ENLI08023

Scottish Literature 2A:

**Medieval and Romantic**

**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 Sarah Dunnigan.** Dr Dunnigan’s office is Room 2.26, on the second floor of 50 George Square. Her email address is s.m.dunnigan@ed.ac.uk Her office hour is Wednesday, 1-2pm.

Course Administrator

Ms 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

Undergraduate Director

**Professor David Farrier.** His office is Room 2.52, 50 George Square. His email address is david.farrier@ed.ac.uk The time of his office hour is published on the department website.

Head of Department

**Semester 1: Professor Penny Fielding,** Room 2.43, 50 George Square. Appointments with Prof Fielding can be made through the English Literature section of the Undergraduate Teaching Office, Room 2.19, 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****).**

# Introduction

Hello and welcome to the department of English and Scottish Literature here at the University of Edinburgh.

Whether you are at the beginning of a four-year degree, taking this course as an outside-subject, or joining us as a visiting student for one-semester only, 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.

As course subtitle, ‘Medieval and Romantic, indicates, the focus of your studies for this semester will be to introduce the history of literature in Scotland in English and Scots, covering two periods of its great flourishing: at the Stuart court of the late fourteenth and fifteenth centuries, and in the ‘Romantic’ period of the late eighteenth and early nineteenth centuries. The focus will be on how questions of literary form relate to the social and intellectual context in which the text was written and read; that is, on how the text’s formal achievement reflects the institutions which made it possible and the ideas which made it meaningful.

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 each other 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. 24 below).

# Course Information

## Course Summary

The purpose of this first semester course is to train you to read Scottish literature historically: that is, to ask, not only what a literary text says, but what it is doing by saying that in the social context for which it was written. It thus builds on your training in close reading and formal analysis in first year, and completes your preparation for more specialised study in the Honours years of your degree.

The course will focus on how of questions of literary form relate to the social and intellectual contexts in which the text was written and read; that is, we will examine how the text’s formal achievement reflects the institutions which made it possible and the ideas which made it meaningful.

It does not, however, attempt a continuous survey of Scottish literary history across the centuries, but proceeds by a series of case-studies in particular periods, each marked by a particular flourishing of literary culture in Scotland. This reflects the historical reality of a culture forced to re-invent itself after various sorts of radical transformation (eg. Reformation and Union; Industrialisation). In ‘Scottish Literature 2A’, we will focus on two specific periods: late medieval literature at the Stuart court in the late fifteenth and early sixteenth centuries, and Romantic literature of the late eighteenth and early nineteenth centuries. This will also help us focus on the relation of the literary text to its historical moment - by taking that historical moment, a matter of a few decades in each case, in relative isolation, without assuming a continuous literary national tradition in which these periods can all be connected up. Indeed, in the second half of Scottish Literature 2A we will think about the invention of this idea of national tradition, and the different things it can mean, in the work of Macpherson, Burns and Scott.

As just indicated, Scottish Literature 2A falls into two halves. The first half, weeks 1-5, introduces you to the poetry and drama of the late-Medieval Stuart court. We start here because this is one place where Scottish Literature can be said to begin; but also because the social contexts of this period enable us to consider how the Middle Ages engaged with important debates about class, gender and selfhood. Early Scottish literature can often challenge our ways of thinking about the world; in working with new words, new ideas and unfamiliar values, we begin to understand how different communities make sense of the world and themselves. Then, in the second half of the semester (weeks 7-11), we turn to the late eighteenth and early nineteenth centuries, conventionally referred to as the Romantic period. In this section, the central ideas will be the historiography and sentimental ethics of the Scottish Enlightenment, and the rise of Evangelical Christianity; the central event will be the French Revolution, as the context in which national literary tradition is constructed to serve particular political and social purposes.

Each week, you will attend two lectures: the first will be introductory, and relate the set text to its social, cultural, and historical contexts; the second will discuss the set text in detail.

To consolidate your understanding, you will take regular, formative exercises in small groups (ALGs) to prepare for broader discussion in weekly tutorials

The course will be assessed by two essays, one written in relation to each half, after the completion of that unit: week 6 is set aside (no lectures or tutorials) for the completion of the first essay, and the second essay will be completed in week 12. Each essay is 2,000 words in length.

**Learning Outcomes**

On completion of this course, you will be able to:

1.identify and distinguish the literary forms, modes and genres characteristic of the late Medieval and Romantic periods in Scotland;

2. explain how the features of literary texts relate to the social and intellectual

contexts in which they were written and read;

3. evaluate secondary material though the construction of a critical argument;

4. confidently make use of a range of university study skills, including enhanced

essay writing skills and appropriate scholarly referencing.

## Assessment

### Formative:

ALG LO 1, 2, 3, 4

### Summative:

# Essay One: Medieval (2,000 words) 50% LO 1, 2, 3, 4

# Essay Two: Romanticism (2,000 words) 50% LO 1, 2, 3, 4

# 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 ‘Scottish Literature 2A in the LEARN section of your ‘MyEd’ portal.

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

# Lectures

## Format and Delivery

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 ‘MyServices’ 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 can be found under the ‘Course Information’ and ‘Course Materials’ tabs in LEARN.

## Schedule

**Block One: Medieval (Weeks 1-5)**

Week 1: Introduction to Medieval Scottish Literature

Week 2: Henryson, *Fables*

Week 3: Henryson, *Testament*

Week 4: Dunbar, lyrics and *Tretis*

Week 5: Lyndsay, *Ane Satyre of the Thrie Estaitis*

*Week 6: No lectures; tutorial only*

**Block Two: Romanticism (Weeks 7-11)**

Week 7: Introduction to Romanticism and James Macpherson (extracts)

Week 8: Robert Burns, poems and songs

Week 9: Joanna Baillie, ’Introduction’ and ‘De Monfort’ from *Plays on the Passions*

Week 10: Mary Brunton, *Self Control*

Week 11: Walter Scott, *The Bride of Lammermoor*

#

# Tutorials

## Format and Delivery

In addition to attending the two weekly lectures, students will also participate in a weekly tutorial group of up to 10 students. These small group sessions are led by a tutor and provide a space for you to discuss the issues raised by the week’s topics and essential texts in more detail.

 All tutorials will take place on-campus.

## Allocation to a Tutorial Group

A personalised timetable will be available to you via the MyEd portal within the tab ‘My Services’. Here you will be able to view your tutorial timetable. Tutorial hours will be allocated by the Timetabling unit and the group to which you have been assigned will appear on your personal timetable by the end of the first week of the teaching semester. 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 set texts, attend the lectures, and complete their ALG exercise BEFORE attending their 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 a copy of the week’s set text when participating in your tutorial.

**In Weeks 2-6, tutorials will address the text lectured on the *previous* week.**

**In Weeks 7-11, tutorials will address the text lectured on that *same week*.**

So, in practice, that means that the tutorial in Week 3 will be on Henryson’s *Fables* (the lecture material for Week 2). And the tutorial in Week 8 will be on Burns’ poetry (the lecture material for Week 8).

## 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 individual/ALG exercises

Attend tutorial

#

# Books and Texts for the Course

## ESSENTIAL READING

**Weeks 1–5: Medieval**

Week 1: Introduction. Declaration of Arbroath and extract from David Lyndsay ‘The Dreme’ [PDFs on Learn]

Week 2: Henryson, Fables - Prologue, The Cok and the Jasp, The Lion and the Mouse.

Available online at <https://d-lib.rochester.edu/teams/text/parkinson-henryson-complete-works-fables>

Week 3: Henryson, Testament of Cresseid. Available online at <https://d-lib.rochester.edu/teams/text/parkinson-henryson-complete-works-testament-of-cresseid>

Week 4: Dunbar, lyrics and the Tretis of the Tua Mariit Wemen and the Wedo. Available online at <https://d-lib.rochester.edu/teams/publication/conlee-dunbar-complete-works>

Week 5: Lyndsay, Ane Satyre of the Thrie Estatis [PDF available on Learn]

**Weeks 7–11: Romantic**

Week 7: James Macpherson, *Fragments* and Blair [PDFs on Learn]

Week 8: Robert Burns, *Selected Poems and Songs* ed. Irvine (OUP)

Week 9: Joanna Baillie, ‘Introductory Discourse’ and ‘De Monfort’ [PDFs on Learn]

Week 10: Mary Brunton, *Self Control* [PDF on Learn]

Week 11: Walter Scott, *The Bride of Lammermoor* ed. Robertson (OUP)

**Blackwell’s Bookshop**

Blackwell’s Bookshop (53-59 South Bridge, Edinburgh) stocks the set texts (ie those not available in pdfs on Learn or online – Burns and Scott) for this course and you can order online for free UK shipping.

NB. Please buy the recommended edition (listed above) for these texts as lectures and tutorials will make reference to these specific editions.

\*

## 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 ‘Medieval’ and ‘Romanticism’ sections of the course.

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 provides 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 located in George Square. The rules on access may vary depending on the pandemic, updated information 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 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>

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# 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 (2,000 words) — due Week 7, 2pm WEDNESDAY, 2 NOVEMBER 2022 (50%)**

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

Essay Two **(2,000 words) — due Week 13, 2pm**  WEDNESDAY, 14 December 2022 (50%)

Further instructions will be posted in LEARN by the end of **week 8**.

##

## 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.*

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. Essays of less than half the required length are unlikely to receive a pass mark. Excessively long essays will not be marked beyond the word limit. 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. A *Turnitin* drop box will be set up for each essay: this will be located under ‘Assessment’ in LEARN. Please ensure that you submit your work to the correct box. If you experience difficulties submitting your essays, inform the course administrator immediately.

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”.

On screen, you will need to fill in the information as per the illustration below:



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.

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 this time, 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.

# 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 and Scottish Literature careers pages

Discover:

* What recent English and Scottish Literature graduates have gone on to do
* Your options with an English and/or Scottish Literature degree
* After English – http://www.afterenglish.ac.uk/about - a website dedicated to helping English and Scottish 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 and Scottish Literature students only, and sessions of particular interest to literature 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)