On request, information in this Handbook can be made available in an alternative format. Please contact the School of the Arts Student Support Centre at sscarts@liverpool.ac.uk or 0151 795 0500

On behalf of everyone here, a very warm welcome to the Department of English.

This Handbook has been written to provide all the information you need to help you understand how the department is organised, where you can obtain further information and assistance, what you can expect from us, and also what we expect from you.

You should read it thoroughly during the early weeks of your programme, and also keep it handy for reference during your time as a student at the University.

I hope that by the end of your student career you will have come to regard this Handbook as a well known, good and trusted companion.

With every good wish for a happy and successful student career.

Professor Paul Simpson
Head of Department
Purpose of the Handbook

This handbook aims to be a guide to life in the Department of English. It contains information on the structure of the School, its staff, its committees, and other important information. This handbook contains important information, useful to you throughout your studies, and you are advised to read it thoroughly, in order to familiarise yourself with the practices and procedures of the School/Department. It does not replace any other communications you receive from the University, Faculty, or individual subject department, but should be read in conjunction with them. You should also be aware of the general rules and regulations of the University which apply to all students and should take note of the additional information issued by the University such as the ‘Your University’ handbook (available at www.liv.ac.uk/student-administration/student-administration-centre/student-handbooks/ ) and other paper-based booklets and web links.

Information about the School

The School of the Arts comprises five separate departments: Architecture, Communication and Media, English, Music and Philosophy.

The School Student Support Centre is situated in the ground floor reception area of 19 Abercromby Square. This is where you will go for all matters concerning your studies at Liverpool, including submitting assessed work, making general inquiries, or seeking help and support in relation to Extenuating Circumstances. The Student Support Centre can be contacted on: sscarts@liverpool.ac.uk

Information about the Department

Within the School of the Arts, the Department of English has an internationally renowned academic team and a strong research ethos. We focus on the development of English literature and the functioning of written and spoken English through time and around the world.

Unusually for a Higher Education institution, the Department of English combines the study of language, literature and creative writing in highly flexible, imaginatively taught programmes.

English graduates from the University of Liverpool are highly skilled, imaginative and knowledgeable. They are equipped, as employees and as citizens, to influence thinking around them and to engage in debate about the future. These are qualities they develop through rigorous academic training and effective and targeted work experience gained with our numerous partners in Liverpool's dynamic arts and culture scene.

Head of Department: Professor Paul Simpson
Undergraduate Studies Lead: Dr Michael Davies (mtd@liverpool.ac.uk)
Postgraduate (M) Subject Lead (Literature): Dr Lisa Regan (L.Regan@liverpool.ac.uk)
Postgraduate (MA) Subject Lead (Language): Dr Christian Jones (Christian.Jones2@liverpool.ac.uk)

English Staff and Contact Details

Current staff directory, along with teaching and research interests, can be found on the departmental website: https://www.liverpool.ac.uk/english/staff/
**Communication with students**

**Consultation Hours**

All members of academic staff have one or more dedicated consultation hour(s) during each week in term time. Details of these are displayed on or near individual staff office doors. During consultation hours staff are available to speak to students on any aspect of their studies and their assessment within the Department.

**Email**

Incoming students are provided with a University email account and once your registration is completed, all University communications will be sent to this account. It is very important that you check this daily during term-time, and also regularly during vacation periods.

Email is usually not a good way to get an answer to an urgent query; you will generally get the information you need more readily by visiting the School Student Support Centre or seeing your tutor in class or during their office contact hours.

If you do email academic staff or professional services staff, please do so only from your University email account. Write in a professional, polite style, and remember to use an appropriate greeting and sign-off in all mails.

E-mail is a valuable tool for communication between you and members of staff. It can be used to arrange a mutually convenient time to meet, or to deal with questions and issues which don’t require a face-to-face meeting. Similarly, you should check your university e-mail account regularly, because your tutors may use this to send out announcement or deal with more individual issues. But please think carefully about how you use e-mail, and what you expect from us. In particular, the following points will help you to ensure that your e-mail communication with us is as effective as possible.

Be polite. We don’t expect excessive levels of formality when you contact us, but remember that e-mailing a tutor is a different form of communication from texting a friend, even if you are using your phone. It helps if you begin your message ‘Dear X’, and sign off clearly. It also helps if you state your question or the issue you want to raise clearly and courteously.

Be realistic. We will endeavour to respond to e-mails as promptly as we can, but please don’t expect an immediate reply; your tutor will have many other students and many different work issues to deal with during the working week. This is particularly the case with e-mails sent in the evening or at the weekend. It’s not reasonable to expect your tutor to reply to e-mails out of hours.

Be selective. Think carefully about which issues you do actually need to send an e-mail about. A lot of information about your modules, such as details of assessment requirements, syllabus and timetabling are available elsewhere, such as on VITAL or in module handouts. It is much quicker and easier for you, and more considerate to your tutor, if you look for information of this type yourself. If you do have a more individual question, such as one concerning your essay preparation, make sure that you are certain that it is one that you really do need help with, and that your tutor might reasonably be expected to answer for you, before you click ‘send’.
When contacting the School Student Support Centre, it is important to indicate your student ID number, which degree programme you are on and your year of study in all communications. In a School with over 2000 students, this will help us to identify you more easily and respond to your enquiry.

Academic and professional services staff will not normally reply to emails outside of normal office hours—in other words you should not expect a reply to your email in the evenings or at the weekend.

Please try to find information in this handbook or through the School or University web pages in the first instance; if you cannot find what you are looking for, let us know so that we can post that information for the benefit of other students. The School Student Support Centre will also be able to answer many of your non-academic queries.

School Website

The School of the Arts website contains further information for current students
https://www.liv.ac.uk/intranet/school-of-the-arts/

Notice Board

Although most information will be communicated to you electronically, rather quaintly we still preserve the fine old tradition of physical noticeboards to advertise some forthcoming events and opportunities. These are located in the Reception and on the ground floor by the stairs in 19 Abercromby Square.

VITAL

The VITAL network is the first-stop for any information that you will need concerning your modules. Reading lists, lecture schedules, important announcements, etc - all these are to be found on VITAL. You also submit electronic copies of your work through VITAL (see below). You access VITAL through Liverpool Life, and we expect you to monitor information concerning your modules on VITAL regularly.

External Post

Sometimes we need to contact you via the external postal system so it is important that your school is kept informed of any changes to your address – both term-time and vacation. You can update your details via Liverpool Life. Please check that your postal details and mobile phone details are accurate and up to date!

Telephone Contact

All staff have a direct telephone number and many have voicemail. Please note that when
telephoning staff on a University telephone, you only need to dial the last 5 digits (e.g. for 7941234 you simply dial 41234). Calls made from outside the University or from a mobile require the full number. If you are dialling from outside the UK, use the prefix +44 (151).

**Key Department Events**

The Department of English is an active research and teaching community, and we tend to have a very busy and varied events calendar. Events include:

**Open Lectures, Events and Readings**

We like to invite visiting speakers to the Department, and we encourage a varied mix – in recent times, we’ve had well-known British novelists like Neil Gaiman and Will Self, critically acclaimed poets such as Mona Arshi and Sam Riviere, and the graphic novel writer Pat Mills. The Department is proud of its international focus: in 2014-15 we also hosted writers from the US, Jamaica, India, Germany, South Africa, and many others. Keep an eye out for announcements about these – and if you have any suggestions for writers you’d really like to hear speak at Liverpool, please let us know!

**Trips**

The English Department organizes a number of trips for interested undergraduate students. In 2015, we organised a weekend trip to the Lake District, which involved visiting Dove Cottage, taking a mountain walk, and (of course) lots of reading groups laced with liberal amounts of tea and cake. In 2016, we went international and visited Rome for 5 days, took in Keats/Shelley house, and spent the week reading about Dickens, Futurism, and Italian cinema in various cafes and other amazing spots around the city. (One student wrote it up for the University website here: [https://news.liverpool.ac.uk/2016/05/13/postcard-english-students-rome/](https://news.liverpool.ac.uk/2016/05/13/postcard-english-students-rome/)

We are hoping to have another trip in 2017, so keep an eye out for any announcements.

**Staff/Postgraduate Seminars**

These take place throughout the academic year, and focus on all aspects of English language and literature. Papers are given by academic staff from both the Department here at Liverpool and from English departments at other institutions, and also by our postgraduate colleagues. The format varies from an informal discussion of an essay or piece of current research to a more formal paper where some aspect of academic work in progress is presented. Everyone is welcome to come and join the debate – watch out for e-announcements and posters around the department.

**Careers Events**

We take the future employment of our graduates extremely seriously, and work closely with the Careers Service of the University to best provide you with advice and opportunities while you’re with us. To that end, we as a Department organise a number of careers events throughout the year, including our successful Careers Cabaret, where professionals from a number of different fields give short talks about their industry (and their own route from an English degree into it). A key part of the Cabaret is that students have the chance to meet with the professionals informally afterwards. Again, keep alert for announcements.

**The Centre for Lifelong Learning**

The Centre is the extra-mural faculty of the university. It runs evening-classes and day schools on a wide range of topics, some of which carry accredited status and all of which are open to all. The Department of English has a sizeable input into its programmes, with many courses on Literature and the Creative Arts being run by staff past and present, and some by our postgraduates. Dr Chris Routledge oversees these English courses - he can be contacted via C.Routledge@liv.ac.uk. Dr
Sandeep Parmar oversees the Creative Arts courses - she can be contacted via Sandeep.Parmar@liv.ac.uk.

The English Society
The English Society is a student-led body which allows students in the Department of English to bring the student cohort together and organise their own events. Last year the Society was responsible for a successful trip to Amsterdam, and a series of informal lunchtime lectures by English Department staff. Look out for officers and members of EngSoc when you arrive - they’ll be around the Department and at Freshers’ Fair during Welcome Week offering help and advice as well as signing up new members. The English Society also has its own Facebook page.

The English Language Centre
The English Language Centre (ELC) is a Department within the Academic Secretary’s Office specialising in language teaching and learning. It offers language support for registered international students, visiting fellows and international staff members. It also supports the School of English in teaching MA programmes in TESOL and Applied Linguistics. The Director is Mr Clive Newton.

Key services provided are:

- Summer courses in English for Academic Purposes (EAP)
- Year-round courses in EAP
- English language classes for international students/staff members
- English language classes for Erasmus exchange students
- Discipline-specific English language support programmes for University Departments
- IELTS (International English Language Testing System) Testing
- IELTS Practice & Preparation Courses
- Bespoke English language programmes for external organisations

The English Language Centre is located on the campus in the Cypress Building, on Chatham Street.

School Specific Health and Safety Information

Student safety is very important to us – it is one of the University’s highest priorities. We are committed to providing you with a safe learning and living environment but we can only achieve this if we have your full support.

In the same way we expect all our staff to work to high safety standards, we ask that you take health and safety seriously by:

- taking reasonable care for the health and safety of yourself and others;
- acting in accordance with University safety rules.

As a minimum you should:

- Familiarise yourself with the fire procedures in buildings, including what to do if you discover a fire, what to do if the alarm sounds and where to assemble should you have to evacuate the building. The normal way into a building may not be available to you in a fire situation so ensure you know what alternative routes exist.
- Know the number to use in an emergency – on the University telephone system this is 2222
- Never wedge open fire doors or obstruct escape routes.
- Always report accidents, near misses or dangerous conditions to a responsible member of the Department.
- Always follow any health and safety instructions you are given.
- You are **required** to sign in and out of the late book after 6pm and at weekends.

Further university safety information can be found at: [http://www.liv.ac.uk/safety/](http://www.liv.ac.uk/safety/)

Information on health and safety within the School of the Arts can be found on the school’s intranet at the following link: [https://www.liverpool.ac.uk/intranet/sota-staff/healthandsafety/safety-policy](https://www.liverpool.ac.uk/intranet/sota-staff/healthandsafety/safety-policy)

**Undergraduate Programme Information**

All students are registered on a programme of study which is divided up into modules each with a given credit value (usually 15 or 30 credits).

Full-time undergraduate students take 120 credits in each year of study, normally 60 credits in each semester.

**It is ultimately your responsibility to make sure that you are registered correctly in accordance with your degree programme,** so if you have any doubt, please check with the Student Support Centre.

Here is the list of modules offered by the Department of English in the current academic year:

### UNDERGRADUATE

#### YEAR 1

<table>
<thead>
<tr>
<th>First semester – 15 credit modules</th>
<th>Second semester – 15 credit modules</th>
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</thead>
<tbody>
<tr>
<td>ENGL101 Describing Language</td>
<td>ENGL110 English Language, Variation and Context</td>
</tr>
<tr>
<td>ENGL103 Close Reading</td>
<td>ENGL112 Shakespeare</td>
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<tr>
<td>ENGL111 Literature in Time</td>
<td>ENGL113 Ways of Reading</td>
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</tbody>
</table>

#### YEAR 2

<table>
<thead>
<tr>
<th>First semester - 30 credit modules</th>
<th>Second semester - 30 credit modules</th>
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</thead>
<tbody>
<tr>
<td>ENGL201 American Literature</td>
<td>ENGL202 Psycholinguistics</td>
</tr>
<tr>
<td>ENGL213 Friars, Whores and Rovers: Drama 1580-1720</td>
<td>ENGL218 Romantic Literature</td>
</tr>
<tr>
<td>ENGL243 Victorian Literature</td>
<td>ENGL221 History of English: Variation and Change</td>
</tr>
<tr>
<td>ENGL272 Restoration and 18th Century Literature: Poetry, Prose and Drama</td>
<td>ENGL232 Modernist Literature</td>
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<tr>
<td>ENGL274 Pragmatics</td>
<td>ENGL236 Renaissance Poetry and Prose</td>
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<td>Module Code</td>
<td>Module Title</td>
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<tr>
<td>ENGL276</td>
<td>Language in Society</td>
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<tr>
<td>ENGL279</td>
<td>Multilingualism in Society</td>
</tr>
<tr>
<td>ENGL299</td>
<td>A Terrible Beauty</td>
</tr>
<tr>
<td>COMM230</td>
<td>English Voices</td>
</tr>
<tr>
<td>SOTA300</td>
<td>Work Experience and Placement module (year-long)</td>
</tr>
</tbody>
</table>

**Modules available as Year 2 Minor**

<table>
<thead>
<tr>
<th>First semester – 15 credit modules</th>
<th>Second semester – 15 credit modules</th>
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<tbody>
<tr>
<td>ENGL203 Close Reading</td>
<td>ENGL206 Shakespeare: Ways of Thinking</td>
</tr>
<tr>
<td>ENGL204 Literature in Time</td>
<td>ENGL209 English Language: Variation and Context</td>
</tr>
<tr>
<td>ENGL205 Describing English Language</td>
<td>ENGL212 Ways of Reading</td>
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</table>

**YEAR 3**

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<thead>
<tr>
<th>First semester - 30 credit modules</th>
<th>Second semester - 30 credit modules</th>
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<tbody>
<tr>
<td>ENGL302 American Poetic Writing Since 1930</td>
<td>ENGL305 British Poetic Writing Since 1930</td>
</tr>
<tr>
<td>ENGL307 Analysing Discourse</td>
<td>ENGL321 Noir</td>
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<tr>
<td>ENGL308 Varieties of Northern English</td>
<td>ENGL331 Modern American Fiction</td>
</tr>
<tr>
<td>ENGL311 Dissertation (mode 1)</td>
<td>ENGL347 Women Writers</td>
</tr>
<tr>
<td>ENGL314 British Writing Since 1945: Fiction and Drama</td>
<td>ENGL379 Dissertation (mode 2)</td>
</tr>
<tr>
<td>ENGL325 Gothic Fiction and Film</td>
<td>ENGL383 Language and Literature</td>
</tr>
<tr>
<td>ENGL361 Attitudes to English</td>
<td>ENGL386 The Novel: 1740-1830</td>
</tr>
<tr>
<td>ENGL362 Talking Pictures</td>
<td>ENGL395 The Fin de Siecle: Literature and Culture 1880-1910</td>
</tr>
<tr>
<td>ENGL368 Shakespeare: Stage, Page, Screen</td>
<td>ENGL400 Language and Gender</td>
</tr>
<tr>
<td>ENGL375 Medieval Boundaries: Text, Image</td>
<td>ENGL498 -Late Modernism</td>
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<tr>
<td>ENGL430 Language and Globalization</td>
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<tr>
<td>ENGL499 James Joyce and His Ireland</td>
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<tr>
<td>ENGL380 Dissertation (year long)</td>
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</tbody>
</table>
**SOTA300** | **Work Experience and Placement module**
---|---
**First semester - 15 credit modules** | **Second semester - 15 credit modules**
ENGL301 | Millenial Literature and Culture | ENGL372 | Creative Writing (Poetry)
ENGL377 | Creative Writing (Prose) | ENGL373 | Children’s Literature
ENGL391 | All Points North | ENGL389 | Dickens
ENGL401 | Postcolonial Literature and Theory | ENGL392 | Renaissance Rough Guides

**POSTGRADUATE**

SOTA modules:

**For M Res programme Full time (1 year)**

- SOTA 701 Research Resources* (15 credits)
- SOTA 702 Feasibility Study (30 credits)
- SOTA 703 Dissertation (120 credits)

**ENGLISH**

- ENGL601 Research Skills (15 – Sem 1)
- ENGL602 Dissertation (60 credits – Summer)
- ENGL603 Dissertation project (15 credits – Sem 2)
- ENGL640 Introduction to Discourse Analysis (15 credits – Sem 1)
- ENGL641 Methods in English Language Teaching (1 credits 5 – Sem 1)
- ENGL642 Research Skills (15 credits – Sem 1)
- ENGL644 Reading and Writing (15 credits – Sem 2)
- ENGL645 Speaking and Listening (15 credits – Sem 1)
- ENGL647 Functional Grammar (15 credits – Sem 2)
- ENGL649 Psychology and Language Learning (15 credits – Sem 1)
- ENGL652 Testing and Assessment of Language Performance (15 credits – Sem 2)
- ENGL666 Classroom Observation (15 credits – Sem 1)
- ENGL668 Practical Classroom Techniques (15 credits – Sem 1)
- ENGL670 Lexis and Vocabulary Teaching (15 credits – Sem 2)
- ENGL672 Principles of Course and Materials Design (15 credits – Sem 2)
- ENGL678 Dissertation (60 credits – Summer)
- ENGL682 Dissertation (60 credits – Summer)
- ENGL708 Contemporary Women’s Poetry (15 credits – Sem 1)
- ENGL709 Shakespeare Restored (15 credits – Sem 1)
- ENGL710 Science and Literature 2: Science and Imagination (10 credits – Sem 2)
- ENGL711 Shakespeare and Co (15 credits – Sem 2)
- ENGL712 Writing Travel 2: Old Worlds, New Worlds (10 credits – Sem 1)
- ENGL713 Poetic Forms (15 credits – Sem 1)
- ENGL716 Contemporary Irish Poetry (15 credits – Sem 2)
- ENGL720 Science and Literature 1: Science on Stage (5 credits – Sem 2)
- ENGL721 Writing Travel 1: Things of Darkness- encountering Africa and the Caribbean (5 credits – Sem 1)
- ENGL723 Society and Sympathy (15 credits – Sem 1)
ENGL724 Victorian Poetry (15 credits – Sem 2)
ENGL725 Victorian Fears, Fantasies and Fairy Tales (15 credits – Sem 1)
ENGL726 Victorian Cultures (15 credits – Sem 2)
ENGL727 Postmodernism (15 credits –Sem 1)
ENGL728 The Modernist World (15 credits – Sem 2)
ENGL729 The Postcolonial Novel in Britain (10 credits – Sem 2)
ENGL730 Using the Science Fiction Archive (5 credits – Sem 1)
ENGL731 Science Fiction and the Contemporary (10 credits – Sem 1)
ENGL733 Contemporary Slave Narratives (5 credits – Sem 2)
ENGL734 Forms of Fiction (15 credits - Sem 2)
ENGL735 Romantic Victorians (15 credits – Sem 1)
ENGL736 Victorian Afterlives (15 credits – Sem 2)

Programme Information

Programme Specifications can be found here:

http://www.liv.ac.uk/tqsd/programme-specifications/

How Modules Are Taught

Tutorials, Lectures, Seminars and Workshops

These four are the main points of contact in English, and integral elements of the degree structure. Always remember, however, that independent study forms the backbone of everything you do. You’re likely to spend a lot longer reading (for example) Middlemarch than you’ll ever spend in lectures or tutorials on Middlemarch – but without that preparation, you’ll get very little out of the scheduled contact time you do have. Not every module makes use of all four types, and the way they are actually run varies considerably according to the demands of the module, the number of people taking it and the material being studied. The distinction between a tutorial and a seminar is largely one of scale; tutorials generally consist of small groups of 8-10 students; a seminar of 10-25 students. Above that number, it’s difficult to sustain the kind of personal dialogue, participation, and conversation upon which small group teaching relies. What follows is therefore simply a general guide to give you some idea of what to expect.

Tutorials

Tutorials normally consist of a given number of students (we try to ensure that there are no more than 10 per group) and one tutor. Usually the group remains the same for the duration of the module and meets at least once a week for an hour to discuss and explore an agreed text or topic. The actual format of the tutorial will depend to a large extent on the people in the group and the module being taken, but the aim is to allow everyone a voice within the discussion. Of course, this means that you have to be prepared. We expect you to have read the agreed material beforehand and to feel able to draw on other, wider reading you may have done, as well as being free to refer to information gathered from lectures and to raise questions. Tutorial discussion may focus on a text, several texts, or on an issue or a topic. Some tutorials begin with a presentation by a member or members of the group, which then leads into a general discussion; some have a looser structure without a presentation, but with perhaps an initial topic being suggested by a student or the tutor; some simply
with a question being asked. Above all, tutorials are intended as places for the exchange and exploration of ideas and rely for best effect on the co-operation and participation of all members.

**Seminars**

Seminars are usually larger groups than tutorials and often run for longer, (1½-2hrs). Some modules are taught through seminars alone. As with tutorials, the format may vary considerably though they tend to be more structured than tutorials, with members of the group preparing specific items in advance and one or two people often giving a mini-presentation as a starting point. As with tutorials, you are required to attend, prepare for, and participate fully in them.

The tutorial or seminar is an occasion in which students can discuss their reading of primary and secondary texts both with their tutor and with other students. It’s a great place to develop oral skills, and improve your ability to present an argument clearly. It requires you to work with (or constructively challenge) another person’s ideas, and allows you to explore different ways of presenting ideas. Tutors are responsible for managing the course of these discussions, and for making sure that the discussions help students meet the aims and objectives of the module. Students have a responsibility to do the agreed reading or other preparatory work, to come prepared to participate in discussion, and to attend all group sessions that are scheduled. It sounds obvious, but for small group discussion of any kind to work, all the students involved have to feel comfortable talking to the group. If poor attendance means that the group is never the same two weeks running, or lack of preparation means that some people don’t contribute to the discussion, everyone in the group suffers – because everyone feels that bit less comfortable in the group environment, and thus less likely to contribute their ideas. In other words, you have a responsibility to attend (and prepare for) *all tutorials and seminars for the sake of the other students in your group*. The forms of discussion will vary substantially from module to module and from tutor to tutor. There will always be clear aims in view, but a major function of small group teaching is to include mutual encouragement, intellectual exploration, and verbal debate.

It is also your responsibility to submit any written assignments asked for by your tutor promptly, and it is also obviously hugely discourteous to arrive to group sessions late.

**Workshops**

Workshops are more practical in focus than seminars. Often, participants collaborate in an exercise which is carried out during the workshop and then discussed at the end of the session. Prior preparation may be required also, and workshops may build on each other cumulatively. As with all the other methods of teaching, ways of conducting workshops will vary between tutors, and will often depend on the individuals and the groups concerned.

**Lectures**

Lectures typically (but not inevitably) involve one lecturer addressing all those taking a particular module. This means that the audience (you) can vary in number from 15 to 250, depending on the module concerned. Despite what many think, there is no more one pattern of lecture than there is one pattern of tutorial. In part, this is because we use lectures for a variety of purposes. One is, of course, to offer you information, which is probably what most people associate with the lecture as a genre. The information itself takes many forms: it may be straightforwardly factual, about the topic or the module; it may be more speculative, offering questions you may wish to consider at length yourself, or lines of enquiry you may wish to explore further in your own time and in your own way. In
either case the lecture format provides an efficient way of getting a large amount of material across to a large number of people, all of whom need to know it.

However, lectures are more than this and your role is not simply a passive one. Sometimes you will find that the lecturer asks direct questions and really does want a response then and there; sometimes there may be brief conversational sessions within a lecture to allow you to discuss or try out a particular point. This is our equivalent to a scientist doing an experiment in front of you. Even in lectures that do not have such overt moments of participation, you are, as the audience, active. We want you to become engaged in the topics we are talking about and you will soon be able to tell the difference between a lecture where the listeners are engaged, and those where they’re not. This means that it’s worth being prepared for lectures: knowing what the topic is and, if possible, finding out a little about it first. Think as well as listen. Make notes that reflect not only what you hear, but your reactions to it. Remember that good lecture notes are not simply verbatim reports of what the lecturer said, although it is often helpful to write down telling phrases: the best notes remind you of the topic and how it relates to your own ideas. They also give you leads about where to go next and what else you want to find out about. It’s worth jotting down connections that occur to you between what the lecturer is saying and what you are thinking about in your own work. The more actively you can think in the lecture, the more you will remember and the more you will get out of it. If you feel you are getting lost because you don’t understand a particular phrase or assumption, ask – lecturers are usually happy to take questions, sometimes in the lecture itself, but more usually at the end. All staff also have weekly consultation hours in term-time (displayed outside their offices), so don’t be afraid to go and see a particular lecturer for further clarification or discussion of anything said in a lecture - we’ll always be happy to see you.

Finally, there is the element of a lecture which aims simply to create excitement and a desire to know more. Sometimes, it is not only what, but how a topic is being discussed that matters. We are a diverse Department, which means you will encounter a wide range of attitudes and methods of reading, debating and presenting ideas on literature and language. Your job is to develop your own style and approach at the same time as acquiring knowledge and understanding of text: ours is to give you as wide a range as possible to draw upon.

Sometimes lecturers will provide a hand-out when they judge that the topic would benefit from one (although it is not necessarily the case). All hand-outs – and Powerpoint or Prezzi presentation slides – should be uploaded to the relevant module on VITAL. But always remember – handouts and slides are not there to provide a substitute for the notes you should be making in lectures, and nor are they designed to be. Part of the lecture experience is discovering the best way for you to take notes for you.

If you are interested in attending a lecture or series of lectures related to a module you are not taking, feel free to go along. It is probably courteous to ask the lecturer concerned if you may sit in, especially if you are attending a lecture or series of lectures outside the Department of English, but as a member of the University, you are in fact free to attend any lecture. Go explore!

As the above indicates, we set great store by the values of small group teaching in whichever format, but for small group teaching to work, it is essential for both tutors and students to prepare for it appropriately.
Coursework submission

The deadline time for all assessed coursework across the Faculty is 2.00pm on the designated submission date. Coursework submitted after 2.00pm will incur late penalties in accordance with the University’s Code of Practice on Assessment. From September 2016 the majority of coursework submissions will be ELECTRONIC-ONLY. However, there are exceptions and you should check the requirements for each module with your module tutor/VITAL, well in advance of the submission date.

VITAL

Students are expected to monitor information concerning their modules on the VITAL network regularly. Information about your programme will be communicated via your VITAL programme page.

How to submit work through VITAL.

1. Log-in to the relevant VITAL module via http://vital.liv.ac.uk/.
2. Select ‘Assessment’.
3. Click the View/Complete link below the name of the assignment you are to submit.
4. Click the Submit button.
5. Under Choose a paper item submission method, choose ‘single file upload’.
6. Under submission title, enter the title of your essay.
7. Click the Browse button and select the file that you want to submit.
8. Click Upload. A status bar will appear displaying the upload progress.
9. On the following page you will be presented with a text-only preview of the essay. (No formatting or images will be displayed in this preview but they will remain in your submission.) If the text is complete and correct, click Upload.
10. Following successful submission you will see a digital receipt containing a unique Submission ID number and the first page (only) of your work. You will receive a copy of this digital receipt in your University email inbox. Keep a note of the Submission ID.
11. For modules which require paper submission:
   i. for each paper copy, complete the School of the Arts Coursework Submission Cover Sheet, available from the Student Support Centre, School of the Arts;
   ii. if electronic submission is required on the module, complete the ‘Submission ID’ field on each Cover Sheet with the correct Submission ID number issued in your digital receipt;
   iii. attach each Cover Sheet to each paper copy of the assignment;
iv. submit your work to the Student Support Centre, School of the Arts.

In order for your paper submission to be valid and for your work to be marked, the ‘Submission ID’ field of each Cover Sheet must be completed and correct.

The recorded date of submission (for the purpose of applying any penalty for lateness) will be the date on which paper submission occurs.

**Submission of Written Work**

Before submitting an essay, check the notes and add a bibliography (which should be a list of works you consulted even if you didn’t refer to them directly in the essay itself). Also get into the habit of providing page or line references for quotations. Take precise notes with all the necessary details as you go along. On the next pages you will find a simple style sheet we recommend you follow for the presentation of essays.

You should hand in any non-assessed work to your tutor by whichever means they have agreed with you (e.g. handing them in tutorials, leaving them in pigeonholes).

The instructions that follow apply only to modules that require (i) electronic submission only or (ii) both electronic and paper submission.

Please follow these instructions very closely. For electronic copies, the following file formats, and no others, are acceptable:

- Adobe PostScript® up to 20MB
- Corel WordPerfect® up to 20MB
- HTML up to 20MB
- Microsoft Word® (DOC and DOCX) up to 20MB
- Open Document Text (ODT) up to 20 MB
- Plain text (TXT) up to 20 MB
- Portable Document Format (PDF) up to 20MB
- Rich Text Format (RTF) up to 20MB

When preparing work for electronic submission:

- include the entire assignment in a single file;
- do not encrypt or password-protect the file;
- use a short filename;
- do not include your name in the essay.

**Standards of Presentation**

How you present your ideas and information matters - poor presentation undermines the quality of your arguments, so do not sell your work short. We expect a high standard of presentation. This
means clearly-written exam scripts, and typed written assignments which are double-spaced in at
least 12 point font – it goes without saying that they should be as free as possible from spelling,
syntactical, and typing errors. If you are unsure of the spelling or use of a word, the answer’s easy -
look it up. Repeated or manifold mis-spellings always give the impression of shoddy work and
slipshod thinking, as do confused sentences and misuse of words, so it’s essential to spend time
checking and proof-reading your work. Do this even if you have used a spell-check, as simple slips,
such as ‘form’ for ‘from’, or ‘its’ for ‘it’s’ will not be picked up electronically. Persistent mis-spellings
or misuse may result in some degree of penalty. Furthermore, getting into general good habits from
the start will give you an advantage when it comes to seeking employment later on. Don’t forget
that you will be presenting yourself to the world at large as an English graduate. The assumption
generally made is that such students ought to know how to write. Slips or ignorance on your part are
thus regarded as far worse than they would be if perpetrated by graduates who did not study
English.

There are also conventions governing the layout of essays, including how to present quotations and
cite texts, and how to compose a bibliography. Various styles exist and conventions differ slightly
between language and literature essays. Your tutors will guide you, but you are also expected to
note the style sheet that follows.

Even when you are not writing a formal essay it is useful for you to get accustomed to certain
conventions. Apart from getting you into the habit for when it matters, it also makes revision from
tutorial essays much easier. It’s extremely annoying to know that there was a really good quotation
somewhere in a book, but not to be able to find it again. Page references and full bibliographies are,
therefore, valuable. Always give the source for your information. We want you to read and discuss
what others say, as well as read and discuss your primary material. It’s thus to your credit to
reference it. Not doing so can be construed as plagiarism, which is a serious offence.

Citations and References

The correct way of referring in your essays to the books and articles that you have read will depend on
the subject matter, because the disciplines of English Language and English Literature use different
conventions for citations and references. In your reading, you may well come across variations in the
conventions followed. It will make things easier for you if you keep to the conventions set out here;
but the main thing is to be consistent, whatever system you adopt.

LANGUAGE

A. Citations and quotations in your text

Citation Examples

[a] In a later discussion in the Japanese context, Fries & Fries (1961) made all of this even
more explicit.
[b] Tarone et al (1976) have pointed out that these assumptions are in fact separable
claims .....  
[c] For example, one can study 'questions' in two languages (Langacker, 1969) or only
'primary questions' in two languages (Armagost, 1970).
Notes
1 Examples [a] and [b] illustrate citations where the author's name is grammatically part of the sentence. The author's surname is given, followed by the date of publication of the book, article, etc. in brackets. Normally, only the author's surname is given – unless you have two authors with the same surname, the first name or initials are not given in the text (but the initials will be given in the References). Normally, you do not give the title of the book or article in your text. The title is given in the References.

2 In example [a], the book cited has 2 authors, and both names are given. In example [b], on the other hand, the book cited has 3 authors; in this case, only the name of the first author (Tarone) is given, with the Latin abbreviation et al. (= 'and others'). The names of all 3 (or more) authors are given in the References. Note that in the text the following verb is in the plural form ('have'), reflecting the plural authorship.

3 Example [c] illustrates citations where the author's name is not grammatically part of the sentence. Note that both the name and the date of publication appear inside the brackets, with a comma between them.

Quotation
Examples
[d] Hockett (1958, p 413) defines a loanblend as a case in which 'the borrower imports part of the model and replaces part of it by something already in his own language'.
[e] His theoretical perspective is summarized in Nemser (1971), where he defines approximative systems as: 'the deviant linguistic system actually employed by the learner attempting to utilize the target language' (Nemser, 1971, p 115).
[f] The argument against this analysis is presented in summary form in the Introduction to Gass & Selinker (1983) and is formulated as follows:
   In the learning situation, learners use previous knowledge interacting with the TL. Based on present information, we feel that there is only one process of transfer .... Our view is that the learner is transferring prior linguistic knowledge resulting in IL forms which, when compared by the researcher to the TL norms can be termed 'positive', 'negative' or 'neutral'
   (Gass & Selinker, 1983, p 6, emphasis in the original)

Notes
4 These examples illustrate how to give a direct quotation from another author. If you give a direct quotation, you must give the exact page on which the quotation can be found in the original. Remember to make a note of this when you copy out the quotation - or you can spend hours searching for it later.

5 Note the use of the comma to separate the date from the page number. A common alternative is to use a colon without 'p' - e.g. (Nemser, 1971: 115)

6 Example [f] shows how to give a quotation of 2 lines or more. The whole quotation is indented from left and right (check that you know how to do this in the word-processing package that you use.) The quotation is single-spaced, whereas the surrounding text is double-spaced. There are no quotation marks around the quotation.

B. References

ALL works cited in your text must be listed in the References at the end.
Although it is a pain, it saves an enormous amount of time if you keep full bibliographical information - it is infuriating to be scrabbling around at the last minute searching for the exact title for a paper, the page numbers in a journal, etc.

There are different conventions for different types of references. If the reference is to a book, you give the surname, initial, date of publication, title in italics, place of publication, publisher (and note the way commas, full stops and colons are used):


If the book is an edited collection, you put (ed.) or (eds) after the name(s) of the editor(s):


If you refer to a paper in an edited book, the title of the paper is in inverted commas, not italicised. You then add information about the book - editor(s), title in italics, place of publication and publisher; and you give the page numbers of the paper:


If the reference is to a paper in a journal, the title of the paper is again in inverted commas, not italicised; the name of the journal is in italics, information about the publisher is not included, and you give the page numbers of the paper:


The list of References must be strictly alphabetical, by author's name, and by initial if two authors have the same name - e.g.

Thompson, G.
precedes Thompson, S.

If there is more than one title by the same author, they must be listed in the order of date of publication - e.g.


If an author appears in the References as sole author or editor and also as first co-author/editor with others, all the references to him/her as sole author come before the references to him/her as co-author, irrespective of date - e.g.

An Example of a List of References

It is advisable to use the layout shown here: for example, don’t number the entries, and don’t have names, dates and titles in different columns across the page.


LITERATURE

Quotations

Short quotations which form part of your own sentence are enclosed in single quotation marks ‘like this’ and remain on the same line as the sentence that contains them. Double quotation marks indicate quotation within quotation, so you may find yourself using both single and double. For example:

"'Curiouser and curiouser' said Alice', without much regard to grammar, as Lewis Carroll points out (Alice p.63).

Longer quotations, even when they are incorporated into your own sentence, should start on a new line and be indented (that is, a wider margins on the left-hand side). No quotation marks are necessary for indented quotes. For instance:

It may be tempting to sum up the Victorian age by using Dickens's words

it was the age of wisdom, it was the age of foolishness, it was
the epoch of belief, it was the epoch of incredulity, it was the
season of Light, it was the season of Darkness, it was the spring
of hope, it was the winter of despair,

but before succumbing to this temptation it is worth remembering that this description is presented as one of ‘the year of Our Lord one thousand seven hundred and seventy-five’ (Two Cities Ch.1, p.35).

Poetry is always quoted in lines. If you're providing only a couple of lines incorporated in your own sentence leave the text on the same line and indicate the line division with /.
Hence, ‘’Twas brillig and the slithry toves/Did gyre and gimble in the wabe’, shows the reader where the lines end.
Longer sections go on separate lines, indented and with the line pattern intact; no quotation marks are necessary (unless they occur in the original). The reference, lines numbers not page numbers for poems, follows the quotation in brackets:

In a somer seson, whan softe was the sonne,
I shoop me into shroudes as I a sheep were,
In habite as an heremite unholy of werkes,
Wente wide in this world wondres to here.  
(Piers Plowman B.Prol. 1-4)

There are two ways of giving references, in the text or through notes.

**In text references** are quick and clear, and are best kept short, as in the instances above. However, ensure that the editions you use are cited in your Bibliography (the fact that it’s page 35 of my copy doesn’t mean it is in yours, so you need to know not only which text but which edition is being used). **Notes** can contain several references or citations and are useful if you want to indicate that several critics or texts deal with a point which you have just summarised, but are not about to go into in detail. If you use notes make sure the note number is clear, cannot be confused with the text proper and does refer to the right note. Explore the ‘References’ function in Microsoft Word to make this as easy for yourself as possible!

- **Footnotes** are provided at the bottom of the appropriate page and, strictly speaking, each page begins a new sequence; however, it is often clearer to number consecutively through the essay.
- **Endnotes** are always numbered consecutively in text and full references are provided at the end of the essay.

Use one or other form of note, Footnotes or Endnotes, not both.

**Referencing Secondary Reading and Critical Works in Literature Essays**

These guidelines are based on the MHRA style of referencing. They should be sufficient for your basic referencing needs. The full MHRA Style Guide is available free as a PDF at http://www.mhra.org.uk/Publications/Books/StyleGuide/download.shtml.

1. **Referencing a book**

   The information in your reference should follow this sequence:

   Author’s Name, Title of Book in Italics, edition or volume if necessary (place of publication: publisher, date of publication), page number.

   e.g. Quotation from book: ‘All of the chapters in this book are, in different ways, about the relationship between texts and the world.’¹ (Now see footnote 1 below.)

2. **Referencing an essay in a collection of essays**

   The information in your reference should follow this sequence:

3. **Referencing a journal article**
The information in your reference should follow this sequence:

Author’s Name, ‘Title of Article in Inverted Commas’, Title of Journal in Italics, volume number (date in brackets), page parameters of article, e.g. 115-126 (page number on which your quotation appears in brackets).

e.g. Quotation from journal article: ‘Shakespeare’s Richard III is – as far as I can see – the first play in which a successful attempt is being made at reconciling and fusing the language of Senecan tragedy with that of the popular play.’³ (Now see footnote 3 below.)

**N.B. Once you have fully cited a source once, you may shorten it on subsequent citations.** So if you wanted to cite Bennett and Royle again you could just do it as follows in this footnote.⁴ (Now see footnote 4 below).

4. **Referencing an electronic journal article, database, or source**
Online references should give the necessary information in the following order:

Author name, ‘Title of Item in Inverted Commas’, Title of Complete Work/Resource in Italics, publication details (i.e. volume, issue, date), full address (i.e. Universal Resource Locator (URL) or DOI of the resource) in <angle brackets>; [date on which the resource was consulted in square brackets]; location of passage cited in parentheses e.g. (paragraph 4 of 15).

e.g. ‘Examples of references to online journal articles citing URL or DOI number can be found in this footnote below.’⁵ (Now see footnote 5.)

   e.g. ‘And here’s another one, referring to online databases.’⁶ (Now see footnote 6.)

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⁴ Bennett and Royle, p. 29.
5. **Bibliography**  
*Always include a bibliography with your essay.*

Your bibliography should take largely the same form as your footnotes, but:

- it should be in alphabetical order of authors’ or editors’ surnames
- the surname will go first (whereas in notes, the name should appear exactly as it appears on the title page of the book/essay/article).
- page parameters (e.g. 55-67) of any article or essay should be included too (but do not cite any particular page numbers you have quoted from in a bibliography)

The works cited in the footnotes of this handbook would appear in a Bibliography thus:

**Bibliography**

Bennett, Andrew and Nicholas Royle, Introduction to Literature Criticism and Theory, 3rd edition (Harlow: Pearson, 2004)


**Further Referencing Tips**

If you’re going to quote frequently from one text (e.g. your main poem/novel/play) it is sufficient to provide a full reference after the first quotation and then just say ‘all subsequent quotations will be taken from this edition’.7 (Now see footnote 7 below).

**N.B. Always credit any text you use. Even if you paraphrase or just use an idea without quoting directly you still need to credit the text it came from with a full reference.**

**The use (and misuse) of secondary sources**

Reading and making good use of secondary sources, and also discussing texts and ideas with others are all **GOOD** things to do and we encourage them. Adhering to conventions of presentation will

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mean you get all the credit for your efforts without risking accusations of collusion or plagiarism. The best way to avoid plagiarism is to follow the style sheet and conventions contained in the previous pages.

In writing essays, dissertations, etc., you may well want to include ideas from another source - indeed this will often be required, or at least highly recommended. However, it is vital to do this in an acceptable way. Plagiarism - the unacknowledged presentation as your own of words or ideas from another source - is a serious offence. The procedures in all cases of suspected plagiarism can be found on the University website, together with further guidance. Remember, plagiarism puts your degree, or the final class, at risk.

Modern search engines make it an extremely simply matter to check whether a sentence, a phrase or a small set of separate words occurs in the text of a book or on a web-page. We also apply a program called 'Turnitin' to all electronic submissions. It is therefore remarkably easy to track down internet plagiarism - even if some of the original text or phrasing has been altered.

We recognise that the line between acceptable and unacceptable practice in handling other sources can seem very hard to draw. The following pages contain examples of a variety of kinds, which are intended to help you to get a sense of where the line comes (most of the examples are given twice - first using the literature conventions, then the language ones). In practice you may find it useful to make notes on a source, leave them for a few days and then use the notes when you write the essay. Only look at the original source when you have written your text, to check that you have reported the ideas correctly (and that you have not ‘quoted’ without realising it). You may sometimes wish to check with your tutor whether a particular passage in your text is handled in an acceptable way.

Examples and protocol

- **Original text:**
The degree to which characters in dramatic texts are prepared to interrupt others is an important indication of their power and confidence in a given speech situation.

  

- **Reference / quotation - acceptable (in fact, desirable):**
  Bennison point outs that interruptions can be significant in interpreting drama, because they may show that a character feels powerful enough to break in on what others are saying¹. In the first scene ...


  The source is correctly acknowledged, and the wording is clearly your own.

Bennison points out that interruptions can be significant in interpreting drama because ‘the degree to which characters in dramatic texts are prepared to interrupt others is an important indication of their power and confidence in a given speech situation¹. In the first scene ...


Interruptions can be significant in interpreting drama, because the degree to which characters in dramatic texts are prepared to interrupt others is an important indication of their power and confidence in a given speech situation. In the first scene ...

This is ‘prototypical’ plagiarism: lifting a chunk from another source without any indication of that source.

Interruptions can be significant in interpreting drama, because an important indication of the power and confidence of characters in dramatic texts in a given speech situation is the extent to which they are prepared to interrupt others. In the first scene ...

Changing the ordering and a few words does not constitute acceptable paraphrase.

Interruptions can be significant in interpreting drama, because the degree to which characters in dramatic texts are prepared to interrupt others often suggests whether or not they feel in a powerful position in relation to the other characters. In the first scene ...

Avoid slipping in even a relatively short phrase without marking it as a quotation: once might pass unnoticed, but it can become a habit. Also, the argument here is clearly taken from Bennison, and this must be acknowledged.

A. Examples of plagiarism using the referencing conventions for Literature essays

Interruptions can be significant in interpreting drama, because, as Bennison points out in ‘Accessing character through conversation in Professional Foul’, the degree to which characters in dramatic texts are prepared to interrupt others is an important indication of their power and confidence in a given speech situation. In the first scene ...

Mentioning the author does not mean that unsignalled verbatim copying is acceptable. (It is even less acceptable simply to include the author in your Bibliography without mentioning the name anywhere in your text or only mentioning it in another part of your text.)

Interruptions can be significant in interpreting drama, because an important indication of the power and confidence of characters in dramatic texts in a given speech situation is the extent to which they are prepared to interrupt others (Bennison, ‘Accessing character through conversation in Professional Foul’, p. 75). In the first scene ...

Better, in that the page number giving the exact location of the citation is supplied. If a generous interpretation is taken, the slight rewording shows an attempt to assimilate the meaning of the quote - but it could also be interpreted as an attempt to disguise the extent of the ‘borrowing’.
B. Examples using the referencing conventions for Language essays

- **Paraphrase / reference / quotation - acceptable (in fact, desirable):**
  Bennison (1998: 75) points out that interruptions can be significant in interpreting drama, because they may show that a character feels powerful enough to break in on what others are saying. In the first scene ...

  The source is correctly acknowledged, and the wording is clearly your own.

  Bennison (1998: 75) points out that interruptions can be significant in interpreting drama because ‘the degree to which characters in dramatic texts are prepared to interrupt others is an important indication of their power and confidence in a given speech situation’. In the first scene ...

  Whenever a phrase or sentence is taken from another source, it is openly acknowledged as a quotation.

  In the acceptable cases above, the full source in the Language essay would be included not in a footnote but in a list of References at the end of the essay (arranged in alphabetical order by author):


- **The following examples would constitute plagiarism using the referencing conventions for language essays:**

  Interruptions can be significant in interpreting drama, because, as Bennison (1998) points out, the degree to which characters in dramatic texts are prepared to interrupt others is an important indication of their power and confidence in a given speech situation. In the first scene ...

  Mentioning the author does not mean that unsignalled verbatim copying is acceptable. (It is even less acceptable simply to include the author in your Bibliography without mentioning the name anywhere in your text or only mentioning it in another part of your text.)

  Interruptions can be significant in interpreting drama, because an important indication of the power and confidence of characters in dramatic texts in a given speech situation is the extent to which they are prepared to interrupt others (Bennison, 1998: 75). In the first scene ...

  Better, in that the page number giving the exact location of the citation is supplied. If a generous interpretation is taken, the slight rewording shows an attempt to assimilate the meaning of the quote - but it could also be interpreted as an attempt to disguise the extent of the ‘borrowing’.
**Key Dates for 2016/17**

<table>
<thead>
<tr>
<th>From</th>
<th>To</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>19 September 2016</td>
<td>23 September 2017</td>
<td>Welcome week</td>
</tr>
<tr>
<td>26 September 2016</td>
<td>16 December 2016</td>
<td>12 weeks teaching</td>
</tr>
<tr>
<td>19 December 2016</td>
<td>6 January 2017</td>
<td>3 weeks break</td>
</tr>
<tr>
<td>9 January 2017</td>
<td>27 January 2017</td>
<td>3 week assessment period</td>
</tr>
<tr>
<td>30 January 2017</td>
<td>31 March 2017</td>
<td>9 weeks teaching</td>
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<tr>
<td>3 April 2017</td>
<td>21 April 2017</td>
<td>3 weeks break</td>
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<tr>
<td>24 April 2017</td>
<td>12 May 2017</td>
<td>3 weeks teaching</td>
</tr>
<tr>
<td>15 May 2017</td>
<td>2 June 2017</td>
<td>3 week assessment period</td>
</tr>
<tr>
<td>17 July 2017</td>
<td>21 July 2017</td>
<td>Graduation ceremonies</td>
</tr>
</tbody>
</table>

**Prizes**

**Oliver Elton Prize**
Promise of scholarship or of critical power assessed by an essay on some aspect of English Literature, Modern or Medieval/ Exchange Student.

**Felicia Hemans Prize for Poetry**
The prize goes to “the author of a poem of merit, published or unpublished”, and is open to past and present members and students of the University of Liverpool.

**Edward Rathbone Prize**
For the highest ranking Level 2 student.

**Bertram White Prize**
This prize goes to the student “who has written the best essay on the Brontë family during the year, including any essay which may have been submitted as part of normal module work”. (N.B.: This prize is also open to postgraduate students).

**Kathleen M. Irvine Prizes**
There is a 1st and 2nd prize. The prizes go for the best essay submitted by a student as part of his or her normal module work in either Level 2 or Level 3 of a degree in Single, Joint or Combined Honours. Essays may be on any subject within prescribed modules, provided they have been recommended by a tutor.

**Blanche Meyrick Prize**
For a B.A. (Combined Honours) student who has studied English Literature for three years. Awarded
by the Examiners on the results of the Final (Level 2 & 3 combined) examination.

**Evelyn E. Jardine Prize**
Best Level 3 student taking a majority of Literature modules (Professors, Readers and Senior Lecturers to assess).

**James E Cross Prizes**
Best performance in Old English or Medieval Literature modules.

**Miriam Allott Poetry Prize**
This prize will be awarded annually for the best poem by a student registered for an undergraduate or postgraduate degree in the Department of English.

**The Newman Prize on Dickens**
This prize goes to the undergraduate student who has written the best essay on Charles Dickens, including any essay which may have been written as part of normal module work.

**Margaret Hunt Prize**
For the Highest overall result achieved in the Single Honours degree in English Language and Literature by a final-year mature student.

**Kenneth Allott Prize MA Dissertation**
This prize goes to the postgraduate student who has written the best MA Dissertation on a topic connected with 19th Century studies.

**Reg Davies Prize**
Best BA finalist who has applied to continue to postgraduate study and is “most deserving of a personal prize”. Priority given in the first instance to someone intending to work on medieval or pre-modern literature, and secondly to those who have performed particularly well in those areas at BA level but are going on to postgraduate study in another field.

**David and Joy Mills Prize**
Outstanding student working on pre-Renaissance literature.

**Blackwell’s Dissertation Books Prize**
Best Level 3 Dissertation/Combined Honours.

**Blackwell’s Dissertation Books Prize**
Best Level 3 Dissertation.

**School of the Arts Academic Achievements Awards**
Award for outstanding academic achievement in the final year of undergraduate study.

**Wasfia Mohabek Memorial Prizes**
Two awards for the best Shakespeare essay by a level 1 student.

**School of the Arts Academic Achievements Award Level 1**
Award for outstanding academic achievement in the first year of undergraduate study.

**School of the Arts Academic Achievements Award Level 3**
Award for outstanding academic achievement in the final year of undergraduate study.
**David Seed Prizes**
Two prizes in the English Department, for the best essay on an American subject by an undergraduate finalist and a PGT student.

**Student Support Centre**

The Student Support Centre Reception, located in 19 Abercromby Square, is the main point of contact for enquiries within the departments belonging to the School of the Arts. The team will assist students with student related enquiries, registration, course work submissions, programme and module specifications, timetables, exams and graduation. The Student Support Centre also offers support and guidance for pastoral care. The team work closely with Central Services, Management Services and Heads of Departments to constantly review and, where appropriate, revise processes and systems to ensure we are providing an excellent and efficient service to students. The Student Support Centre Reception is located on the Ground Floor, 19 Abercromby Square (Building 148 on University campus map). You can either call in to the Reception or contact staff by e-mail (sscARTS@liverpool.ac.uk) or telephone: 0151 795 0500

The Reception is open Monday – Friday between 9.00 am and 4.30 pm.

**Student Learning and Teaching Support Officers**

The Learning and Teaching Support Officers (LTSOs) for the School of the Arts are Katie Pearce and Jamie Navarro.

The LTSOs can help you if you are experiencing difficulties with any aspect of University life. They will be able to provide advice and support with welfare and pastoral concerns, ensuring that you are guided to the most appropriate specialised support for your needs including academic staff, the Disability Support Team, Financial Support Team, Counselling Service, Careers & Employability Service and the online iLearn resource. They work closely with all of the University’s central student support services, and their counterpart LTSOs within the Faculty.

The LTSOs can also provide guidance and support for applying for Extenuating Circumstances and the Removal of Late Penalties. They can authorise coursework extensions, where students have flexible coursework deadlines built in to a support plan.

If you are experiencing any difficulties or have any concerns, we would encourage you to get in touch with the LTSOs at the earliest opportunity.

They can be contacted at sotalts@liverpool.ac.uk or by calling 0151 794 6743 or 0151 795 2568. They have a number of set appointment and drop-in times each week where they are available to meet with students. Please consult the School of the Arts intranet for details of appointments: https://www.liverpool.ac.uk/intranet/school-of-the-arts/support/learningandteachingsupport/

**Disability Support**

In the School of the Arts, there are Disability and Dyslexia Co-ordinators (DDCs) at School and Departmental level. The DDCs work collaboratively with the University’s Disability Support Team in developing support strategies in line with the specific needs of students with dyslexia and a range of
other disabilities, ensuring that appropriate support and reasonable adjustments are implemented within the School and Department.

The Learning & Teaching Support Officers are Disability and Dyslexia Co-ordinators and can help make referrals to the appropriate student support services for advice and guidance on declaring a disability, arranging tests, and putting together a support plan. They will liaise with the Disability Support Team and academic staff on behalf of students who have a support plan in place to ensure that any reasonable adjustments are implemented effectively. DDCs maintain contact with all disabled & dyslexic students throughout the academic year to ensure that their needs and the reasonable adjustments as outlined in their support plan are being met.

Each department has an academic member of staff assigned to the role of Disability and Dyslexia Co-ordinator (DDC); they can provide subject-specific advice. The Department of English Academic Disability and Dyslexia Support contact is Dr Melissa Raines: M.A.Raines@liverpool.ac.uk

Late Submissions

Procedures for handling late submissions and requests for extensions to assessment deadlines are dealt with by the School of the Arts’ Learning and Teaching Support Officers (LTSOs). Further information and contact details are provided in the section on Student Support in this Handbook, and also at: https://www.liverpool.ac.uk/intranet/school-of-the-arts/support/learningandteachingsupport/

To access FAQs, which set out what you need to do in a number of different circumstances: https://www.liverpool.ac.uk/intranet/school-of-the-arts/support/formsandhandbooks/

If you need any further advice or assistance make an appointment with the Learning and Teaching Support Officers (LTSOs), 19 Abercromby Square, Liverpool, L69 7ZG or email sotalts@liverpool.ac.uk or call 0151 794 6743 or 0151 795 2568.

Removal of Late Submission Penalties

The information below sets out what you need to do if you submit your assessed coursework late and believe this was due to circumstances beyond your control.

Assessed coursework will not be accepted and the assessment treated as a non-submission if it is submitted:

1. Beyond three weeks of the submission date.
2. After the end of the assessment period, if this is sooner than No 1. above.
3. At any time after the release of feedback on the assessment task.

If you believe your non-submission is due to circumstances beyond your control, you must complete a Extenuating Circumstances form (see separate information sheet on ‘Extenuating Circumstances’).

If you hand in coursework within three weeks of the deadline, (and before the end of the assessment period and before feedback has been released), it will still be marked, but it will be given the University’s standard penalty of five percentage marks per day up to five working days. Work submitted beyond five working days will receive a mark of zero.
In the event that you are unable to submit your coursework by the submission date because of illness or other unforeseen circumstances you must:

- **Immediately** inform the Student Support Centre which hosts the module preferably in writing or by email.
- Complete a ‘Removal of Late Submission Penalties’ form and provide a valid medical certificate or other appropriate independent documentary evidence and submit this to the Student Support Centre that hosts your module at the same time as you submit your coursework. If you are submitting more than one late assessment at the same time, you must itemise on the form each assessment that is late.

To access FAQs, which set out what you need to do in a number of different circumstances: [https://www.liverpool.ac.uk/intranet/school-of-the-arts/support/formsandhandbooks/](https://www.liverpool.ac.uk/intranet/school-of-the-arts/support/formsandhandbooks/)

If you need any further advice or assistance please call into the Student Support Centre to speak to a member of the Student Experience Team or to make an appointment with the Learning and Teaching Support Officers (LTSOs), 19 Abercromby Square, Liverpool, L69 7ZG or email sotalts@liverpool.ac.uk or call 0151 794 6743 or 0151 795 2568.

**Extenuating Circumstances**

Any Extenuating Circumstances, such as ill health, which may have affected your studies or performance in assessments and examinations, need to be submitted formally by you with supporting evidence, eg, a medical certificate, to the Student Support Centre in the School of the Arts following the procedures and in accordance with the deadlines laid down in the University’s Extenuating Circumstances Policy. This policy, along with Extenuating Circumstances Guidelines can be viewed online.

It is crucial that you let us know of anything that is affecting your studies as soon as you become aware of the problem. You must let us know **before** you reach coursework submission deadlines or examination dates if at all possible.

In the event that you are unable to attend or are absent from the whole or part of an examination, or have missed a coursework deadline because of illness or other unforeseen circumstances you must:

- **Immediately** inform the Student Support Centre which hosts the module preferably in writing or by email.
- Complete a Extenuating Circumstances form and provide a valid medical certificate or other appropriate independent documentary evidence and submit this to the relevant Student Support Centre that hosts your programme **within five working days** of the examination or assessment deadline.
- You must itemise on the form each assessment that you missed. We need this information so that the School Extenuating Circumstances Committee can decide how best to handle your case in the interests of fairness to you and to other students.

To access FAQs, which set out what you need to do in a number of different circumstances: [https://www.liverpool.ac.uk/intranet/school-of-the-arts/support/formsandhandbooks/](https://www.liverpool.ac.uk/intranet/school-of-the-arts/support/formsandhandbooks/)
If you need any further advice or assistance please call into the Student Support Centre to speak to a member of the Student Experience Team or to make an appointment with the Learning and Teaching Support Officers (LTSOs), 19 Abercromby Square, Liverpool, L69 7ZG or email sotalts@liverpool.ac.uk or call 0151 794 6743 or 0151 795 2568.

Academic Advisors

Every student has an Academic Advisor who provides appropriate support to help students fulfil their academic potential during the course of their studies. You can find the name of your Academic Advisor via Liverpool Life. Your Academic Advisor will meet you when you begin your studies in the Department of English and you can make appointments to meet with him or her throughout the course of your programme to discuss your progress.

Peer Mentoring

Essentially, the Peer Mentoring Programme involves second and third year students volunteering to be trained as student mentors. Once trained, the mentor is then linked up to a small number of first year students (typically 3-5). The role of the Peer Mentor is to offer practical help and advice to new students, and to act as a referral point as appropriate to other services/contacts.

David Hering is the departmental representative for academic advisors and peer mentoring in English: D.Hering@liverpool.ac.uk

For further details please visit: www.liv.ac.uk/eddev/supporting-students/peer-mentoring/

Attendance Monitoring

Attendance at classes is crucial to the successful completion of coursework and examinations, and those are in turn central to your progress from one year to the next. The great majority of our students play a full part in their degree study and gain enormously from it. Unfortunately, we need to have procedures in place for the small minority who choose not to engage with their work here. Attendance at all classes and the punctual submission of coursework are key factors in determining whether your progress is satisfactory. Absences are monitored closely by the School. Academic staff will inform the Academic Lead for Student Progress if you are negligent in attendance or submission of work and you may receive a written warning. A student who ignores such a warning and continues to be negligent may be referred to a School Progress Panel which acts on behalf of the Board of Examiners and can recommend that your studies be terminated.

When, in your final year or after graduation, you apply for employment or further study, you will need a reference. Employers and educational bodies invariably request details of attendance and timekeeping. Consistent commitment to work and conscientious attendance throughout your degree studies will therefore have an impact on your future career.
**Student Representation**

**Module Evaluation Forms**

At the end of every module you take with us you will be asked for your feedback on its organisation, content and teaching in an on-line module evaluation form. Do please take the time to fill these forms in and give us your constructive feedback on your learning experience. Each year we use the views expressed in these forms to reflect on our teaching practice and our syllabus, and to make improvements where appropriate.

**Staff Student Liaison Committees**

The Department always tries to be as open as possible in the way it runs, and we encourage students to make their views heard. Student opinion is ALWAYS listened to and seriously considered.

To facilitate this, a departmental staff/student liaison committee meets (usually) once per semester. All students are invited to stand for election on the appropriate committee and are provided with training and support from the Guild of Students.

We aim in the English Staff Student Liaison Committee (SSLC) to be a formal but friendly forum for students to raise issues of general concern about their studies. They cannot deal with matters of an individual or personal nature. They may also be used to consult with students on policy changes, curriculum development, assessment, feedback, etc.

If you are interested in becoming a student representative, please contact the Student Support Centre. Elections (where required) are normally held at the start of the academic session and students may serve as representatives for one year or throughout their studies if they wish.

**Representation on Committees**

There are committees at Faculty and School Level and both include student representation on their membership. Committee representatives are usually recruited through the SSLCs and you will hear more about these opportunities at the first SSLC. You can also find out more by contact the Faculty Student Voice Coordinator who is based in the Guild but works very closely with staff in the Faculty.

**Work Experience Opportunities**

The City of Liverpool offers many opportunities to find paid work and to gain work experience; the Department of English also runs an optional work experience module for either second or third years, which allows students work experience in a variety of different fields of employment (including publishing and the media). As always, keep a lookout for announcements.

**Study Abroad**

As part of your degree programme you may have the opportunity to study abroad. Studying abroad has huge personal and academic benefits, as well as giving you a head start in the graduate job market. We share good links with a wide range of worldwide exchange partners, resulting in many opportunities for students. For more information, visit [www.liverpool.ac.uk/goabroad](http://www.liverpool.ac.uk/goabroad)
Year in China

The Year in China is the University of Liverpool’s exciting new flagship programme enabling undergraduate students, from a huge range of departments the opportunity to spend one year at our sister university Xi’an Jiaotong-Liverpool University (XJTLU), following XJTLU’s BA China Studies degree classes. See http://www.liverpool.ac.uk/study/undergraduate/goabroad/year-in-china/ for more information.