

13 September 2019



English Literature

Critical Practice Handbook

2019-20

Contents:

Introduction	3
General Information and Statement of Assessment	4
Critical Practice: Poetry	7
Critical Practice: Performance	10
Critical Practice: Prose	20
Critical Practice: Criticism	24
Links to information to support your studies	32

INTRODUCTION

These courses have been designed to intensify your awareness of the critical tools central to the study of English Literature. In your Pre-Honours years, you were given a brief introduction to formal and critical discourses in the first semester, and over the rest of those two years you were provided with an overall sense of the historical development of literary forms and genres. Collectively, the Critical Practice (CP) courses build upon that training. The practical skills and range of knowledge acquired over the year will equip you with a command of the precise critical terminology necessary for Honours level study in both third and fourth years.

The four CP courses – Poetry, Performance, Prose, and Criticism – will expand your sensitivity to specific generic conventions and extend your knowledge of associated critical vocabulary. This, in turn, will hone your skills in the close reading, description, and analysis of a variety of texts. In the Performance course in particular you will be encouraged to reflect upon the meaning and effect of texts in relation to their staging, exploring a range of different aspects and styles of theatre.

All these courses are taught primarily by weekly lectures, supported by workshops where appropriate. If you have any specific queries about the courses you may consult the Course Organiser; additionally, you may consult full time members of staff in their office hours. While the CP courses do, of course, count for credit toward your degree in their own right, the skills acquired in them are also designed to be transferable. In particular, the critical terminology acquired should be used to inform your analysis of the texts you study in the rest of your Honours courses, including your Dissertation (where appropriate).

GENERAL INFORMATION AND STATEMENT OF ASSESSMENT

COURSE ORGANISERS

Critical Practice: Poetry – Dr Aaron Kelly

Critical Practice: Performance – Dr Simon Malpas

Critical Practice: Prose – Dr Ken Millard

Critical Practice: Criticism – Dr Sarah Dunnigan

COURSE ADMINISTRATORS

Third Year: Mrs June Cahongo

Fourth Year: Ms Helene Thomsen

CREDIT WEIGHTING

All Critical Practice courses are worth 10 credits.

Please refer to your respective Degree Programme Table (for those within the School of LLC see http://www.drps.ed.ac.uk/19-20/dpt/drps_llc.htm) to see the ways in which the CP courses contribute towards your overall degree classification.

FORMS OF ASSESSMENT

Each CP course employs a distinctive form of assessment. Please refer to the course specific sections of this handbook for information on the appropriate form of assessment for the individual course.

LATE SUBMISSION OF ASSIGNMENTS FOR Critical Practice: PERFORMANCE OR Critical Practice: CRITICISM

EXTENSIONS FOR THE CP PERFORMANCE OR CP CRITICISM ASSIGNMENTS

If you are seriously unwell or suffering serious personal difficulties and unable to finish your Dissertation by the deadline after which late penalties are applied, you must apply for an extension in advance of the deadline. You should contact the

Fourth Year Course Administrator in the first instance by completing the extension request form on this link:

<https://www.ed.ac.uk/literatures-languages-cultures/current-students/extension-request>

Extensions of longer than 7 days are **not permitted**. If you are unable to submit work within the extended deadline, it is vital you contact your Personal Tutor or the appropriate Student Support Office immediately with a view to completing a Special Circumstance form. For more details see the following link:

<https://www.ed.ac.uk/academic-services/students/assessment/special-circumstances/procedure>

PENALTIES FOR LATE SUBMISSION OF THE CP PERFORMANCE OR CP CRITICISM ASSIGNMENTS

You must submit your work in advance of the deadline set for each assignment. It is University policy to penalise late work.

Assignments submitted late without an extension granted by the course administrator will incur a five mark penalty PER DAY of lateness, up to seven days. Essays submitted after that point, **without good reason**, will be marked at **zero**.

Penalties are exacted for late submission using the following scale.

For example, for CP Performance, **due before 2 pm on Tuesday 10th December 2019**:

after 2 pm on Tuesday but before 2 pm on the following day (Wednesday)	- 5
after 2 pm on Wednesday but before 2 pm on the following day (Thursday)	- 10
after 2 pm on Thursday but before 2 pm on the following day (Friday)	- 15
after 2 pm on Friday but before 2 pm on the following day (Saturday)	- 20
after 2 pm on Saturday but before 2pm on the following day (Sunday)	- 25
after 2pm on Sunday but before 2pm on the following working day (Monday)	-30
after 2 pm on Monday but before 2pm on the following day (Tuesday)	-35
after 2pm on the Tuesday following submission week	zero

Computer problems are in **no circumstances** an acceptable reason for delayed or incomplete submission.

MODERATION OF ASSESSMENT

In accordance with QAA expectations, as specified in Chapter B6 of the UK Quality Code for Higher Education, the primary purpose of moderation is to ensure that assessment criteria are being applied fairly and consistently and that there is a shared understanding of the academic standards that students are expected to achieve. Moderation also provides an opportunity to assure the quality of feedback provided to students on their assessed work, in terms of its sufficiency, clarity, helpfulness and timeliness, and to comment on aspects related to the design and implementation of the assessment that may feed into future enhancements of the assessment.

Critical Practice assessments are sample second marked. Second markers also moderate every piece of feedback produced by the first marker and the mark distribution for their batch to ensure that assessments have been marked in line with the marking scale, that the range of available marks is used appropriately, that the feedback properly explains the grade awarded, and that all problematic scripts (including fail marks, rubric infringements, etc.) have been carefully considered.

Critical Practice Course Organisers have overall responsibility for moderation of CP courses. This means second markers can refer individual problematic scripts or script runs to the relevant Course Organiser, who has oversight of overall mark distributions for the course.

Moderators at all levels have the power either to confirm or to adjust marks and feedback in consultation with the original markers before final confirmation at the Exam Board.

Only moderators can determine the existence of grounds for mark adjustment, and all decisions confirmed by the Exam Board are final.

Exam Boards and External Examiners oversee the entire marking and moderation process.

RESITS

In accordance with the Taught Assessment Regulations, Honours students are entitled to one assessment attempt for CP courses (non-attendance or non-submission is considered an assessment attempt). This means no resits are permitted unless Special Circumstances are upheld.

CRITICAL PRACTICE: POETRY

RATIONALE

The course will introduce students to the critical skills they need to read a variety of poetic forms. It will examine a range of the key techniques of versification, including metre and rhythm, imagery and metaphor, rhyme and verse forms. The aim is to enhance the ways in which poetry can be read and to give you a critical vocabulary with which to define and explore this process. The course will also consider a wide range of poetic modes and explore how these have changed over time. It will also consider some of the key critical questions that bear upon the interpretation of poetry.

TEACHING METHODS

Students will attend a weekly lecture, plus a workshop at the midpoint of the course. **Lectures** will describe and analyse poetic technique with reference to specific examples and will suggest their wider application for students to develop either in their own reading or on other courses where relevant. Students will be free as usual to consult course lecturers, or any other member of staff, during office hours. Questions and exercises suggested in lectures during the course will direct students towards putting into practice the concepts introduced.

The **workshop** will be an hour and thirty minute discussion split into two parts. First, students will participate in a discussion of a particular poem in which techniques of reading discussed in the lectures will be put into practice. This will be followed by a broader discussion of poetic form in relation to one or two core critical questions (again drawing on the lecture programme).

LECTURE PROGRAMME

All lectures take place in *Lecture Theatre 1, Appleton Tower*, on Mondays, 12.10 – 1 pm during Semester 1.

Week 1	Introduction to Critical Practice	Dr Jonathan Wild and Dr Aaron Kelly
Week 2	Prosody	Prof Francis O’Gorman
Week 3	Rhetoric	Prof Francis O’Gorman
Week 4	The Sonnet	Dr Simon Cooke
Week 5	Voice	Prof Francis O’Gorman
Week 6	The Lyric	Prof Penny Fielding
Week 7	Dramatic Monologues	Dr Simon Cooke
Week 8	ESSAY COMPLETION WEEK	
Week 9	Modernist Poetics	Dr Anouk Lang
Week 10	Vernacular Poetics	Dr Anouk Lang
Week 11	Poetry and Gender	Dr Anouk Lang

LECTURE HANDOUTS

All lecture handouts will be available via the CP Poetry LEARN section in advance of the lecture.

SET TEXTS

Where possible, lectures will draw their examples from the *Norton Anthology of English Literature*.

ASSESSMENT

Assessment will be by means of a two-hour examination during the assessment period at the end of Semester One.

The paper will be divided into two sections. The first will be a close reading exercise which will ask students to analyse one poem and to show a detailed understanding of literary techniques and poetic devices. The second section will ask students to write a discursive essay on one of the critical issues raised by the lecture programme.

A rubric and full instructions will accompany the questions. Please read these carefully, as rubric violations may be subject to a penalty of ten marks.

Examination times and venues will be posted on the Examinations website:

<https://www.ed.ac.uk/timetabling-examinations/exams>

Past papers for the course can be viewed on the Library website via Exam Papers Online.

<https://www.ed.ac.uk/information-services/library-museum-gallery/exam-papers>

FURTHER READING

Attridge, Derek. *The Rhythms of English Poetry*. [1982] Pearson, 2004
-----, and Thomas Carper, *Meter And Meaning: An Introduction To Rhythm In Poetry*. Routledge, 2003
Brooks, Cleanth, *The Well-Wrought Urn: Studies in the Structure of Poetry*. Dobson, 1968
----- and R.P. Warren. *Understanding Poetry*. Holt, Rinehart and Winston, 1960
Cook, Jon (ed.). *Poetry in Theory: An Anthology, 1900-2000*. Oxford: Blackwell, 2004.
Eagleton, Terry. *How to Read a Poem*. Blackwell, 2007

- Easthope, Antony. *Poetry as Discourse*. Methuen, 1983
- Fussell, Paul. *Poetic Meter and Poetic Form*. Random House, 1979
- Gross, Harvey. *Sound and Form in Modern Poetry*. University of Michigan Press, 1964
- Hobsbaum, Philip. *Metre, Rhythm and Verse Form*. Routledge, 2005 (1996)
- Hurley, Michael, and Michael O'Neil (eds.). *Poetic Form: An Introduction*. Cambridge: Cambridge University Press, 2012.
- Koch, Kenneth. *Making Your Own Days: The Pleasures of Reading and Writing Poetry*. Simon and Schuster, 1998
- Lennard, John. *The Poetry Handbook*. 2nd ed. Oxford, 2005
- Nowottny, Winifred. *The Language Poets Use*. Athlone, 1965
- Paulin, Tom. *The Secret Life of Poems: A Poetry Primer*. Faber, 2008.
- Preminger, Alex and T.V.F. Brogan (eds.). *The New Princeton Encyclopedia of Poetry and Poetics* (3rd ed.). Princeton University Press, 1993
- Riffaterre, Michael. *Semiotics of Poetry*. Methuen, 1973
- Wainwright, Jeffrey. *Poetry: The Basics*. Routledge, 2004
- Wimsatt, W.K. *The Verbal Icon: Studies in the Meaning of Poetry*. [1954] Methuen, 1970
- Wolosky, Shira. *The Art of Poetry: How to Read a Poem*. Oxford University Press, 2001

CRITICAL PRACTICE: PERFORMANCE

RATIONALE

The course aims to encourage students to think about the processes by which a play text becomes a performance text, how meaning is generated in theatrical performance, and what sorts of critical and theoretical modes might be helpful in writing critically about performance. It will develop students' knowledge of the modes, genres and technical constituents of dramatic performance, with specific regard to a number of the key movements, theories and practices that have shaped modern performance. By the end of the course students should be able to analyse the constituents of a dramatic performance and reflect upon the critical accounts of performance theory produced by others and themselves.

TEACHING METHODS

Two groups of lectures, two plenary workshops, and one assessment-oriented workshop later in the course. The **lectures** will be grouped under the following titles, and will collectively address the implications of thinking of plays as primarily performance texts, and seeking to understand them in a performance context. The first group of lectures, *Means of Performance: Stage, Space and Audience*, will explore various aspects of performance and its conditions, and look at how such elements might contribute to the meaningful experience of theatre. The second group, *Performance Styles and Conventions*, will look at some of the ways in which dramaturges, theorists and practitioners have responded to their contemporary conditions of performance, and incorporated an awareness of the capacity of these elements to shape meaning and effect into the development of particular styles or kinds of theatre. A plenary workshop, within each group of lectures, will address in practical terms some of the issues they raise.

The assessment-oriented **workshops**, which take place later in the semester, in Weeks 11 and 12, will allow students to try out some of the modes of analysis covered in the lecture programme in group discussion, in the context of exploring questions or issues regarding the course assessment.

LECTURE SCHEDULE

All lectures take place on Thursdays 12.10 – 1 pm during Semester 1, in Lecture Theatre B of the David Hume Tower.

(i) Means of Performance: Stage, Space and Audience

Week 1	What is a performance?	Dr Simon Malpas
Week 2	Aspects of performance	Dr Simon Malpas
Week 3	Performance Spaces and Theatre Audiences Plenary Workshop I Extra session on 3 October to be held from 1 to 2 pm (immediately after the Thursday lecture) in Lecture Theatre B of the David Hume Tower.	Dr David Overend Professor James Loxley

ii) Performance Styles and Conventions

Week 4	Addressing the Audience: Medieval Theatre	Dr Sarah Carpenter
Week 5	Addressing the Audience: Renaissance Theatre	Dr Dermot Cavanagh
Week 6	Restoration and c18 Theatre and Performance Plenary Workshop II: Assessment Q & A Extra session on 24 October to be held from 1 to 2 pm (immediately after the Thursday lecture) in Lecture Theatre B of the David Hume Tower.	Dr Tom Harrison Professor James Loxley
Week 7	Naturalism	Dr Anna Vaninskaya

Week 8	Essay Completion Week – No lecture	
Week 9	Brecht and Epic Theatre	Ms Nicola McCartney
Week 10	Contemporary Performance Possibilities	Professor James Loxley
Week 11	Workshops in small groups in preparation for Assessment.	

LECTURE HANDOUTS

All lecture handouts will be available via the CP Performance Learn section in advance of the lecture. This will also specify plays that individual lectures may reference, YouTube clips that might be helpful to watch in advance, and any background reading particularly relevant to the material covered.

SET TEXTS

There is no specific set text for the course. In studying performance styles and theatre history, students may find it helpful to consult the following general studies:

Glynne Wickham, *A History of the Theatre* (Oxford: Phaidon, 1992)
 John Russell Brown, *The Oxford Illustrated History of Theatre* (Oxford: OUP, 1995)
 Simon Shepherd and Peter Womack, *English Drama: A Cultural History* (Oxford: Blackwell, 1996)
 Martin Esslin, *The Field of Drama: How the Signs of Drama Create Meaning on Stage and Screen* (London: Methuen, 1987)

Suggestions of texts looking at more specific areas appear under 'Possible Further Reading,' below.

ASSESSMENT

The course will be assessed by TWO tasks relating to the issues addressed in one of the two sections of the course (lectures 1-3 for Task 1; lectures 4-9 for Task 2).

Please note that the Plenary Workshop 1 in week 3 will be dedicated to the skills required for completing the first task; Plenary Workshop 2 in week 6 will be dedicated to the second task.

Each task should be focused on a different play (two in total) chosen by you. You should **not** choose any text used extensively in exemplifying lectures. Most lectures will discuss a range of examples briefly and it's fine to select from these if you wish.

However, two plays are discussed in substantial detail and **you should not select these for discussion in your portfolio: *Mother Courage* and *Miss Julie*.** Please note that rubric violations may be subject to a penalty of ten marks.

A list of suggested plays can be found below.

These two tasks will be handed in as a portfolio at the end of the course, the word limit for which is 3,000 words.

Task 1 should be 1,000 words and Task 2 should be 2,000 words.

If your answer falls substantially short of the word length required, it's unlikely to be of the required standard, which will be reflected in the mark. Your answer is not likely to receive a pass mark if it's less than half the required length. Excessively long answers will not be marked beyond that limit.

ASSESSMENT TASK 1 – Word Limit: 1,000 words

Thinking about the ways in which extra-textual aspects of performance generate effects and meanings, **choose a scene or extract from a play of your own choice** (you may wish to choose one from the list below but you are not required to do so).

Then choose one or more extra-textual aspect(s) and write an account of how it might be deployed in an imagined performance of your chosen scene or extract. You should focus particularly on how this specific dimension of performance could work to shape the audience's experience and understanding of the extract or scene. Note that 1000 words does not allow much scope for broad analysis, and concentration on one extra-textual aspect of performance, or at any rate a very limited number, may help concision.

To complete this task you will have to make a number of directorial decisions about your chosen aspect of performance. You will not be assessed on the originality of your staging, but on the ways in which you explore what is at stake in the decisions that you make.

Further Advice for Assessment Task 1 – Staging a Scene: Processes, Aspects and Key Questions

The first part of the assessment asks you to choose a scene from one play and explore how extra-textual aspects of performance (such as space, movement, sound, lighting, the bodies of the performers, etc.) generate meaning. Below is a brief checklist of some of the key questions you might want to consider, and of relevant aspects of staging. Choose the aspect or aspects most significant for your interpretation of the scene.

1. Opening questions

What is the scene about? What do I want to communicate in performance? These are the key questions that will orientate the decisions made about your chosen aspect(s) of performance. In many ways, they are literary-critical questions: what one is interested in at this point is interpretation of the text.

2. Processes of staging

Once you have decided what the scene is (or should be) doing or conveying, it becomes important to explore the means by which these ideas or effects can be communicated. The key questions here are to do with how the particular media available in performance can be deployed.

Choose **one or more** of the following aspects of performance:

Type of performance space – Bodies of the actors – Rhythm and pacing – Lighting – Sound – Setting – Costume

First explain what you have chosen to do, and then discuss how that choice will contribute to the overall meaning and effect of the scene in performance. Why have particular decisions been made and how are they likely to affect the audience's response to the scene?

ASSESSMENT TASK 2 – Word Limit: 2,000 words

Choose a scene or extract from another play and, using this sample, explore how issues of theatrical convention generate meaning and help create the performance event.

First, consider the performance conventions within which your chosen scene or extract was originally written and staged, and how they might have shaped its meanings or effects. Then give an account of a possible production of that scene staged within the conventions used by ANY other performance tradition explored throughout the course. What kind of new performance event do these changes propose? How does the translation of a play into different performance conventions affect its meaning or effect and change the relationship between play and audience?

When completing this task, you should consider whether you would want or need to make changes to the play-text as written. If your imagined production would indeed seek to make substantive changes to the text of the play, you are welcome to include an illustrative sample of such rewriting (up to 500 words in addition to the 2,000 words of critical analysis) if you judge that it would make your exposition of your production clearer. You will not be assessed on the quality of this rewriting, but on the analysis that you provide of it and of the possible production in which it figures.

Further Advice for Assessment Task 2 – Experimenting with Performance Conventions: Processes, Aspects and Key Questions

Assessment 2 asks you to choose a scene or extract from another play and then briefly to think about the performance conventions within which it was originally written (Classical Greek, Elizabethan, Naturalist, avant-garde, epic etc.). Below is a brief checklist of some of the key questions you might want to address when thinking about the significance of historical performance conventions.

1. Opening questions

What is the scene or extract about? How do the specific performance conventions according to which it was written help to generate meaning? How do they conceptualise and embody aspects of performance (actors/characters, theatrical space, etc.) and how do they affect the audience? In some ways, these too are literary/literary-historical/critical questions, concerned with how the formal, conventional aspects of performance help to create meaning. Here are some examples of the kind of questions you may want to consider:

- What kind of play is the original?
- What conventions does it utilise?
- How does it view the notion of dramatic character?
- Does it employ the conventions of acting, e.g. boy-actors or men-playing-women?
- Does it use masks?
- How does it present dramatic time and scenic space?
- How does it relate to the audience?
- What understanding of the scope and function of drama do these conventions embody?
- Is there a political or ideological dimension to these conventions?

2. Processes of Re-imagining

Once you have considered what the scene or extract is communicating (or should be) and how the particular theatrical conventions contribute to this, then re-imagine that scene in terms of ANY other theatrical/performance tradition explored throughout the course. Here are some examples of the kind of questions you may want to consider:

- What performance tradition have you chosen to re-imagine in your chosen scene, and what might make this re-imagining an appropriate or effective one?
- What kinds of performance conventions are crucial to this performance tradition, and which of these are most important to your adaptation?
- Does this adaptation require you to change the text of the play, and if so in what ways?

- In what ways does your adaptation change the role of the audience in relation to the performance?
- In what ways does your adaptation challenge or change the political or ideological function of the play?
- Why might a director want to adopt these conventions for a production of the play?

List of suggested texts for use in assessed exercises

(You may, if you wish, select texts from beyond this list):

Euripides, *The Bacchae*
 Aristophanes, *The Frogs*
 Christopher Marlowe, *Dr Faustus*
 William Shakespeare, *Twelfth Night*, *Coriolanus*
 Ben Jonson, *The Alchemist*
 John Webster, *The Duchess of Malfi*
 Elizabeth Carey, *The Tragedy of Mariam*
 Jean Racine, *Phaedra*
 Aphra Behn, *The Rover*
 William Congreve, *The Way of the World*
 Friedrich Schiller, *The Robbers*
 Oscar Wilde, *Salome*
 Henrik Ibsen, *The Master Builder*
 Anton Chekhov, *The Seagull*
 George Bernard Shaw, *Saint Joan*
 Bertolt Brecht, *The Resistible Rise of Arturo Ui*, *Saint Joan of the Stockyards*
 Samuel Beckett, *Waiting for Godot*
 Tennessee Williams, *A Streetcar Named Desire*
 Eugene O'Neill, *Long Day's Journey into Night*
 Harold Pinter, *The Birthday Party*
 John Arden, *Sergeant Musgrave's Dance*
 Caryl Churchill, *Cloud Nine*
 Mark Ravenhill, *Shopping and Fucking*
 Diane Samuels, *Kindertransport*

No publication details are given as there are many different editions of most of these plays. Multiple copies of all of these texts (some in a number of different editions/translations) are held in the library.

SUBMISSION OF ASSESSMENT

Deadline: before 2 p.m. on Tuesday 10th December, 2019

Please enter the following information on the first page of your assignment portfolio:

Your Examination Number (to be found on your Student Card)

Name of Course: "Critical Practice: Performance"

Word Count

Please also type in the following sentence. DO NOT SIGN IT:

"Except for ideas and passages properly acknowledged in the text, this writing is all my own work."

Students must submit the Critical Practice: Performance Portfolio electronically **before 2pm on Tuesday 10th December, 2019**.

A *Turnitin* drop box will be set up for this on LEARN for the course. The Portfolio, comprised of the two assessment tasks, should be saved as a single document, with a page break inserted between each element.

Before submitting your work, you should check that you have followed the guidance on the required style and format for written work, which is contained in the essay section of the Honours Handbook and in the *English Literature Writing Guide*. Both are available on links from the following web page:

<https://www.ed.ac.uk/literatures-languages-cultures/english-literature/undergraduate/current/handbooks>

Your **Exam Number** should be the sole identifier on your work - this is printed on your student card and starts with a "B". (Please make sure that you do not include your name anywhere on the assignment.) When you submit your assignment you **MUST**:

- Include the Exam Number in the '**Submission title**' field, which you are asked to complete as you upload your assignment to Turnitin on LEARN. The preferred format is <YourExamNumber>-EssayTitle e.g. B012345-Portfolio-O'Casey/ Brecht (It is fine to abbreviate a long essay title.)
- Include the Exam Number in the submission itself, e.g. in the header or footer.

This is compulsory and failure to do so may result in the submission being de-anonymised. Once this has happened, there is no way to re-anonymise it, so it will not be marked anonymously.

It is important to note that the initial marks provided are **provisional** and are subject to moderation, application of penalties and final confirmation at the Exam Board.

In order to ensure that your assignment is submitted correctly, you must **CONFIRM** your upload to Turnitin and wait to make sure that you receive a Digital Receipt. You should see the following appear on the screen: "*Congratulations - your submission is complete! This is your digital receipt. You can print a copy of this receipt from within the Document Viewer*". You should also receive an email from TurnitinUK with the subject "This is your TurnitinUK Digital Receipt". If you do not, log back in to View/Complete on the Turnitin dropbox right away and check your assignment is there. If it is not, you will be able to upload it. If you have any problems, please contact the appropriate course administrator.

For information on extensions and late penalties please read:

**LATE SUBMISSION OF ASSIGNMENTS FOR Critical Practice:
PERFORMANCE OR Critical Practice: CRITICISM (see page 4)**

POSSIBLE FURTHER READING

- Barker, Howard, *Arguments for a Theatre*, Manchester: Manchester University Press, 1997
- Beadle, Richard and Fletcher, Alan J., eds., *The Cambridge Companion to Medieval English Theatre*, 2nd edition, Cambridge University Press, 2008
- Bial, Henry, ed., *The Performance Studies Reader*, London: Routledge, 2004
- Brook, Peter, *The Empty Space*, Harmondsworth: Penguin, 1990
- Campbell, Patrick, ed., *Analysing Performance: Issues and Interpretations*, Manchester: Manchester University Press, 1996
- Carlson, Marvin, *Performance: a Critical Introduction*, London: Routledge, 1996
- Delgado, Maria and Cardidad Svich, eds., *Theatre in Crisis? Performance Manifestoes for a New Century*, Manchester: Manchester University Press, 2002
- Fortier, Mark, *Theory / Theatre: an Introduction*, London: Routledge, 2002
- Harris, Geraldine, *Staging Femininities: Performance and Performativity*, Manchester: Manchester University Press, 1999
- Huxley, Michael, and Noel Witts, *The Twentieth-Century Performance Reader* (London; Routledge, 1996)
- Krasner, David, ed., *Theatre in Theory 1900-2000: An Anthology* (Oxford: Blackwell, 2008)
- Loxley, James, *Performativity*, London: Routledge, 2007
- Roose-Evans, James, *Experimental Theatre from Stanislavski to Peter Brook*, London: Routledge, 1989
- Schechner, Richard, *Performance Studies: an Introduction*, London: Routledge, 2002
- Shepherd, Simon, *Drama / Theatre / Performance*, London: Routledge, 2004

- Styan, John L., *Drama, Stage and Audience*, Cambridge: Cambridge UP, 1975
- Taxidou, Olga, *Modernism and Performance: Jarry to Brecht*, Basingstoke: Palgrave, 2007
- Weimann, Robert, *Shakespeare and the Popular Tradition in the Theatre*, ed. Robert Shwartz, Johns Hopkins University Press, 1978
- , *Author's Pen and Actor's Voice: Playing and Writing in Shakespeare's Theatre*, Cambridge University Press, 2000.

CRITICAL PRACTICE: PROSE

RATIONALE

The course will examine a range of English prose and narrative forms, their historical development and social context, and theories and tactics established for their analysis. It aims to improve students' knowledge of these areas, along with their reading and interpretative skills and proficiencies. Theories and ideas will be discussed and their implications for primary critical analysis demonstrated and explored.

TEACHING METHODS

The course will be taught primarily by **lectures**, once weekly for ten weeks, plus a workshop towards the end of the course. The lectures and workshop will examine a range of English prose and narrative forms, their historical development and social contexts, and theories and tactics established for their analysis. Lectures will discuss these areas, exploring and demonstrating their implications for critical analysis and suggesting how they may improve students' knowledge and their reading and interpretative skills.

Issues considered will include the rise of the novel and narrative history; distinctions between story and discourse; realism; narrators and narrative 'frames'; free indirect style and other means of transcribing consciousness; irony and tone; temporality, structure and form; genre; fictionality and metafiction.

Questions and exercises suggested in lectures during the course will direct students towards practice with the concepts introduced. Students will be free as usual to consult course lecturers, or any other member of staff, during office hours.

The **workshops** will run across weeks 10-12 and material necessary for participation in them can be accessed on the Learn section for the course. We will use these workshops to discuss and focus your sense of the key issues addressed by the course, and to look at close reading exercises which will also help prepare you for the exam. These sessions are also a chance for you to ask questions or to discuss core topics from the course with staff and students.

LECTURE SCHEDULE

All lectures take place in Lecture Theatre 4 in Appleton Tower on Mondays 12.10 – 1 pm during Semester 2.

Week	Critical Practice: Prose lectures:	Lecturer
1	Introduction: Prose and Narrative Theory	Dr Ken Millard
2	Rise of the Novel and Narrative History	Dr Alex Lawrie
3	Genre	Dr Katherine Inglis
4	Metafiction	Dr Keith Hughes
5	Narrative and Politics	Dr Ken Millard
6	Flexible Learning Week - NO CLASS	
7	Free indirect style and Stream of consciousness	Dr Alex Lawrie
8	Framed Narratives and Unreliable Narrators	Dr Alex Lawrie
9	ESSAY COMPLETION WEEK - NO CLASS	
10	Temporality, Structure and Form	Dr Allyson Stack
11	Postcolonial Prose	Dr Natalie Ferris
12	Realisms: A User's Guide	Dr Megan Girdwood
	In April-May Assessment Period: Examination at time to be announced	

LECTURE HANDOUTS

All lecture handouts will be available via the CP Prose LEARN section in advance of the lecture.

WORKSHOP GUIDANCE NOTES

The workshops will assist your preparation for the exam by focusing on the key skills required for the assessment. Some guidance notes for participants in workshops will be made available to you in advance via Learn.

SET TEXTS

All students should read, and own, a copy of Shlomith Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics* (New Edition, Routledge, 2002), around which discussions of theory will be based.

There are no primary literary texts as such; students are encouraged to draw upon whatever primary texts best exemplify their specific arguments about prose, in the context of the question. You are permitted to use examples from texts that you have studied on other courses in the exam, although you may not repeat material from other assessments. You are also free to draw on your wider reading, as appropriate.

ASSESSMENT

Assessment will be by means of a two-hour examination during the April-May assessment period.

This will be divided into two sections. In the first section, you will be asked to analyse a passage of prose narrative in the light of the ideas and topics discussed during the course. Your analysis will be expected to pay particular attention to technical and stylistic features of the selected passage. In the second section, you will be required to write an essay in response to a question addressing one or more of the ideas and topics raised by the course.

A rubric and full instructions will accompany the questions. Please read these carefully, as rubric violations may be subject to a penalty of ten marks.

Examination times and venues will be posted on the Examination website:

<https://www.ed.ac.uk/timetabling-examinations/exams>

Past papers for the course can be viewed on the Library website via Exam Papers Online.

<https://www.ed.ac.uk/information-services/library-museum-gallery/exam-papers>

POSSIBLE FURTHER READING

Lectures may well also draw on the following texts, some of which could therefore usefully be consulted:

Bal, Mieke, *Narratology: Introduction to the Theory of Narrative* (New Edition, University of Toronto Press, 1997)

Belsey, Catherine, *Critical Practice* (New edition, Routledge: 2001)

Booth, Wayne C., *The Rhetoric of Fiction* (University of Chicago Press, 1961)

- Chatman, Seymour, *Coming to Terms: The Rhetoric of Narrative in Fiction and Film* (Cornell University Press, 1990)
- Cohn, Dorrit, *Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction* (Princeton University Press, 1978)
- Genette, Gérard, *Narrative Discourse: An Essay in Method* (Cornell University Press, 1983)
- Lodge, David, *The Art of Fiction: Illustrated from Classic and Modern Texts* (Penguin, 1993)
- *The Modes of Modern Writing: Metaphor, Metonymy, and the Typology of Modern Literature* (University of Chicago Press, 1989)
- Miller, J. Hillis, *Reading Narrative* (University of Oklahoma Press, 1998)
- Prince, Gerald, *A Dictionary of Narratology* (Scolar Press, 1987)
- Scoles, Robert, *The Nature of Narrative* (Oxford University Press, 1966)
- Waugh, Patricia, *Metafiction: the Theory and Practice of Self-Conscious Fiction* (Methuen, 1984)

CRITICAL PRACTICE: CRITICISM

RATIONALE

This course will introduce students to a range of conceptions of the task of the critic and debates about the functions and methods of literary criticism. It aims to provide students with both an appropriate vocabulary and broad conceptual and historical schemata to help them situate, develop and challenge their own beliefs and practices as critics.

TEACHING METHODS

Students will attend a weekly lecture, and one 2 hour workshop at the start of the course. (Workshops will be held in Weeks 3-4. Sign-up for workshops takes place via the course Learn section.) The **lectures** will introduce students to the history of criticism, and encourage them to think about both change and continuity in relation to the history of criticism. Lectures and lecture handouts will make recommendations for further reading as appropriate, and lecturers will make an effort to demonstrate to students both the modes of analysis appropriate to the study of criticism and possible connections and contrasts between different approaches to criticism. Students should ensure that they follow the reading for the lectures each week, and take note of the exact form and nature of the assessment exercise from the start of the course.

The **workshops** will allow students the opportunity to ask questions about the course and its assessment, to reflect on how to get the most out of the course and how best to study for it, and to discuss the first lecture and general preliminary questions about different kinds of criticism.

There will also be an **Assessment Briefing Session/Q&A** after the penultimate lecture.

LECTURE SCHEDULE

All lectures take place in Lecture Theatre C in David Hume Tower LT on Thursdays from 12.10 – 1 pm during Semester 2.

"NTC" = *The Norton Anthology of Theory & Criticism*, ed. Vincent B. Leitch (2nd ed.)
NY, London: W.W.Norton & Co, 2010.

Week 1	Reading and the Work of Criticism Arnold, 'The Function of Criticism at the Present Time' [NTC: 691-714]	Dr Sarah Dunnigan
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Week 2	Classical and Neoclassical Criticism Plato, from <i>Republic</i> , [NTC: 45-77] Sidney, from 'The Defence of Poesy' [NTC: 254-83] Pope, 'An Essay on Criticism' [NTC: 349-362] Aristotle, <i>Poetics</i> [NTC: 88-115]	Dr Tom Mole
Week 3	Taste, Imagination and the Role of the Critic Addison, Spectator 62 and Spectator 412 (NTC: 336-345); Burke, 'A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful' (NTC: 450-460).	Dr Carole Jones
Week 4	Romantic Criticism and its Legacies Schiller, from <i>On the Aesthetic Education of Man</i> [NTC: 481-492] Coleridge, from <i>Biographia Literaria</i> [NTC: 579-591] Shelley, from 'A Defence of Poetry' [NTC: 591-613]	Dr Tim Milnes
Week 5	Formalism and criticism Brooks, from <i>The Well-Wrought Urn</i> [NTC: 1213-1229] Wimsatt & Beardsley, 'The Intentional Fallacy' [NTC: 1230-1246]	Dr Benjamin Bateman
Week 6	Flexible Learning Week – No lecture	
Week 7	Post-structuralist criticism Barthes, 'The Death of the Author' [NTC 1322-1326]; Foucault 'What is An Author'; from <i>Discipline and Punish</i> [NTC 1475-1502].	Dr Benjamin Bateman
Week 8	Criticism and History Jameson, from <i>The Political Unconscious</i> [NTC: 1818-1846] Spivak, from <i>A Critique of Postcolonial Reason</i> [NTC: 2110-2126]	Dr Aaron Kelly
Week 9	ESSAY COMPLETION WEEK	
Week 10	Criticism, Politics and Identity Butler, from <i>Gender Trouble</i> [NTC: 2536-2553] Bhabha, 'The Commitment to Theory' [NTC: 2351-2372]	Dr Aaron Kelly
Week 11	Queer Theory Sedgwick, from <i>Epistemology of the Closet</i> [NTC: 2470-2477] Berlant and Warner, 'Sex in Public' [NTC: 2597-2615]	Dr Benjamin Bateman
Week 12	Critical Race Studies and Intersectionality Anzaldúa, from <i>Borderlands/La Frontera: The New Mestiza</i> [NTC: 2095-2109] Christian, 'The Race for Theory' [NTC: 2126-2137]	Dr Benjamin Bateman

LECTURE HANDOUTS

All lecture handouts will be available via the CP Criticism LEARN section in advance of the lecture.

SET TEXT

Leitch et al, eds, *The Norton Anthology of Theory and Criticism*. Second Edition. New York and London: W.W. Norton, 2010.

ASSESSMENT

Write a 2,500 word essay on ONE of the following essays from the *Norton Anthology of Theory and Criticism*

If your essay falls substantially short of the word length required, it is unlikely to be of the required standard, which will be reflected in the mark. Your essay is not likely to receive a pass mark if it is less than half the required length. Excessively long essays will not be marked beyond that limit.

1. Christine de Pizan, From 'The Book of the City of ladies'. [NTC: 210-216]
2. Johnson, *Rambler* 4 [NTC: 367-71]
3. William Wordsworth, 'Preface to *Lyrical Ballads, with Pastoral and Other Poems*'. [NTC: 559-579]
4. Oscar Wilde, From 'The Critic as Artist'. [NTC: 794-807]
5. Simone de Beauvoir, From 'The Second Sex', Chapter XI, 'Myth and Reality'. [NTC: 1265-1273]
6. Frantz Fanon, From 'The Wretched of the Earth'. [NTC: 1440-1454]
7. Tzvetan Todorov, 'Structural Analysis of Narrative'. [NTC: 2023-2031]
8. bell hooks, 'Postmodern Blackness'. [NTC: 2509-2516]
9. Rubin, From 'Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality' [NTC: 2377-2402]
10. Lowe, 'Work, Immigration, Gender: New Subjects of Cultural Politics' [NTC: 2519-2535]

Your answer should address the following three objectives:

- a) To give a concise précis of the essay.
- b) To enter into a critical discussion of the essay.
- c) To locate the essay in relation to the history of criticism, and specifically to compare or contrast it with **TWO** other extracts from the *Norton Anthology*

of Theory and Criticism that **appear in the lecture programme** [see CP: Criticism lecture schedule above].

Please note that rubric violations may be subject to a penalty of ten marks.

Although your essay should be written in continuous prose, you should draw attention to the point in your essay at which you turn to each of these elements. You are free to decide the balance between the three elements in your essay for yourself – for example you may find that an extended comparison is the best way to focus a critical discussion of the extract – but you should bear in mind that the marking of the assessment will depend on having adequately addressed all three elements.

In many ways the analytical techniques you will use in putting together the essay are similar to those you will have put to work in first and second year. However as we will see in the lecture course, responding to a critical argument and responding to a literary text are different sorts of exercise and require different forms of judgement. Because throughout your work at honours level you will be required to respond to critics as well as to literary texts, this exercise aims to help you explore appropriate forms of judgement.

The following notes are intended to help you think about each of the objectives of the assessment exercise. Please also attend the exam briefing and check the FAQs posted on Learn.

a. To give a concise *précis* of the essay.

A *précis* is not simply a statement of the author's intention. Rather it is an overview of their argument which considers not only what they set out to do but how they do it: whether they devote space to conceptual analysis or give literary examples. Consequently, you should aim to address the extract as a whole and not just focus on the beginning or on the conclusion. It might also consider the genre of the piece: is it a manifesto or statement of intent? Is it a critical review or polemical riposte to another critic? Is it analytical or impressionistic in form? An effective *précis* is more than a summary of an extract, it is a critical analysis in its own right because you will be distinguishing central lines of argument or investigation from subordinate arguments or examples. However, this will involve the exercise of your own critical judgement: for example, it would be up to you to identify the key arguments of the extract, and what are merely examples given in support of that argument. One of the goals of your *précis* is to bring forward lines of argument that will be particularly central to your critical discussion and your comparative analysis.

b. To enter into a critical discussion of the essay.

Once you have given your *précis* – which we now see is something like an analytical summary – you are in a position to enter into a critical discussion of the extract. The *précis* is an essential prerequisite for your critical discussion because it is only reasonable to judge the success or validity of an argument once we have clearly understood what it is trying to achieve: it is not helpful to state that instead of doing

one thing, an author should have tried to do something else. (Although note that you will have an opportunity to make this sort of point through comparison with another author who has chosen to do something different.) You might also bear in mind that just as literary criticism does not mean pointing out flaws and mistakes in a text, so 'a critical discussion' does not require you to find fault with an extract. At a very basic level it means drawing attention to features of interest in the piece, but more specifically it might mean exploring a combination of any number of the following questions:

- What are the strengths and weaknesses of the critical argument?
- Are there specific assumptions or circumstances that we need to be aware of before we can understand the argument, or that we need to bear in mind if we wish to make an assessment of its success?
- To what extent are the author of the extract and its arguments products of a particular time and place?
- To what extent are these arguments about criticism still relevant today?
- Is the approach to literature demonstrated by the extract more relevant to some literary forms or periods than to others?
- Is the style of the extract significant?
- If so, why the author has chosen to write in this particular style?
- Does the style of the extract make a difference to the analytical or persuasive force of the argument?

c. To locate the essay in relation to the history of criticism, and specifically to compare or contrast it with TWO other extracts from the *Norton Anthology of Theory and Criticism* as discussed in the lecture programme.

One aim of the course is to give you a sense not only of changing ideas of criticism over the ages, but also of continuity: we may still be doing the same things with texts, or thinking about them using the same terms and categories as much older writers. This final element of the assessment asks you to look at the essay you have chosen in relation to two of the extracts which were analysed in the lectures (see CP: Criticism lecture schedule above for details).

An ideal answer will seek to show both similarities and differences, for example by seeing how two authors reach similar ends in different ways, or how two authors draw different conclusions from similar starting points. Or you might be interested in the ways that quite different accounts of criticism sometimes turn out to harbour very similar unacknowledged or unexamined assumptions about the nature of literature or literary study.

Your aim is not so much to 'classify' or 'label' critical arguments (this is neo-classical whereas that is romantic) but to explore particular similarities and differences between the work of specific critics. After all, it is only on the basis of such specific comparisons that a historian of criticism can draw generalisations about schools of criticism; and the test of a good historian will always be the extent to which they complicate such generalisations.

Think of this as a way of revising the course: you are looking back over what has been discussed in the lectures, and seeing what larger patterns of similarity and difference you can see in the way that the critical enterprise has been discussed or conceived over the last two millennia.

SUBMISSION OF ASSESSMENT

Deadline: before 2 p.m. on Thursday 9th April 2020.

Students must submit their assignments electronically by the above deadline. A Turnitin drop box will be set up for this on LEARN for the course. The assignment should be uploaded as a single document.

The assignment will be anonymously marked, so please do not put your name anywhere on it.

Please enter the following information on the first page of your assignment:

Examination Number

Name of Course: "Critical Practice: Criticism"

Word Count

Please also type in the following sentence. DO NOT SIGN IT:

"Except for ideas and passages properly acknowledged in the text, this writing is all my own work."

Before submitting your work, you should check that you have followed the guidance on the required style and format for written work, which is contained in the essay section of the Honours Handbook and in the *English Literature Writing Guide*. Both are available on links from the following web page:

<https://www.ed.ac.uk/literatures-languages-cultures/english-literature/undergraduate/current/handbooks>.

Your Exam Number should be the sole identifier on your work - this is printed on your student card and starts with a "B". (Please make sure that you do not include your name anywhere on the assignment, so that it can be anonymously marked.)

When you submit your assignment you MUST:

- Include your Exam Number in the 'Submission title' field, which you will be asked to complete as you upload your assignment to Turnitin on LEARN. The preferred format is <YourExamNumber>-EssayTitle e.g. B012345-Essay-Criticism.doc (It is fine to abbreviate a long essay title.)

- Include the Exam Number in the submission itself, e.g. in the header or footer.

This is compulsory and failure to do so will result in the submission being de-anonymised. Once this has happened, there is no way to re-anonymise it, so it will not be marked anonymously.

It is important to note that the initial marks provided are **provisional** and are subject to moderation, application of penalties and final confirmation at the Exam Board.

In order to ensure that your assignment is submitted correctly, you must **CONFIRM** your upload to Turnitin and wait to make sure that you receive a Digital Receipt. You should see the following appear on the screen: "*Congratulations - your submission is complete! This is your digital receipt. You can print a copy of this receipt from within the Document Viewer*". You should also receive an email from TurnitinUK with the subject "This is your TurnitinUK Digital Receipt". If you do not, log back in to View/Complete on the Turnitin dropbox right away and check your assignment is there. If it is not, you will be able to upload it. If you have any problems, please contact the appropriate course administrator.

For information on extensions and late penalties please read:

**LATE SUBMISSION OF ASSIGNMENTS FOR Critical Practice:
PERFORMANCE OR Critical Practice: CRITICISM (see page 4)**

POSSIBLE FURTHER READING

- Abrams, M.H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Oxford: Oxford University Press, 1953.
- Baldick, Chris. *The Social Mission of English Criticism: 1848-1932*. Oxford: Clarendon, 1983.
- . *Criticism and Literary Theory: 1890 to the Present*. Harlow: Longman, 1996.
- Bate, Walter Jackson, *From Classic to Romantic: Premises of Taste in Eighteenth Century England*, Cambridge, MA: Harvard University Press, 1946.
- The Cambridge History of Literary Criticism*. 8 vols. Cambridge: Cambridge University Press, 1989-2001.
- Booth, Wayne. *Critical Understanding: The Powers and Limits of Pluralism*. Chicago: University of Chicago Press, 1979.
- Bowie, Andrew. *From Romanticism to Critical Theory: The Philosophy of German Literary Theory*. London: Routledge, 1997.
- Culler, Jonathan. *Framing the Sign: Criticism and Its Institutions*. Oxford: Blackwell, 1988.
- . *Literary Criticism: A Very Short Introduction*. Oxford: Oxford University Press, 1997.

- Curtius, Ernst. *European Literature and the Latin Middle Ages*. Princeton: Princeton University Press, 1991.
- Engell, James. *Forming the Critical Mind: Dryden to Coleridge*. Cambridge, MA: Harvard University Press, 1989.
- . *The Creative Imagination: Enlightenment to Romanticism*. Cambridge, MA: Harvard University Press, 1981.
- Fowler, Roger. *Linguistic Criticism*. Oxford: Oxford University Press, 1986.
- Frye, Northrop. *Anatomy of Criticism*. Princeton: Princeton University Press, 1957.
- Graff, Gerald. *Professing Literature: An Institutional History*. Chicago: University of Chicago Press, 1987.
- Groden, Michael & Kreiswirth, Martin. *The Johns Hopkins Guide to Literary Theory and Criticism*. Baltimore: Johns Hopkins University Press, 1994.
- Hartmann, Geoffrey. *Criticism in the Wilderness: The Study of Literature Today*. New Haven: Yale University Press, 1980.
- Hernadi, Paul ed. *What is Criticism?* Bloomington: Indiana University Press, 1981.
- Jost, Walter & Holmstead, Wendy. *A Companion to Rhetoric and Rhetorical Criticism*. Oxford: Blackwell, 2006.
- Kreiger, Murray. *Theory of Criticism: A Tradition and Its System*. Baltimore: Johns Hopkins University Press, 1976.
- . *The New Apologists for Poetry*. Minneapolis: University of Minnesota Press, 1956.
- Lentricchia, Frank. *After the New Criticism*. London: Athlone, 1980.
- Lentricchia, Frank & McLaughlin, Thomas eds., *Critical Terms for Literary Study* (2nd edn.)
- Olsen, Stein. *The End of Literary Theory*. Cambridge: Cambridge University Press, 1987.
- Parrinder, Patrick. *Authors and Authority: English and American Criticism, 1750-1990*. Basingstoke: Macmillan, 1991.
- Richards, I.A. *Principles of Literary Criticism*. London: Routledge & Kegan Paul, 1925.
- Vickers, Brian. *In Defence of Rhetoric*. Oxford: Clarendon, 1988.
- Waugh, Patricia, ed. *Literary Theory and Criticism: An Oxford Guide*. Oxford: Oxford University Press, 2006.
- Wellek, René. *A History of Modern Criticism*. 6 vols. London: Cape, 1955-1986.
- Wellek, René & Warren, Austin. *Theory of Literature*. New York: Harcourt Brace, 1949.
- Williams, Raymond. *Culture and Society: 1780-1950*. London: Chatto & Windus, 1958.
- Wimsatt, William & Brooks, Cleanth, *Literary Criticism: A Short History*. London: Routledge, 1957.

School of Literatures, Languages and Cultures:

Links to important information

This section is designed to provide details of common policies which will be important throughout your studies. Some apply across the university, while others are specific to the School of Literatures, Languages and Cultures (LLC). Students are expected to familiarise themselves with these policies. More information on the statements below can be found by following the relevant links.

If you require this document, or any of the internal University of Edinburgh online resources mentioned in this document, in an alternative format, please contact the appropriate course administrator mentioned on page 4 of this Handbook.

POLICIES AND REGULATIONS

The Student Contract

<http://edin.ac/1hvcRas>

Successful study at University stems from a partnership between students and staff, and the University is committed to providing you with a learning environment and student services which enable you to fulfil your potential.

Use of Student E-mails

<http://edin.ac/13z6Lte>

We will communicate with you via your student e-mail account. It is **essential** that you check this **regularly**.

Attendance and Engagement Requirements

<http://edin.ac/1sJ0Of0>

We monitor the engagement of students on our courses and programmes and this allows us to identify and offer help to those who may be experiencing difficulties. Failure to adequately engage can have a negative impact on your studies, and may ultimately lead to exclusion. There are additional and particular requirements for sponsored Tier 4 students – see <http://edin.ac/2aPixLi> for further information.

Obligations on Tier 4 Students

<http://edin.ac/2aPixLi>

As a Tier 4 student visa holder, it is your responsibility to comply with the conditions of your visa. Failure to follow these conditions will result in the University reporting you to the UKVI, a consequence of which will be the cancellation of your visa and withdrawal from the University of Edinburgh.

Taught Assessment Regulations

<http://edin.ac/1S73Hv7>

Information on the principles of assessment used by the University of Edinburgh.

Marking Scheme

<http://edin.ac/2G1ftL9>

An explanation of the marks and grades applied to coursework and exams.

Plagiarism and Academic Misconduct

<http://edin.ac/2cBDopr>
<http://edin.ac/2bl695P>

Plagiarism is taken very seriously and incurs penalties. Follow the links provided to make sure you know what plagiarism is and how to avoid it.

Coursework submission

<http://edin.ac/161lzRI>

Formal assignments must normally be submitted electronically through the course Learn area. Check your assessment instructions for details. All electronic submissions will be reviewed by the plagiarism detection service Turnitin.

Extension requests for coursework submission

<https://edin.ac/2NaUJms>

You can apply for an extension of up to 7 days by submitting a request before the assignment is due. Please note that penalties for late submission will be applied unless an extension request has been approved and this requirement applies to ALL students, including those who have an adjustment schedule.

Penalties for late coursework submission

<http://edin.ac/1S73Hv7>

Deductions for unauthorised late submission will be calculated as follows: 5 marks per calendar day for up to 7 days; zero awarded thereafter (Taught Assessment Regulation 28).

Coursework feedback

<http://edin.ac/1S73Hv7>

Feedback on in-course assessed work will be provided within 15 working days of submission, or in time to be of use in subsequent assessments within the course, whichever is sooner, but please note the following exceptions:

- This timescale does not apply to final in-course assessment, including exams.
- The University Christmas closure period is excluded from the 15 working day calculation.

(Taught Assessment Regulation 16)

Accessing marked coursework and feedback

<http://edin.ac/2tmFxco>

After a piece of coursework has been marked, you will be able to view it – along with the mark and all related feedback – in Learn. You will find the assessment in the same location that you submitted it.

Exam Diet Dates

<http://edin.ac/1mtVGn9>

You will find dates of forthcoming exam diets at the link here, as well as exam timetables once available. Please note that exam diets are scheduled centrally and the School is unable to influence this.

Past Exam Papers

<http://edin.ac/1ogJkgn>

You can look at exam papers from previous years at the link here.

Use of dictionaries in examinations

<http://edin.ac/1oUMqMZ>

Please note that this is not permitted, except in a few specific cases where all students on a course are allowed to do so.

Degree Progression Requirements

<https://edin.ac/2ZlMhXS>

You will find full details of progression requirements in the Degree Programme Table for your degree. Please note that entry into Honours is normally by achievement of a mark of 50 or higher at the first attempt in all the compulsory second-year courses of your registered degree. There may be additional requirements for language students.

RESOURCES AND SUPPORT

Living and studying in Edinburgh

<http://edin.ac/1cFv39N>

A valuable source of information on all aspects of student life.

Learn

<http://edin.ac/1hVD6jA>

Learn is the University's Virtual Learning Environment (VLE) and is used for course information, discussion forums, coursework submission and so on.

Support for Success in LLC

<http://edin.ac/1hVD6jA>

This Learn site has been designed to provide you with the information, tools and resources you need to get the best out of your degree. Here you will find content related to study skills, academic and professional development, useful software, employability, and pastoral care and support.

Students on a degree programme with LLC as the home subject area will be automatically enrolled on this course, visible when you launch Learn.

Path

<http://edin.ac/1oUJqQN>

Path is a neat tool to allow you to view your course selections and possible options throughout your degree programme.

Your Timetable

<https://edin.ac/13z6Lte>

You can gain secure, private access to your personalised timetable via MyEd, and your Office 365 Calendar. To request changes to tutorials, use the Timetabling request form:

<http://edin.ac/2FqHL3R>.

Library and computing facilities

<http://edin.ac/1JKRyZ5>

Information on library services, computer facilities and basic computer training.

LLC Resource Centre

<http://edin.ac/1npNrbo>

The Resource Centre at 50 George Square provides access to films and documentaries, video and audio editing facilities, and more.

Edinburgh University Students' Association (EUSA)

<http://edin.ac/19uBr2s>

Find out how to seek help from or get involved with your students' association.

Careers Service

<http://edin.ac/15gDcSM>

Useful links to information on part-time, vacation and graduate jobs, year abroad opportunities and general careers advice.

Student Disability Service

<http://edin.ac/14iCSCf>

All students with a long-term or chronic condition (physical or mental) should contact the Student Disability Service as early as possible in order to take advantage of the help and advice available.

Support and advice for students in LLC

<http://edin.ac/1BGcklz>

General advice and FAQs for students studying in the School of Literatures, Languages and Cultures.

Student Support and Personal Tutors

<http://edin.ac/1ogOIQv>

Your Personal Tutor will be your first point of contact for all academic matters relating to your degree programme and choice of courses. Your Personal Tutor will also provide academic references. All students will have one meeting with their Personal Tutor each semester, and group meetings may also be arranged.

The LLC Student Support team will be the first point of contact for all administrative matters and pastoral care. The Student Support team deal with status letters, degree transfers, concessions and authorised interruption of studies; they can also offer guidance and information on all support services available to students at the University.

Special Circumstances

<https://edin.ac/2N8ab2O>

If your academic performance is affected by circumstances such as illness, you will find advice here.

Study advice and support

<http://edin.ac/1Lh2d16>

Students are encouraged to take advantage of the study support offered by the Institute for

Counselling Service

<https://edin.ac/2N33Wxb>

The Counselling Service aim to support you to make the most of your student experience at the University of Edinburgh. They offer a wide range of support including instant access self-help resources, drop-in presentation workshops, short term counselling and consultation.

Emergency Contacts and Nightline

<https://edin.ac/2N7FkDM>

If you need assistance as a matter of urgency either during normal working hours (Monday-Friday, 9a.m. to 5p.m.) or in the evening or at the weekend and you are uncertain who to contact, please consult the information available at the link above.

Peer support

<https://edin.ac/2N5thXs>

Peer Support in the context of the University means a student with more experience sharing their knowledge, skills, abilities and expertise with a new or less experienced student. Peer Support may focus around advancing your academic work, providing opportunities to socialise with other students within your School or offering additional support to ensure your wellbeing while at University. Edinburgh University Students' Association (EUSA) and the University have been widely developing the Peer Support Project across the University since 2012.

Different forms of Peer Support are available throughout LLC; if you would like to become involved in a peer support scheme, please speak to your Course Organiser or Personal Tutor or contact EUSA for more information: peer.support@eusa.ed.ac.uk.

Student feedback and Staff-Student Liaison

<http://edin.ac/2pkJuir>

Students have various opportunities to provide feedback, both informally (e.g. by speaking to staff) and formally (e.g. through end-of-course questionnaires). Staff members at the University of Edinburgh work closely with student representatives. Edinburgh University Students' Association (EUSA) coordinates student representation and provides training and support for student representatives across the University. Student representatives ('Reps') listen to you to identify areas for improvement, suggest solutions, and ensure that your views inform strategic decisions within the University, building a stronger academic community and improving your student life. Schools share students' emails with their student representatives as a matter of course; any student wishing to opt out from this should inform the Course Secretary.
