ENLI08025

Literary Studies 2B

English Literature in the World, Post-1789

**Course Handbook**

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 Michael Butler – Michael.Butler@ed.ac.uk

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# Key Contacts

Course Organiser

**Dr Jonathan Wild.** Dr Wild’s office is Room 2.11, on the second floor of 50 George Square. His email address is jwild@ed.ac.uk. The time of his office hours is published on the department website. See link from this web page:

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

Course Administrator

**June Cahongo**. Her office is the Undergraduate Teaching Office, Room 1.08, first floor, 50 George Square. Her email address is [J.Cahongo@ed.ac.uk](mailto:S.Strathdee@ed.ac.uk)

Undergraduate Director

**Professor David Farrier.** His office is Room 2.52, 50 George Square. His email address is [David.Farrier@ed.ac.uk](mailto:David.Farrier@ed.ac.uk) The time of his office hour is published on the department website.

Head of Department

**Dr Suzanne Trill,** Room 2.34, 50 George Square. Appointments with Dr Trill can be made through the English Literature section of the Undergraduate Teaching Office, Room 1.08, 1st floor, School of Literatures, Languages and Cultures at 50 George Square.

## Technical Enquiries

**Please direct all technical questions to do with use of LEARN, Group Tools, Blackboard Collaborate and other digital issues to the Information Services helpline (**[**IS.Helpline@ed.ac.uk**](mailto:IS.Helpline@ed.ac.uk)**).**

# Introduction

Hello and welcome to the Department of English Literature here at the university of Edinburgh.

Whether you are taking this course having completed Literary Studies 2A, taking this course as an outside-subject, or joining us as a visiting student either for one-semester only or for the whole academic year, we hope you will enjoy your time with us, and that the skills you develop this semester will provide a firm foundation for your future studies.

Literary Studies 2B seeks to develop your understanding of the complex relationship between literature, history, and the world. Literature reflects, engages with, and responds to the world in complex ways, and the course will provide you with the skills, methods, and knowledge that will allow you to analyse and understand how texts are variously shaped and inflected by the historical contexts in which they were produced. If you have already studied Literary Studies 2A, the combination of these two courses have been designed to give you a grounding in the history of English Literature from its beginnings in the Middle Ages all the way through to the present. This sustained exploration of the relationship between literature and history will prove to be foundational to your continuing studies in the subject, in your Honours years and beyond.

When studying at school or college, the number of literary texts you are expected to read is usually limited to a few a year. By the time you are in your Honours years here, you will be enrolled in several courses per semester, each of which may require you to read a different text for each week. Our first- and second-year courses are designed to provide a bridge between these two requirements and to enable you to develop the skills you will need to be able to read new texts confidently—and independently—in the future.

Working both independently and in small groups, you will learn from your fellow students as well as your tutors and lecturers. As well as acquiring the knowledge you need to develop your studies, you will also be developing the critical thinking skills valued by your future employers (see information on p. 21 below).

# Course Information

## Course Summary

This course aims to introduce students to different methods of reading literature historically. In order to learn how to place specific textual representations in their wider social and intellectual contexts, students will examine a range of literary genres, encompassing both canonical and non-canonical texts from the Romantic period to the late twentieth century. The texts have been selected to encourage critical engagement with the global dimensions of ‘English Literature’, which is a feature of English literary texts throughout the centuries covered by the course.

## Course description

Each week two lectures will provide an introduction to key Tutorial Texts, with a broad overview of the relevant literary and historical context. They will also explore different methods and approaches, and demonstrate how these are used in practice. Each week also, other literary texts (listed in the lecture schedule as ‘contextual texts’) will be introduced to enrich your understanding. The tutorial texts will be clearly signposted in the lecture schedule and should be the sole focus of your reading. If in doubt, please refer to the Essential Reading section on pp.10-11.There is **no requirement** for you to read the contextual texts, but these will be made available via Learn or the Resource List.

To consolidate your understanding, you will undertake regular, formative exercises in small groups to prepare for broader discussion in weekly hour-long tutorials.

This course will focus on literature written after 1788 and will be divided into two sections. The first section will address the period 1789-1880; the second from 1880 to the period of decolonisation after World War II. At the end of each section, you will be expected to demonstrate your reflection upon and application of what you have learned by submitting a 2,500-word essay.

## Learning Outcomes

By the end of the course the student will be able to:

On completion of this course, the student will be able to:

1. critically examine how literary texts produced after 1788 reflect and interrogate national and social contexts, including different political, racial, sexual, gender and class positionings.
2. understand major formal developments in their literary historical contexts.
3. produce comparative readings of literary texts that discuss how their form and content are affected by and respond to wider literary and intellectual developments.
4. evaluate and apply relevant critical approaches to the study of literary texts in their historical context.
5. effectively make use of a range of university study skills, including close-reading, essay-writing and appropriate scholarly referencing.

## Assessment

### Formative:

ALG LO 1, 3, 4, 5

### 

### Summative:

Essay 1 (2,000 words) 50% LO 1, 2, 3, 4, 5

Essay 2 (2,000 words) 50% LO 1, 2, 3, 4, 5

# Course Materials

## ‘LEARN’

All materials related to this course can be found in LEARN, which is a virtual learning environment that provides access to all the course information, materials, resources, and communication tools needed for your studies.

You will find a link to ‘Literary Studies 2B’ in the LEARN section of your ‘MyEd’ portal.

Please make sure to familiarise yourself with the course LEARN pages.

# Lectures

Lectures will be delivered live in-person. You are expected to attend lectures at the location and time designated on your personalised timetable available through ‘MyEd’ under the ‘My Services’ tab.

There will be two lectures weekly, each 50 minutes long, and they will address that week’s topic[s] and essential set text[s]. Details of topics and set reading/viewing can be found under the ‘Course Information’ and ‘Course Materials’ tabs in LEARN.

## Schedule

Please note that there is no expectation that you will have read the Contextual Texts listed below for your tutorial.

|  |  |
| --- | --- |
|  | Part One: 1789-1880 |
| Week One | Introduction to the Course  Literature and Slavery:  Tutorial Text: Olaudah Equiano, *The Interesting Narrrative of the Life of Olaudah Equiano*  Contextual Text: Jane Austen, *Mansfield Park* |
| Week Two | Romantic Lyric:  Tutorial Text: William Wordsworth, ‘Lines Composed a Few Miles Above Tintern Abbey’; Felicia Hemans, ‘The Indian Woman’s Death-Song’  Contextual Texts: William Wordsworth, ‘A slumber did my spirit seal’; Robert Burns, ‘To a Mouse’; John Clare, ‘The Badger’ |
| Week Three | Gothic Short Story:  Tutorial Texts: Washington Irving, ‘Rip Van Winkle’ and ‘The Legend of Sleepy Hollow’  Contextual Texts: James Hogg, short stories (TBC) |
| Week Four | Victorian Poetry (Dramatic Monologue):  Tutorial Texts: Elizabeth Barrett Browning, ‘The Runaway Slave at Pilgrim’s Point’; Robert Browning, ‘My Last Duchess’  Contextual Texts: William Morris, ‘The Defence of Guenevere’ |
| Week Five | Realist Novel:  Tutorial Text: Elizabeth Gaskell, *Mary Barton*  Contextual Text: Rebecca Harding Davis, ‘Life in the Iron Mills’ |
| Week Six | Flexible Learning Week (No Course Lectures) |
|  | Part Two: 1880-1975 |
| Week Seven | Literature and Empire:  Tutorial Text: H. Rider Haggard, *She*  Contextual Text: Kipling and Hardy poems (TBC) |
| Week Eight | Fin de Siècle Drama:  Tutorial Text: George Bernard Shaw, *Mrs Warren’s Profession*  Contextual Text: Oscar Wilde, *A Woman of No Importance* |
| Week Nine | Modernist Poetry:  Tutorial Text: T.S. Eliot, *The Waste Land*  Contextual Texts: Poems by H.D, Langston Hughes, etc. (TBC) |
| Week Ten | Modernist Novel:  Tutorial Text: Virginia Woolf, *Mrs Dalloway*  Contextual Text: Claude Mackay, *Banjo* |
| Week Eleven | Post-War Theatre:  Tutorial Text: Shelagh Delany, *A Taste of Honey*  Contextual Text: Samuel Beckett, *Happy Days* |
| Week  Twelve | Literature and Decolonisation:  Tutorial Text: Ngugi wa Thiong’o, *Weep Not Child*  Contextual Text: Selection from the Learn Poetry Anthology (TBC) |

# Tutorials

## Format and Delivery

In addition to attending lectures students will also attend and participate in a weekly tutorial group of about 10 students which will meet in person and on campus. These small group sessions are led by a tutor and provide a space for you to discuss the issues raised by the topics and essential texts addressed in the lectures in more detail.

## Allocation to a Tutorial Group

Tutorials will begin in **Week 1**. You will automatically be assigned to a specific group by the Timetabling unit. The details of time and location of your group meetings will appear on your personalised timetable by the end of the first week before the teaching semester begins. You can view your personalised timetable via MyEd under the tab ‘My Services’.

### Changing tutorials

If you wish to change the tutorial you have been assigned to please contact the Timetabling Unit from this web page to request your change: <https://www.ed.ac.uk/timetabling-examinations/timetabling/personalised-timetables>

## Preparation

So that everyone gets the most out of each tutorial, students should read the Tutorial Text(s), attend the lectures, and complete the ALG exercise BEFORE attending the tutorial.

Remember, tutorials are the space in which ideas and queries can be directly addressed. Tutorial work involves direct engagement with and close analysis of the literary text under discussion, so it is especially important that you have access to that week’s set text when participating in your tutorial.

## 

## Autonomous Learning Group (ALG) Exercises

An ALG group is a smaller sub-group within the tutorial group that will meet for an hour each week before the tutorial to discuss the text and work on the assigned question/task. There may be up to 3 ALG groups in your tutorial group, each consisting of 3 or 4 students. Your tutor will allocate you to an ALG group in your first tutorial. Group members will decide when to meet; ALG meetings can take place in a communal space of your choice or online using the tools in LEARN.

Each week, the lectures will be accompanied by direction for ALG exercises to help you consolidate your understanding and prepare for the tutorial. The lecturer will set 3 ALG questions or tasks, one for each ALG group. The three examples of secondary reading on the Resource List will help to broaden the context and your understanding of the week’s topics.

Working in ALGs will offer a space for you to test out your ideas with your peers ahead of the tutorial and should also help you to get to know other members of your tutorial group.

### ALG tasks:

Each ALG group should work together on the set task. Taking turns each week, one member of the group should take responsibility for compiling a written report and submitting it as directed by the tutor. The tutor will give general feedback on the report and address any questions raised in the tutorial.

## Attendance

Students should attend all classes as specified in their course programme and undertake all preparation and reading required for them; attendance is monitored carefully. If you are unable to attend a class, advance notice of absence should be given to the course tutor, the course administrator and your Personal Tutor. If you are affected by ill health and will be unable to attend for more than one week, do please inform your Personal Tutor as a matter of urgency.

## Seeking Further Advice

All questions should be directed to your tutor in the first instance, who will refer you on to the course secretary or course organisers if necessary.

# How to Organise Your Week

Read set text for following week (see lecture folders in LEARN)

Attend lectures and take notes

Complete secondary reading

Complete ALG exercises

Attend tutorial

# Books and Texts for the Course.

## ESSENTIAL READING

Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano*, Penguin Classics, 2003.

William Wordsworth, ‘Lines Composed a Few Miles Above Tintern Abbey’; Felicia Hemans, ‘The Indian Woman’s Death-Song’. (Available via Learn Poetry Anthology).

Washington Irving, ‘Rip Van Winkle’ and ‘The Legend of Sleepy Hollow’, from Washington Irving, *The Sketch Book*, Oxford World’s Classics, 2009.

Elizabeth Barrett Browning, ‘The Runaway Slave at Pilgrim’s Point’; Robert Browning, ‘My Last Duchess’. (Available via Learn Poetry Anthology).

Elizabeth Gaskell, *Mary Barton*, Oxford World’s Classics, 2008.

H Rider Haggard, *She*, Oxford World’s Classics, 2008.

George Bernard Shaw, *Mrs Warren’s Profession*, Oxford World’s Classics, 2021.

T.S. Eliot, *The Waste Land.* (Available via Learn Poetry Anthology).

Virginia Woolf, *Mrs Dalloway,* Oxford World’s Classics, 2008.

Shelagh Delany, *A Taste of Honey*, Bloomsbury, 2008.

Ngugi wa Thiong’o, *Weep Not Child,* Heinemann African Writer’s Series, 1988.

**Blackwell’s Bookshop**

Blackwell’s Bookshop (53-59 South Bridge, Edinburgh) stocks the set texts for this course and you can order online for free UK shipping.

A Poetry Anthology will be provided on LEARN and other selected texts for each week will be available in the relevant folder under 'Weekly Materials' on LEARN.

Books may be checked out from the Main Library in line with regulations.

## RECOMMENDED READING

### Resource List

The resource list, which is accessed via a link under ‘Library Resources’ in LEARN, provides some suggested secondary reading with reference to the general context of literary studies and critical close reading skills.

It also provides access to the three key secondary readings that you will need for your ALG tasks and tutorials.

You are not required to own any of these books. Many of them are available electronically and can be accessed through the links on the resource list. Physical copies can be found in the main university library (George Square). Should you have any difficulties there, the library staff will be glad to advise you.

# Academic Good Practice

Writing well-structured, articulate essays that maintain a strong argument founded on detailed textual and critical evidence is a skill that can always be developed and will be useful to you not only during your studies but also in your future career (many of which will require reports of various kinds to be written). The information below lists some resources that provide detailed advice on the best ways to hone your skills in this area.

## Writing Guides

An easily accessible guide is Nigel Fabb and Alan Durant. *How to write Essays, Dissertations and Theses in Literary Studies*. Longman, 1993, which is available as an E-book via the Main Library.

There is also a department handbook – the ‘English Literature Writing Guide’ (ELWG) – that you can locate here

<https://www.edweb.ed.ac.uk/files/atoms/files/english_literature_writing_guide_2021-22.pdf>

In addition to top tips for essay writing, the ELWG provides further information on the referencing style used for English Literature and provides detailed information on the criteria by which your writing is assessed.

## LOCATING SECONDARY SOURCES

### Library

The main university library is handily located in George Square. Information on Library opening hours and services can be found at

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

There are also several web pages that provide further information on how to use the library, see

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

### Internet Resources

Internet resources can be very useful for various aspects of literary study; however, it is important to consider which resources are the most appropriate to use when studying for your degree.

The university subscribes to a whole range of electronic databases that are recommended for use.

You can find a full listing of these at:

<http://www.ed.ac.uk/schools-departments/information-services/services/library-museum-gallery/finding-resources/library-databases/databases-subject-a-z/database-literature>

If you are looking for further secondary reading on your topics, the best places to start are ‘Literature Online’ and the ‘MLA bibliography’.

These databases allow you to locate high quality materials. If there is no direct link to those materials in our library, you may wish to check whether we have a subscription to the specific journal by searching for it via the link below:

<http://www.ed.ac.uk/schools-departments/information-services/services/library-museum-gallery/finding-resources/find-ejournal>

## REFERENCING

Once you have found these materials, it is very important to ensure that you reference them properly when you refer to them in your own work. There are many different styles of referencing, and the department of English Literature recommends the use of MLA (a system devised by the Modern Languages Association).

A list – with examples – of the entries you are most likely to use can be found in the ‘referencing’ section of the ELWG

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

If you need further information, other examples can be found at

<https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_formatting_and_style_guide.html>

# Assessment: Essays

The assessment for this course is based on two pieces of written coursework both of which will take the form of a 2,000-word essay.

## Deadlines

Essay One (2,500 words) — due ?

Further instructions will be posted in LEARN by the end of week 3.

Essay Two ? (50%)

## Rubric Violations and Penalties for Lateness

*Failure to follow the instructions for each assessment constitutes an infringement of the rubric. Ten marks may be deducted for rubric violations.*

Short Measure: An essay will not receive a passing mark if it is less than half the required length.

Excessive length: Essays will not be read beyond the word limit. The mark and feedback will reflect the quality of discussion up to that point and no further.

Word limits are challenging, since they force compression and clarity. The discipline of editing to this length encourages concision and precision, and results in better writing. The challenge is well worthwhile since it teaches a skill valuable long after the degree is over. Please note there is no 10% leeway applied to word limits. This limit does NOT include the list of works cited.

*It is University policy to penalise late work.*

You must submit your work in advance of the deadline. Penalties are exacted for late submission using the following scale:

|  |  |
| --- | --- |
| after 2 pm on Wednesday but before 2 pm on Thursday | **- 5** |
| after 2 pm on Thursday but before 2 pm on Friday | **- 10** |
| after 2 pm on Friday, but before 2 pm on Saturday | **- 15** |
| after 2 pm on Saturday, but before 2 pm on Sunday | **- 20** |
| after 2 pm on Sunday, but before 2 pm on Monday | **- 25** |
| after 2 pm on Monday but before 2 pm on Tuesday | **- 30** |
| after 2 pm on Tuesday, but before 2 pm on Wednesday | **- 35** |
| after 2 pm the Wednesday a week after submission date | **zero** |

**Please note that the latest date submissions for this course will be accepted is 14 days after the original deadline**. The only exception to this is for students who have secured extra time in line with their learning adjustment—any extra time permitted will be in addition to the 14-day maximum. If you are unable to submit by your agreed deadline, we would encourage you to consider applying for Special Circumstances. Students whose Special Circumstances are accepted will then need to wait for the Exam Board decision to find out about reassessment requirements.

## Format of Essays

Written work must be word-processed using a standard application such as Microsoft Word. You should ensure also that you use a sans serif font,[[1]](#footnote-2) a minimum font size of 12pt, and that your work is double-spaced, with ample margins and includes page numbers.

The essay, including a title page with the name of course and the essay topic, the main body of the essay and the list of Works Cited, must be saved as a single document, with a page break inserted between each element.

You should include a note of the **WORD COUNT** on the front (title) page of your essay.

The word limit set for essays includes the main body of the essay, quotations and any footnotes. This limit does NOT include any list of ‘Works Cited’.

For further guidance regarding format and presentation, and for advice on essay composition, please see the **English Literature Writing Guide**, available as a download from the department’s website (see link in ‘Academic Good Practice’ above and in LEARN).

There is also a template file that you can download from LEARN (in the section on ‘Assessment').

## Submission of Essays

Students must submit all essays electronically by the deadlines listed above.

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 this handbook and in the *English Literature Writing Guide*.

When you submit your assignment, you MUST:

* Include your name and Exam Number in the ‘Submission Title’, which you complete as you upload your essay to *Turnitin*.
* The preferred format is <YourName>-<YourExamNumber>-<EssayTitle> (e.g., Jane Smith-B012345-PoetryCRE)
* Your Exam Number can be found on your Student Card. It begins with a “B”.

Essays must be submitted **BEFORE 2 PM** on the deadline day. It is your responsibility to submit essays on time and it is advisable to upload essays well before the deadline to avoid last minute problems. If you experience difficulties submitting your essays, inform the course administrator immediately.

### Electronic Submission

For information on how to submit your essays, please consult the following student guide on essay submission, which has been produced by the university:

<https://www.ed.ac.uk/sites/default/files/atoms/files/9._submitting_to_a_turnitin_lti_inbox_2022.pdf>

## Extensions

It is a requirement that all students submit coursework on time and in accordance with the published deadlines. Tutors are under no obligation to mark or to provide feedback on written work that is submitted after the deadline without explanation. It's important to manage your time, therefore, and to ensure that all written work is submitted on schedule.

Please note that computer problems and competing essay deadlines do not count as an excuse for late submission. It is up to you to foresee any potential problems in this or other regards and to manage your time accordingly. Factor in enough time to cope with a possible emergency.

However, if you are unable to finish your essay by the deadline because you are seriously unwell or suffering serious personal difficulties, you can apply for **an extension** (of up to 7 calendar days) in advance of the deadline.

See the guidance here: <https://www.ed.ac.uk/student-administration/extensions-special-circumstances>

If you are unable to submit work within the extended deadline, it is vital that you contact your Personal Tutor immediately with a view to completing a special circumstances form.

Students who are registered with the Disability and Learning Support Service and have learning adjustments for extra time on coursework can apply the extra time to their assessments using the Extra Time Adjustment (ETA) Tool. This includes the extra time adjustment for a student to complete their work and/or for a proofreader to do their work.

If you believe that you have a valid reason to have a Schedule of Adjustments in place and wish to be considered for such support, please approach the Disability and Learning Support Service with supporting documentation.

# Feedback

In line with university policy, assessment in English Literature Pre-Honours courses operates according to the following principles:

* Feedback on essays is provided in written form by your tutor via LEARN. You may also ask your tutor for additional comment and advice, where appropriate.
* Feedback and marks will normally be provided within **15 *WORKING DAYS*** of submission. Do please remember this period does not include weekends and is, in effect, **three weeks**). (**NB.** The university Christmas and New Year closure period is excluded from the 15 working day calculation, and staff annual leave patterns also need to be accommodated
* If your work is not marked within this timeframe, please notify the course organiser and/or undergraduate director.

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

**Moderation** is done by sampled second marking. This means that the course organisers will review a number of marked essays to confirm the marks. This process ensures a high quality and consistency of marking for this course, and across related courses.

The marks you receive for your work should always be understood in the light of the feedback that you will receive at the same time, and both marks and feedback should be read in the light of the Grade Descriptors published in the ‘English Literature Writing Guide’ (see link from <https://www.ed.ac.uk/literatures-languages-cultures/english-literature/undergraduate/current/handbooks>

**The Importance of Feedback**

Learning is a process of communication between students and teachers, and feedback is essential to that process. It helps you identify your strengths and weaknesses, zero in on problem areas, and devise strategies to improve your performance. It helps you recognise variability and trends in your own performance, and where you stand in regard to your peers. Feedback is not an end in itself, but a tool for advancing the more important goal of learning.

### What Forms does it Take?

It is important to recognise the variable forms that feedback takes. There is more to it than just comments on individual pieces of work.

* When we think of feedback, we usually think first of written comments on specific essays, dissertations and sometimes on exams. Such feedback aims to give you some explanation of the mark you received, pointing out the main strengths and weaknesses, and suggesting what would have improved the performance. As already suggested, such feedback tells you something about that particular performance, but also about your general academic abilities.
* For pre-honours courses in English/Scottish Literature we also offer feedback through comments on your individual and group preparation exercises within the tutorial setting.
* It is important to remember that marks are a form of feedback, providing a ranking of your performance in relation to others doing the same piece of assessment, and in relation to general standards of assessment performance. Grade descriptors are intended to give a guide to how assessment performance is judged. They provide a basic context for reading and understanding the meaning of a mark. You can find these in the “*English Literature Writing Guide*”. See link from: <https://www.ed.ac.uk/literatures-languages-cultures/english-literature/undergraduate/current/handbooks>

### How Can You Get the Most Out of Feedback?

First off, as suggested above, you should be alert to the various forms that feedback takes. Beyond that, here are some suggestions:

* In the first instance, when trying to understand a mark and any associated comments, read these in the context of School marking descriptors. Marking descriptors are necessarily general but may help put the feedback you’ve received in a wider context.
* Try to consider the various forms of feedback you receive not as isolated events, but as part of an overall pattern of performance, identifying general areas of strength and weakness. This should become clearer the more you are assessed and the more feedback you receive as you progress through your programme. If you detect a consistent area where you need to improve, seek advice from tutors and course conveners about what to do.
* Learn more about study and assessment skills. There is a lot of helpful literature and guidance available. Two places to start are: (1) The Library. Books on ‘study skills’ are generally found under the Library of Congress call numbers LB2395. You can always ask a librarian for guidance. (2) The Institute for Academic Development (IAD). (<https://www.ed.ac.uk/institute-academic-development/undergraduate>)
* If you have questions about a mark and associated comments on coursework, you are always entitled to seek clarification from your tutor.
* See also, ‘Further Information’ (below), especially ‘LIT Pals’ and ‘Support for Success’.

# Plagiarism and Academic Misconduct

Plagiarism is the use of material taken from another writer's work without proper acknowledgement, presenting it as if it were your own. While it is perfectly proper in academic study to make use of another person's ideas, to do so under the pretence that they are your own is deceitful. Plagiarism, whether in coursework or examinations, is always taken extremely seriously within the university as it is a form of cheating. Work found to be plagiarised may be penalised, assessed at zero, or not accepted, and in serious cases may lead to disciplinary action being initiated.

Work undertaken for our courses is designed to help you develop your knowledge and understanding, and your own powers of analysis and argument. Plagiarism therefore undermines the whole purpose of the academic study of literature. For all work for the department’s courses, it is important to be aware of, and to acknowledge the sources of arguments and words. This applies to material drawn from critical books and lectures, but also from the work of other students and from the internet and other electronic sources.

While deliberate plagiarism involves an intention to deceive and is easy to avoid, it is possible to fall unawares into practices which could be mistaken for plagiarism if you are not familiar with the proper means of using and acknowledging material from other writers. Inadequate referencing and inappropriate use of others' material could inadvertently lay you open to charges of plagiarism. You should also be aware that the resubmission of previously submitted work is classed as misconduct, just like plagiarism, and will be treated as such. You can refer to work that you’ve previously submitted in a new submission, but you need to cite clearly this pre-existing material in your new submission.

Since different subjects involve different uses of material and may have different conventions about how it should be acknowledged, it is important that in each of your subjects you consult departmental guidelines about the purpose and presentation of written work in that discipline.

Aside from plagiarism, you must also avoid all other forms of academic misconduct. These include **collusion**, the unauthorised and unattributed collaboration of students in a piece of assessed work; **falsification**, the attempt to present fictitious or distorted data, evidence, references, citations, or experimental results, and/or to knowingly make use of such material; **cheating**, the attempt to obtain or to give assistance in an examination or an assessment without due acknowledgement. This includes submitting work which is not one's own; **deceit**, the use of dishonesty to gain an advantage; and **personation**, the assumption of the identity of another person with intent to deceive or gain unfair advantage.

Where they have reason to suspect that the writing a student submits does not represent their own ideas, words and arguments, tutors will check web-based material, as well as other sources. If they find evidence that this is indeed the case, they will pass this information onto the course organiser who will determine whether the case should be forwarded to the LLC academic misconduct officer.

For advice on how to present materials accurately for our literature courses, please see ‘Academic Good Practice’ above and follow the link there to the ELWG.

There is also more information here: <https://www.ed.ac.uk/institute-academic-development/undergraduate/good-practice>

You can also access further support in this area from the sources supplied below (in 'Further Information’).

# Further Information

## LitPALS

LitPALS is a peer assisted learning scheme through which you can obtain support for your learning from current students who are now in their second, third, or fourth year of their degree.

Your LitPALS team will introduce themselves to you at the beginning of the semester and you can find out more about how this system works via the following link <https://www.eusa.ed.ac.uk/activities/peerlearningsupport>

The LitPals coordinator is Dr Sourit Bhattacharya (Sourit.Bhattacharya@ed.ac.uk).

## Support for Success

You will automatically be enrolled in the LLC ‘Support for Success’ page on LEARN. It has been designed to bring together key information on life in our School and provide you with a firm foundation for your studies with us. There you will find answers to common questions, information on key academic skills, details of how assessment and feedback work in LLC, lists of useful software, and information on student support.

## English Literature Study Skills

This page provides a general introduction to Library and information resources for the study of literature in English.

<https://edinburgh-uk.libguides.com/c.php?g=680281&p=4849675#s-lg-box-wrapper-18280889>

## Institute for Academic Development (IAD)

The IAD offers online and in-person courses that help to support your studies.

<https://www.ed.ac.uk/institute-academic-development/study-hub>

This includes a course on how to reference your sources properly and avoid plagiarism.

<https://www.ed.ac.uk/institute-academic-development/undergraduate/good-practice/referencing>

## Careers Service Support

**Your University Careers Service is here to support you from Day 1, not just your final year.** We can assist you in finding semester-time, vacation and volunteering work to help you finance and add value to your university experience, alongside your studies. And we’re happy to help you explore your future direction, whatever year you’re in.

Whilst studying to gain the best degree you can is your priority, it’s also a good idea to take advantage of the wide range of opportunities open to you as an undergraduate. These include volunteering, mentoring, taking on a role with a student society or club, study abroad, group projects, part time work, summer jobs, delivering presentations, work shadowing, to name but a few.

**Getting involved with activities outwith your studies has many advantages**. You can:

* **Develop and demonstrate skills and attributes**, such as teamwork, communication, time-management, customer service etc. Future employers will be looking for *evidence* of relevant skills from all areas of your life, not just your studies.
* **Broaden your horizons** – new experiences can change your perspective, provide new insights, alter your outlook, encourage you to consider different opportunities and directions.
* **Discover your strengths** – what you’re good at, what you enjoy, how you can use these strengths to your advantage in the workplace

**Careers Service support includes:**

* Semester and vacation work-opportunities
* Support with applications and interviews for semester and vacation work
* Volunteering opportunities nationwide and abroad
* Talking through your immediate and future plans with a Careers Adviser.
* Information specifically for early-years students <https://www.ed.ac.uk/careers/students/undergraduates>
* Your own careers blog <https://englitcareersblog.wordpress.com/> - regular postings relevant to English lit students, to inform and inspire

Browse our website <https://www.ed.ac.uk/careers> for further information on all the above or call in and see us on the 3rd floor of the Main Library Building.

### How the learning outcomes for this course translate into critical skills that will assist in your career.

The global environment, and future employment is complex, and the rate of change is intensifying. The need for graduates who can help tackle the challenges that society and the world faces is evident. Despite the uncertainty about the precise nature of the future, there is broad agreement about the likely skills required. From early in your studies, the ability to confidently articulate and evidence the core skills gained through your degree will be critical for future success.

By the end of the course, you will be able to evidence:

1. Critical thinking skills as you analyse, identify and evaluate poetry, drama and close reading. The ability to assess evidence from multiple sources and to make balanced, reasoned judgements based on it.
2. Creative decision making and judgement with the ability to choose between different technical terms, drawing on reliable information to do so; come up with ideas and put those ideas into action
3. Building communication skills with the ability to exchange information in different ways including verbal, non-verbal and in written form.
4. Flexible collaboration and teamwork as you work in pairs and groups with the ability to work to a common purpose with others, often on a difficult task.
5. Digital skills with the confidence to work effectively online, e.g., taking part in online meetings, collaborating and supporting others online, managing a workload.

### English Literature careers pages

Discover:

* What recent English Literature graduates have gone on to do
* Your options with an English Literature degree
* After English – http://www.afterenglish.ac.uk/about - a website dedicated to helping English Literature graduates plan for their future after graduation
* … and more

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

Finally – look out for notices and emails about Careers Service activity in English Literature for the current session including regular bookable appointments for English Literature students only, and sessions of particular interest to English lit students. We look forward to working with you on your plans for your future after graduation.

1. Sans serif fonts include Arial, Calibri, Helvetica, Tahoma, Trebuchet MS and Verdana. [↑](#footnote-ref-2)