



**Course Handbook**  
**BA (hons) English Literature**  
**2019-20**  
**Course Leader: Helen Day**  
**Humanities and Social Sciences**



Please read this Handbook in conjunction with the University's Student Handbook.

All course materials, including lecture notes and other additional materials related to your course and provided to you, whether electronically or in hard copy, as part of your study, are the property of (or licensed to) UCLan and MUST not be distributed, sold, published, made available to others or copied other than for your personal study use unless you have gained written permission to do so from the Dean of School. This applies to the materials in their entirety and to any part of the materials.

**COURSE SUBJECT TO CHANGE**

This course is subject to formal course review and reapproval by the University during 2018/19 as part of its normal cycle of regular review (a process called Periodic Review). Course information and programme specifications are updated and reviewed as part of this process and course structure and content may be changed to enable the University to deliver a better quality of educational experience to students. This can be in response to various factors including: student feedback; annual reports from external examiners; feedback from the sector or industry advisors or as part of the regular review process by course teams.

This process may well result in changes to the structure and content of the current course as outlined in this Handbook. Any changes made as a result of the process will be immediately included in the course documentation and all students holding current offers will be provided with revised versions prior to the commencement of their programme. If you are not satisfied with the changes, you will be offered the opportunity to withdraw from the programme and, if required, reasonable support to transfer to another provider. The expected timetable for completion of this reapproval process is August 2019.

\*subject to reapproval

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## 1. Welcome to the course

**Welcome to the study of English Literature** at the University of Central Lancashire. We hope that you will enjoy your three or more years with us. This handbook contains a lot of the information you need to know about your course and English Literature as a whole.

English Literature is part of the School of Humanities and Social Sciences at UCLan. Our programmes are delivered by experienced tutors and active researchers, with expertise in a range of literary studies in popular culture and contemporary literature as well as classic literature, from the Renaissance to the present day.

This handbook is designed to answer any questions you may have about who to contact, the structure of your course – including module choice and assessments - and the additional support services we provide at the university. It's worth spending some time at the beginning of your studies reading through, to familiarise yourself with places, people and your programme. The programme should be quite straightforward to follow, but if you cannot find what you are looking for, you will be able to find out who you should ask.

If you have any questions or concerns, you should see your course leader, Dr Helen Day.

### 1.1 Rationale, aims and learning outcomes of the course



This section provides information about learning aims and outcomes. Make sure you read the set of aims and outcomes that relate to your specific programme.

The degree courses are modular over two semesters and emphasise close reading and active participation through the development of analytical skills. Our students are enabled to contribute to discussion and debate and to engage fully with the concepts of literature and cultures developing, communicating and evaluating individual thoughts and ideas through group participation. Written work is supported by experienced tutors who will offer advice in sessions and through one to one mentoring sessions. By the end of the programme, you will have developed key skills in reading, research, analysis and critical thinking that will equip you, personally and professionally, for your next stage.

#### Programme aims:

1. Encourage wide and varied reading of literature in a range of styles and from a range of cultures and contexts.
2. Develop an appreciation of imagination and creativity in the production of texts.
3. Develop skills in close reading across a diverse range of texts from distinct historical, social and cultural locations.
4. Develop independent critical thinking and judgement.
5. Develop oral and written skills in communicating ideas in response to the reading and analysis of texts.
6. Encourage creativity and expressiveness in response to textual reading and critical analyses of texts.
7. Develop an appreciation of the relationship between literary texts and other forms of communication, including new media and digital.
8. Develop knowledge and appreciation of context to the production and analysis of texts.
9. Develop understanding of Literatures in English and their international impact.
10. Provide a foundation for potential further study in English or related disciplines at postgraduate level and/or enhancement of employability.

#### Learning Outcomes:

##### A. Knowledge and Understanding

1. of a wide variety of texts in English, drawn from a range of cultural and national contexts, historical periods and genres, including fiction, poetry, theatre and drama and a range of non-fictional forms.
2. of the major elements in the production of the meaning of texts, including:
  - i. intellectual skill
  - ii. creative imagination
  - iii. the resources and constraints of language
  - iv. the resources and constraints of relevant cultural and national contexts
  - v. the resources and constraints of ideologies
  - vi. the resources and constraints of the relevant genre
  - vii. the knowledge and expectations of readers
3. of the development of a history of criticism.
4. of a range of theoretical approaches, appropriate critical terminology, and transformations in theory, in the study of literature.
5. of the complex role played by texts in influencing the relationship between reader and world.
6. of debates over questions of value and aesthetic qualities in diverse texts.
7. of cultural transitions and transformations, and of a wide range of cultural structures.
8. of the multi-faceted structure of the study of English Literature and its relations to other disciplines and forms of knowledge, which may include digital and new media.

## **B. Subject-specific skills**

### **To develop skills in:**

1. Close reading, interpretation, analysis and evaluation of literary text
2. Relating texts across a range of genres and media, including texts from different periods, and relating texts to their various cultural contexts.
3. Literacy and communication and the presentation of sustained and persuasive written and oral arguments
4. Developing creativity and sensitivity to language in the reading and analysis of literary texts.
5. Executing a variety of presentations, essays and projects within the discipline, to achieve clarity of expression and style.
6. Computer literacy, which may include working with and evaluating electronic resources and digital formats

### **Thinking Skills**

#### **To develop skills in:**

1. Research, including the ability to gather, sift and organise material independently and critically, and evaluate its significance.
2. Reflecting on and constructively critiquing personal engagement.
3. Independent thinking and judgement in critical and creative practice
4. Working positively and supportively within groups, recognising and acknowledging a range of valid opinions and attitudes towards literary texts.

### **Other skills relevant to employability and personal development**

#### **To develop skills in:**

1. Independent learning to achieve a high level of intellectual autonomy.
2. Communicate ideas clearly and fluently through oral, written and digital communications.
3. Competence in information technology to produce appropriate responses and to retrieve information from digital and electronic sources.
4. Co-operative skills, including the ability to engage in critical debate while showing respect for others.
5. Competence in time management, organisation and planning, working to deadlines and managing competing demands.

6. Creative thinking.
7. Adapting critical methods of the discipline in a structured and systematic way to other areas of social interaction and work, recognising the practical application of skills acquired through study.

## 1.2 Course Team

**Your Course Leader (Robert Duggan)** can offer advice on academic matters, and will help you with planning for your study at the university, throughout your time here. This person may also be the person you turn to for an academic reference. Stay in close contact with your Course Leader, and meet with him or her regularly – this will help your studies – and it is a requirement of the university that contact is maintained regularly.

The Dean of the School of Humanities and Social Sciences:

**Dr Andrew Churchill** is the Dean of the School, and is responsible for managing staff and resources. He sees the task of helping create an invigorating and innovative learning culture as of paramount importance for students and lecturers.

**Janice Wardle** is the **Academic Team Lead**, responsible for the academic leadership and organisation of the Team of English Literature and Creative Writing.

NAME		ROLES AND RESPONSIBILITIES	ROOM	EXT	EMAIL @uclan.ac.uk
Day	Helen	Senior Lecturer  Course Leader BA English Literature; English and History  Research Interests: Lying and unreliable narration in Children's and YA Fiction	LH220	2717	Hfday
Duggan	Robert	Senior Lecturer Course Leader BA English Literature and Creative Writing; English Language and Creative Writing  Research Interests: Modern and contemporary literature	LH210	3032	Rduggan

Frances	Catharine	Senior Lecturer  Research Interests:  Autobiography and Performance;	LH215	5691	Cfrances
Kaufman	Will	Professor  Research Interests:  American literature and culture, comedy and humour, the Civil War, Woody Guthrie and protest music, American musical drama.	LH311	3035	Wkaufman
Krüger	Naomi	Lecturer Creative Writing  Research Interests:  Cognitive difference in contemporary fiction (particularly dementia).  Representation of memory (both in fiction and creative non-fiction)	LH215	2250	nkruger
Purves	Robin	Senior Lecturer  Course Leader: English Language and Literature; Foundation  Research Interests:  Modernism; critical theory; discourse; poetics; art criticism.	LH315	3033	Rpurves
Reddick	Yvonne	Researcher and Poet  Research Interests; Contemporary poetry			YReddick

Rice	Alan	Professor Co-director: Institute of Black Atlantic Research (IBAR)	LH209	3024	Arice
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		Research Interests: Black Atlantic Studies, African American Literature, Slavery, American Literature and Culture, Visual Arts and Memorials			
Saxon	Theresa	Principal Lecturer  School Research degree Tutor  Research Interests:  American and Transatlantic theatre and literary culture (particularly eighteenth and nineteenth centuries); race and gender in theatre; paratheatrical performances.	LH211	3031	Tsaxon
Wardle	Janice	Principal Lecturer  Academic Team Lead  Research Interests:  Renaissance poetry and drama; Shakespeare in Performance; comedy; literature and film	LH208	3034	Jwardle

### 1.3 Expertise of staff

English literature at UCLan is taught by active researchers, who are involved in the development of academic study through conferences and research publications. The team have hosted a range of academic conferences, most recently “Theatre and Performance” and “After Revolution: Versions and Re-visions of Haiti” (both 2015). We have particular expertise in American literature, theatre and culture, the Renaissance, literary adaptations, modern and contemporary writing, children’s literature, creative writing, Romantic and Victorian literary culture, gothic fictions and Irish writing. The specifics:

#### **Helen Day**

‘My most recent publications are ‘Simulacra, Sacrifice and Survival in *The Hunger Games*, *Battle Royale*, and *The Running Man*’ in *Of Bread, Blood and The Hunger Games* (MacFarland Press) and ‘The Irrepressible, Unreliable, Lying Tracy Beaker: From Page to Screen’ in Jacqueline Wilson (Palgrave Macmillan). I am currently working on lying and unreliable narrators in young adult fiction, exploring the difference between unreliable narrators and those who admit to the reader that they are liars. This involves bringing together work on lying from linguistics, psychology and sociology as well as blending cognitive stylistics and literary theory.’

#### **Robert Duggan**

‘My research looks at modern and contemporary British fiction and I’m particularly interested in experiments in literary form and genre in the work of writers including Martin Amis, Ian McEwan, Angela Carter, Will Self, Iain Banks and Toby Litt. My book *The Grotesque in Contemporary British Fiction* (Manchester University Press, 2013) shows how the grotesque continues to be a powerful force in contemporary writing and provides an illuminating picture of often controversial aspects of recent fiction. My current research investigates spatiality in contemporary writing and its generic and (geo)political dimensions, exploring fiction by authors including China Miéville, Iain M. Banks and Rupert Thomson and thinking about how the manipulation of space in their books might be read politically. Part of this has involved researching recent British and American literary responses to 9/11 and the ‘War on Terror’.

#### **Catharine Frances**

‘My research embraces both contemporary play writing and the histories and practises of autobiography. I examine new play writing and, in particular, plays which are produced on both sides of the Atlantic (e.g. *Enron*, *Jerusalem*, *War Horse*). I am interested in exploring the different critical reception the same play receives in the light of cultural, social and political contexts as well as innovations in contemporary play writing in an increasing global community. My interest in autobiography and self-representation in language embraces theory and autobiographical practices. I am particularly interested in autobiographical strategies which challenge literary and cultural convention. I am currently supervising research students for MA by practice-based research in play writing and fiction writing, and a PhD candidate in autobiography.’

#### **Will Kaufman**

‘I’m fortunate to be working in such a broad area – American Literature and Culture – which means that I have a wealth of research interests to pursue. I’ve written on American comedy,



the culture of the 1970s, the Civil War in culture, transatlantic cultural relations, literature and psychology, and US protest music. This latter topic has led not only to my writing books such as *Woody Guthrie, American Radical* (2011), but also performance pieces on Woody Guthrie that I have taken all over the world, including the stage at Glastonbury. I'm now developing interests in theatre, performance and dramaturgy. Who knows *where* I'll end up?'

### **Naomi Krüger**

'Creative writing is a form of practise-based research – finding out what is possible by experimenting and crafting language. In workshops I particularly enjoy seeing students surprise themselves as they respond to varied prompts and exercises and share the results with their peers. It's about learning practical skills for improving work, but also having the courage to take risks and push beyond the kind of writing that relies on old habits and cliché. This also means being willing to challenge ourselves as readers – drawing inspiration from writers across genre and form, analysing how writers create certain effects and then trying it out for ourselves. This doesn't always yield success – but even (and sometimes especially) the failed attempts enable students to become more reflective and confident in their creativity. Being part of this on-going process of experiment, editing and reflection directly impacts on my own practise'

### **Robin Purves**

'My research interests, at the moment, consist of two distinct but related fields. Most of my publications have been on the work of poetry written, in the UK, Europe and the U.S., since 1945 and I am particularly interested in how it relates to other disciplines, such as philosophy and the visual arts. At the moment, I am also developing research on popular music, and the nature of the experience of listening to words intended as part of a musical performance.'

### **Alan Rice**

'My research ranges widely in terms of chronology, geography and genre. It encompasses the history of slavery and its consequences from 1700-2012. I work on literary texts, film, visual arts, local histories and museums. My books are cultural histories of the black Atlantic which work through a series of case studies – the latest, *Creating Memorials, Building Identities: The Politics of Memory in the Black Atlantic* (Liverpool UP, 2010), was launched at the International Slavery Museum in Liverpool. I'm also involved with museums and co-curated the *Trade and Empire: Remembering Slavery* exhibition at the Whitworth Art Gallery in Manchester. I've been involved with media, including acting as advisor and talking head on the American documentary *Choc'late Soldiers from the USA* (2009) and in February 2013 appearing on BBC's *The One Show* with Dan Snow to talk about Abraham Lincoln and the Lancashire Cotton Famine.'

### **Theresa Saxon**

'I am fascinated by the relationship between theatre and society: much of my research focus is historical, exploring how theatre of the eighteenth and nineteenth centuries replicated, or satirised social behaviours, and how those social behaviours were translated from the 'performances' seen on stage. I see that historical lens as crucial to help us understand relations between social groups in our own time. I have published a series of articles on American and Transatlantic theatre (particular on gender and race) as well as a book,

*American Theatre: History, Context, Form* (EUP, 2011). I am currently developing another book on transatlantic theatre as well as a study of Charles Dickens as a dramatist and performer, for which I have participated in acted readings with Lancaster Theatre Productions.'

### **Janice Wardle**

'My research focuses on Shakespeare in performance and I am particularly interested in Shakespearean comedy. I also explore Literary texts on film and I am interested in the process of literary adaptation. My current project is investigating the representation of the 'author' in filmic texts.'

### **1.4 Academic Advisor**

You will be assigned an Academic Advisor who will provide additional academic support during the year. They will be the first point of call for many of the questions that you might have during the year. Your Academic Advisor will be able to help you with personal development, including developing skills in self-awareness, reflection and action planning.



### **1.5 Administration details**

Campus Admin Services provides academic administration support for students and staff and are located in the following hubs which open from 8.45am until 5.15pm Monday to Thursday and until 4.00pm on Fridays. The hub can provide general assistance and advice regarding specific processes such as extenuating circumstances, extensions and appeals.

### **The main Hub for students of Literature is the Harris Hub**

#### **Allen Building**

Medicine

Dentistry

telephone: 01772 895566

email: [AllenHub@uclan.ac.uk](mailto:AllenHub@uclan.ac.uk)

#### **Harris Building**

Lancashire Law School

Humanities and the Social Sciences

Centre for Excellence in Learning and Teaching

telephone: 01772 891996/891997

email: [HarrisHub@uclan.ac.uk](mailto:HarrisHub@uclan.ac.uk)

#### **Foster Building**

Forensic and Applied Sciences  
Pharmacy and Biomedical Sciences  
Psychology  
Physical Sciences  
telephone: 01772 891990/891991  
email: [FosterHub@uclan.ac.uk](mailto:FosterHub@uclan.ac.uk)

### **Computing and Technology Building**

Art, Design and Fashion  
Computing  
Journalism, Media and Performance  
Engineering  
telephone: 01772 891994/891995  
email: [CandTHub@uclan.ac.uk](mailto:CandTHub@uclan.ac.uk)

### **Greenbank Building**

Sport and Wellbeing  
Management  
Business  
telephone: 01772 891992/891993  
email: [GreenbankHub@uclan.ac.uk](mailto:GreenbankHub@uclan.ac.uk)

### **Brook Building**

Community, Health and Midwifery  
Nursing  
Health Sciences  
Social Work, Care and Community  
telephone: 01772 891992/891993  
email: [BrookHub@uclan.ac.uk](mailto:BrookHub@uclan.ac.uk)

## **1.6 Communication**



The University expects you to use your UCLan email address and check regularly for messages from staff. If you send us email messages from other addresses they risk being filtered out as potential spam and discarded unread.

Making contact with your tutors is by email (addresses given above). You may also telephone them and leave a message either their voicemail or via the Office at Harris Hub.

Teaching hours and additional tutorials:

Teaching doesn't begin and end in the lecture or seminar room, and **you should always feel that you can approach tutors for information and advice**. In order to help you, our Literature tutors organise office hours, usually around three or four hours per week during which they are available to see students individually. The dates and times of these appointments will be posted on the tutor's office door. Other times are available by special

arrangement with the tutor, and students may sometimes be seen on a drop-in basis if the tutors are free.

Please remember that your tutors, like you, are very busy, and so they need to organise their time carefully. This means that they might not be available immediately; this is why we all have official 'Office Hours' system: you should bear in mind that there are occasions when other tasks demand attention – such as module preparation, marking and research. Tutors are flexible and keen to see you to offer support.

Where to look

Details about courses, modules, timetables, rooms for classes, and much more information can be found on our homepage and every module will have a Blackboard page with lots of information about lectures, assignments and reading.

Remember to check this site regularly for any information updates or changes.

### 1.7 External Examiner

The University has appointed two External Examiners to your course who help to ensure that the standards of your course are comparable to those provided at other higher education institutions in the UK. The names of these academics, their position and home institution can be found below. If you wish to make contact with an External Examiner, you should do this through your Course Leader and not directly. External Examiner reports will be made available to you electronically. The School will also send a sample of student coursework to the external examiner(s) for external moderation purposes, once it has been marked and internally moderated by the course tutors. The sample will include work awarded the highest and lowest marks and awarded marks in the middle range.

Prof. Martin Halliwell, Professor of American Studies, University of Leicester

Dr Graeme Macdonald, Associate Professor, University of Warwick



## 2. Structure of the course

There is a foundation entry programme available for this course, details are provided in appendix 8.1.

### 2.1 Overall structure

Your First Year

Semester One	Semester Two
EN1214 History of English Literature (20 credits)	EN1215 Reading Texts: Literary Theory I (20)
EN1217 Introduction to Renaissance Literature (20)	EN1218 Literature, Criticism and the War against Cliché (20)

EN option	EN option/Elective (20)
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### Your Second Year

Semester One	Semester Two
EN2904 A World of Difference: Literature & Globalisation (20 Credits)	EN Option (20)
EN2127 Live Literature Projects (20)	
EN2128 Restoration to Revolution: Literary Culture 1660-1789 (20)	EN2129 Romanticism to Decadents: Literary Culture: 1789-1900 (20)
Elective or EN option (20) in either semester one or two	

### Your Third Year

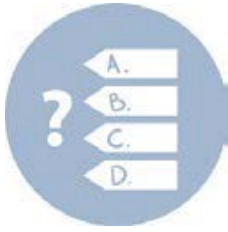
Semester One	Semester Two
EN3992 Dissertation (40)	
EN Module (20)	EN Module (20)
EN Module (20)	EN Module (20)
One EN Module MUST BE EN3005 The Shock of the New: Modern & Contemporary Literature (20)	

## 2.2 Modules available

Each module is a self-contained block of learning with defined aims, learning outcomes and assessment. A standard module is worth 20 credits. It equates to the learning activity expected from one sixth of a full-time undergraduate year. Modules may be developed as half or double modules with credit allocated up to a maximum of 120 credits per module.

In addition to the core modules that you have to take for your programme, as detailed above, you can take a variety of options. Optional modules are listed on the programme specification in the appendix. Due to changes in staffing for research leave and new responsibilities year-to-year, not every option may be available every year, but we will always ensure that you have a wide variety of stimulating option modules from which to choose.

In your first and second year you can also take an elective from our catalogue of choices: please refer to the Free Choice [Electives Catalogue](#)



### **2.3 Course requirements**

In order to qualify for a BA Honours in English Literature, you need to complete all compulsory modules. As detailed in section 2.1, Overall Structure, you should complete, in your first year, EN1214 History of English Literature, EN1215 Reading Texts: Literary Theory, EN1217 Introduction to Renaissance Literature, EN1218 Literature, Criticism and the War against Cliché, plus 40 other credits, which can be EN1219 American Literature and EN1220 American Culture – or one of these plus a twenty credit elective. In your second year, you complete, EN2904 A World of Difference: Literature & Globalisation, EN2127 Live Literature Project, EN2128 Restoration to Revolution: Literary Culture 1660-1789, EN2129 Romantics to Decadents: Literary Culture: 1789-1900 plus options in English Literature/an elective. In your third year, you complete your major project, EN3992 Dissertation (which is double module and worth 40 credits – all other EN modules are worth 20 credits) and EN3005 The Shock of the New: Modern & Contemporary Literature, then you complete your programme with English Literature options (three in total)

### **2.3 Module Registration Options**

Discussions about your progression through the course normally take place in February each year. It is an opportunity for you to make plans for your study over the next academic year. The course team will tell you about the various modules / combinations available and you will both agree on the most appropriate (and legal) course of study for you.

We will schedule progression talks for you early in semester two. You should make every effort to attend, as you will find out what modules are available, and what you need to take to complete your chosen programme of study. We also hand out the forms you need to complete to register your module choices. You will be given lots of notice, so you can begin to plan your course of study. It is at progression you find out about option modules running in the next academic year.

### **2.4 Study Time**

#### **2.4.1 Weekly timetable**

A timetable will be available once you have enrolled on the programme, through the student portal.

## 2.4.2 Expected hours of study

The normal amount of work involved in achieving a successful outcome to your studies is to study for 10 hours per each credit you need to achieve. So, 20 credit credits = 200 hours of study, some of which is taught, some of which involved your own commitment to preparation for taught sessions and completion of assignments, as well as reading the feedback you get on assignments and then meeting with your tutors to discuss improvements. Filed trips are also include in this time commitment.

Studying English Literature on an honours degree programme requires commitment to reading and reflection. Give yourself the best chance to do well by following the reading programme that will be set up for each of your modules: information will be made available (generally via email and through the Blackboard online learning system) so you can read ahead: this does make a difference to how you participate in taught sessions.

You're expected to read the set texts for an average of five to six hours per week of the fifteen-week semester – that's the average, some weeks might be more weighty (thanks to the wonders of writers such as Charles Dickens). There will also be material we ask you to prepare – amounting to an average of two hours per week on top of the reading time. We also expect that you will spend a good hour reading through each of your marked assessments so that you can understand fully where you can improve your written standard of work (this is definitely time well spent). When marking your work, your tutors spend a long time considering ways in which they can help you improve, and that time should be respected with your commitment in reading and evaluating their commentaries and feedback.



## 2.4.3 Attendance Requirements

You are required to attend all timetabled learning activities for each module. Notification of illness or exceptional requests for leave of absence must be made to:

.....**The Harris Hub** .....

The University may be required to provide attendance information about non EU/UK students to the UK Border Agency. For international students under the UK Border Agency (UKBA), Points Based System (PBS) - you **MUST** attend your course of study regularly; under PBS, UCLan is obliged to tell UKBA if you withdraw from a course, defer or suspend your studies, or if you fail to attend the course regularly.

We keep very clear records of attendance and are keen to encourage you to attend your session: attendance at taught sessions will enable you to develop the key skills you need to progress to the next stage of your career. You should remember that employers expect you to keep to agreed hours in work, and we consider ourselves to be offering you a professional approach to develop good employability skills. Managing your time effectively now will be of significant benefit to you in your future.

Each time you are asked to enter your details on SAM (the Student Attendance Monitoring system), usually by swiping your student card on the machine at the door of the teaching room, you must remember that the University has a responsibility to keep information up to date and that **you must only enter your own details on the system**. To enter any other names would result in inaccurate records and be dishonest. Any student who is found to make false entries can be disciplined under the student guide to regulations.

### 3. Approaches to teaching and learning

#### 3.1 Learning and teaching methods

Teaching and learning strategies are linked in the shared objectives of enabling students to acquire subject specific knowledge, critical facility and transferable skills.

English Literature modules are taught primarily through a combination of lecture and seminar sessions, with some sessions involving consulting key resources such as on-line or film material, a review of your learning or resources you have been asked to assemble, and also one-to-one tutorials. Lectures are important for the purposes of explication and guiding you in your application of complex theories and methods. Lectures are also useful as a way to enhance your listening skills. Lecturers do invite comments or questions, but generally once they have completed their taught section of the session. In general, lecturers do not allow their lectures to be recorded electronically, although there are exceptions, which should be agreed in advance. Lectures are an opportunity for you to listen to experienced academics talk to you about literary study.

Seminars are designed to encourage you to participate fully. In the seminar sessions, emphasis is placed on your activities, both as presenters and as participants in feedback. You will be expected to offer opinions, listen to the opinions of others, and debate key points that enhance your understanding of the literary texts and its importance to academic study. In seminars, therefore, you develop key skills in debating, critical thinking, close reading, analysis, comparative studies, diplomacy as well as subject-specific knowledge and understanding.

You will also be expected to attend one-to-one or small group tutorials. This is an opportunity for you to hone in on your personal learning experience, and engage with your tutors, to develop understanding of complex issues, explore methods for the improvement of writing/presentation standards and to engage with literature in and of itself. Your tutors, as well as being keen researchers and teachers, are also keen readers and welcome the opportunity to exchange views with you.

If you are studying full-time, you are expected to take three modules per semester in order to maintain a balanced module load. Being a student at university is your full-time job. As a literature student, we will often be expected to read a text per week for each module; this is not an unreasonable workload, but it will require you to manage your time effectively. If, like many students nowadays, you also work part-time, you'll need to be especially well-organised so as not to disrupt your studies. This is a key skill that will be significant importance to you in the future.

As you progress through your English Literature degree programme you should find that you become more adept at reading, analysis and critical thinking. We also expect that you will become skilful and selective in judging the validity of material from a variety of sources. We do expect that, through your acquisition of skills in years one and two, that you will, in your third year, demonstrate an improved level of precision in writing and presentation, that you will demonstrate clarity in the organisation and presentation of your thoughts, and that you will read complex texts and theories with sensitivity, competence and understanding.



**You cannot assume that all you need to know or do can be taught in classes.** Learning in Higher Education places more responsibility on students themselves, and much of it will take place outside the classroom or tutorial. An important part of your learning will happen as you prepare for assessment in coursework or examinations. It will involve individual research by reading books, articles and other material, and the acquisition of communication skills in the presentation of what you have learnt either in written assignments, exams or, in some cases, presentations.

### 3.2 Study skills

Your tutors will offer advice on how to develop your skills throughout your time at UCLan. We offer advice formally, when we write our feedback on your assessments, and we also make on-to-one tutorials for you to discuss your study skills.

The university also offers support for your study skill through WISER.

WISER is an acronym for **Walk-In Study Enhancement through Review AND Workshop Interactions for Study Enhancement and Review**. This is because Wiser operate BOTH drop-in AND scheduled sessions.

The Drop-in service will benefit those students who want to learn more effectively and get better marks for their assignments and exams. Wiser can also help you with your personal development planning (PDP). The skills learnt can also form part of your PDP portfolio.

These are drop in, one to one tutorial consultations that are available to all during term- time, with a specific focus on your individual needs. More information is available at <http://www.uclan.ac.uk/students/study/wiser/index.php>



### 3.3 Learning resources

#### 3.3.1 Learning Information Services (LIS)

Library Resources for English Literature.

The library provides many fantastic resources to help you with your studies at UCLan. We stock thousands of print books, and you can also access many books online. Find both electronic and print books via our [library catalogue](#). If you would like to view very early editions online have a look at [JISC Historic Books](#).

To help you find the relevant information to help you with your research, you can use our [Discovery](#) service. This will review thousands of journal titles and makes finding the best research so easy!

You can view television programmes on [Box of Broadcasts](#) – an opportunity to catch up on some of the excellent BBC dramatizations that have been shown over the years.

Help and support in using all these resources and more will be provided throughout your course with pre-arranged library sessions. To get an idea of all the resources available do look at our library subject web page for [Literature](#). Here you will also find the contact details for your subject librarian. We are here to help, so do get in touch with any questions you have about the library and the resources we provide.

Access to all our resources is via our webpages. You will need to sign on with your UCLan university user name and password.

### **3.3.2 Electronic Resources**

LIS provide access to a huge range of electronic resources – e-journals and databases, e-books, images and texts.

Your tutors also make use of a range of e-resources, including e-learn (Blackboard), where you will find much of the information needed by you to organise your studies at UCLan.

Almost all of our modules are supported by Elearn resources so you will find a Blackboard page for your module that provides access to important documents, learning schedules and links to good websites in one place. Elearn helps reduce printing of course material as well as providing a good resource for your learning at UCLan.

### **3.4 Personal development planning**

PDP is about recognising the skills you are developing alongside your studies. You'll develop subject expertise studying literature, but you will also acquire an important set of skills that will enable you in your career planning. You will notice that your modules all offer information on your personal and professional development (the term 'employability' captures this process), and this section of the handbook explains the key principles of how that can support you in planning for your future whilst you are at university.

#### **WHAT'S IT FOR?**

PDP is as useful as you make it. On one level, it is about managing your work and yourself and is a process that you have already started, for example by deciding on your present course. Now you should continue this process by actively engaging in your studies and managing the possible outcomes. And also, crucially, you will see how the way in which you study the subject provides you with additional skills.

PDP should make you aware of your capacity to:

- manage competing deadlines, planning for project completion
- work in a team as well as individually, developing as a thoughtful and considerate colleague, with the confidence to express informed opinion in public, and the skills to persuade others
- explore for your future, e.g. one-year/five-year future planning.
- solve problems, being a critical thinker, with the ability to construct coherent argument, to be concise and efficient in written and oral communication

#### **WHAT DO I DO?**

There are a number of ways in which you can record and reflect on your development: you could keep a folder which collects together material relevant to your development. This can range from the cover sheets with feedback on your assignments, to informal reflections on work experience. The potential range and variety is enormous but all will provide evidence that you are aware of your developing skills and needs. You should also make use of the UCLan Careers Service and record advice and any work experience. Every year, you will be given an official transcript of your marks – you should keep this, also, as a record of your progress.

Meeting with your personal tutor should also provide a mechanism for recording development. During meetings, it is perfectly reasonable for you to make notes, and you can go through those notes, reflecting on what you have learned.

#### WHAT HELP DO I GET?

Part of your personal development at university is to become independent in planning, executing and completing tasks, so this is a good exercise for you to undertake. You will get a lot of support on your studies on EN2127 Live Literature – this project-based module has been designed specifically to support you as a life-long learner.

It's all about your personal development; so make an early start by talking to your personal tutor and to make sure you stay in control you should complete a review of your progress at the end of every year of your course.

You will find, in the appendices to this handbook, an employability framework, that will help you to plot your personal development, as well as your academic and skills profile.



### 3.5 Preparing for your career

Your future is important to us, so to make sure that you achieve your full potential whilst at university and beyond, your course has been designed with employability learning integrated into it. This is not extra to your degree, but an important part of it which will help you to show future employers just how valuable your degree is. These “Employability Essentials” take you on a journey of development that will help you to write your own personal story of your time at university:

- To begin with, you will explore your identity, your likes and dislikes, the things that are important to you and what you want to get out of life.
- Later, you will investigate a range of options including jobs and work experience, postgraduate study and self-employment,
- You will then be ready to learn how to successfully tackle the recruitment process.

It's your future: take charge of it!

[Careers](#) offers a range of support for you including:-

- career and employability advice and guidance appointments
- support to find work placements, internships, voluntary opportunities, part-time employment and live projects
- workshops, seminars, modules, certificates and events to develop your skills

Daily drop in service available from 09:00-17:00 for CV checks and initial careers information. For more information come along and visit the team (in Foster building near the main entrance) or access our careers and employability resources via the Student Portal.

To succeed in English Literature at university you do need to be business-minded. You will need to manage your time, plan ahead and be flexible about your other commitments, keep clear schedules and plan strategically in order to balance competing workloads and deadlines. Studying English Literature enables you to be culturally and socially aware, to be a clear, rigorous, creative and innovative thinker, to work independently or as part of a group

and to respect the opinions, attitudes and beliefs of others. These are all very important skills in the workplace and will make you an employable individual.

If you are interested in following certain career paths, we offer advice on how you can tailor your learning programme to better achieve that potential. If you wish to teach English literature at secondary school, for example, we will ensure that you register on the most relevant modules. We also run a module tailored to maximising your skills development. In EN2127 Live Literature you'll work on a project, applying the skills you are learning throughout your programme. Your dissertation also provides you with key skills that will serve you well at university and as a life-long learner. Modules in your third year are designed to maximise your skills as independent learners and accomplished researchers – particularly your Dissertation.

We are committed to ensuring that your time at UCLan will be fulfilling, developing subject knowledge, cultural sensitivity, and your abilities and potential for life beyond university.

#### **4. Student Support**

Campus Administrative Services in the Harris Hub (Room HB120) can help with general support and advice.

Your course and module leaders can also offer support and guidance during posted hours and by appointment.



##### **4.1 Academic Advisors**

All our students are assigned an academic advisor. Your academic advisor is someone who knows the university and its academic regulations, and to whom you can turn for advice.

It may not be appropriate for your academic advisor to deal with some kinds of problems – personal counselling is a job best left to Student Services or the Health Centre - but your advisor should be able to direct you to an appropriate source of advice.

##### **4.2 Students with disabilities**

If you have a disability that may affect your studies, please either contact the Disability Advisory Service - [disability@uclan.ac.uk](mailto:disability@uclan.ac.uk) - or let one of the course team know as soon as possible. With your agreement information will be passed on to the Disability Advisory Service. The University will make reasonable adjustments to accommodate your needs and to provide appropriate support for you to complete your study successfully. Where necessary, you will be asked for evidence to help identify appropriate adjustments.

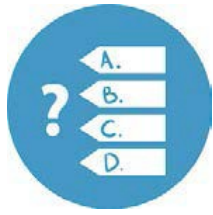
##### **Assessment arrangements for students with a disability**

Arrangements are made for students who have a disability/learning difficulty for which valid supporting evidence can be made available. Contact the Disability Adviser for advice and information, [disability@uclan.ac.uk](mailto:disability@uclan.ac.uk)

##### **4.3 Students' Union**

The Students' Union offers thousands of volunteering opportunities ranging from representative to other leadership roles. We also advertise paid work and employ student staff on a variety of roles. You can find out more information on our website: <http://www.uclansu.co.uk/>

## 5. Assessment



### 5.1 Assessment Strategy

Assessment in English Literature modules is based on a combination of different kinds of essays, and in some modules, seminar projects and/or examinations. You will encounter a variety of practices in the next few years, which test different skills. You will be expected, in planning your assessments, to make value-judgements about the range of online resources that are now available to students. We offer advice on the types of website that can be useful to your work – and also on those that can be actively damaging to your prospects of getting a good mark. Not all information available on the internet is positive or productive, and one of the key skills you will learn on your English literature programme is how to assess this plethora of material, some of which could potentially damage your learning.

**Essays** are common on English literature programmes, and they vary from short summative pieces to longer research essays, which test your ability to produce clear, imaginative, incisive and innovative responses to literary texts. All essays should be prepared according to the Study Skills Handbook regulations and use MLA format for their bibliographies and citations (*see the appendices to this handbook, as well as your Study Skills Guide*). Essays assist you in developing the skills of collecting, critiquing and synthesising data. They also help you develop a sustained written argument, supported by appropriate methodology and evidence. Furthermore, they allow you to explore your own creativity and critical thinking within appropriate academic guidelines. You may well be encouraged to construct your own essay questions as you progress in your studies. Essays also provide the opportunity for feedback and consultation; tutors' comments should be looked upon as guidelines for improving future work. They are often much more important than the final mark you receive, and you should look upon them accordingly. Tutors will be happy to discuss your marks with you, and you should make an appointment to see them in office hours in order to talk through any issues you may have. For first year students, generally tutors will ensure that you are given a one-to-one tutorial to discuss your first piece of work.

**Seminar presentations** develop your communication skills, and are primarily assessed on the basis of your use of primary and secondary material, the delivery and coherence of your argument, and your ability to provoke and respond to feedback. Presentations are useful in assessing your knowledge and your application of theory or critical methods. Seminar projects are flexible assessments that encourage both independence and teamwork, creativity and the confidence in developing your own areas of intellectual pursuit through the choice, design and presentation of your topics. Seminars offer the opportunity for debate and analysis which is student-led, not tutor-led, and participation is a must. If one of the seminar's functions is to assist your understanding of a particular text or topic, another (perhaps equally or even more important) function is to contribute to the gradual, long-term development of your thought and expression.

**Examinations** and their related forms (such as timed essays and in-class module tests) can encourage the consolidation and application of theoretical knowledge on a very particular basis when necessary, and allow for the assessment of these.

We also assess through blog writing, report writing and portfolios to ensure that you develop a range of skills for your future beyond university.

### 5.2 Notification of assignments and examination arrangements

You will be notified about exam timetables by your seminar tutors.

Your module tutors will offer guidance for the completion and submission of assessed work: make sure you attend to those guidelines to ensure that your work gets to the correct tutor by the set deadline. Most tutors will ask you to submit work in electronic form, via a Turnitin link on the module's Blackboard page. You should ensure you follow all submissions guidelines carefully. If you have any questions, you can contact your module tutor and/or your Course Leader.

### 5.3 Referencing

We have decided to recommend one style for citation and documentation purposes for your course: the MLA (Modern Language Association) Style. This is an easy system which uses parenthetical references rather than end- or footnotes. You also use a "Works Cited" page (which includes all of the sources you have actually used) or "Works Consulted" page (which includes all of the sources you have *looked at* or used) rather than a bibliography. The Works Cited page includes all the information needed to find the reference, whereas in the body of the essay itself, you cite your sources by author name and page reference.

Listed below are the most common references you'll use in your essays. Wherever you paraphrase or directly quote, you need to provide the reference. This comes directly after the quotation or paraphrase, and the final full stop comes AFTER not before the parentheses. Quotations are indented only when they are 4 lines or longer, and they are indented only from the left margin, not the right. They are also double spaced, rather than single spaced in MLA (though if you want to single space your intended quotations, your tutors won't mind).

Here are examples:

In one postmodern text, the sense of construction is apparent then the main character Offred says, "This is a reconstruction. All of it is a reconstruction" (Atwood 144).

Note: you don't use a P. or put a comma in between the information.

If your Works Cited page has more than one text by Atwood, you need to indicate that in some way in your parenthetical reference. The most common way is to use part of the title, as below:

In one postmodern text, the sense of construction is apparent then the main character Offred says, "This is a reconstruction. All of it is a reconstruction" (Atwood, *Handmaid* 144).

If you use the author's name in the preceding sentence, you only need to put the page number:

In her most famous postmodern text, *The Handmaid's Tale*, Atwood writes, "This is a reconstruction. All of it is a reconstruction" (144).

The same principle applies whether it's a book or a journal article you're writing about; you provide the minimum information needed to be able to find that source in your Works Cited page. If there are two authors with the surname "Smith" then you call one (J. Smith 55) and the other (F. Smith 465) depending on their first name. If there is no author, then you use part of the title in your reference. Basically, keep it as simple and clutter free as possible.

If you have a very long quotation, roughly one that takes up 4 lines of typed text, you will need to indent that long quotation. In this case, you do not need to use quotation marks (or inverted commas) because the indentation indicates that this is a quotation. This is the only time that end punctuation marks go *before* rather than *after* the parenthetical reference, as below:

In Margaret Atwood's *The Handmaid's Tale*, the main character muses about the postmodern construction of narrative:

When I get out of here, if I'm ever able to set this down, in any form, even in the form of one voice to another, it will be a reconstruction then too, at yet another remove. It's impossible to say a thing exactly the way it was, because what you say can never be exact, you always have to leave something out, there are too many parts, sides, crosscurrents, nuances; too many gestures, which could mean this or that, too many shapes which can never be fully described, too many flavours, in the air or on the tongue, half-colours, too many. (144)

Occasionally, even with a parenthetical system like the MLA, you will wish to use endnotes. These are called "content" or "explanatory" notes, and should be used sparingly. Generally, comments that you can't fit into the body of your essay should be omitted, unless they provide *essential* clarification or justification of what you have just written. You may, for example, wish to use them to indicate why you've chosen to use one source when another similar, more widely-used source is available, or to direct your reader to other sources which may be of interest, but which are not directly related to your main topic.

## MLA Works Cited Page

Entries are listed in alphabetical order by author surname. You can separate primary texts (the novels/plays/poems) from secondary texts (articles or books on the primary texts), but this is not strictly necessary. We've listed common examples below.

You should use the first "place" listed as a place of publication, *not all of them*. You should use the date of the edition you are using, though it is helpful if you can put in the first date of publication, too (see entry for Berger and Luckmann below). If there is no date, put N.d. If there is no place, put N.p. University presses can be abbreviated to UP.

If you are using a collection of essays, *individual essays need to be cited individually*, with page ranges provided. You can abbreviate the entries slightly in this case (see references to Phelan and Graff below).

In general, works cited references look like this. Please note the correct punctuation:

Single-authored texts:

Surname, First name. *Title of Book*. Place of publication: Publisher name, Year.

For two authors:

Surname, First name, and First Name Surname. *Title of Book*. Place of publication: Publisher name, Year.

For more than two authors:

Surname, First name, et al. *Title of Book*. Place of publication: Publisher name, Year.

Editors:

Surname, First name, ed. *Title of Book*. Place of publication: Publisher name, Year.

For more than one book by an author

Cite the books alphabetically, and in the second and subsequent references, replace the author's name with ---. (as below)

---. *Title of Book*. Place of publication: Publisher name, Year.

For journal or newspaper articles:

In general, an entry looks like this:

Surname, First Name. "Article Title." *Journal Title* Volume Number: Issue (Year): page range.

Sometimes only a volume number is available. That's fine; just omit the Issue.

For newspapers, you need to include the date, the section and page numbers.

For films, the entry usually begins with the title, and includes the director, the distributor, and the year of release. You may include other relevant information, such as the name of the writer or performer, between the title and the distributor.

*It's a Wonderful Life*. Dir. Frank Capra. Perf. James Stewart, Donna Reed, Lionel Barrymore, and Thomas Mitchell. RKO, 1946.

For sound recordings, cite the composer, conductor, or performer first, depending on importance you wish to place on it. Then list the title, the artist, the manufacturer, and the year of issue (or n.d. if the year is unknown). Also indicate the medium, if you are not using a cd. Remember, all of this should be double spaced.

Ellington, Duke, cond. Duke Ellington Orchestra. *First Carnegie Hall Concert*. Rec. 23 Jan. 1943. LP. Prestige, 1977.

Simon, Paul. *The Rhythm of the Saints*. Warner Bros., 1990.

For interviews, begin with the name of the person interviewed. If the interview is published as part of something else, enclose the title in quotation marks; if it is published independently, italicise or underline the title. If it is untitled, just write Interview. If you conducted it, give the name of the person interviewed, the kind of interview (Personal Interview, Telephone Interview), and the date.



Clinton, Bill. Personal Interview. 23 June 1999.

Fellini, Federico. "The Long Interview." *Juliet of the Spirits*. Ed. Tullio Kezich. New York: Ballantine, 1966. 17-64.

Nader, Ralph. Interview with Ray Svarez. *Talk of the Nation*. Natl. Public Radio. WBUR, Boston. 16 Apr. 1998.

For online publications you need to provide the same kind of information as for traditional sources, including, where possible, author, title, source, date, and page numbers. You need to provide the website address and the date you accessed the material (since some web-based information is transient). Make sure you transcribe the web address carefully, as any deviation will make it unreadable.

Use internet resources carefully, ensuring that you make clear that you understand the difference between sites that offer opinion and those that offer peer-reviewed scholarship.

Below you'll find a list of examples which should cover just about any contingency; included are introductions, prefaces, works by a translator, multi-volume works and other complicated ones. See if you can work out what you need to do from this list, or ask your tutor.

#### Works Cited

Artaud, Antonin. *Collected Works*, translated by Victor Corti, London: Calder & Boyars, 1968

------. *The Theatre and its Double* (1938), Translated by Victor Corti, London: Calder & Boyars, 1970. Print

Baumeister, Roy F. *Escaping the Self: Alcoholism, Spirituality, Masochism, and Other Flights from the Burden of Selfhood*. N.p.: Basic Books, 1991. Print

Baym, Nina. *Feminism and American Literary History*. New Brunswick, N.J.: Rutgers UP, 1992. Print

Berger, Peter and Thomas Luckmann. *The Social Construction of Reality: A Treatise on the Sociology of Knowledge*. 1966. London: Penguin, 1991. Print

Bland, Elizabeth, ed. *Exciting Escape Stories: Action-Filled Adventures and Death-Defying Stunts*. London: Octopus, 1980. Print

Cohen, Stanley, and Laurie Taylor. *Escape Attempts: The Theory and Practice of Resistance to Everyday Life*. 1976. 2nd. ed. London: Routledge, 1992. Print

Cox, James M. "Attacks on the Ending and Twain's Attack on Conscience." Graff and Phelan 305-312. Print

Delbanco, Andrew. Introduction. *Moby-Dick or, the Whale*. By Herman Melville. 1851. New York: Penguin, 1992. xi-xxviii. Print

Denier, John. *Humpty Dumpty, A Pantomime in a Prologue and One Act: As Originally played by George L Fox*, New York: DeWitt c.1872. Print

Escarpit, Robert. *The Sociology of Literature*. Trans. Ernest Pick. 1958. 2nd ed. London: Frank Cass, 1971. Print

Freud, Sigmund. "Creative Writers and Day-Dreaming." *The Standard Edition of Complete Psychological Works of Sigmund Freud*. Trans. James Strachey. Vol. 9. London: The Hogarth Press, 1959: 143-53. Print

Frye, Northrop. "Conclusion." *Literary History of Canada: Canadian Literature in English*. Ed. Carl F. Klinck. Toronto: U of Toronto P, 1965. 821-49. Print

Graff, Gerald, and James Phelan, eds. *Mark Twain Adventures of Huckleberry Finn: A Case Study of Critical Controversy*. Boston: Bedford Books of St. Martin's Press, 1995. Print

Hooper, Walter, ed. Preface. *Of This and Other Worlds*. By C. S. Lewis. London: Collins, 1982. Print

Lust, Annette. *From the Greek Mimes to Marcel Marceau and Beyond. Mimes, Actors, Pierrots, and Clowns: A Chronicle of the Many Visages of Mime in the Theatre*, Lanham, Maryland: The Scarecrow Press, 2000. Print

Perkins, Kathy E., ed. *Black Female Playwrights: An Anthology of Plays before 1950*. Bloomington, Indiana: Indiana University Press, 1990. *NetLibrary*. Web. 20 August 2014.

Saxon, Theresa. *American Theatre: History, Context, Form*. Edinburgh: Edinburgh University Press, 2011. Google Book Search. Web. 24 August 2014.

Other forms of citation:

Catalogue, 'American Indian Languages,' *The National Museum of Natural History of the Smithsonian Institution*, Washington, D.C., 1987. 1. Web.  
<http://smithsonianlibraries.si.edu/smithsonianlibraries/anthropology-library/> accessed 14 November 2008.

'Williamsburg November 17,' *The Maryland Gazette*, December 14 1752, *Maryland State Archives*, web.  
<http://www.msa.md.gov/megafile/msa/speccol/sc2900/sc2908/html/mdgazette.html>.  
Web. Accessed 14/ January 2010

'Uncle Tom at Barnum's,' *New-York Daily Tribune*, November 15, 1853, American Social History Project/Centre for Media and Learning, The Graduate Centre, City University of New York in collaboration with Centre for History and New Media,

George Mason University, web, <http://chnm.gmu.edu/lostmuseum/lm/266/> accessed 19 January 2009

There may be other resources your encounter – if you are not sure, please check with your tutors.

#### 5.4 Confidential material

There may be assessments that require you to access confidential information during the course. You should bear in mind all ethical and legal responsibilities to respect confidentiality and maintain the anonymity of individuals and organisations. Should the situation arise, you will receive guidance from your tutors.

#### 5.5 Cheating, plagiarism, collusion or re-presentation

Please refer to the information included in section 6.6 of the University Student Handbook for full definitions. The University uses an online Assessment Tool called Turnitin. A pseudo-Turnitin assignment will be set up using the School space on Blackboard to allow students to check as many drafts as the system allows before their final submission to the 'official' Turnitin assignment. Students are required to self-submit their own assignment on Turnitin and will be given access to the Originality Reports arising from each submission. In operating Turnitin, Schools must take steps to ensure that the University's requirement for all summative assessment to be marked anonymously is not undermined and therefore Turnitin reports should either be anonymised or considered separately from marking. Turnitin may also be used to assist with plagiarism detection and collusion, where there is suspicion about individual piece(s) of work.

### 6. Classification of Awards

The University publishes the principles underpinning the way in which awards and results are decided in [Academic Regulations](#). Decisions about the overall classification of awards are made by Assessment Boards through the application of the academic and relevant course regulations.



### 7. Student Feedback

You can play an important part in the process of improving the quality of this course through the feedback you give.

YOU SAID:

We want to know more about what lecturers are doing in their own

research

WE DID:

Set up a series of staff-student events called 'In Conversation'

YOU SAID:

How do our studies work for us when we leave university?

WE DID:

Designed a live project module (EN2127 Live Literature Projects) and set up a Dissertation Conference.

YOU SAID:

We really like being challenged in our modules and reading a range of texts.

WE DID: and we keep doing – reviewing our offering to make sure we remain at the forefront of scholarly debate in our teaching and our research.

The Students Union can support you in voicing your opinion, provide on-going advice and support, and encourage your involvement in all feedback opportunities. They will be requesting that you complete the National Student Survey (during semester 2 for students in their final year of study) or the UCLan Student Survey (all other students).

The Students' Union and University work closely together to ensure that the student voice is heard in all matters of student-life. We encourage students to provide constructive feedback throughout their time at university, through course reps, surveys and any other appropriate means,

The Union's Student Affairs Committee (SAC), members of Students' Council and School Presidents each have particular representative responsibilities, and are involved with decision making committees as high as the University Board. Therefore it is very important students engage with the democratic processes of the Students' Union and elect the students they see as most able to represent them.

The Staff Student Liaison Committee is also an excellent opportunity for you to let us know how you feel about your studies and your life at UCLan – further details below.

We pride ourselves on approachability in the English Literature team – if you have a problem, come and talk to us.

### **7.1 Student Staff Liaison Committee meetings (SSLCs)**

Details of the Protocol for the operation of SSLCs is included in section 8.2 of the University Student Handbook.

The purpose of a SSLC meeting is to provide the opportunity for course representatives to feedback to staff about the course, the overall student experience and to inform developments which will improve future courses. These meetings are normally scheduled once per semester.

Your Course Leader will facilitate the meetings using guidelines and provide a record of the meeting with any decisions and / or responses made and / or actions taken as a result of the discussions held. The meetings include discussion of items forwarded by course representatives, normally related to the following agenda items (dependent on time of year).

The course team encourage student feedback in all areas and recognise that additional items for discussion may also be raised at the meeting

- Update on actions completed since the last meeting
- Feedback about the previous year – discussion of external examiner's report; outcomes of National /UCLan student surveys.
- Review of enrolment / induction experience;
- Course organisation and management (from each individual year group, and the course overall);
- Experience of modules - teaching, assessment, feedback;
- Experience of academic support which may include e.g. Personal Development Planning, personal tutoring arrangements and The Card;
- Other aspects of University life relevant to student experience e.g. learning resources, IT, library;
- Any other issues raised by students or staff.

Course representatives are nominated by students from each programme, to represent each module as well as the overall programme. We ensure that you have plenty of notice and we allow time for you to elect your reps. We advertise sessions in lectures and seminars, on our

notice-boards and through the various elearn/Blackboard pages for your modules. At the committee meetings, we minute discussions, the records of which are made public, to ensure that we are transparent about our processes.

## 8. Appendices

### 8.1 Programme Specification(s)

<b>UNIVERSITY OF CENTRAL LANCASHIRE</b>
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#### Programme Specification

This Programme Specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided.

<b>1. Awarding Institution / Body</b>	University of Central Lancashire
<b>2. Teaching Institution and Location of Delivery</b>	University of Central Lancashire
<b>3. University School/Centre</b>	School of Humanities and the Social Sciences
<b>4. External Accreditation</b>	n/a
<b>5. Title of Final Award</b>	BA (Hons) English Literature
<b>6. Modes of Attendance offered</b>	Full and Part time
<b>7. UCAS Code</b>	Q306BA/ElitS
<b>8. Relevant Subject Benchmarking Group(s)</b>	English
<b>9. Other external influences</b>	n/a
<b>10. Date of production/revision of this form</b>	June 2015
<b>11. Aims of the Programme To:</b>	<ul style="list-style-type: none"><li>• Encourage wide and varied reading of literature in a range of styles and from a range of cultures and contexts.</li><li>• Develop an appreciation of imagination and creativity in the production of texts.</li><li>• Develop skills in close reading across a diverse range of texts from distinct historical, social and cultural locations.</li><li>• Develop independent critical thinking and judgement.</li><li>• Develop oral and written skills in communicating ideas in response to the reading and analysis of texts.</li><li>• Encourage creativity and expressiveness in response to textual reading and critical analyses of texts.</li><li>• Develop an appreciation of the relationship between literary texts and other forms of communication, including new media and digital.</li></ul>

- Develop knowledge and appreciation of context to the production and analysis of texts.
- Develop understanding of Literatures in English and their international impact.
- Provide a foundation for potential further study in English or related disciplines at postgraduate level and/or enhancement of employability.

## 12. Learning Outcomes, Teaching, Learning and Assessment Methods

### A. Knowledge and Understanding

- A1. Knowledge and understanding of a wide variety of texts in English, drawn from a range of cultural and national contexts, historical periods and genres, including fiction, poetry, theatre and drama and a range of non-fictional forms.
- A2. Understanding of the major elements in the production of the meaning of texts, including:
- intellectual skill
  - creative imagination
  - the resources and constraints of language
  - the resources and constraints of relevant cultural and national contexts
  - the resources and constraints of ideologies
  - the resources and constraints of the relevant genre
  - the knowledge and expectations of readers
- A3. Knowledge and understanding and the development of a history of criticism.
- A4. Knowledge and understanding of a range of theoretical approaches, appropriate critical terminology, and transformations in theory, in the study of literature.
- A5. Knowledge and understanding of the complex role played by texts in influencing the relationship between reader and world.
- A6. Understanding of debates over questions of value and aesthetic qualities in diverse texts.
- A7. Understanding of cultural transitions and transformations, and of a wide range of cultural structures.
- A8. Understanding of the multi-faceted structure of the study of English Literature and its relations to other disciplines and forms of knowledge, which may include digital and new media.

### Teaching and Learning Methods

Various combinations of lectures, seminar discussions, workshops and tutorials, and through the intellectual activity of producing coursework assignments, including seminar papers and informal presentations which assist group learning.

### Assessment methods

Unseen written examinations, essays\*, oral presentations (individual or group), and a dissertation.

\*The term 'essay' is a convenient term for a range of written assignments, which may take such forms as workbooks, reviews, creative assignments, reflective statements, reports and feedback diaries, as well as the traditional essay.

### B. Subject-specific skills

#### To develop skills in:

- B1. Close reading, interpretation, analysis and evaluation of literary texts
- B2. Relating texts across a range of genres and media, including texts from different periods, and relating texts to their various cultural contexts.
- B3. Literacy and communication and the presentation of sustained and persuasive written and oral arguments
- B4. Developing creativity and sensitivity to language in the reading and analysis of literary texts.
- B5. Executing a variety of presentations, essays and projects within the discipline, to achieve clarity of expression and style.
- B6. Computer literacy, which may include working with and evaluating electronic resources and digital formats

### Teaching and Learning Methods

Various combinations of lectures, seminar discussions, workshops and tutorials, and through the intellectual activity of producing coursework assignments, including seminar papers and informal presentations which assist group learning.

<b>Assessment methods</b>
Unseen written examinations, essays*, oral presentations (individual or group), and a dissertation.  *The term 'essay' is a convenient term for a range of written assignments, which may take such forms as workbooks, reviews, creative assignments, reflective statements, reports and feedback diaries, as well as the traditional essay.
<b>C. Thinking Skills To develop skills in:</b>
C1. Research, including the ability to gather, sift and organise material independently and critically, and evaluate its significance. C2. Reflecting on and constructively critiquing personal engagement. C3. Independent thinking and judgement in critical and creative practice C4. Working positively and supportively within groups, recognising and acknowledging a range of valid opinions and attitudes towards literary texts.
<b>Teaching and Learning Methods</b>
Various combinations of lectures, seminar discussions, workshops and tutorials, and through the intellectual activity of producing coursework assignments, including seminar papers and informal presentations which assist group learning.
<b>Assessment methods</b>
Unseen written examinations, essays*, oral presentations (individual or group), and a dissertation.  *The term 'essay' is a convenient term for a range of written assignments, which may take such forms as workbooks, reviews, creative assignments, reflective statements, reports and feedback diaries, as well as the traditional essay.
<b>D. Other skills relevant to employability and personal development To develop skills in:</b>
D1. Independent learning to achieve a high level of intellectual autonomy. D2. Communicate ideas clearly and fluently through oral, written and digital communications. D3. Competence in information technology to produce appropriate responses and to retrieve information from digital and electronic sources. D4. Co-operative skills, including the ability to engage in critical debate while showing respect for others. D5. Competence in time management, organisation and planning, working to deadlines and managing competing demands. D6. Creative thinking. D7. Adapting critical methods of the discipline in a structured and systematic way to other areas of social interaction and work, recognising the practical application of skills acquired through study.
<b>Teaching and Learning Methods</b>
Various combinations of lectures, seminar discussions, workshops and tutorials, and through the intellectual activity of producing coursework assignments, including seminar papers and informal presentations which assist group learning.
<b>Assessment methods</b>
Unseen written examinations, essays*, oral presentations (individual or group), and a dissertation.  *The term 'essay' is a convenient term for a range of written assignments, which may take such forms as workbooks, reviews, creative assignments, reflective statements, reports and feedback diaries, as well as the traditional essay.





13. Programme Structures				14. Awards and Credits*	
Level	Module Code	Module Title	Credit rating		
<u>Level 6</u> Core Comp	EN3992	Literature Dissertation	40	<b>BA (Hons) English Literature</b> Requires 360 credits including a minimum of 220 at Level 5 or above and 100 at Level 6 <b>BA English Literature</b> Requires 320 credits including a minimum of 180 at Level 5 or above and 60 at Level 6	
	EN3005	The Shock of the New: Modern and Contemporary Literature	20		
			20		
	<u>Options</u>	EN3007	American Texts		20
		EN3008	Black Atlantic Writing		20
		EN3013	British Children's Literature		20
		EN3025	Nineteenth-Century Gothic Literature		20
		EN3028	Literature and Film		20
		EN3983	Student Independent Study		20
		CW3905	Otherworlds: Reading and Writing Science Fiction and Fantasy		20
		VO3002	Option/Elective providing Work Experience:  Leading a Community Project		20
		FR3061	Options/Electives providing International Experience:		20
		GM3105			20
	SH3002	French Language German Language Spanish Language	20		
<u>Level 5</u> <u>Comp</u>	EN2904	A World Of Difference: Literature and Globalisation	20	<b>Diploma of HE English Literature</b> Requires 240 credits including a minimum of 100 at Level 5 or above.	
	EN2127	Live Literature Projects (applied module)	20		
	EN2128	Restoration to Revolution: Literary Culture 1660-1789	20		
	EN2129	From Romantics to Decadents: Literary Culture 1789-1900	20		
	<u>Options:</u>	EN2902	Shakespeare		20
		EN2012	Reading and Writing Fairy Tales		20
		EN2026	Reading and Writing the Short Story		20
		EN2130	Drama in English from 1900		20
		EN2906	CSI: Literature		20
		EN2983	Student Independent Study		20
		EN2406	The Graphic Novel		20
			Free choice elective which may include American Literature, English Language, Creative Writing modules <u>or</u>		

	VO2003	Community Leadership	20	
		An Option/Elective providing International Experience:		
	AL2431	Intermediate French	20	
	AL2432	Intermediate German	20	
	AL2433	Intermediate Spanish	20	
	AL2434	Intermediate Italian	20	
	AL2435	Intermediate Chinese	20	
	AL2436	Intermediate Japanese	20	
	AL2437	Intermediate Arabic	20	
	AL2438	Intermediate Russian	20	
	AL2404	Intermediate Korean	20	
	AL2301	Advanced French**	20	
	AL2302	Advanced German	20	
	AL2303	Advanced Spanish	20	
	AL2304	Advanced Italian	20	
	AL2306	Advanced Japanese	20	
	AL2309	Advanced Russian	20	
	FR2001	French Language and Society	20	
	GM2101	German Language and Society	20	
	SH2001	Spanish Language and Society	20	
Level 4				
<u>Comp:</u>	EN1214	History of English Literature	20	<b>Certificate of HE</b> Requires 120 credits at Level 4 or above
	EN1215	Reading Texts: Literary Theory	20	
	EN1217	Introduction to Renaissance Literature	20	
	EN1218	Literature, Criticism and the War Against Cliché	20	
<u>Option:</u>		Free choice elective which may include an English Language, American Literature, Creative Writing module		
		<u>OR</u> An option/Elective providing Work Experience		
	VO1001		20	
	VO1006	Citizenship and Cohesive Communities	20	
	VO1008	Volunteering and Community Action	20	
	VO1009	Peer Led Outreach Education Gang and Gun Culture	20	
		<u>OR</u> An Option/Elective providing International Experience:		
	AL1101	Beginners' French Language and Culture	20	
	AL1102	Beginners' German Language and Culture	20	
	AL1103		20	

AL1104	Beginners' Spanish Language and Culture	20	
AL1134	Beginners' Italian Language and Culture	20	
AL1106	Beginners' Chinese Language and Culture	20	
AL1137	Beginners' Japanese Language and Culture	20	
AL1109	Beginners' Arabic Language and Culture	20	
AL1036	Beginners' Russian Language and Culture	20	
AL1038	Beginners' Turkish Language and Culture	20	
AL1039	Beginners' Polish Language and Culture	20	
AL1925	Beginners' Greek Language and Culture	20	
AL1911	Beginners' Korean Language and Culture	20	
	Beginners' Thai Language and Culture		

### 15. Personal Development Planning

The modules at each level provide students with the opportunity to engage with their own personal development planning and to recognise that learning is a life-long process.

Personal Development Planning is introduced in Induction week when students have their first meetings with their Personal Tutor. Further meetings are scheduled throughout the year. In addition the Course Team supports students in reflecting on their learning, performance and achievement, and in their personal, educational and career development. The first year will enable students to develop key skills in independent thinking, written and oral communication, digital literacy, creativity and co-operation, providing a focus for Personal Development Planning in the context of a subject-specific degree programme and also encouraging students to transfer the skills fostered on the modules to other academic work. Across our modules, also, PDPP and reflective learning are encouraged and nurtured. In many modules, students are required to undertake an assessed group presentation on an English Literature topic which provides them with one opportunity to focus on the development of key developmental and employability skills in the first year.

The following employability and key skills are addressed in year one and throughout the programme:

<i>Cognitive</i>	<i>Practical</i>	<i>Personal</i>	<i>Social</i>
Conceptual, interpretative, analytical, critical, synthetic, expository, rhetorical skills.	Research skill in retrieval of information from a variety of print and digital formats, evaluating data, orderly presentation of knowledge and ideas.	Independence, creativity, self-motivation and self-reflection, time management and organisation, resourcefulness.	Co-operation with others; courteous management of disagreement; communication to individuals and groups; sensitivity to a diverse range of cultural and national structures and operations.

At Stage Two, in the core module EN2127: Researching Literature and Cultures looks to develop students' understanding of the variety of careers open to English Literature graduates and offers the opportunity to become involved in a live project. We have also developed a core module at Stage Two in Comparative Literature, which develops cultural sensitivity and understanding of literary and cultural practices across a range of nations and cultures. Personal Development Planning is also embedded in English Literature core and option modules, which feature a range of developmental assessment

strategies, and supported in Personal Tutor meetings which will continue to address the areas identified above.

At stage three students undertake EN3992: English Literature Dissertation/project, which can be structured traditionally, or follow a project-based pathway. In all formats, the dissertation enables students to develop, to a high standard, personal responsibility and autonomy, time management, project planning and execution, an ability to negotiate constructive criticism and self-reflexivity.

#### **16. Admissions criteria**

Programme Specifications include minimum entry requirements, including academic qualifications, together with appropriate experience and skills required for entry to study. These criteria may be expressed as a range rather than a specific grade. Amendments to entry requirements may have been made after these documents were published and you should consult the University's website for the most up to date information.

Students will be informed of their personal minimum entry criteria in their offer letter.

The University's minimum standard entry requirements must be met by A2 level qualifications or equivalent. Although we recognise the breadth of study AS levels present, we would not accept these as forming part of your entry offer. Applications should be supported by a satisfactory GCSE performance, normally consisting of five GCSEs at Grade C or above including Maths and English.

#### **Specific entry requirements for this course are:**

GCE 'A' Level: 280-320 points including at least B in English Literature, English Language/Literature or a cognate subject.

Or

BTEC in an appropriate subject areas - at least Merit overall.

Other acceptable qualifications include:

Scottish Certificate of Education Higher Grade

Irish Leaving Certificate Higher Grade

International Baccalaureate

BTEC National Certificate/Diploma

Access to HE Diploma

In addition, candidates should normally have GCSE English at grade C or above, or equivalent.

Students whose first language is not English are required to have an IELTS score of 7.0 overall with 7.0 on all subscores.

Applications from people with relevant work or life experience and/or nonstandard qualifications are also welcome.

#### **17. Key sources of information about the programme**

- **Factsheet**
- **School of Language, Literature and International Studies Website**
- **Admissions Tutor**

**18. Curriculum Skills Map**

Please tick in the relevant boxes where individual Programme Learning Outcomes are being assessed

Level	Module Code	Module Title	Core (C), Compulsory (COMP) or Option (O)	Programme Learning Outcomes													
				Knowledge and understanding								Subject-specific Skills					
				A1	A2	A3	A4	A5	A6	A7	A8	B1	B2	B3	B4	B5	B6
LEVEL 6	EN3992	Literature Dissertation	C	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	EN3005	The Shock of the New: Modern and Contemporary Literature	Comp	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	EN3007	American Texts	O	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	EN3008	Black Atlantic Writing	O	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	EN3013	British Children's Literature	O		✓		✓	✓		✓		✓	✓	✓	✓	✓	✓
	EN3025	Nineteenth-Century Gothic Literature	O	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓
	EN3028	Literature and Film	O	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	EN3983	Student Independent Study	O	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	CW3905	Otherworlds: Reading and Writing Science Fiction and Fantasy	O		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
LEVEL 5	EN2904	A World Of Difference: Literature and Globalisation	Comp	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	EN2127	The Literature Project II	Comp	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	EN2128	Restoration to Revolution: Literary Culture 1660-1789	Comp	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	EN2129	From Romantics to Decadents: Literary Culture 1789-1900	Comp	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	EN2902	Shakespeare	O	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	EN2012	Reading and Writing Fairy	O		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	EN2130	Drama in English from 1900	O		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	EN2026	Reading and Writing the Short Story	O		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	EN2906	CSI: Literature	O		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

	EN2406	The Graphic Novel	O		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	EN2983	Student Independent Study	O	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

### 18. Curriculum Skills Map

Please tick in the relevant boxes where individual Programme Learning Outcomes are being assessed

Level	Module Code	Module Title	Core (C), Compulsory (COMP) or Option (O)	Programme Learning Outcomes													
				Knowledge and understanding								Subject-specific Skills					

				A1	A2	A3	A4	A5	A6	A7	A8	B1	B2	B3	B4	B5	B6
<b>LEVEL 4</b>	EN1214	History of English Literature	Comp	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	EN1215	Reading Texts: Literary Theory	Comp	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	EN1217	Introduction to Renaissance Literature	Comp		✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	EN1218	Literature, Criticism and the War Against Cliché	Comp	✓	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

## 18. Curriculum Skills Map

Please tick in the relevant boxes where individual Programme Learning Outcomes are being assessed

Level	Module Code	Module Title	Core (C), Compulsory (COMP) or Option (O)	Programme Learning Outcomes										
				Thinking Skills				Other skills relevant to employability and personal development						
				C1	C2	C3	C4	D1	D2	D3	D4	D5	D6	D7
LEVEL 6	EN3992	Literature Dissertation (Core)	C	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	EN3005	The Shock of the New: Modern and Contemporary Literature	Comp	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	EN3007	American Texts	O	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	EN3008	Black Atlantic Writing	O	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	CW3022	Advanced Poetry Workshop	O	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	EN3013	British Children's Literature	O	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	EN3025	Nineteenth-Century Gothic Literature	O	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	EN3028	Literature and Film	O	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	EN3983	Student Independent Study	O	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	CW3905	Otherworlds: Reading and Writing Science Fiction and Fantasy	O											
LEVEL 5	EN2904	A World Of Difference: Literature and Globalisation	Comp	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	EN2127	The Literature Project II	Comp	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	EN2128	Restoration to Revolution: Literary Culture 1660-1789	Comp	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	EN2129	From Romantics to Decadents: Literary Culture 1789-1900	Comp	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	EN2902	Shakespeare	O	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	EN2012	The Fairy Tale	O	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	EN2026	Reading and Writing the Short Story	O	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	EN2906	CSI: Literature	O	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓



	EN2983	Student Independent Study	O	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
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**18. Curriculum Skills Map**

Please tick in the relevant boxes where individual Programme Learning Outcomes are being assessed

Level	Module Code	Module Title	Core (C), Compulsory (COMP) or Option (O)	Programme Learning Outcomes									
				Thinking Skills				Other skills relevant to employability and personal development					

				C1	C2	C3	C4	D1	D2	D3	D4	D5	D6
<b>LEVEL 4</b>	EN1214	History of English Literature	Comp	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	EN1215	Reading Texts: Literary Theory	Comp	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	EN1217	Introduction to Renaissance Literature	Comp	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	EN1218	Literature, Criticism and the War Against Cliché	Comp	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

## UNIVERSITY OF CENTRAL LANCASHIRE

### Programme Specification

This Programme Specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided.

*Sources of information on the programme can be found in Section 17*

13. Awarding Institution / Body	University of Central Lancashire
14. Teaching Institution and Location of Delivery	Main Campus
15. University School/Centre	School of Language, Literature and International Studies
16. External Accreditation	N/A
17. Title of Final Award	BA (Hons) English Language, Literature and Creative Writing (Foundation Entry) – non award-bearing programme: first stage of 4 year degree course
18. Modes of Attendance offered	Full-time
19. UCAS Code	TBC
20. Relevant Subject Benchmarking Group(s)	N/A
21. Other external influences	N/A
22. Date of production/revision of this form	March 2015
23. Aims of the Programme	
<ul style="list-style-type: none"> <li>• To provide the opportunity to enter Higher Education to learners who are motivated to do so, but have not so far achieved a level of qualification sufficient for confident progression to level 4 study.</li> <li>• To provide the opportunity to enter Higher Education to groups traditionally under-represented in UK higher education.</li> <li>• To provide the opportunity to enter Higher Education for those adults who have not had the opportunity to progress through formal education.</li> <li>• To introduce learners to a range of generic study skills related to learning formally and independently in higher education</li> <li>• To enable students to develop general knowledge, skills and experience to support their contribution to society, employability and life-long learning</li> <li>• To provide a structured and supported process for students to reflect upon their own learning, performance and achievement to plan for their personal educational and career development.</li> <li>• To introduce learners to subject and career pathways, and subject-specific skills, in order to enable them to make informed decisions about their programme of study at level 4 and beyond.</li> </ul>	

<b>24. Learning Outcomes, Teaching, Learning and Assessment Methods</b>
<b>A. Knowledge and Understanding</b>
At the end of the programme, students will be able to demonstrate knowledge and understanding of the following. A 1.The structure of English language/linguistics, literary production and the creative endeavour and their opportunities and challenges. A 2.The attributes and knowledge required to embark on degree study and beyond. A 3.Strategies for effective learning. A 4.Personal strengths and weaknesses as learners.
<b>Teaching and Learning Methods</b>
<ul style="list-style-type: none"> <li>• Lectures and seminars</li> <li>• Directed study of textbooks and online resources</li> <li>• Tutorial groups</li> <li>• Self-directed study</li> <li>• Class discussion</li> <li>• Workshops</li> </ul>
<b>Assessment methods</b>
<ul style="list-style-type: none"> <li>• Project/portfolio work</li> <li>• Essay planning and essay writing</li> <li>• Presentations</li> <li>• On-line tests</li> <li>• Reflective log</li> </ul>
<b>B. Subject-specific skills</b>
At the end of the programme the students will be able to do the following. B1. Demonstrate a basic understanding and knowledge of the nature and scope of one or more subjects in the area of English Language and Linguistics, Literature and Creative Writing B2. Demonstrate an ability to engage with the challenges of one or more subjects, sufficient to progress to study at level 4 of an honours degree.
<b>Teaching and Learning Methods</b>
<ul style="list-style-type: none"> <li>• Lectures and seminars</li> <li>• Workshops</li> <li>• Tutorials</li> <li>• Class debate</li> <li>• Presentations</li> <li>• Groupwork</li> </ul>
<b>Assessment methods</b>
<ul style="list-style-type: none"> <li>• Essay</li> <li>• Portfolio</li> <li>• Presentation</li> </ul>
<b>C. Thinking Skills</b>
At the end of the programme the students will be able to do the following. C1. Demonstrate an understanding of, and critical engagement with, a variety of primary and secondary sources. C2. Evaluate the appropriateness of different approaches to solving problems related to their work as students. C3. Communicate the results of their study/work accurately and reliably in writing, with structured and coherent arguments C4. Demonstrate basic skills of independent learning and research, including the ability to identify, and evaluate relevant primary and secondary source materials C5. Demonstrate reflective decision making in planning for the next stage of their degree course.
<b>Teaching and Learning Methods</b>
<ul style="list-style-type: none"> <li>• Seminars and tutorials</li> <li>• Direct and hands-on approach to source material, including e-sources</li> <li>• In class tasks and group work</li> <li>• Problem-based exercises</li> </ul>

<b>Assessment methods</b>				
<ul style="list-style-type: none"> <li>• Presentations</li> <li>• Reflective journal</li> <li>• PDP portfolio &amp; tasks</li> <li>• Essay and essay plan</li> <li>• Personal statement</li> <li>• Research project</li> <li>• On-line testing</li> </ul>				
D. Other skills relevant to employability and personal development				
<p>At the end of the programme the students will be able to do the following.</p> <p>D1. Work independently, or with limited guidance, where appropriate</p> <p>D2. Make personal, educational and career action plans to support future development</p> <p>D3. Demonstrate basic transferable skills necessary for employability and personal development</p>				
<b>Teaching and Learning Methods</b>				
<ul style="list-style-type: none"> <li>• Seminars and tutorials</li> <li>• In class tasks and group work</li> <li>• Problem-based exercises</li> <li>• On-line tasks</li> </ul>				
<b>Assessment methods</b>				
<ul style="list-style-type: none"> <li>• Presentations</li> <li>• Reflective journal</li> <li>• PDP portfolio &amp; tasks</li> <li>• Essay and essay plan</li> <li>• Personal statement</li> <li>• Research project</li> <li>• On-line testing</li> </ul>				
13. Programme Structures*				14. Awards and Credits*
Level	Module Code	Module Title	Credit rating	
Level 3 (F)	HUC110 Compulsory	ESSENTIAL STUDY SKILLS FOR HIGHER EDUCATION	20	<p>Requires completion of 120 credits at Level 3.</p> <p>Successful completion of the year permits progression on to Year 1 of one or more of the following honours degree programmes: (The module that covers the subject of the year 1 programme must be passed in order to successfully progress)</p> <p>BA (hons) English Language  BA (hons) English Language and Creative Writing  BA (hons) Journalism and English  BA (hons) English Language and TESOL  BA (hons) English Literature  BA (hons) English Language and Literature  BA (hons) English Literature and Creative Writing</p>
	HUC111 Compulsory	DEVELOPING ACADEMIC KNOWLEDGE	20	
	LGC001 Compulsory	INTRODUCTION TO ENGLISH LANGUAGE AND LINGUISTICS	20	
	ENC012 Compulsory	INTRODUCTION TO LITERATURE	20	
	ENC013 Compulsory	INTRODUCTION TO CREATIVE WRITING	20	

	MLC001 option	SKILLS FOR LANGUAGE STUDENTS	20	BA (hons) English Literature and TESOL
	EBC001 option	FOUNDATION IN TESOL	20	BA(hons) English and a Modern Language
	ENC011 Option	EXTENDED COURSE ESSAY	20	BA(hons) English and History BA(hons) TESOL with a Modern Language
<b>15. Personal Development Planning</b>				
<p>Students will be encouraged to:</p> <ul style="list-style-type: none"> <li>• develop skills of reflection on their academic, personal and professional development</li> <li>• increase self-awareness of their own skills, qualities, attitudes and capabilities</li> <li>• improve their own learning and performance</li> <li>• identify strengths, weaknesses and needs and direction for change</li> <li>• set goals and plan action for developing, monitoring and reviewing their own progress</li> <li>• compile their own records of learning experiences and achievement</li> <li>• plan realistically for their career progression and manage their own career development and lifelong learning</li> </ul> <p>and will be encouraged to utilise and transfer these skills across the programme and in future study and career progression.</p> <p>Students are divided into Personal Tutor groups and will meet on a regular basis. This enables a structured tutorial programme to be coupled with ample opportunities for pastoral support as students make the transition to higher education.</p>				
<b>16. Admissions criteria</b>				
<p>Programme Specifications include minimum entry requirements, including academic qualifications, together with appropriate experience and skills required for entry to study. These criteria may be expressed as a range rather than a specific grade. Amendments to entry requirements may have been made after these documents were published and you should consult the University's website for the most up to date information.</p> <p>Students will be informed of their personal minimum entry criteria in their offer letter.</p>				
<p>5 GCSEs (A-C including English Language and Maths) or equivalent and 160 points UCAS points from cognate subjects.</p> <p>We will also consider applications from students who have not had the standard opportunity to study at Level 3, or mature students who have had significant time out of formal education. Students must be able to demonstrate competence in English Language to GCSE grade C level or its equivalent. Those that do not hold a qualification at this level or provide documentary evidence prior to entry will be expected to undertake an English assessment at the interview stage.</p> <p>Those who are successful at the application stage will be interviewed by the Course Leader to assess the applicant's ability to benefit from the programme.</p> <p>The English entry requirement for International or non UK students is an IELTS score of 6.5. Applicants who do not have this qualification will need to pass a UCLAN test in the UK and have a spoken interview before an offer is made.</p> <p>Motivation, commitment and enthusiasm are also expected for entry on to the programme.</p>				

17. Key sources of information about the programme

UCLan website: [http://www.uclan.ac.uk/study\\_here/undergraduate\\_study.php](http://www.uclan.ac.uk/study_here/undergraduate_study.php)

The Course Handbook

The UCAS website: <http://www.ucas.ac.uk/>

## 18. Curriculum Skills Map

Level	Module Code	Module Title	Core (C), Compulsory (COMP) or Option (O)	Programme Learning Outcomes													
				Knowledge and understanding				Subject-specific Skills		Thinking Skills					Other skills relevant to employability and personal development		
				A1	A2	A3	A4	B1	B2	C1	C2	C3	C4	C5	D1	D2	D3
	HUC110	ESSENTIAL STUDY SKILLS FOR HIGHER EDUCATION	COMP		√	√	√		√	√	√	√	√	√	√	√	√
LEVEL 3	HUC111	DEVELOPING ACADEMIC KNOWLEDGE	COMP		√	√	√		√	√	√	√	√	√	√	√	√
	ENC011	EXTENDED COURSE ESSAY	COMP		√	√	√		√	√	√	√	√	√	√	√	√
	LGC001	INTRODUCTION TO ENGLISH LANGUAGE AND LINGUISTICS	COMP		√	√	√	√	√	√	√	√	√	√	√	√	√
	ENC012	INTRODUCTION TO LITERATURE	COMP	√	√	√	√	√	√	√	√	√	√	√	√	√	√
	ENC013	INTRODUCTION TO CREATIVE WRITING	COMP	√	√	√	√	√	√	√	√	√	√	√	√	√	√
	MLC001 option	SKILLS FOR LANGUAGE STUDENTS	O		√	√	√		√	√	√	√	√	√	√	√	√
	EBC001 option	FOUNDATION IN TESOL	O		√	√	√		√	√	√	√	√	√	√	√	√
	ENC011 Option	EXTENDED COURSE ESSAY	O	√	√	√	√	√	√	√	√	√	√	√	√	√	√

