and topics. Candidates will be required to answer one question from Section A and two from Section B.

In Section B, ‘work’ or ‘works’ include drama and film as well as fiction, and other varieties of prose and poetry; ‘authors’ includes those producing work in all these forms; and ‘the period’ means 1900-1945. If an author of the period produced significant works before or after the period, candidates may refer to those works, but should base their answers on works produced within the period.

Candidates may include in Section B discussion of works by set authors not answered in Section A. For example, if they have not answered on Woolf in Section A, they may answer on Woolf in Section B. If they have written their Section A answer on Woolf, they may refer to Woolf’s works in answering a question in Section B, providing they do not base their answer primarily on Woolf.
Modern Literature II

Time: 3 hours

Candidates must answer three questions. The paper will be in two sections, Section A containing questions on each of the twelve set works, and Section B containing questions on a variety of authors and topics. Candidates will be required to answer one question from Section A and two from Section B.

In Section B, ‘work’ and ‘works’ include poetry, drama, television, film, , graphic novels, and song as well as fiction and other varieties of prose; ‘authors’ includes those producing work in all these forms; and ‘the period’ means 1950 to the present day.

You may include in your answers to Section B discussion of set works not used in answering Section A. For example, if you have not answered on Vertigo in Section A, and choose to answer on Hitchcock in Section B, you may include Vertigo in your discussion. If you have written your Section A answer on Vertigo, you may refer to Hitchcock’s works in answering a question in Question B, provided you do not base your answer primarily on Hitchcock.

American Literature to 1900

Time: 3 hours

Candidates must answer three questions. Question 1, which is compulsory, will consist of passages for comment, taken from works and authors studied in seminars. Candidates will be asked to comment on one of these passages, and relate it to other writing they have studied for the course. The remaining questions will be essay questions on authors and topics.

London in Literature

Time: 3 hours

Candidates must answer three questions; Question 1 and two others. Question 1 will require commentary on one out of six passages taken from the six set works taught in seminars during the autumn term: Middleton, A Chaste Maid; Gay, Trivia; Boswell, London Journal; essays by Hazlitt & Lamb; Dickens, Oliver Twist; Conrad, The Secret Agent. The rest of the paper will consist of essay questions on works (including drama, film, song, television, and work in other media) and topics related to London.

Old Icelandic Literature

Time: 3 hours

Candidates must answer three questions, Question 1 and two others. Question 1 requires translation of three out of six passages from Old Icelandic texts studied in class. The rest of the questions are
essay questions on Old Icelandic literature studied in class, and one optional question requiring

critical commentary on two of the three passages which the candidate has translated in Question 1.

**Old English Literature I**

Time: 3 hours

The examination will consist of three sections. Candidates must answer Section A and Section B
and one question from Section C. Marks will be divided equally between the three sections.

Section A will require translation of passages from Old English prose and verse studied in
seminars, including at least one passage from *Beowulf*. Section B will require critical
commentary and analysis of two of the passages already translated in Section A, including at least
one from *Beowulf*. Answers should take the form of two separate commentaries, not a
comparison. Section C will contain essay questions.

**Old English Literature II**

Time: 3 hours

The examination will consist of three sections. Candidates must answer Section A and Section B
and one question from Section C. Marks will be divided equally between the three sections.

Section A will require translation of passages from Old English prose and verse studied in
seminars. Section B will require critical commentary and analysis of two of the passages already translated in
Section A, one verse and one prose. Answers should take the form of two separate commentaries,
not a comparison. Section C will contain essay questions.

**Middle English Literature I**

Time: 3 hours

Candidates must answer three questions: EITHER Question 1 OR Question 2 (NOT BOTH) and two
others.
Question 1 will require commentary on one passage. Question 2 will require comparison of two
passages. There will be a choice of passages in each of these questions. The passages will be
drawn from works studied in seminars. The remainder of the paper will consist of essay questions.

**Middle English Literature II**

Time: 3 hours

Candidates must answer three questions: EITHER Question 1 OR Question 2 (NOT BOTH) and two
others. Question 1 will require commentary on one passage. Question 2 will require comparison
of two passages. There will be a choice of passages in each of these questions. The passages will
be drawn from works studied in seminars. The remainder of the paper will consist of essay questions.

**Modern English Language**

Time: 3 hours

The paper will consist of essay questions on the syntax, semantics, and lexicology of modern English. Three questions must be answered. There will be no compulsory questions.

**The History of the English Language**

Time: 3 hours

Candidates will be required to answer three questions. The paper will not be divided into sections and there will be no compulsory questions.

**ENGL6001: Narrative Texts (1 course unit)**

Time: 2 hours

Candidates must answer two questions, Question 1 and one other. Question 1 will consist of two pairs of passages for comparison from the Narrative Texts; candidates will be asked to write on one of these pairs. The remainder of the paper will consist of a selection of essay questions; candidates will be asked to answer one of these. This answer should refer to at least two Narrative Texts.

**ENGL6002: Introduction to Old English (0.5 course unit)**

Time: 1 hour 30 minutes

The examination will consist of Question 1 (a choice of Old English commentary or unseen translation) and a choice of essay questions. Candidates must answer Question 1 and one other question. Marks will be divided equally between the two sections.

Question 1 will consist of a choice of two elements. Candidates will be asked EITHER to write a commentary on a passage from *The Wanderer* (the set text) OR to complete a short translation of an unseen piece of Old English.

The remainder of the questions will consist of essay questions on a range of Old English topics.
ENGL6019: Criticism and Theory (1 course unit)

Time: 3 hours 30 minutes

The examination will consist of three questions. Candidates must answer all three questions.

Question 1 offers a choice of unseen passages of poetry for critical analysis.

Question 2 offers a choice of unseen passages of prose for critical analysis.

Question 3 offers extracts from four of the eight set texts on the Criticism course (as per the First Year Study Pack). Candidates will be asked to choose one extract and discuss its literary critical ideas, methods and style.
Appendix 8: Sessional Examination Descriptions, 2015-16

[For first-year BA English students only]

N.B.: These are the Sessional Examination Descriptions from the previous academic year (2015-16). Revised Examination Descriptions for 2016-17 will be emailed to all students in March (along with the examination timetable), and will be available from the English Department office and on the first year course Moodle page. The previous year’s Descriptions are included below for information, but this year’s document must be consulted when it is produced, and any changes noted.

SESSIONAL EXAMINATION TIMETABLE
AND EXAMINATION DESCRIPTIONS 2016

CRITICISM AND THEORY

Time: 3 ½ hours

The examination will consist of three questions. Candidates must answer all three questions.

Question 1 offers a choice of unseen passages of poetry for critical analysis.

Question 2 offers a choice of unseen passages of prose.

Question 3 offers extracts from four of the eight set texts on the Criticism course (as per the First Year Study Pack). Candidates will be asked to choose one extract and discuss its literary critical ideas, methods and style.

OLD AND MIDDLE ENGLISH

Time: 3 hours

The examination will consist of Question 1 (Old English commentary and unseen translation), Question 2 (Middle English commentaries) and a choice of essay questions (Old and Middle English). Candidates must answer Question 1, Question 2 and one essay question. Marks will be divided equally between the three questions.

Question 1 (Old English) will consist of two elements. Candidates will firstly be asked to write a commentary on a passage from *The Wanderer* (the set text)
and will then need to complete a short translation of an unseen piece of Old English.

Question 2 (Middle English) will consist of four passages for commentary taken from the prescribed Middle English texts. Candidates will be asked to write on two of these passages (a separate commentary should be written for each).

The remainder of the questions (Old and Middle English) will consist of essay questions on a range of Old and Middle English topics.

**NARRATIVE TEXTS / INTELLECTUAL AND CULTURAL SOURCES**

Time: 3 hours

The examination will consist of three sections. Candidates must answer one question from each section.

Section A will consist of eight passages for commentary taken from any of the works in the Intellectual and Cultural Sources course and a number of essay questions; candidates will be asked either to write on two of the passages, or to answer one essay question with reference to at least two works from the Intellectual and Cultural Sources course.

Section B will consist of two pairs of passages for comparison from the Narrative Texts; candidates will be asked to write on one of these pairs.

Section C will consist of essay questions; candidates will be asked to answer one of these, referring to at least two Narrative Texts. You may also refer, if you wish, to texts from the Intellectual and Cultural Sources course.
Appendix 9: Course Unit Information, 2016-17

N.B.: This document contains information and an application form for full-degree students of other UCL departments who wish to take a course unit in the English Department starting in September 2016, and is available as a hard copy from the English Department office, as well as on the English website (at http://www.ucl.ac.uk/english/current-students/undergraduate under ‘New Students’). The 2017-18 version will be made available on the English Department website in the summer term of 2017.

COURSE UNITS AVAILABLE IN THE ENGLISH DEPARTMENT
2016-17

General

Although every effort has been made to ensure that the information provided below is accurate, the English Department reserves the right to vary details set out here from time-to-time.

1. Undergraduate full-degree students from other departments who have not taken a course unit with the UCL English Department before may apply for the following:

   ENGL6001: NARRATIVE TEXTS (1.00 c.u.)
   (Prerequisite for Shakespeare, History of the English Language and all post-medieval courses.)

   ENGL6004: INTRODUCTION TO OLD & MIDDLE ENGLISH (1.00 c.u.)
   (Prerequisite for Chaucer and for courses in Old English and Middle English.)

   ENGL6002: INTRODUCTION TO OLD ENGLISH (0.5 c.u.)
   Spring Term 2016
   (Prerequisite for courses in Old English if not taking ENGL6004.)

   ENGL6003: INTRODUCTION TO MIDDLE ENGLISH (0.5 c.u.)
   Autumn Term 2015
   (Prerequisite for Chaucer and for courses in Middle English if not taking ENGL6004.)

   For descriptions of the above courses see pp.3-4.

   There will be an additional choice of course in this category, MODERN ENGLISH LANGUAGE (ENGL6012; 1.00 c.u.), in 2017-18.

2. Students who have already taken the relevant introductory course (see above) may apply for the following:
Courses available every year:

ENGL2001: CHAUCER AND HIS LITERARY BACKGROUND (1.00 c.u.)
ENGL3002: SHAKESPEARE (1.00 c.u.)

Courses available in the 2016/17 session:

ENGL3003: RENAISSANCE LITERATURE 1520-1674 (1.00 c.u.)
ENGL3007: THE VICTORIAN PERIOD (1.00 c.u.)
ENGL3025: MODERN LITERATURE I (1.00 c.u.)
ENGL3009: OLD ENGLISH LITERATURE I (1.00 c.u.)
ENGL3022: MIDDLE ENGLISH LITERATURE I (1.00 c.u.)
ENGL3031: EIGHTEENTH CENTURY LITERATURE (1.00 c.u.)

Courses available in the 2017/18 session:

Code tbc: THE SEVENTEENTH CENTURY (1.00 c.u.)
ENGL3006: THE ROMANTIC PERIOD (1.00 c.u.)
ENGL3008: AMERICAN LITERATURE TO 1900 (1.00 c.u.)
ENGL3026: MODERN LITERATURE II (1.00 c.u.)
ENGL3010: OLD ENGLISH LITERATURE II (1.00 c.u.)
ENGL3023: MIDDLE ENGLISH LITERATURE II (1.00 c.u.)
ENGL3011: HISTORY OF THE ENGLISH LANGUAGE (1.00 c.u.)

For descriptions of these courses see the 2016 Course Guide for our full-time undergraduate students at http://www.ucl.ac.uk/english/current/undergraduate (under ‘Handbooks’).

3. Students applying to do a Course Unit in English will normally be expected to have A level grades of at least AAB with an A in English.

4. Students applying to do course units in English (other than those in Old English and Middle English) will be required to take the Narrative Texts course (ENGL6001) as a prerequisite.

5. Students wishing to take any of these courses must be able to satisfy the English Department that they are free to attend all teaching occasions of their chosen course. A provisional timetable will be available from the English Department website over the summer, at http://www.ucl.ac.uk/english/current/undergraduate.

6. The majority of these courses are taught by weekly lecture (1hr) and four seminars a term (2hrs). Narrative Texts, Introduction to Old English, Introduction to Middle English, are taught by one lecture and a one-hour seminar per weekly. Old English I is taught by two one-hour seminars a week and Middle English I is taught by one two-hour seminar a week.
7. Course unit students will be expected to write two essays for their tutors in the English Department, one in each of the two teaching terms for any one course. Fulfilment of this obligation is a requirement for passing the course as is a satisfactory attendance record.

8. The Department retains the right to refuse admission to oversubscribed courses.

(All courses are examined by three-hour written paper unless it is indicated otherwise.)

**COURSE DESCRIPTIONS**

These descriptions are intended to provide a brief guide to the scope and content of courses available to students who have not taken a course unit with the UCL English Department before. Reading lists for all options taught in the Department are available from the English Department Office (or by emailing Anita Garfoot – a.garfoot@ucl.ac.uk).

**ENGL6001: NARRATIVE TEXTS (1.00 c.u.)**
*(Course Convenor: Dr Chris Stamatakis)*


Assessment is by a two-hour written paper.

**ENGL6002: INTRODUCTION TO OLD ENGLISH (0.5 c.u.)**
*(Course Convenor: Prof Richard North)*

The aim of the course, which will run in Term 2, is to introduce students to the language and literature of the Old English period through a detailed examination of a select number of texts. As well as introducing students to the themes and contexts of Old English literature, the course also provides detailed instruction in the Old English language, allowing students to engage with the literature in the original. The course focuses specifically on two texts: Seamus Heaney's translation of *Beowulf*, and the Old English poem, *The Wanderer*. Set texts for 2016-17 will be confirmed in the “First-Year Book List” which will be available from the English Department Office over the summer.

Assessment is by a one-and-a-half-hour written paper.
ENGL6003: INTRODUCTION TO MIDDLE ENGLISH (0.5 c.u.)
(Course Convenor: Prof Richard North)

Taking place in Term 1, this course focuses on the literature of the Middle English period and introduces students to a range of texts written in the later Middle Ages. As well as offering instruction in the Middle English language, the course focuses on the historical, cultural and literary traditions of the period and highlights the diversity and sophistication of Middle English literature as a whole. The course focuses on four texts which will be discussed in detail in seminars; these are: The Miller’s Tale by Geoffrey Chaucer (within The Canterbury Tales of the same author), Sir Gawain and the Green Knight, the final two books of Malory’s Morte Darthur, and the Wakefield Second Shepherds’ Pageant. Set texts for 2016-17 will be confirmed in the “First-Year Book List” which will be available from the English Department Office over the summer. Assessment is by a one-and-a-half-hour written paper.

ENGL6004: INTRODUCTION TO OLD AND MIDDLE ENGLISH (1.00 c.u.)
(Course Convenor: Prof Richard North)

A first-year introductory course to Old and Middle English Language and Literature (as covered in the half units 6003 and 6002). The course focuses on historical and cultural background; introduction to the language; and a study of a selection of texts, the majority of which are read in the original language (see above for further details). Assessment is by a three-hour written paper.
APPLICATION TO TAKE COURSE UNITS IN THE ENGLISH DEPARTMENT

Please return this form together with the written work you are asked to provide, to the English Department Office, UCL, Room 225 Foster Court, Malet Place, London WC1E 6BT by 4.00pm on Wednesday 28th September 2016. Decisions on applications will be announced by 12.00 noon on Friday 30th September 2016.

Please PRINT details

NAME .................................................................................................................................

DEPARTMENT ......................................................................................................................

YEAR OF STUDY: 1st 2nd 3rd

EMAIL ADDRESS AND TELEPHONE/MOBILE NO. during 1st week of term
............................................................................................................................................
............................................................................................................................................
............................................................................................................................................

NUMBER OF COURSES APPLIED FOR (maximum two) ............

TITLES OF COURSE/S APPLIED FOR:

1st choice ................................................................................................................................

2nd choice ................................................................................................................................

Do you already have a pass in English at A level? YES/NO

If yes, please give grade .....................

Please give grades of other A level passes (or details of equivalent qualifications). Applicants who have already taken a course in the UCL English Department should state the course taken and final mark obtained.
............................................................................................................................................
............................................................................................................................................
............................................................................................................................................
List below your A level texts, if applicable. If you are a mature student, or an applicant with other qualifications (e.g. International Baccalaureat, Abitur etc), please list the texts studied for that qualification.

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List six texts (other than those mentioned above) which you have read in the past two years, and attach a short critical appreciation (600 - 800 words) on one or two of them. The text or texts (prose or verse) you choose should normally be English ones. Applicants who have already taken a course in the UCL English Department do not need to provide written work.

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I understand that acceptance on any course in the English Department is conditional on my being available to attend all lectures and seminars and there being places available on my chosen course/s.

SIGNED ............................................  DATE ............................................
Appendix 10: Sample BA English Options Form

N.B.: This the previous year’s Options Form, as given to first-year BA English students at their Options Meeting in March. A revised version will be made available to current first years in March 2017.

Name (printed) .................................................... Date ............... 

ENGLISH OPTIONS REGISTRATION FORM SPRING/SUMMER 2016
FOR BA ENGLISH STUDENTS ONLY

List below all the English courses you will be taking in your 2nd and 3rd years.

Single Honours students take eight courses over their second and third years. These must include Chaucer (2nd year) and Shakespeare (3rd year), which are compulsory. In addition Commentary and Analysis (3rd year) is compulsory except for students taking three or more medieval and language options (including those taught outside the Department). Such students may either take Commentary and Analysis or list an additional optional course. Thus all should choose either five optional courses (three in one year, two in the other) plus Commentary and Analysis or six optional courses (including at least three medieval and/or language options).

NB The courses in ‘Literary Representation and the History of Homosexuality’ and ‘Literary Linguistics’ will be limited to a TOTAL of around 30 students each. If you select either of these courses, please also indicate an alternative choice on the same line. Students will have their places confirmed, or otherwise, by the end of the summer term before the start of the relevant course.

Please write legibly. Please make sure your name is at the top of this form. You might need to list more than four courses in one year (in which case please use the space beneath line 4), or fewer, depending on your choices according to the above rules.

<table>
<thead>
<tr>
<th>SECOND YEAR COURSES 2016/17</th>
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<tbody>
<tr>
<td>Course Title</td>
</tr>
<tr>
<td>1. Chaucer</td>
</tr>
<tr>
<td>2. __________________________</td>
</tr>
<tr>
<td>3. __________________________</td>
</tr>
<tr>
<td>4. __________________________</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>THIRD YEAR COURSES 2017/18</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Title (list any two-year courses, e.g. Old Icelandic, in this section only)</td>
</tr>
<tr>
<td>Please indicate whether you are taking Commentary and Analysis Yes No</td>
</tr>
<tr>
<td>1. Shakespeare</td>
</tr>
<tr>
<td>2. __________________________</td>
</tr>
<tr>
<td>3. __________________________</td>
</tr>
<tr>
<td>4. __________________________</td>
</tr>
</tbody>
</table>

THIS FORM MUST BE RETURNED TO THE ENGLISH DEPARTMENT OFFICE BY FRIDAY 29th APRIL 2016.
Appendix 11: Sample Modern Language Plus Options Form

N.B.: This the previous year’s Options Form, as given to first-year Modern Language Plus students at the English Department Options Meeting in March. A revised version will be made available to current first years in March 2017.

Name (printed)........................................................................................................ Date...............................................

ENGLISH OPTIONS REGISTRATION FORM SPRING/SUMMER 2016 FOR MODERN LANGUAGE PLUS STUDENTS ONLY

List below all the English Department courses you will be taking in your 2nd and 4th years.

Modern Language Plus students may choose any 4 of the courses listed in the Course Guide as being taught in 2016-17 on page 18 (2 to be taken in the 2nd year and 2 in the 4th year). Modern Language Plus students who choose Chaucer or Shakespeare may study the course in either year.

NB The courses in ‘Literary Representation and the History of Homosexuality’ and ‘Literary Linguistics’ will be limited to a TOTAL of around 30 students each. If you select either of these courses, please also indicate an alternative choice. Please remember that, as these courses are examined by Course Essay only and Modern Language Plus students may write a maximum of one Course Essay for the English element of their degree, it is not possible to choose both of these courses.

Please write legibly. Please make sure your name is at the top of this form.

SECOND YEAR COURSES 2016/17
Course Title
1. .................................................................................................................................
2. .................................................................................................................................

FOURTH YEAR COURSES 2018/19
Course Title
1. .................................................................................................................................
2. .................................................................................................................................

THIS FORM MUST BE RETURNED TO THE ENGLISH DEPARTMENT OFFICE BY FRIDAY 29th APRIL 2016.
Appendix 12: Sample Research Essay title submission form

DEPARTMENT OF ENGLISH, UNIVERSITY COLLEGE LONDON

RESEARCH ESSAY TITLE

Deadline for submission of title is Friday 7th October 2016

NO CHANGE OF TITLE CAN BE CONSIDERED AFTER THIS DATE

Please complete the form below, sign the declaration, and ask your tutor to endorse it before handing it in to the Department Office.

STUDENT’S NAME (block capitals please): ……………………………………….

COURSE:

ESSAY TITLE:

DESCRIPTION:
In the space below give a short description (around 30 words) of the intended topic.

DECLARATION

TO BE SIGNED BY STUDENT
I have discussed and agreed this title with my tutor

Name: Signature:

TO BE SIGNED BY TUTOR
I have discussed and agreed this title with the above-named student

Name: Signature:
Appendix 13: Sample Course Essay title submission form

COURSE ESSAY TITLES for 2nd years, 3rd years and full-year affiliates

Deadline for submission of this form FRIDAY 20th JANUARY 2017

Please complete the form below, sign the declaration, and ask your tutor to endorse it before handing it in to the Department Office.

STUDENT’S NAME (block capitals please): ………………………………………..

COURSE TITLE:

TITLE OF ESSAY:

DESCRIPTION:
In the space below give a short description (around 30 words) of the intended topic. This should be as clear an idea as possible of the main authors and works to be considered, and of the theme or central concern of the essay.

DECLARATION

TO BE SIGNED BY STUDENT
I have discussed and agreed this title with my tutor

Signature ……………………………………………………………... Date ... ... ... ...

TO BE SIGNED BY TUTOR
I have discussed and agreed this title with the above-named student

Signature ……………………………………………………………... Date ... ... ... ...
Appendix 14: Sample Research Essay cover sheet

Research Essay 2016-17
Cover Sheet

Candidate number ..........................

Title:

Title of option course:

Word count:
Appendix 15: Sample Course Essay cover sheet

Course Essay 2016-17
Cover Sheet

Candidate Number: ......................

Title:

Title of option course:

Word count:
Appendix 16: Sample declaration form to use with Long Essays

I confirm that [insert title(s)]

…………………………………………………………………………………………………………
…………………………………………………………………………………………………………
…………………………………………………………………………………………………………

is all my own work, and that I have not compromised my anonymity within it.

Signature: …………………………………………………………………………...

Print name: …………………………………………………………………………

Date: …………………………………………………………………………………
Appendix 17: Libraries

The University Libraries

UCL LIBRARY, Gower St., WC1E

UNIVERSITY OF LONDON LIBRARY, Senate House, Malet St., WC1E; 020 7862 8500 (enquiries).
Includes an American literature collection. http://www.ull.ac.uk

You should get to know the resources of both these libraries. You can search the online catalogues to find what you want, but also get into the habit of browsing the shelves and dipping into the books you find. Don’t limit yourself to the sections on Milton or Dickens or Old English but explore more widely in the relevant periods and look at the shelves of general criticism as well.

Online Resources

The UCL Library webpage is the gateway to a huge range of electronic resources, at http://www.ucl.ac.uk/library/electronic-resources. You should certainly familiarise yourself with, and get into the habit of using, the online versions of the Oxford English Dictionary and the Oxford Dictionary of National Biography.

Useful research links can also be found in the English Department website Resources page, at http://www.ucl.ac.uk/english/resources.

A word of warning: easily accessible websites like Wikipedia need to be treated with caution, as they are not always reliable. In short, Google by all means but don’t use this as your only research tool and treat the results with caution, especially if they are not from the website of a reputable academic institution. Remember to cite any webpages you may consult in the notes and bibliography of your essay.

Other libraries of the University of London

In the UCL and Senate House libraries you can get computer access to the current catalogues of other London University libraries. Many of these libraries will also admit you if you turn up with your UCL ID card. They include:

BIRKBECK COLLEGE LIBRARY, Malet St., WC1H; 020 7631 6063, http://www.bbk.ac.uk/lib/

KING’S COLLEGE LIBRARY, Strand, WC2; 020 7848 2424, http://www.kcl.ac.uk/library/index.aspx
Other libraries in London

THE BRITISH LIBRARY, 96 Euston Road, NW1; 0330 333 1144. Undergraduates can apply to register for a Reader Pass. The catalogue can be consulted at http://www.bl.uk/.

THE NATIONAL ART LIBRARY, The Victoria and Albert Museum, Cromwell Road, SW7; 020 7942 2400, http://www.vam.ac.uk/page/national-art-library/

THE WOMEN’S LIBRARY, at the London School of Economics; 020 7955 7229, http://www.londonmet.ac.uk/thewomenslibrary/ specialises in books by and about women and the campaign for female suffrage.

The public library system is administered by the boroughs (e.g. Westminster, Camden) and computerised so that you can normally discover if any other library in the same borough has the book you want, though some card catalogues are still in use. To borrow you need an address in the borough, but UCL will do for Camden. Some big libraries are:

HOLBORN LIBRARY 32-8 Theobalds Road WC1; 020 7974 4444. www.camden.gov.uk/holbornlibrary

WESTMINSTER CENTRAL REFERENCE LIBRARY, 35 St. Martin’s St. WC2; 020 7641 6200 (press 2). https://www.westminster.gov.uk/westminster-reference-library
Contacting members of staff

Members of staff may be contacted by dialling 020 7679 followed by the relevant extension number (see below). The UCL main switchboard number is 020 7679 2000. If you use the main UCL switchboard number, please ask for your tutor by name or extension number when you ring. Please remember that all the following extension numbers are prefixed with ‘3’ if calling internally or via the switchboard, unless indicated otherwise.

<table>
<thead>
<tr>
<th>Name</th>
<th>Room</th>
<th>Tel. Extension &amp; e-mail</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Enquiries</strong></td>
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<td></td>
</tr>
<tr>
<td>Department Office</td>
<td>225</td>
<td>3849 / 3134</td>
</tr>
<tr>
<td><strong>Academic Staff</strong></td>
<td></td>
<td></td>
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<tr>
<td>Prof Bas Aarts</td>
<td>128</td>
<td>3130 <a href="mailto:b.aarts@ucl.ac.uk">b.aarts@ucl.ac.uk</a></td>
</tr>
<tr>
<td>Dr Kathryn Allan</td>
<td>136</td>
<td>7653 <a href="mailto:kathryn.allan@ucl.ac.uk">kathryn.allan@ucl.ac.uk</a></td>
</tr>
<tr>
<td>Dr Juliette Atkinson</td>
<td>240</td>
<td>3146 <a href="mailto:juliette.atkinson@ucl.ac.uk">juliette.atkinson@ucl.ac.uk</a></td>
</tr>
<tr>
<td>Dr Scarlett Baron</td>
<td>212</td>
<td>7728 <a href="mailto:scarlett.baron@ucl.ac.uk">scarlett.baron@ucl.ac.uk</a></td>
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<tr>
<td>Prof Matthew Beaumont</td>
<td>129b</td>
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<td>Dr Paul Davis</td>
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<tr>
<td>Dr Linda Freedman</td>
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<tr>
<td>Dr Lee Grieveson</td>
<td>122</td>
<td>2266 <a href="mailto:l.grieveson@ucl.ac.uk">l.grieveson@ucl.ac.uk</a></td>
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<tr>
<td>Prof Helen Hackett</td>
<td>205</td>
<td>3127 <a href="mailto:h.hackett@ucl.ac.uk">h.hackett@ucl.ac.uk</a></td>
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<tr>
<td>Prof Philip Horne</td>
<td>204</td>
<td>3123 <a href="mailto:f.horne@ucl.ac.uk">f.horne@ucl.ac.uk</a></td>
</tr>
<tr>
<td>Dr Sarah Howe</td>
<td>213</td>
<td>1317 <a href="mailto:sarah.howe@ucl.ac.uk">sarah.howe@ucl.ac.uk</a></td>
</tr>
<tr>
<td>Prof Susan Irvine</td>
<td>214</td>
<td>(5)1080 <a href="mailto:s.irvine@ucl.ac.uk">s.irvine@ucl.ac.uk</a></td>
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<tr>
<td>Dr Natalie Jones</td>
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<td>3122 <a href="mailto:natalie.jones@ucl.ac.uk">natalie.jones@ucl.ac.uk</a></td>
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<tr>
<td>Dr Julia Jordan</td>
<td>206A</td>
<td>3124 <a href="mailto:julia.jordan@ucl.ac.uk">julia.jordan@ucl.ac.uk</a></td>
</tr>
<tr>
<td>Dr Eric Langley</td>
<td>242</td>
<td>3659 <a href="mailto:eric.langley@ucl.ac.uk">eric.langley@ucl.ac.uk</a></td>
</tr>
<tr>
<td>Prof John Mullan</td>
<td>222</td>
<td>3144 <a href="mailto:j.mullan@ucl.ac.uk">j.mullan@ucl.ac.uk</a></td>
</tr>
<tr>
<td>Prof Richard North</td>
<td>201</td>
<td>3142 <a href="mailto:richard.north@ucl.ac.uk">richard.north@ucl.ac.uk</a></td>
</tr>
<tr>
<td>Dr Lucy Powell</td>
<td>242</td>
<td>3659 <a href="mailto:lucy.powell.10@ucl.ac.uk">lucy.powell.10@ucl.ac.uk</a></td>
</tr>
<tr>
<td>Prof Neil Rennie</td>
<td>232</td>
<td>3148 <a href="mailto:n.rennie@ucl.ac.uk">n.rennie@ucl.ac.uk</a></td>
</tr>
<tr>
<td>Dr Charlotte Roberts</td>
<td>230</td>
<td>3145 <a href="mailto:charlotte.roberts@ucl.ac.uk">charlotte.roberts@ucl.ac.uk</a></td>
</tr>
<tr>
<td>Dr Michael Sayeau</td>
<td>249</td>
<td>3659 <a href="mailto:m.sayeau@ucl.ac.uk">m.sayeau@ucl.ac.uk</a></td>
</tr>
<tr>
<td>Prof Alison Shell</td>
<td>228</td>
<td>3150 <a href="mailto:a.shell@ucl.ac.uk">a.shell@ucl.ac.uk</a></td>
</tr>
<tr>
<td>Dr Matthew Sperling</td>
<td>234</td>
<td>3143 <a href="mailto:m.sperling@ucl.ac.uk">m.sperling@ucl.ac.uk</a></td>
</tr>
<tr>
<td>Dr Chris Stamatakis</td>
<td>129A</td>
<td>7343 <a href="mailto:c.stamatakis@ucl.ac.uk">c.stamatakis@ucl.ac.uk</a></td>
</tr>
</tbody>
</table>
Dr Hugh Stevens  134   2938   h.stevens@ucl.ac.uk
Prof Peter Swaab  231   3140   p.swaab@ucl.ac.uk
Dr Victoria Symons  227   3137   victoria.symons@ucl.ac.uk
Dr Rob Turner  237   3147   robert.turner.15@ucl.ac.uk
Mr Sean Wallis  126   3120   s.wallis@ucl.ac.uk
Prof René Weis  231   3140   r.weis@ucl.ac.uk
Dr Emma Whipday  213   1317   emma.whipday.10@ucl.ac.uk

Tutorial Staff  *(Teaching Assistants share offices with other members of staff listed above. Please check the Tutorial Noticeboard for Teaching Assistants’ room numbers at the start of term.)*

Teaching Assistants in 2016-17 are:

Mr David Anderson  david.anderson@ucl.ac.uk
Miss Shani Bans  shani.bans.09@ucl.ac.uk
Mrs Shiran Avni Barmatz  shiran.barmatz.14@ucl.ac.uk
Mr Eoin Bentick  eoin.bentick.10@ucl.ac.uk
Mrs Hadas Elber-Aviram  h.elber-aviram.12@ucl.ac.uk
Mr Dai George  david.george.15@ucl.ac.uk
Mr Matthew Holman  matthew.holman.15@ucl.ac.uk
Miss Asha Hornsby  asha.hornsby.15@ucl.ac.uk
Mr David Isaacs  david.isaacs.13@ucl.ac.uk
Miss Karina Jakubowicz  k.jakubowicz.11@ucl.ac.uk
Ms Charlotte Jones  charlotte.jones.09@ucl.ac.uk
Ms Alexandra Parsons  alexandra.parsons.10@ucl.ac.uk
Mr George Potts  g.potts@ucl.ac.uk
Mr Alistair Robinson  alistair.robinson.15@ucl.ac.uk
Mr Harvey Wiltshire  harvey.wiltshire.15@ucl.ac.uk

Administrative Staff

Mr Stephen Cadywold  224   3135   s.cadywold@ucl.ac.uk
(Deputtmental Manager)

Miss Anita Garfoot  225   3134   a.garfoot@ucl.ac.uk
(Deputy Department Manager)

Ms Carol Bowen  225   3849   c.bowen@ucl.ac.uk
(Acting Admissions Administrator)

Mr James Phillips  225   7122   james.phillips@ucl.ac.uk
(Admissions and Postgraduate Administrator; on secondment until November 2016)
Appendix 19: Term Dates

Term Dates: 2016-2017

N.B.: Term dates are also on the UCL website, at http://www.ucl.ac.uk/staff/term-dates, where term dates for 2017-18 will be added when fixed by UCL.

<table>
<thead>
<tr>
<th>Term</th>
<th>Date</th>
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<tr>
<td>First Term</td>
<td>Monday 26 September 2016 - Friday 16 December 2016</td>
</tr>
<tr>
<td>Second Term</td>
<td>Monday 09 January 2017 - Friday 24 March 2017</td>
</tr>
<tr>
<td>Third Term</td>
<td>Monday 24 April 2017 - Friday 09 June 2017</td>
</tr>
</tbody>
</table>

College Reading Weeks (when there is no scheduled teaching) are the weeks beginning Monday 7 November 2016, and Monday 13 February 2017.

Closures and Bank Holidays

College Closures

Christmas
Close 5.30pm Friday 23 December 2016
Open 9.00am Tuesday 3 January 2017

Easter
Close 5.30pm Wednesday 12 April 2017
Open 9.00am Thursday 20 April 2017

Bank Holidays

Closed - Monday 01 May 2017
Closed - Monday 29 May 2017
Closed - Monday 28 August 2017