Module EN1901

Reading English

Copies of the School of English Handbook for Undergraduate Students and Essay Style Sheet and Guidelines are available electronically at https://www.st-andrews.ac.uk/english/students/ug/

Please note that this handbook is for illustrative purposes only and may not reflect the course content in 2020 or future years.
SCHOOL OF ENGLISH

Part-time Module EN1901
Number of Credits: 20
Semester 2

Module Title: READING ENGLISH

Class Hour: Thursday, 6.30 pm to 9.00 pm

Venue: St Katherines West, Conference Room; 6.30-7.30pm (lecture); 7.30pm-9pm (tutorial).

Module Organiser: Dr Archer

Lecturers: Dr Alt (cma7); Dr Archer (harh); Dr Burns (imb21); Professor Crawford (rc4); Dr E Jones (ej26); Dr Mackay (pm83); Dr Raychaudhuri (ar220); Professor Sellers (scs2).

Tutor: Dr Gill (cg209) will take all tutorials for the module.

This module is the first-level English module in the Part-time General Degree, to be studied in evening classes. It offers:

(i) An introduction to the study of literature in English
(ii) The study of selected poems from the nineteenth, twentieth and twenty-first centuries
(iii) The study of selected prose from the nineteenth, twentieth and twenty-first centuries
(iv) An introduction to nineteenth-century literature
(v) An introduction to modern and contemporary literature

EN1901 is a prerequisite for the second level module EN2901.

LEARNING OUTCOMES

By the end of the module, students are expected to be able to:

1. demonstrate a detailed knowledge of the set texts
2. offer close readings of literary texts, paying attention to language, rhetoric, form and structure
3. demonstrate an awareness of literary and linguistic change
4. relate the study of the primary texts to wider literary and critical reading
5. employ a critical vocabulary when discussing texts
6. write an academic essay which demonstrates the ability to construct a critical argument
7. plan time effectively
8. engage in coherent oral discussion

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CONTENT AND SYLLABUS

The module will be taught in a series of weekly classes consisting of a lecture to the whole class followed by a tutorial with group discussion.

PRIMARy TEXTS

These texts are listed in the order in which they are taught on the module. Students are expected to BUY these texts, unless otherwise stated. Any respectable editions will be acceptable (i.e. those published by reputable publishers, and preferably editions designed for students). Many are available second-hand through Amazon and other online sellers.


Kathleen Jamie, *The Tree House* (Picador, 2018)

In the study of English at degree level it is not enough simply to discuss a text’s content—that is, what it is about. Rather, you must develop a critical vocabulary that enables you to analyse the ways in which texts achieve their meanings. Your lectures and tutorials will introduce you to some of that vocabulary but you are also required to develop this in your own reading for the course. You should plan to spend 7-10 hours per week in independent study for this module.

In addition to studying the set text(s) for each week, some of that time should be devoted to working your way through Andrew Bennett and Nicholas Royle’s *An Introduction to Literature, Criticism and Theory*, 4th edn. (Longman, 2009). This is a very strongly recommended purchase. It is an engaging and accessible text you can dip in and out of; it will help you to get a sense of the approach to literature required at degree level.

To achieve good marks, coursework essays should exhibit evidence of careful reading and critical analysis. If you wish to do additional independent research online, you could take advantage of the library’s electronic resources, particularly the English link on the Internet Subject Tree page: http://www-

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library.st-andrews.ac.uk/External/Subtree/literature.html. This provides a list of English resources on the Internet; of particular use is the Voice of the Shuttle, an exhaustive list of online English resources to be found at http://vos.ucsb.edu/browse.asp?id=3.

**SELECTED SECONDARY READING**

Remember that essays should primarily convey your original arguments rather than reproducing arguments made by other scholars. Your arguments, however, should be informed by thoughtful and relevant secondary reading.

In all instances, you are encouraged to read and re-read the set texts rather than spending all your time reading criticism. However, you will find below suggested critical reading to introduce you to the ways in which professional academics have written about the set texts. These are merely introductory suggestions and not exhaustive lists; further secondary reading will often be provided during or in advance of the lectures. Quality academic books and peer-reviewed journal articles you individually identify and locate through library resources will stimulate your thought about the topics and writers we will study as well.

**Introduction to Literary Studies:**


Marcus, Laura, and Peter Nichols (eds), *The Cambridge History of Twentieth-Century English Literature* (Cambridge: Cambridge University Press, 2005)

Young, Tory, *Studying English Literature* (Cambridge: Cambridge University Press, 2008)

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Reading Poetry:


Landy, Alice S., *To Read a Poem* (Lexington, Mass.: D. C. Heath, 1979)


Victorian Poetry:


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**Robert Louis Stevenson:**


Castricano, Jodey, ‘Much Ado about Handwriting: Countersigning with the Other Hand in Stevenson’s *The Strange Case of Dr. Jekyll and Mr. Hyde*’, *Romanticism on the Net*, 44 (2006)

Clarke, Clare, *Late-Victorian Crime Fiction: In the Shadows of Sherlock* (Basingstoke: Palgrave, 2014)

Davidson, Carol, ‘A Battle of Wills: Solving the Strange Case of Dr Jekyll and Mr Hyde’ in *Troubled Legacies: Narrative and Inheritance*, ed. by Allan Hepburn (Buffalo, Toronto: University of Toronto Press, 2007), pp. 137-62


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Showalter, Elaine, ‘Dr. Jekyll’s Closet’ in *Sexual Anarchy: Gender and Culture at the fin de siècle* (London: Bloomsbury, 1991), pp. 105-126

Smith, Andrew, *Victorian Demons: Medicine, Masculinity and the Gothic at the fin-de-siècle* (Manchester University Press, 2004)

**T. S. Eliot:**


Other reading might include:


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Virginia Woolf:


E. M. Forster:


Bradshaw, D. The Cambridge Companion to E M Forster (Cambridge: Cambridge University Press, 2007)


Shaheen, Mohammad, E M Forster and the Politics of Imperialism (Basingstoke: Palgrave Macmillan, 2004)

Irvine Welsh:


Todd, Richard, Consuming Fictions: The Booker Prize and Fiction in Britain Today (London: Bloomsbury, 1996)

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Kathleen Jamie:


Weston, Daniel, *Contemporary literary landscapes: the poetics of experience* (Farnham: Ashgate, 2016)


ASSESSMENT

The grade for the module will be the average of the two best essays; the lowest essay mark will be discounted.

In order to receive/retain credit for this module, students must complete 100% of the assessed coursework.

On this module, the word count includes quotations but excludes footnotes/endnotes and bibliography.

Over- and (if relevant) under-length essays will be penalised in accordance with the guidelines set out in the School’s Handbook for Undergraduate Students. A full explanation of the School’s penalties for late or over- and under-length work can be found in its Handbook for Undergraduate Students, available at:

https://www.st-andrews.ac.uk/english/students/ug/

ESSAY SUBMISSION

Essays will be anonymised before being marked. Students should fill out the anonymisation cover-sheets before handing them in (these will be provided). They must be delivered as directed and on the date specified. Essays must be word-processed or typed. Essays submitted late without the prior agreement of
the tutor will be liable to lose marks. Late work will be penalised at the rate of 1 mark per 8-hour period, or part thereof, until the mark reaches 0. **No essay will be accepted after Friday 8th May.** You should familiarise yourself with the School of English Essay Style Sheet and Guidelines in order to learn how to present essays appropriately. This can be found in electronic format at http://www.st-andrews.ac.uk/english/undergraduates/

**ESSAY QUESTIONS**

Please read through the School of English Essay Style Sheet and Guidelines before you begin your essays, and check before you submit it that you have followed the guidelines on titles, quotations and references, and more generally on presentation. The guidelines can be found in electronic format at https://www.st-andrews.ac.uk/english/students/ug/. You should consult your tutor in advance if you are unclear about any aspect of these guidelines.

Passages for Essay 1 and Questions for Essays 2 and 3 will be provided on Moodle. **Essay 1** should be submitted to your tutor at the class on **Thursday 20th February. Essay 2** should be submitted to your tutor at the class on **Thursday 2nd April. Essay 3** is due on **Thursday 30th April;** you should send your Essay 3 by mail to Dr Archer at the School of English. Remember to submit all of your essays electronically, via MMS, as well as in paper form. Please ensure that you keep a copy of your essays.

Each of your essays should be a maximum of 2100 words long. (Please give a word count. This word count should include quotations but exclude footnotes/endnotes and bibliography). Before you begin, please read the section on ‘Essay Submission’ above, and ensure that you follow all the guidelines given. Please consult your tutor if you are unclear about any aspect of these guidelines.

**ESSAY 1**

You will be asked to present a close reading of ONE passage of prose fiction or poetry from the texts studied in Weeks 2 and 3. You should provide a detailed analysis of your chosen passage, paying attention to elements such as language, imagery, form, narrative perspective, rhetorical devices, etc. Briefly relating the passage in question to its larger context, within the literary work and / or literary tradition of which it forms a part, may strengthen your essay, but the main focus of your essay should be a close reading of the poetry or prose passage itself.

**ESSAYS 2 and 3**

For Essays 2 and 3 you will chose and answer ONE question from a selection provided. For Essay 2, you should write on a text or texts studied in Weeks 5, 6 and 7. For Essay 3, you may choose to write your essay on any of the set texts for this module, however you must NOT write on the same texts for this essay as for Essays 1 or 2.

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THE WRITING LAB

The Writing Lab is a combination of drop-in sessions and workshops designed specifically for undergraduates who wish to learn more about the essay writing process and improve their essay writing. Workshops will focus on specific aspects of essay writing, such as how to construct a logical argument, how to use quotations effectively, how to improve punctuation, etc. The format for the workshops will usually be an introductory talk by the tutor, followed by practical exercises and group discussion at the end. Students are invited to use the drop-in sessions to raise any questions, issues or concerns they have about essay writing, either for assessed coursework or end-of-semester exams; the Writing Lab tutor will not, however, look at essay drafts in advance of essay submission.

Feel free to e-mail the Writing Lab tutor, with any questions about the Writing Lab itself. Please remember the tutor cannot answer questions about writing, essays, exams etc. via e-mail.

Unless otherwise noted below, all workshops and drop-in sessions will take place at 1-2 pm on Fridays in the Garden Seminar Room, Kennedy Hall.

GOOD ACADEMIC PRACTICE

All essays must also be submitted to MMS for checking by the university’s plagiarism prevention programme. Failure to submit will be subject to the same penalties outlined above. Failure to submit your essay to MMS will result in a mark of 1 (one) for your essay.

To access MMS, go to the university homepage, then click on “Students” and then “MMS”. For instructions on submitting work to MMS, please see the MMS guides (linked from the MMS front page, under the “Login” button).

Please note that once you have submitted your coursework to MMS, you should be emailed an MMS receipt (KEEP THIS to prove you uploaded the file); this will typically take around 30 minutes to an hour.

For electronic submission, students must upload their work in one of the following file formats – Microsoft Word files (.doc, .docx) or PDF. It is your responsibility to make sure that you are able to successfully submit your essay in its printed and electronic form by the essay deadline.

If you encounter an error while submitting your file, please consult the "Plagiarism Detection" section of the TEL St Andrews guidance website for current advice - http://telsta.dropmark.com/ If you have continued issues or you will be unable to submit your electronic copy by the deadline please notify your module coordinator via email.

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ACADEMIC FRAUD

The printed essay cover-sheet carries a statement, as follows: ‘In submitting this work you confirm that you have read and understood the University's regulations regarding assessment and academic fraud.’ Students should NOT sign this statement, but SHOULD write the DATE OF SUBMISSION of the essay beneath it.

HOW WE MARK

The University's policy on Classification, Grades, and Marks and the Common Reporting Scale can be found at:


https://www.st-andrews.ac.uk/staff/teaching/examinations/scale/

Note, however, this is a general statement covering a variety of different practices across different Schools and Departments. What follows is intended to clarify practice in the School of English.

The School of English uses both a marking scale (on which essays, examination answers and projects which form part of the work of a module are marked) and a reporting scale (on which module results are reported as grades). Thus, marks are awarded to individual pieces of work; grades are awarded to modules.

The marking scale runs from 0-20 and only integers are used. The reporting scale is the twenty-point scale taken to one decimal place. Despite the obvious relationship between these scales they operate independently of each other, in the sense that there is no absolutely fixed translation between them.

Accordingly, students must recognize that, in conformity with general university regulations, marks and grades and the translations between marks and grades are provisional until confirmed by the Examination Board that meets at the end of each semester. Marks released prior to that board meeting are for guidance only.

Students may find that a mark for an individual piece of work has been adjusted after it has been released but before it has been reported to the Board and may also find that the translation of marks into grades has been adjusted across an entire module. In all such cases, which will not be frequent, an explanation of what has been done will be given.

1000-level and 2000-level modules in English are rated at 20 credits. Credit is awarded in its entirety when a student passes a module and withheld in its entirety when a student fails a module.
MARK DESCRIPTORS
What does a mark mean which has been awarded to a particular piece of work? What criteria did the marker use to decide on the mark?

20, 19, 18, 17 Outstanding
- shows intelligent awareness of possible implications of the question; thorough, detailed knowledge of the primary text(s) and/or subject material
- clear, logical structure; forceful argument focused on the question at all times; key points of argument always backed up by reference to specific texts/evidence or supported by apt quotation; lucid style and impressive presentation
- original and imaginative approach to the question; sophisticated critical response to primary text(s) and/or analysis of evidence; may offer informed challenge to received critical opinion, traditional or otherwise
- excellent command of English

16, 15, 14 Very good
- good understanding of the question; thorough, detailed knowledge of the primary text(s) and/or other subject material
- coherent structure; discussion clearly focused on the question; key points of argument always backed up by reference to specific texts/evidence or supported by apt quotation; lucid style and very good presentation
- intelligent approach to the question; independent critical response to primary text(s) and/or analysis of evidence; may offer informed challenge to received critical opinion, traditional or otherwise
- very good command of English

13, 12, 11 Satisfactory
- understands the question; sound knowledge of primary text(s) and/or other subject material
- direction of argument mostly clear, but discussion not always sharply focused on the question; key points supported by reference to specific texts/evidence; writing lacks cogency
- capable but unimaginative approach to the question; heavily dependent on secondary sources; makes intelligent use of lecture notes, but reluctant to challenge received critical opinion
- reasonably good command of English

10, 9, 8, 7 Pass
- does not see all the implications of the question; limited knowledge of primary text(s) and/or other subject material
- direction of argument not always clear; discussion not focused on the question; makes dogmatic statements unsupported by reference to specific texts/evidence; rambling style

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- mechanical approach to the question; relies heavily on uncritical reproduction of lecture notes
- the candidate’s command of the English language is on the limit between satisfactory and unsatisfactory

6, 5, 4 Fail (with right of resit)
- misses some important implications of the question; limited knowledge of primary text(s) and/or other subject material
- essay largely descriptive; clumsy style and poor presentation; unsupported dogmatic statements
- argument and presentation unduly derivative
- naïve approach to the question
- unsatisfactory command of English

3, 2, 1, 0 Fail (without right of resit)
- near complete failure to address the question or near total failure to understand it; poor knowledge of primary text(s) and/or other subject material
- essays lacks an argument; incoherent expression and poor presentation; unsupported dogmatic statements
- argument and presentation substantially derivative
- highly unsatisfactory command of English
- often awarded for substantially late essays, or for essays not submitted via anti-plagiarism software or for seriously incomplete examination scripts and essays

0 [X]
- indicates unsubmitted work or a penalty linked to Academic Misconduct

CREATIVE WRITING MARK DESCRIPTORS

In addition to the above marking criteria, markers of assessments which involve a creative writing element may additionally make use of the following descriptors:

20, 19, 18, 17 Outstanding
- stylistically distinctive, fluent and coherent
- complex and sophisticated engagement with audience
- exceptional control and invention in the use of language
- outstanding quality of observation
- an unusual and impressive degree of imagination
- outstanding freshness and originality
- exceptional understanding and control of the technical aspects of writing
- exceptional ability to exploit the possibilities of form and structure
- inventive and sophisticated response to genre conventions
- exemplary maturity and individuality of approach to theme and content
• exceptional ability to create and exploit layers of meaning
• exemplary self-critical awareness of the creative process

16, 15, 14 Very good
• stylistically fluent and coherent
• sophisticated engagement with audience
• very good control and invention in the use of language
• very high quality of observation
• very good levels of freshness and originality
• very good understanding and control of the technical aspects of writing
• very good ability to exploit the possibilities of form and structure
• inventive and skilful response to genre conventions
• maturity and individuality of approach to theme and content
• very good ability to create and exploit layers of meaning
• very high self-critical awareness of the creative process

13, 12, 11 Satisfactory
• stylistically consistent overall
• some thoughtful engagement with audience
• competence and some invention in the use of language
• acceptable quality of observation
• some levels of freshness and originality
• adequate understanding and control of the technical aspects of writing
• some dependence on stereotype and cliché
• partial or inconsistent ability to exploit the possibilities of form and structure
• competent response to genre conventions
• conventionalised and perhaps immature approach to theme and content
• some ability to create and exploit layers of meaning
• some self-critical awareness of the creative process

10, 9, 8, 7 Pass
• stylistically limited, with some or much inconsistency
• limited engagement with audience
• competence but limited invention in the use of language
• poor quality of observation
• sporadic signs of originality
• basic understanding and control of the technical aspects of writing
• much dependence on stereotype and cliché
• some ability to exploit the possibilities of form and structure
• uncertain response to genre conventions
• conventionalised or immature approach to theme and content
• limited ability to create or exploit layers of meaning

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• limited self-critical awareness of the creative process

6, 5, 4 Fail (with right of resit)
• stylistically extremely limited or incoherent
• inadequate if any evidence of engagement with audience
• inadequate or minimal control in the use of language
• next to no observation
• little or no freshness and originality
• little or no understanding or control of the technical aspects of writing
• heavy or complete dependence on stereotype and cliché
• rudimentary or no ability to exploit the possibilities of form and structure
• rudimentary or no awareness of genre conventions
• little or no individuality or maturity of approach to theme and content
• little or no ability to create layers of meaning
• little or no self-critical awareness of the creative process

3, 2, 1, 0 Fail (without right of resit)
• near complete or complete failure to address the set task
• near total or total failure to understand it
• content substantially or totally derivative
• highly unsatisfactory command of English
• often awarded for substantially late essays, or for essays not submitted via anti-plagiarism software

GRADE DESCRIPTORS

What does a grade mean which has been awarded to a particular module? What implications does the module grade have for a student's progression or degree classification?

EN1000 modules:
• 7.0-20 Pass (with entry into 2000-level English modules)
• 4.0-6.9 Fail (with right of resit)
• 0-3.9 Fail (without right of resit)

Further notes on assessment can be found in the School of English Handbook for Undergraduate Students at:

http://www.st-andrews.ac.uk/english/undergraduates/

FEEDBACK

Feedback takes the form of detailed annotation and commentary written on students' continually assessed work and on the essay coversheet (this is why we do not mark electronically). Students who would then like clarification of any
of this commentary, who wish to discuss it face to face, or who would like further to explore the issues it raises, have the opportunity to do so during their tutor's consultation hours.

Students will also be invited to complete an electronic questionnaire at the end of the semester.

ADVISE AND SUPPORT

For advice and support on any issue, including academic, financial, international, personal or health matters, or if you are unsure of who to go to for help, please contact the Advice and Support Centre, North Street, 01334 462020, theasc@st-andrews.ac.uk, https://www.st-andrews.ac.uk/ask-a-question/.

ACADEMIC ALERT

Academic Alerts are a way of helping students who are having trouble coping with their studies; such as missing deadlines for handing in work, or missing compulsory tutorials. The aim of the Alert system is to help students by flagging up problems before they seriously affect students' grades. Academic Alerts will be issued by email from the Director of Teaching, Director of Postgraduate Studies, Module Coordinator or School administrator and will tell students what is wrong and what they are required to do (e.g. attend classes in future). The Alerts will also tell students what support the University can offer. If students do not take the action required they will get another Alert, and eventually will automatically get a grade of zero and will fail that module. The system is designed to help and support students in order to remedy any problems or issues before these lead to failing a module. Alerts will never appear on a student's permanent transcript. For more information on Academic Alerts and details on how the categories work, see:

http://www.st-andrews.ac.uk/media/teaching-and-learning/policies/Academic%20Alerts.pdf

Students enrolled on this module must attend 100% of the timetabled lectures, seminars and tutorials, unless absence is unavoidable for medical or for serious personal reasons, such as bereavement. They must also complete and submit 100% of the required work by the set deadlines. Students who breach these regulations may be sent Academic Alerts. It is vital that students experiencing difficulties that compromise attendance requirements keep module co-ordinators and/or tutors informed.

Academic alerts will be issued in the case of absence from compulsory classes. If you receive academic alerts for three or more insufficiently justified or explained absences from class, absence from class in three consecutive weeks, absence from more than five classes for any reason, or failure to submit all coursework by the final deadline, you may not receive credits for the module.

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It is students’ responsibility to read the University policy on attendance and submission of work, and to familiarise themselves with the Academic Alert system and its implications for module credits and academic progress.

Further details of the Academic Alert system are in the University Student Handbook which can be found at the following address: http://www.st-andrews.ac.uk/students/academic

CAREERS

Your English degree will provide a sound basis for your career but there are other skills and experiences you will need in order to make the most of the opportunities on offer when you graduate. The Careers Centre offers one-to-one advice on career planning, finding work experience and making CVs and applications. There are workshops to help you develop the skills employers want and seminars to learn more about particular careers. The website, www.st-andrews.ac.uk/careers, has a database of St Andrews alumni so you can build useful contacts with graduates who are already in the workplace. There is also a vacancy search facility, advertising the latest jobs and internships and you can choose to have relevant vacancies emailed directly to you. The School of English also has its own careers wiki at: https://www.st-andrews.ac.uk/careers/exploring-your-future/course-matters/using-your-degree/english/.

WELLBEING OFFICER

The School’s Wellbeing Officer is Dr Haddow, Room 304 Kennedy Hall, ext 2661, email engwel@st-andrews.ac.uk.

The Welfare Officer is contactable via email and will be available should you wish to discuss any concerns relating to your wellbeing within the school. They are there to advise you on appropriate sources of help and support as and when you require them, to communicate relevant information on students’ wellbeing to the appropriate school staff, to liaise with Student Services and to promote and advertise wellbeing matters in the School.

DISABLED STUDENTS

The School’s Disabilities Officer is The School’s Disabilities Officer is Dr Augustine, Room 14, Castle House, ext 2687, email engdis@st-andrews.ac.uk

The Disabilities Officer is contactable via email and will be available should you wish to discuss any arrangements that you need to be put in place, or to request English lecture materials in a special format. There are accessible rooms within the School in which you can meet the Disabilities Officer, so please specify if you require this.

HARA 2019
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<td>Writing about Literature I: Close Reading</td>
<td>Dr Archer</td>
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<td>2.</td>
<td>Victorians I: Christina Rossetti, <em>Goblin Market</em></td>
<td>Dr Jones</td>
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<td>3.</td>
<td>Victorians II: Robert Louis Stevenson, <em>Strange Case of Dr Jekyll and Mr Hyde</em></td>
<td>Professor Crawford</td>
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<td>4.</td>
<td>Writing about Literature II: Historical Context</td>
<td>Dr Archer</td>
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<td>6.</td>
<td>Modernism II: E. M. Forster, <em>A Passage to India</em></td>
<td>Dr Raychaudhuri</td>
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<td>Modernism III: Virginia Woolf, <em>Mrs Dalloway</em></td>
<td>Professor Sellers</td>
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<td><strong>SPRING VACATION</strong></td>
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<td>8.</td>
<td>Writing about Literature III: Engaging with Secondary Sources</td>
<td>Dr Archer</td>
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<td>9.</td>
<td>Postmodernism I: Sam Selvon, <em>The Lonely Londoners</em></td>
<td>Dr Burns</td>
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<td>11.</td>
<td>Postmodernism III: Kathleen Jamie, <em>The Tree House</em></td>
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<td><strong>REVISION WEEK</strong></td>
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