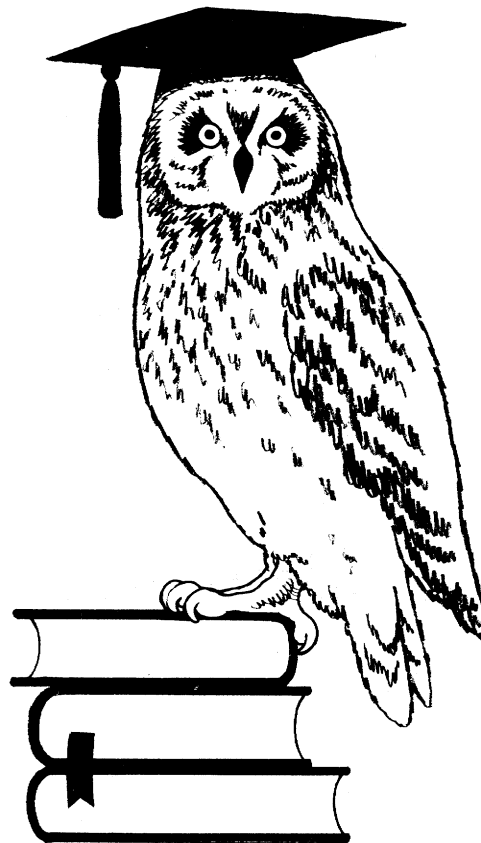


UNIVERSITY OF STIRLING
ENGLISH STUDIES
Division of Literature & Languages



UNDERGRADUATE HANDBOOK
and
STYLESHEET

2011-2012

(last revised: September 2011)

www.english.stir.ac.uk

UNIVERSITY OF STIRLING MISSION STATEMENT

The mission of the University of Stirling is to pursue research and scholarship at an international level of excellence and to provide flexible and innovative programmes of teaching and learning in an attractive and vibrant environment.

The University strives to meet these aims through:

- the delivery of flexible and high quality programmes, designed to promote the self-fulfilment of staff and students;
- the support of research at nationally and internationally recognised levels of excellence, meeting economic, social and cultural needs;
- the broadening of educational opportunity, opening up higher education in innovative ways to the benefit of society as a whole;
- the maintenance and enhancement of an attractive, supportive, caring and social environment for staff and students;
- the accessibility of its expertise, services and facilities to the local and wider community.

This Handbook at <http://www.stir.ac.uk/english> provides information about all aspects of the undergraduate study of English literature, Scottish literature, Linguistics, and Creative Writing. It contains information relevant to every semester.

It is the responsibility of individual students to be sure to use the most up-to-date version of this handbook, which is available on the English Studies website. You will be notified by e-mail of any important changes made to the Handbook during the course of semester.

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Welcome from the Head of Division, Literature & Languages

Welcome to English Studies. This is one of the largest subject areas in the university with a fine record in teaching and research. We were rated as 'excellent' for our teaching provision in the last national Teaching Quality Assessment, and in the 2008 National Student Survey, we scored a 91% satisfaction rating. In the most recent Research Assessment Exercise (2008) over half the research in English Studies was judged either 'internationally excellent' or 'world leading'.

The *Undergraduate Handbook* has been prepared for your information during your time with English Studies. It covers a multitude of different topics. We would like to hear from you, if you have suggestions about how to make it more useful to you or to future students. To do this, please contact Jacqui Harrop, School Administrator. Note, however, that the Handbook is largely a work of detailed reference, which is why it is indexed and laid out in a rather formal style.

The Handbook is available on the website, and if any changes are made to its text over the next four years of your studies, it's there that you can download the most recent version. The English home page is at <http://www.english.stir.ac.uk>.

We hope that you will find your literary, theoretical and linguistic studies with us to be challenging and enjoyable, whether you are taking English for only a year or so as part of another degree, or whether have embarked on the general degree, the BA in English or the full Honours English programme.

Professor David Richards
Head of Division, Literature & Languages
School of Arts & Humanities

LEGAL NOTICE

Please note that this Handbook is produced for your *guidance* only. Your registration with the University is governed solely by the provisions of the Charter, Statutes, Ordinances and Regulations of the University and such other rules affecting students as may be made by or on behalf of the University Court or the Academic Council. Nothing in this Handbook shall form part of any contract between you and the University and your registration for any unit or module taught in English Studies is subject to this express condition.

You will appreciate that for legal reasons this disclaimer has to appear. However, we wish to make it absolutely clear to you that every effort has been made to ensure the accuracy of this Handbook at the time of publication. The information, guidance and advice is offered in good faith, and in the belief that it should help you to plan your studies effectively, to develop appropriate patterns of collaboration for learning, and to know your rights.

A: ENGLISH STUDIES

Introduction

- A1.** English Studies is the one of the largest subject areas within the School of Arts and Humanities. It usually registers well over 200 students in its first year modules, and each summer it graduates 80 or more single and joint Honours students. Contact details for members of staff are listed in §D24.
- A2.** The Head of the Division of Literature and Languages, who has overall responsibility for English Studies affairs, is Professor David Richards (room A25). The School Administrator is Jacqui Harrop. She is normally to be found in the office of the Division of Arts & Humanities, (room A11) during the University working day.
- A3.** English Studies teaching programmes grow out of the nature of the subject, the research interests of members of staff and the needs and wishes of students. These interests and concerns tend to focus on certain areas—notably nineteenth- and twentieth-century writing, postcolonial writing in English, Scottish culture and literature, Renaissance and seventeenth century writing, critical theory, publishing studies, women’s studies, language and linguistics, creative writing—but, while English Studies may have particular strengths in these areas, its teaching is deliberately broad-based. It offers a wide range of modules, giving students the opportunity to study a great many aspects of English language and literature.

Mission Statement

- A4** In English Studies we seek to achieve the following:
- **Teaching:** to engage with the variety and complexity of English Studies at all levels, providing a stimulating mix of traditional and contemporary approaches through extensive staff collaboration and interchange.
 - **Research:** to foster staff and postgraduate research; to develop research expertise in specific areas and groupings; to enable participation in national and international circles at the highest level.
 - **Quality:** to monitor and develop the quality of student learning through the judicious use of internal and external mechanisms; to provide a sense of intellectual community at all levels of English Studies.
 - **Access and Outcome:** to promote access to the subject, paying attention to the future employment skills of graduates in English Studies and cognate areas.
 - **Excellence:** to develop English Studies at Stirling as a centre of excellence in a national and international context, linking with other educational institutions wherever appropriate.

- **Development:** to help individuals and staff teams to secure external resources for the furtherance of these aims; to administer external and internal resources efficiently and productively.

Aims and Objectives

A5. In English Studies we aim to develop the following transferable skills:

- **analytical skills:** the ability to think rigorously and critically about ideas and propositions and to assess the validity of arguments;
- **reading and interpretative skills:** the ability to understand the complexities and varieties of the ways in which texts communicate meaning and to be able to read them with sensitivity to nuance and effect;
- **communicative skills:** skill in discussion, argument and debate, the ability to formulate a point of view and to present, develop, illustrate and defend it orally;
- **research skills:** the ability to distinguish relevant data, to locate and gather it from a variety of sources, and to record it in an accessible fashion;
- **writing and presentational skills:** the ability to structure a written argument, to select supporting evidence, to write confidently with clarity and lucidity, and to present written work with consistent use of bibliographical and typographical conventions;
- **independent learning and study skills:** the ability to work alone, to locate useful information, and to record and deploy it pertinently;
- **time management skills:** the ability to plan work ahead, to structure time purposefully and the discipline to carry out what is planned to meet deadlines;
- **interpersonal skills:** the ability to work co-operatively with others, to take part in joint projects and to accept criticism.

A6. The objectives by which these aims are realised include:

- **extensive reading in English** poetry, prose and drama, from within and beyond the United Kingdom, and from a variety of different times and cultures;
- **analysis of the English language**, its structural, functional and creative aspects, its history and diversity;
- **analysis and discussion of literary texts**, of their historical and cultural contexts, and of contemporary critical ideas and theory;

- **participation in small groups** of varying size and composition, both through discussion and, individually, in pairs and in a team, through the delivery of oral presentations;
- **the regular writing of essays** in a continuous assessment system which provides regular feedback;
- **the use of a critical vocabulary** and of current concepts in critical theory;
- **the independent preparation, under supervision, of a dissertation** on an individually chosen topic.

B: DEGREE PROGRAMMES AND MODULES

English Studies in General Degree Programmes

B1. Degree programmes at Stirling (as at all other Scottish higher education institutions) are described in terms of the Scottish Credit and Qualifications Framework (SCQF). This divides the stages of progression through secondary and tertiary education into 12 levels. The volume of work involved is specified by credit point totals. One point equates to the outcome of 10 hours of notional effort and the assumption is that a year of full-time study could gain about 120 points (that is, 1200 hours' work). Units of study at Stirling (modules) are generally each worth 22 credit points. (For further information on the SCQF see www.qaa.ac.uk and search for SCQF.)

B2. The General degree programme at Stirling requires:

- a total of 16 modules (352 credits)
- at least 6 modules (132 credits) in one subject
- no more than 8 modules (176 credits) in any one subject
- at least 5 modules (110 credits) must be level 9 or greater

Note that University regulations refer to individual single semester courses as *modules*. Where English Studies is taken as a main subject (6 modules, 132 credits), the prescribed programme is as follows:

Semester I	ENG911 Author, Reader, Text	
Semester II	ENG912 Texts and Contexts,	level 8
Semester III	ENG9X3 Meaning and Representation	22 SCQF credits each
Semester IV	One of the following: ENG9WH, Writing and History ENG9WI, Writing and Identity ENG9WL, Writing and Language	level 9 22 SCQF credits each
Semester V	One of the following: ENG9HA, Medieval to Renaissance ENG9HB, Restoration and Eighteenth Century 1660-1790 ENG9HC, British Romanticism 1780-1832	level 10 22 SCQF credits

ENG9HD, Victorian Literature and Culture
ENG9HE, Modernism and Modernity

In addition, there are two free-standing, level-8 linguistics modules: LIN911: Language and Society, (Autumn semester) and LIN912: Foundations of Language (Spring semester) run by members of English staff which complement the English Studies provision and may count as prerequisites for ENG9X3.

There are no prerequisites for registration on ENG911 and ENG912, but for registration on ENG9X3 the normal prerequisite is successful completion of either ENG911, ENG912, LIN911 or LIN912; for registration on ENG9WH, ENG9WI, ENG9WL the normal prerequisite is successful completion of ENG9X3; for registration on ENG9HA, ENG9HB, ENG9HC, ENG9HD, ENG9HE and all level-10 option modules, the normal prerequisite is the successful completion of a level-9 module.

Students may take two further modules in English as part of a General degree programme (but no more than 8 modules (176 credits) in any one subject are permitted); these may be taken in semesters V or VI, chosen from available option modules.

- B3.** Where English Studies is taken as a subject in a General degree programme which has another subject as its major, the core modules described above may be taken subject to the designated prerequisites.
- B4.** Exceptionally, departures from the specified order of modules may be approved, as may substitution of a specified option for one of the modules listed above. Students who believe they may need to follow a different order should consult one of the listed advisers of studies for their year who will liaise with the Student Programmes office. If at all possible, they should do this in the semester before they wish to register for an out of phase module.

English Studies in the Bachelor's Degree Programme in a Named Subject

- B5.** The three-year bachelor's degree in a named subject at Stirling requires:
- a total of 16 modules (352 credits)
 - at least 9 modules (198 credits) in one subject
 - at least 4 modules (88 credits) in two other subjects
 - at least 7 modules (154 credits) at level 9 or higher

It differs from the general degree in two ways: it allows greater specialisation in the main subject (up to 12 modules, 264 credits) and it can be awarded with distinction and with merit. It differs from the honours degree in being of only three year's duration. The sequence of modules, and regulations, are as for the general degree (see above, §§B1-2).

English Studies Honours Degree Programme

- B6.** The single Honours degree programme at Stirling requires:
- at least 22 modules (484 credits)
 - 4 modules (88 credits) in at least 2 other subjects

In all cases, the Honours programme begins in semester V and provides for 11 modules (242 credits). With the 5 modules (110 credits) in English modules in semesters I–IV this makes a total of 16 modules (352 credits) in English Studies. These programmes are made up of combinations of core modules, option modules and a project; these are explained more fully in §§B25–29, 35–56.

- B7.** In semesters V–VIII students taking Honours in English Studies complete: (i) three of the five H modules in semester V; (ii) five option modules; (iii) the Final Year Project ENG9A8. (These different types of module are described in §§B22–29). Each of the core and option modules counts as 22 credits; the final Year Project counts as 66 credits.

Semester 5	One of * ENG9HA ENG9HB ENG9HC ENG9HD ENG9HE	One of * ENG9HA ENG9HB ENG9HC ENG9HD ENG9HE	One of * ENG9HA ENG9HB ENG9HC ENG9HD ENG9HE	Level 10 66 credits
Semester 6	Option seminar	Option seminar	Option seminar	Level 10 66 credits
Semester 7	Option seminar*	Option seminar		Level 10 44 credits
Semester 8	ENG9A8			66 credits

* there are places on the H modules available to students in semester VII

- B8.** There are Advisers in English Studies who are ready to answer questions relating to student programmes. For details, see D2.

First year modules

- B9.** English Studies offers introductory semester modules: Author, Reader, Text (ENG911) and Texts and Contexts (ENG912). Ordinarily, they are taken in that order, one in each of a student's first two semesters (see §§B1, B2), but if a student takes ENG912 without having done ENG911 and wishes to convert to the English Studies programme, ENG911 may be taken alongside ENG9X3. In addition, there are two free-standing, level-8 linguistics modules: LIN911: Language and Society, (Autumn semester) and LIN912: Foundations of Language (Spring semester) run by members of English staff which complement the English Studies provision and may count as prerequisites for ENG9X3.

- B10.** These modules are designed to improve students' confidence and skill in the reading, analysis and discussion of texts. They offer a grounding in critical and linguistic skills, concepts and terminology, and an introduction to theoretical issues, which is assumed in students taking more advanced modules, for which these modules are a prerequisite. ENG911 and ENG912,

are based on set texts and deal predominantly (though not exclusively) with nineteenth- and twentieth century texts. Reading lists for all modules are available some months in advance. Every effort is made to ensure that these are accurate but in the case of lists for Spring semester modules compiled in the previous summer it may be necessary to make a change if a book goes out of print. These lists are available on the English Studies website via Succeed, the online learning environment. At the beginning of the semester a module booklet is available on Succeed with full details of the aims of the module, its content, structure, lecture programme and assessment, and recommended reading. **Students should download these booklets for use during the semester.**

- B11.** These (core) modules are administered by convenors, but they are designed, taught and assessed by teams of English Studies academics. Teaching is through a combination of lectures (delivered to the whole class) and tutorials (usually one per week). After the first lecture on the module, the class is divided into tutorial groups, usually of 15 persons. The tutor for each of these groups remains the same throughout the semester. It is University practice that all lectures and classes, though timetabled hourly, begin five minutes after, and end five minutes before, the hour.
- B12.** In lectures, it is a good idea to concentrate on listening and thinking, rather than on taking notes. Only take down short notes which will help you recall the most important points made. Do not try to get down everything that is said: you will have only a hazy recollection of the argument of the lecture and notes so full they will either be useless or will tempt you to parrot the lecturer in your assignment. It is much more important to try to understand what is being said than to take notes. After the lecture, lecturers will post notes and copies of any handouts on Succeed.
- B13.** Though students are encouraged to attend lectures, they are optional; however, **tutorials are prescribed classes** (see further §§C25-8). English Studies is committed to the merits and strengths of small group teaching, but it is a method which, to be effective, does require preparation by all those in the group. Tutors are not seated lecturers, nor are the student members of a tutorial group passive auditors: group teaching actively involves all those concerned. Everyone should come adequately prepared, not only having read relevant texts and completed any other preparatory work set but also with points to make and questions to ask.
- B14.** Modules are graded by a form of periodic assessment (English Studies currently does not have any examinations). Its operation is described in general in §§C1–31; its details are given in the module booklets.) Students should be sure to note the University’s policy on plagiarism and cheating (§§C22–4).
- B15.** The University’s Common Grading Scheme, which is used both to award grades to individual essays or other written assignments and for final module grades, is explained in §§C15-17. If you find anything about this, or the assessment system in general, unclear, do not hesitate to consult your tutor.

Entry into Honours English

- B16.** Admission to Honours is formally granted by Student Programmes which notifies students between semesters IV and V. There are University-wide criteria for admission to Honours and Combined Honours degree programmes, as follows:
- For single Honours: satisfactory completion of 11 modules (242 credits) required in semesters I-IV; **three grades of 2F or better** in modules ENG9X3 or their evening degree equivalents; and in two of ENG9WH, ENG9WI, or ENG9WL or their evening degree equivalents.
 - For Combined Honours: satisfactory completion of the 11 modules (242 credits) required in semesters I-IV; a minimum of three grades of at least 2F in semesters III and IV in the modules designated in the *Calendar* for the particular programme concerned.
- B17.** Students not admitted to Honours under the above criteria may be admitted at the end of semester 5 on the basis of at least two grades of 2F and one grade of 3C to be achieved in the semester-5 programme.
- B18.** Students who have passed all the English Studies modules from semester I to IV but have not obtained grades of 2F or better as described above will be registered for the three-year BA degree in English Studies prior to the start of semester V. This registration enables students to continue their specialisation in English Studies whilst allowing for a reconsideration of their Honours status at the end of semester five.
- B19.** Application for admission to Honours from General degree students majoring in English Studies, or for students taking a three-year BA degree in English Studies, may be made in writing or email to Student Programmes (studentprogrammes@stir.ac.uk) or to the Senior Adviser, Dr Andrew Smith, room B3, tel: 7516.

Core Modules

- B20.** English Studies runs two kinds of semester module: core modules and option modules (often referred to as core courses and option courses). Core modules are those which all students majoring in English Studies are required to take and which are offered in a regular cycle. Building on the critical grounding given in ENG911 and ENG912 (which are prerequisites for registration for further study) they comprise a more systematic grounding in the historical, linguistic, and theoretical aspects of the subject that have been touched on in the two first-year modules. The semester III module as its title suggests deals more specifically than earlier modules with the various ways in which meaning is produced in different modes of representation. The cores in semester IV are designed to develop theoretical perspectives and their application in their various areas. The five period modules that follow in semester V are devoted to literary history in the light of the theoretical and linguistic approaches previously explored in the earlier cores.
- B21.** For students on a single Honours English Studies programme the core modules are: ENG911, 'Author, Reader, Text'

ENG912, 'Texts and Contexts'
ENG9X3 'Meaning and Representation'

Two of:

ENG9WH, 'Writing and History'
ENG9WI, 'Writing and Identity'
ENG9WL, 'Writing and Language'

Three of:

ENG9HA, 'Medieval to Renaissance'
ENG9HB, 'Restoration and Eighteenth Century, 1660-1790'
ENG9HC, 'British Romanticism 1780-1832'
ENG9HD, 'Victorian Literature and Culture'
ENG9HE, 'Modernism and Modernity'

General degree and BA students whose main subject is English take a core module in each semester.

- B22.** If students wish to take one of the period modules in semester VII that they were unable to take in semester V they may do so. But students may not substitute an option seminar for a core module in semester V unless it is part of their prescribed programme.

Option Modules (level 10)

- B23.** In addition to the core modules, each semester English Studies offers a range of option seminars from which students choose modules to take alongside their core modules. Options, like the core modules, count towards final degree classifications, but they differ in being taught exclusively through small group meetings, usually without lectures.
- B24.** Module Information Sheets describing each module to be run in both semesters are posted on the English Studies website and notice board shortly after the middle of the preceding semester before the portal opens for registration (see §B30-4). While every effort is made to make the booklist as accurate as possible, occasionally because a book may unexpectedly go out of print, changes may be necessary to booklists in the Spring compiled in the previous May. Students are welcome to discuss the modules with the tutors concerned before registration. A fuller module booklet or collection of papers, giving details of the aims of the module, its structure, content, assessment methods and a booklist, is available on Succeed and should be downloaded by students and taken to the first timetabled meeting.
- B25.** General students whose main subject is English may take up to two English option modules in addition to the required core modules.
- B26.** It is the intention of the option system to allow students a large degree of control over the shape of their degree programmes. However, in order to hold options to a manageable size, there is a limit on the number of students admitted to each. This varies from semester to semester (depending upon the total number of students desiring to register), but is likely to be in the region of 20. Admission to a preferred option cannot be guaranteed, and in practice students entering semester VI and subsequent semesters, who are keen to gain admission to

their first choice options, should be sure to sign-on as early as possible when the portal first opens for registration (see §B31). It is a good idea to have a range of 2nd, 3rd and even 4th choice options immediately to hand, so that you can move through the registration process as swiftly and efficiently as possible.

- B27.** Requirements for combined Honours degrees vary and the number of options in English Studies which may be taken can only be determined by consulting the combined degree programmes set out in the current *Calendar* (see §D10 below).

Module Registration and Enrolment

- B28.** Entry to English modules ENG911, ENG912 and ENG9X3 is automatically guaranteed to students on a relevant degree programme who have met the appropriate requirements.

- B29.** All academic registration and enrolment is now online. A list of modules is available in the current *Calendar*. Students should consult the English Studies website before the date on which the portal opens and may wish to consult an adviser. The portal opens on the 1st of December and the 1st of May when students will pre-register for core modules and options according to university procedures and the requirements of their programme. Registration and enrolment come under the authority of the Student Programmes Office.

If the 1st of May or 1st of December fall at a weekend, registration will open on the nearest working day.

- B30.** In years one and two students will register on-line semester by semester in December and May. The same procedures will apply subsequently. Students will pre-register in the Spring semester when the portal opens in May for modules to be taken in the following Autumn.

- B31.** In order to have option classes of roughly the same size the number of students on modules after semester III will be capped. Students should therefore be aware that they may not be able to gain a place on the option module of their first choice. There is no cap on ENG911, ENG912 and ENG9X3.

Final Year Project ENG9A8 and reduced project ENG9Z8

- B33.** The final part of a single Honours programme in English is devoted to the researching and writing, under supervision, of a project on a topic of each student's own choice. The topic is chosen in semester VII (semester VI for Education students) with reference to the web resource *English Studies Dissertation: The Final Year*. Semester VIII is devoted entirely to research, writing up and submission, which constitutes the work for ENG9A8 or Z8. There are no required classes in semester eight for the dissertation itself, but students are expected to make up to four appointments with their supervisors to discuss submitted drafts of their dissertation. (See B.41 below.)

- B34.** The project is intended to provide a fitting conclusion to undergraduate studies by freeing students to pursue their own lines of enquiry into a subject which has proved to be of particular interest or appeal to them. The only restraints upon the choice of topic are three.

First, at least half of the primary material under investigation must be in English. Except in the case of a study of translation or certain kinds of language project, the work in English must be *original* work in English. (Some language projects may examine verbal text in spoken form.) A literary project devoted entirely to, say, Virgil or Ibsen, would not be acceptable, though they might be discussed in relation to English epic or drama. Similarly, while a dissertation may focus on the relationship of written texts to work in other media (e.g. film, music, visual arts), it is not permissible to write **solely** on these other media. (Exceptionally, this restriction may be waived by the Head of Division). The second restraint is that there must be someone in English Studies able to supervise the work. In practice, this requirement very rarely (if ever) excludes a topic. And the third restraint is that the proposed subject should be able to bear the sustained treatment required.

- B35.** Students may also present a Creative Writing dissertation in any genre or mixture of genres (fiction, short fiction, poetry, drama, autobiography, memoir, etc) and this should be accompanied by a reflective commentary. A commentary is intended to provide an opportunity to discuss aspects of the writing process. These might include: the genesis of their narrative or poem; its relationship to other texts; the student's handling of form and technique. Reflective commentaries are **not** intended as ways for students to provide a summary or evaluation of their own writing. The word length requirements for creative prose (including the reflective introduction) are the same as those for an academic study. If the creative dissertation is to be in poetry, students will be asked to submit an introduction of approximately 3,000 words and between three hundred and five hundred lines of poetry.
- B36.** In semesters VI and VII, students should be thinking about what their project is likely to be, discussing it, if they choose, with tutors who may be able to help them with their particular field of interest. (They are welcome to discuss possibilities with their tutors at any stage of their studies.) Students should begin to develop their possible topic during the summer vacation following their sixth semester. Education students need to think about this process earlier (see §B40). The web resource *English Studies Dissertation: The Final Year* will be available online to all students from semester VII onwards. This resource also contains a downloadable form for the naming of the proposed topic, along with a short preliminary proposal describing the broad area of study, and the choice of three supervisors.
- B37.** Between the start of semester and October students must consult a member of the English Studies academic staff concerning their choice of topic. The resultant proposal is submitted on the Dissertation Proposal form, which is signed by both the student concerned and the staff member consulted (usually, but not necessarily one of the chosen supervisors) and returned to the Divisional Office (A11) by the due date, usually in mid-October. This form is date-stamped and its receipt recorded by the Divisional Office in the usual way.
- B38.** Education students should be looking to contact tutors in early April of their semester VI, to discuss what their chosen topic will be. The proposal form should be filled in, signed and submitted and this will give them their supervisor, and a chance to discuss their topic with that supervisor, before they leave the campus to do Classroom practice in semester 7.
- B39.** Proposed topics and supervisors are reviewed and agreed by academic staff. Every effort is made to satisfy students' preferences as regards supervision. **Individual members of staff cannot enter into personal agreements with students to act as their supervisors.** Students

are notified of the final acceptance of their topic (or the need to revise it) and of their appointed supervisor in mid October. **Please be aware that it is not acceptable to reproduce work from previous essays or to depend too heavily on books or topics you have already written about in a previous class. In such cases you may be asked to explain what it is that you will be doing differently with a given text.**

B40. After being notified of their supervisor, students should make an appointment with them as soon as possible in order to receive feedback on, and discuss possible revisions or refinements of, the original draft of their proposal. **The responsibility for making an appointment for this mandatory session is the student's.**

B41. Supervision procedures are as follows:

- (i) Students are entitled to attend one session of supervision at the end of semester VII. This is usually in the second week of December when supervisors will post available times on their doors.
- (ii) Students are entitled to four further sessions of supervision in semester VIII. These supervisory sessions, including the one in December, are **optional classes**, but students are strongly recommended to avail themselves of the opportunity to receive supervision in the course of preparing their projects.
- (iii) When students wish to consult their allocated supervisors in semester VIII, **it is their responsibility to contact their supervisors to make arrangements for meetings.**
- (iv) Supervisors will comment on first drafts and may correct them in writing. Supervisors do not read more than one draft of any part of a project. Projects are the student's responsibility, which means that the thinking, the research and the writing are their own.
- (v) At the end of each session, the supervisor completes, and asks the student to sign, a form recording the date, time, duration and substance of the meeting, and the agreed work for the next meeting.
- (vi) Since grades awarded to projects are the result of deliberations between markers, supervisors are not able to comment upon the grade that a project is likely to receive.
- (vii) Students who feel that their supervision is inadequate should get in touch with the module co-ordinator at the earliest possible opportunity. If after doing so they remain dissatisfied, they should make an appointment to see the Head of Division.

B42. Students on combined programmes usually have the choice of taking a project either in English Studies or in their other subject. Students should therefore make a decision as to whether to take a project in English Studies at the end of semester six.

B43. Full projects should normally be about 14,000 words in length. The maximum word limit is 15,000 words. **Projects exceeding this length will be penalised.** The minimum acceptable length is 12,000 words. **Projects falling below this length will be penalised.** (These figures

exclude any necessary appendices and the bibliography, but *include* quotations and footnotes.) The number of words should be stated on the title page.

- B44.** Reduced projects and are expected to be about 9,000 words in length. They should not exceed 10,000 words in length nor be less than 8,000 words. **Projects falling outside these limits will be penalised.** (These figures *exclude* the bibliography and any necessary appendices, but *include* quotations and footnotes.) The number of words should be stated on the title page.
- B45.** **All projects must follow the conventions set out in the English Studies Stylesheet** (section E of this *Handbook*). Students should resist the temptation to use more than one style (or size) of font. Italic and bold should be used only very sparingly and for specific purposes. Great care must be taken fully and properly to acknowledge in the bibliography and also with a note cued to the relevant page all sources of whatever kind consulted, paraphrased or quoted from.
- B46.** **TWO COPIES** of the project, typed or word processed on A4 paper, double spaced, on one side of the sheet only, should be submitted in an envelope. A template for the title page is included in the booklet for ENG9A8 on Succeed. Projects can be bound in the Divisional Office at a small cost. It is essential that the submission date be strictly adhered to. Additionally, **an electronic copy** should be uploaded to TURNITIN by the due date. In the case of electronic submission, the same rules apply as in the case of essay submission (see C4). Note that to satisfy the submission date both hard copy and the electronic copy must be submitted; that is to say, any project not submitted in hard copy by the due date will be marked late even if the electronic copy is submitted on time.
- B47.** **Projects must be submitted to the Divisional Office (A11) by 12.30 p.m. on the due date. They must be handed to a member of Office staff and a receipt obtained.** It is not accepted that a project has been submitted unless a student can produce an authorised receipt. **Projects that are submitted late may have to be penalised or failed. No extensions are granted.** Students should be quite clear that difficulties with printers, computer failure, inability to access files and similar word processing problems are not accepted as excuses for late submission.
- B48.** The title page of each submitted project should state: the title; the student's number only (to preserve anonymity as far as is possible in the marking process); the student's address (so that arrangements can be made for a viva if necessary); the degree scheme under which the project is submitted and whether it is reduced or full length; the supervisor's name; the word length.
- B49.** A statement of the modules previously taken in English Studies must be included after the title page.
- B50.** Students **must retain their own copy of the project.**
- B51.** All projects are marked first by the supervisor, who writes a report on the work, with a recommended grade, and then by a second marker, who reports on and grades the work entirely independently.
- B52.** Each year it is the custom for external examiners to read samples of undergraduate work at various stages in the degree programme in order to confirm the different levels of grade (a₁₇

typical 2.1, a typical 2.2 etc.) as well as to ensure comparability of standards between modules, across the programme, and between universities. In this way we ourselves, and senior colleagues from other institutions act as external examiners in order to ‘moderate’ the performance of fellow institutions across the country. Each year some dissertations will be sent to the externals for such moderation. If the two internal markers cannot agree a final grade for a dissertation, that work may also be sent to the external for a deciding grade. *In such cases it is also possible for the student to be asked to attend a short interview with the readers and the external examiner at the end of the semester.* This will not be common practice, but if it is felt to be absolutely necessary then appropriate arrangements will be made with the student in question.

- B53.** Projects are marked on the same scale as that used for essays (see §C15), but they count for 66 credits in the case of ENG9A8 and 44 credits in the case of ENG9Z8 and so are triple weighted and double weighted respectively in the calculation of degree classifications. Project grades are published on the notice board at the end of semester VIII.
- B54.** Plagiarism in the semester VIII dissertation is equivalent to cheating in a final degree examination. The University’s policy on plagiarism states that when serious plagiarism is detected in a dissertation, a Grade 5C is awarded and that the student will not be eligible to graduate with Honours.

Auditing of modules

- B55.** A student wishing to audit a core module may register to do so up to three weeks from the start of teaching but not subsequently. An audit student is permitted to attend lectures on core modules and *may* be permitted to attend seminars and tutorials, but this is at the discretion of the tutor and module co-ordinator.
- B56.** Audit students undertake no assessed work, nor are they entitled to any written confirmation of attendance or evaluation of performance on completion of a module, other than a note of the audit registration on the official University transcript.

C: ASSESSMENT

The Submission, Marking and Return of Coursework

- C1.** The modules run by English Studies operate various forms of periodic assessment. The exact details differ from module to module and are spelt out in individual module booklets. All required assignments specified in a module booklet must be submitted in order to gain a module grade. Students are expressly prohibited from submitting the same work for assessment more than once, whether on the same or on separate modules. In such cases, students will be deemed not to have completed the work of the module and will receive a No Grade for that module on the grounds of non-completion of coursework.
- C2.** Assignment questions on core modules are made available through Succeed at least two weeks in advance of the submission date. Questions and topics on option modules are

available from the tutor, either in the module booklet at the start of the semester, or subsequently: the procedure to be followed will be made clear at the beginning of the module.

- C3.** Each piece of written work submitted MUST use as its opening page the Cover Sheet which will be available on the English Studies homepage or can be collected from the pigeonholes by the divisional office. All the details at the head of the cover sheet must be filled in. These include the student's registration number (no names or other forms of identification should appear on any assignment submitted for assessment) and the name of the student's tutor. Failure to give this information may result in the essay being misdirected and delayed. Essays should also include a word count.
- C4** To protect the integrity of its degrees the university requires divisions to make use of the plagiarism detection software Turnitin which is available through Succeed (see below on Plagiarism). Accordingly English Studies REQUIRES students to upload an electronic copy of their essays by 5.00pm on the due date. Essays will not be marked unless the electronic copy is uploaded. If you fail to upload your essays, you will receive a No Grade for that module. Note that all the regulations about submission of the paper copy of your essays and assignments still apply. The electronic copy is an additional requirement not a substitute; that is to say, an essay or assignment submitted electronically on time but not submitted in hard copy before the due time will still be counted as late. Needless to say, the electronic version and the paper version must be identical, and checks will be carried out to ensure that this is so. Following a successful upload, you will receive a confirmation e-mail. If you do not receive this e-mail, or have any other difficulties making the electronic upload, for example because you get an error message during the process, you must contact your tutor immediately. Likewise, if your tutor notifies you that your essay has not been received in electronic version, you must make the upload immediately; otherwise you risk receiving a No Grade for the module.

Step-by-step instructions for uploading electronic copies of essays are available on the Succeed pages of each module.

If you encounter problems while uploading, you may find it useful to contact the Information Services Help Desk in the library.

- C5.** The layout of essays and written work must follow the guidance which is given in the English Studies Stylesheet, which forms section E of this *Handbook*. Any weaknesses or inconsistencies in presentation may adversely affect the grade awarded.
- C6.** **Essays and written assignments, which should not be submitted in plastic or cellophane folders or envelopes, must be posted through the essay box outside the Divisional Office by 5.00 p.m. on the due date.** Ordinarily, English Studies does not accept assignments by post, fax or email from students taking daytime modules. If exceptional circumstances make it necessary to send them by one of these means in order to meet the deadline, **the Office must be informed by telephone (01786 467495) in advance and agreement received. Posted, faxed or emailed assignments must be addressed to Laura Paterson in the Office, and not to the tutor** (email: [laura.paterson @stir.ac.uk](mailto:laura.paterson@stir.ac.uk)). **Posted assignments must be sent by recorded delivery.** Students taking evening modules who may need to send their assignments in this way as a matter of course should make sure that their tutor is aware how they are to be submitted. **These students should also address their assignments to Laura Paterson.**

C7. Time management and forward planning are important skills which English Studies seeks to foster. It is the responsibility of students to foresee what will be required of them and to meet deadlines. Work submitted late is date stamped in the divisional office. The University has established the following scale of penalties for work submitted after 5pm on the due day:

Coursework will be accepted up to five days after the submission date (or expiry of any agreed extension) but the grade will be lowered by one grade point (on the University's common grading scheme) per day overdue (Saturday and Sunday count as one day late).

One day late	one grade point will be deducted
Two days late	two grade points (in total) will be deducted
Three days late	three grade points (in total) will be deducted
Four days late	four grade points (in total) will be deducted
Five days late	five grade points (in total) will be deducted

Note that a piece of work due for submission on a Friday and deemed to have been submitted on the following Monday counts as two days late.

Coursework which is handed in more than five days after the submission date (or after expiry of any agreed extension), will receive an 'X' which is the equivalent of 'no-grade'.

Extensions for Written Assignments

C8. If you anticipate difficulties in meeting the submission deadline for an assignment, you must contact your tutor in advance and in person, although this may not always be possible. Use e-mail, or leave a message by phoning the Office (01786 467495). Do not leave it up to your friends to let us know, unless there are highly exceptional circumstances. Be courteous and give us due notice. Do not send last-minute e-mails.

Only the Chief Examiner, Dr. Andrew Smith, is empowered to grant essay extensions. The decision does not lie with your tutor. But it is important to provide your tutor with sufficient evidence to enable them to make a case, as appropriate, on your behalf.

The procedure for applying for an extension is as follows:

- Let your tutor know that you will not meet the deadline. Agree a reasonable date when you expect to hand it in: this might be one day, two days, or longer. N.B. Essays cannot be accepted after other essays in the same module have been marked and returned. Note, too, that at the end of this semester essays are due in on Monday 5 December and no work will be accepted for whatever reason after Monday 12 December.
- Pick up an extension sheet from the pigeonholes by the Divisional Office or download from the English Studies website.
- Fill it in. Be as clear as possible about the reasons for the extension. Include supporting documentation if possible. Sign it.
- Staple the extension sheet to your essay and hand in the essay to the Office.

What happens next:

- Your essay is given a date stamp by the Office when it comes in.
- It is marked as normal by the first and second markers.
- The first marker will pass the marked essay and extension sheet to the Chief Examiner (Dr Andrew Smith) who will decide in consultation with your tutor whether to waive the late penalty altogether, apply a reduced penalty or not grant the extension at all.

Legitimate grounds for an extension:

See below for details of what the University agrees are acceptable grounds for late submission. Please note that failure to find a functioning printer, or bringing the wrong disk to print from, are not normally considered legitimate reasons, nor is pressure of work nor the coincidence of deadlines. Forward planning and time management are of the essence.

- Unavoidable detention elsewhere:
 - in hospital on/before date of submission
 - in court/detention on/before date of submission
 - sports bursary in authorised competition.

Please give dates, nature of detention and provide independent certification.

- Medical grounds:
 - confined to bed or otherwise unable to attend University
 - ability to work seriously impaired on or before the date of submission.

Students should note that the decision to grant extensions is an academic decision; medical evidence is taken into account but does not guarantee an automatic essay extension.

For illness of less than seven days, and for the first seven days of any period of illness, self-certification should be provided.

For illness of more than seven days a medical certificate should normally be provided (where possible) indicating the nature of the symptoms that prevented you from attending University on the dates in question.

It is the student's responsibility to provide certificated evidence of illness.

- Compassionate Grounds:
 - bereavement or onset of sudden serious illness in family member or other close person.
- Other Exceptional Grounds (or Other Good Cause for Absence):

Exceptional circumstances will be considered on their own merits. Supporting documentation should be provided wherever possible.

Only the Chief Examiner is empowered to grant essay extensions. The decision does not lie with your tutor. But it is important to provide your tutor with sufficient evidence to enable them to make a case, as appropriate, on your behalf.

Resubmission of Coursework

C9. In accordance with the University's code of practice on assessment, modules that assess by coursework only offer the possibility for an essay resubmission in the event that the student's overall grade is a marginal fail (4A-4C) subject to the following rules and conditions:

- A student who fails to submit coursework during the semester within the allowed period (up to 5 days after the essay due date) for no legitimate reason will not be entitled to a resubmission but will fail the module.
- However, a student may be allowed a resubmission if the final grade of 4 is a consequence of penalties for late submission within the allowed period.
- No student who has been downgraded for a serious or second (or subsequent) offence of plagiarism in a particular module will be allowed a resubmission of any work for that module. In the case of downgrading as the result of a first minor offence of plagiarism, where the downgrading results in a fail for that assignment (4A-C or 5A-C), the student is required to complete a resubmission assignment. The maximum **module grade** such a student can then receive is 3C. Failure to complete the resubmission assignment will result in a No Grade for that piece of assessment.
- No student with a final grade of 5 will be eligible for resubmission.
- Students must comply with the rubric and adhere to the submission date set out on the resubmission essay question paper. No extensions are allowed.
- The resubmission essay will be on a new topic and the student will not normally be able to make use of material that formed the substance of a previous assignment.
- If the resubmission is a consequence of medical or other extenuating circumstances the resubmission essay will be graded normally. Where the fail grade is a consequence of academic failure or penalties for lateness, then a maximum grade of 3C for the module will apply.

C10. All work submitted for formal assessment is marked anonymously (that is to say, work received for assessment must have no form of identification on it other than the writer's registration number). On all modules except the Dissertation (where all work is read independently by two markers), written work is marked by the tutor who passes each batch of papers, with suggested grades, to a second reader. This second reader acts as a moderator by reading all cases signalled by the first marker, all work for which a fail grade is proposed, and an arbitrarily selected sample of the remaining papers. In the unusual case that these two readers cannot come to a resolution, they will apply to a third reader for adjudication. The grade which appears on the front of a returned piece of work will be an agreed and final grade. When grades have been agreed, tutors return marked essays and assignments to the Office, for the grades to be centrally recorded. The papers are then returned via the pigeon holes next to the door to A11, usually within fourteen days of the submission date, but never earlier than seven days after. Once a marked paper has been returned, students are welcome to discuss it with their tutors. In English Studies it is believed strongly that one advantage of a periodic form of assessment is that students' participation in it can be active and educative.

Students may, therefore, consult tutors about an assignment before it is written, as well as after it has been marked.

- C11.** To safeguard the grading of student presentations delivered in class, one or both of the following procedures is commonly adopted: the submission of a written record of the presentation; the involvement of students in the assessment of the presentation. When students are involved in the assessment of presentations the final authority to determine grades rests with members of academic staff. When assessment of presentations is by a single member of staff acting without corroboration, the grade awarded cannot count for more than 20% of the overall module grade.

Grade Criteria

- C12.** English Studies appeals to no 'gold standard' in assessing written work. On some modules there are certain kinds of analytical exercise and tests with precise goals. In these cases, techniques and objectives will have been specifically spelled out. In the case of essays, markers do not work with a list of set points which they wish to see to qualify an essay for any particular grade, nor do they have a notional model answer in their heads. Essays are graded on their own terms, that is, on how successfully they achieve what they set out to do. It is perfectly possible for an essay to achieve a First Class grade arguing a case which its marker considers mistaken, just as an essay on lines the marker would support might receive a poor grade. It is the overall quality of the performance that is graded. That performance will be affected by:

- the writer's *knowledge* (of primary and, where appropriate, secondary texts, of intellectual and cultural contexts, of precedents and analogues)
- the writer's *intellectual skills* (perceptiveness in reading, sensitivity and freshness of response, cogency of thought, independence in judgement, comprehensiveness of view)
- the writer's *critical skills* (textual analysis, the structuring and conduct of argument, selection and citation of evidence)
- the writer's *technical skills* (clarity of exposition and prose style, vocabulary, grammar, spelling and punctuation, accuracy of presentation in notes, bibliography, references)

- C13.** For work submitted on all its modules English Studies uses the categories of pass grade in the University's Common Numerical Scheme. They represent different levels of attainment in these four areas but it is rare for excellence or inadequacy in all of them to be demonstrated consistently by any one essay. Levels of attainment and skill in different areas can combine in a great variety of ways. Exceptional originality of thought, for example, might appear in an essay which is very poorly written; impeccably presented work might be quite unconvincing in its thesis. In general, work at each level will exhibit a preponderance of the following qualities:

1st quality work (1A-1C):

a first-rate grasp of the text or topic in hand and of the issues raised together with an awareness of their cultural context; fresh and incisive insights; sensitive and discriminating judgements; a confident ability to marshal a compelling argument;²³

sophisticated critical skills; deft use of apposite evidence and stylistic fluency; accurate and consistent management of conventions of presentation.

Upper 2nd quality work (2A-2C):

a very good grasp of the text or topic in hand and of the issues raised; a clear and convincing line of argument; an ability to explicate texts and to spot relevant details, with often acute and sometimes first-class observations; reliable spelling, grammar and punctuation; generally accurate and consistent management of conventions of presentation.

Lower 2nd quality work (2D-2F):

a sound grasp of the text or topic in hand and of some of the issues raised; a persuasive but limited argument; critical commentary only intermittently analytical; tolerable but not wholly reliable spelling, grammar and punctuation; an attempt at accurate and consistent management of conventions of presentation.

3rd quality work (3A-3C):

a basic knowledge of the text or topic in hand but little, if any, awareness of the issues raised; some ability to make sound comments and to adduce some relevant evidence but only of a general and undeveloped nature; a limited critical vocabulary and an acceptable but inelegant and sometimes flawed prose style with errors of grammar, spelling and punctuation; inadequate management, or complete disregard, of conventions of presentation.

Fail (4-5):

a superficial knowledge of the text or topic in hand; a weak sense of direction and poor, if any, control of argument; a thin critical vocabulary and unconvincing expository skills; a tendency to generalise rather than to produce specific evidence; and faulty spelling, grammar and punctuation; inadequate management, or complete disregard, of conventions of presentation.

These categorisations are necessarily general. Students may always discuss with their tutors the particular reasons for the grade given to any specific piece of written work.

C14. Grade Criteria for Creative Writing

These grade criteria have been developed for the assessment of creative writing. Critical commentaries accompanying creative writing should be graded according to the essay grade criteria, and the two grades averaged in a way that reflects the desired weighting on that particular module.

Pieces of creative writing will exhibit most or all of the following qualities (some more or less relevant depending on the particular genre of creative writing being assessed) at the following levels:

1st quality work (1A-1C):

consistency and persuasiveness of setting, character and plot (in creative fiction) and subject matter, theme and tone (in poetry); a first-rate command of register;

expression that is lucid, economic, striking and innovative; original and effective handling of the subject matter; dialogue that is plausible and appropriate to character and situation; an intimate relationship between plot and theme; a sensitivity for narrative tension and nuances of plotting; a skilful handling of narrative point of view and time frame; themes and meanings that are revealed through aspects of narrative, rather than stated explicitly (show, don't tell); (for poetry) a clear and impressive grasp of the formal aspects and techniques of poetry, including metre, rhythm, rhyme and other sound patterns, line breaks and stanza formation; effective, appropriate and original use of imagery, metaphor and simile; astute editing and accurate and consistent management of conventions of presentation (although innovative and successful approaches to the 'visual space' of the page should not be ruled out).

Upper 2nd quality work (2A-2C):

consistency and persuasiveness of setting, character and plot (in creative fiction) and subject matter, theme and tone (in poetry); a good command of register; evidence that the writer has engaged successfully with essential aspects of technique and form such as narrative point of view, physical description and narrative time; successful and often original handling of the subject matter; dialogue that is mostly plausible and appropriate to character and situation; clear and fluent expression, though expression may feel occasionally predictable, clichéd, or clumsy; themes and meanings mostly revealed through aspects of narrative, but sometimes stated explicitly; successful engagement with aspects of technique and form such as metre and rhyme, though the handling of form may, at times, be flawed; clear evidence of editing skills although there may be some inconsistency; good presentation in accordance with appropriate conventions.

Lower 2nd quality work (2D-2F):

evidence of the application of technique and command of form; the piece may contain some notable aspects (e.g. an arresting detail, phrase or image, a convincing setting) but, overall, may feel unoriginal or underdeveloped; the principle of 'show, don't tell' may, largely, have been sacrificed for the sake of exposition; characters may seem stereotypical, the dialogue inconsistent (perhaps flat or implausible), and the handling of narrative structure and focus may be loose or inconsistent; a sense of focus in poetry may have been sacrificed in favour of predictable or unengaging abstractions; some editing will have been attempted but this may be inadequate and presentation and layout may be flawed.

3rd quality work (3A-3C):

A readable piece of work in some respects but on the whole unconvincing. Haphazard plotting, sketchy and undeveloped characterisation; erratic or confused point of view; and overall narrative structure that is clichéd or confusing. Some attention to form and technique (in poetry), but this may be haphazard. Flat or stilted diction and clichéd or confusing imagery, metaphor and simile. The writing may be flawed in terms of grammar and expression and there will be few signs of effective editing. Serious flaws in presentation and layout.

Fail (4-5):

A superficial or wholly inadequate grasp of form and technique. The piece will lack clarity, credibility, direction and coherence and is likely to contain significant flaws in grammar, form and expression. Little attempt at rigorous editing; inadequate management of, or complete disregard, of conventions of presentation.

Note: It is understood that students will have had a limited amount of time for this assignment. An excellent piece of creative writing may (in professional terms) take months to complete. It is, therefore, reasonable to award a high, even a 'first' grade, to a story that may not seem quite the finished, polished article.

English Studies Grading Scheme

C15. All essays, written assignments, projects and other work submitted to English Studies are graded according to the University's Common Numerical Scheme. This scheme is as follows (the numerical equivalents are explained in the next paragraph):

For all modules comprising the General and Bachelor's degree and semester modules at Level 8 and below	For Honours Degree and Modules at levels 9 and 10	CGS Grade	Common Numerical Scheme	Descriptors for attainment of Intended Learning Outcomes
Excellent	Outstanding (high) first class Hons	1A, 1A*, 1A**	18-20	Exemplary range and depth of attainment of intended learning outcomes ⁺ , secured by discriminating command of a comprehensive range of relevant materials and analyses, and by deployment of considered judgement relating to key issues, concepts or procedures.
	Clear (middle) first class Hons	1B	17	
	Low first class Hons	1C	16	
Very Good	High upper second class	2A	15	Attainment of virtually all intended learning outcomes, clearly grounded on close familiarity with a wide range of supporting evidence, constructively utilised to reveal appreciable depth of understanding.
	Mid upper second class	2B	14	
	Lower upper second class	2C	13	
Good	High lower second class	2D	12	Attainment of most of the intended learning outcomes, some more securely grasped than others, resting on a circumscribed range of evidence and displaying a variable depth of understanding.
	Mid lower second class	2E	11	
	Low lower second class	2F	10	
Pass	High third class	3A	9	Acceptable attainment of intended learning outcomes, displaying a qualified familiarity with a minimally sufficient range of relevant materials, and a grasp of the analytical issues and concepts which is generally reasonable, albeit insecure.
	Mid third class	3B	8	
	Low third class	3C	7	
Fail, Marginal	Fail, Marginal	4A	6	Attainment appreciably deficient in respect of intended learning outcomes, lacking secure basis in relevant factual or analytical dimensions.
		4B	5	
		4C	4	
Clear Fail	Clear Fail	5A	3	No convincing evidence of attainment of intended learning outcomes, such treatment of the subject as is in evidence being directionless and fragmentary.

Calculation and Award of Modules Grades

C16. The numerical equivalents assigned to each grade on the Common Grading Scheme are derived from the University's Common Numerical Scheme and are used to calculate final module grades. Each assignment grade on a module is turned into its numerical equivalent. These numbers are then added together and the total is divided by the number of pieces of submitted work. The resultant figure is then translated back into its equivalent on the Common Grading Scheme. In these calculations, when the total yields a decimal point, .5 and above is rounded up, .4 and below goes down. Thus, for example: three grades 2A, 2D and 2B would translate into 15, 12 and 14, giving a total of 41, which, divided by 3, results in 13.6, rounded up to 14, that is, a module grade of 2B. Three grades 1B, 2A and 1C would total 48, giving a module grade of 1C; three graded 2D, 3A and 2F would total 31, giving a module grade of 2F. These²⁷

calculations assume that the assignments are weighted equally. When the weighting is not equal, the percentage calculation is made in a similar way after conversion of the letter grades into numerical equivalents.

A written assignment which is given a grade of 5 for very weak work counts towards completion of the module and its numerical equivalent is included in the calculation of the module grade. Penalties for plagiarism are explained under §§C22-24.

C17. Note that:

A written assignment which, for extreme brevity or for any other reason, is judged grossly inadequate will not count towards the required work of the module for which it is submitted. It will be given X and will result in X for that module (for non-completion).

C18. Grades for written work cannot be altered by tutors once they have been recorded and the work returned. However, at the end of the semester, module tutors meet to prepare final grade sheets, and at this internal examiners' meeting it is possible for tutors to raise particular cases, and for work to be read again. A decision as to whether the grade can be raised may be taken at this meeting or the case may be referred to the external examiner for adjudication. Cases of difficulty due to illness or special circumstances, and any other cases calling for remark, are also reported to this meeting and reviewed by a committee which meets at the end of the semester, chaired by the Department's Chief Examiner, with a view to a recommendation going forward to the external.

C19. Students who withdraw from a module, or receive an X, or who gain only a failing grade of 4 or 5 may repeat that module. A student who achieves a grade of 3C or better on any English Studies module cannot repeat that module. However a student who wishes to improve their academic record may, if their programme permits, take one or more additional optional level 10 semester modules. Those optional modules with the highest grades will count towards the 22 credits required for an honours degree.

C20. All module grades are checked and verified by the examiners at the end of each semester. On core modules and options, convenors and tutors submit their work to the external during the last few days of each semester, and present their grade sheets, together with a sample of the work submitted by students. Performances are discussed and work is read. The external has power to validate grades, and is therefore able to alter grades either up or down. It is comparatively rare for grades to be revised at this stage, but externals may do this on their own initiative, or on the recommendation of the internal examiners' meeting, or in cases which a particular tutor presents as deserving of special consideration. Since grades can only be confirmed for work which is available to the external examiners, **no module grade can be awarded unless all a student's written work has been returned to the Divisional Office for filing before final examining begins. Please note that these essays must be returned with your full name on each one.** (They cannot be filed and credited to you without your name on them.) When possible, the date for the return to the Divisional Office of marked assignments is given in module booklets; if it is not, it will be notified to students by their tutors.

C21. In order to comply with the university's directives about the retention of course work, essays²⁸

are retained in English Studies files for only four months after the semester in which they have been examined. You may collect all of your essays that we have on file at the beginning of the semester. Essays remaining on file after the mid semester break of the following semester will be destroyed.

Plagiarism and Cheating

C22. It is generally understood why cheating in examinations is wrong: it is an attempt to gain undeserved credit by presenting the work of another as one's own. For the University not to treat cheating as an extremely serious offence would be unfair to its students and would jeopardize the standard of its awards. Exactly the same is true of coursework submitted for assessment. Hence the university requires the English Studies to use plagiarism detection software (Turnitin) to monitor all written work submitted for assessment at Undergraduate and Taught Postgraduate levels.

Plagiarism is the equivalent of cheating in an examination because it involves the reproduction of another's work, whether ideas, data or expressions, without due acknowledgement. This is plagiarism, whether the source is printed, electronic or handwritten, whether it is reproduced verbatim or is paraphrased, and whether it is drawn on extensively or in brief. The mere mention of a critical work or other source in a bibliography does not constitute adequate acknowledgement of indebtedness if its views or its words have been reproduced without reference in the essay or the dissertation. Cutting and pasting from internet sources is just as illegitimate as copying from a book or from another student's work. In cases of suspected plagiarism, the tutor will establish the source. If it can be shown that passages from the student's essay have been copied or derived from an unacknowledged or inadequately referenced source, action will be taken in accordance with the procedures as set out in the University's policy on Plagiarism (below).

You are therefore strongly recommended to consult the following web resource, 'The Little Book of Plagiarism', devised by the university:

<http://www.quality.stir.ac.uk/documents/BookofPlagiarism.pdf>

Plagiarism and Academic Misconduct

C23. The University has an agreed policy setting out procedures and penalties for dealing with plagiarism and other forms of Academic Misconduct. The policy forms part of the University's Academic Standards and Quality Handbook and can be viewed in full here:

<http://www.quality.stir.ac.uk/ac-policy/Misconduct.php>

You should note that penalties for Academic Misconduct are cumulative and include compulsory withdrawal from a degree course. The policy also gives guidance on proper and adequate acknowledgement of source materials, and these sections should be read in conjunction with 'The Little Book of Plagiarism' (link above).

If you are in any doubt at all about the nature of plagiarism, or the means by which to avoid it, you are strongly advised to consult your tutor. Students should clearly understand that it is their responsibility to familiarize themselves with the University's policy on plagiarism. Ignorance is²⁹

not accepted as a defence in cases of academic misconduct.

- C24. Plagiarism in the semester VIII dissertation is equivalent to cheating in a final degree examination. It is treated with the same degree of seriousness and has similar consequences.** The procedures and penalties that apply are laid down in the University's policy on plagiarism (see the web address in C23 above). The policy states that when serious plagiarism is detected in a dissertation the grade of 5C is awarded, and the student will not be eligible to graduate with Honours.

Class Attendance

- C25.** Tutorials in English Studies are designed to give students hands-on experience in guided reading and, week by week, to monitor their understanding of specific topics prior to formal assessment, usually by written essay. The ability to formulate a point of view and to present, develop, illustrate and defend it are among the key learning outcomes pursued in English Studies modules. Equally central to the discipline is the ability to engage in critical discussion and debate with those whose point of view may differ from your own. Tutorials allow your tutor to monitor your progress in acquiring these key skills and to intervene where required in order to benefit your performance in formally assessed work (essays). Tutorials are also designed to develop skills of oral presentation, which are again key learning outcomes in this subject area. Essay assignment topics will refer to issues raised and explored in group tutorial discussion. For all these reasons attendance at tutorials in English Studies is designated 'prescribed' in accordance with the University's Attendance Regulation 14 (see extract below).

Attendance at tutorials is monitored by means of a register circulated by your tutor for you to sign. It is your responsibility to ensure that you sign the register each time you attend the class.

The following extract is from the University's Attendance Regulation 14:

Attendance at a prescribed class is required.

Students who are absent from more than a third of prescribed classes with good cause (for the University's definition of 'good cause' see below) will receive the original grade obtained for that module.

Students who are absent from more than a third of prescribed classes without good cause will have their grade capped at a maximum of 3C for that module.

The following grounds for non-attendance would be considered acceptable ('good cause'). Supporting documentation should be provided wherever possible:

Unavoidable detention:

- In hospital on/before date of class
- In court/detention on/before date of class
- Participation in authorised national or international sporting competition or authorised national sports training camps.

Medical grounds:

- Confined to bed or otherwise unable to attend University
- Ability to work seriously impaired on or before the date of submission

Compassionate grounds:

- Death of a close person
- Sudden acute or serious illness or injury (including serious mental illness) of a close person.

The definition of a 'close person' is, for example, a family member (parent/guardian, spouse/partner, son/daughter, brother/sister, grandparent, grandchild) or someone living at the same address as the student.

Other exceptional grounds (or other good cause for absence)

- Exceptional circumstances will be considered on their own merits.

C26 All decisions regarding penalties for non-attendance at prescribed classes are the responsibility of Programme Directors.

C27 In the case of an unavoidable absence on a core module, with prior notice a student may apply to the Divisional office for an arrangement to attend another tutorial on the work of the week of the absence, if one is available. **NB: Students are only permitted to avail themselves of this licence once per module.**

Final Degree Classification

C28. Final degree classifications for single Honours degrees in English Studies and for the English Studies component of combined degrees are based upon modules taken and passed in English Studies after admission to Honours in semester V; the grades achieved on semester modules in the first four semesters qualify students to enter Honours but they do not count towards final degree classifications. The classification is calculated according to the University's standard procedures for determining Honours Degree Classifications for which see the Supplement of the University Calendar.

C29. Recommendations concerning Degree classifications are agreed at a meeting of the Examination Board (that is, academic staff and the external examiners) held right at the end of the spring semester each year. All modules taken by graduating students, and their projects, have by then been separately assessed and graded and the final honours classification is determined in accordance with the University guidelines.

C30. In English Studies, as elsewhere in the University, grades awarded to a student by a university in the United States during a period of study abroad are converted according to the following guidelines with adjustments (upwards or downwards a grade point) according to the student's comparative ranking in the American class. Conversions are made jointly by the Overseas Adviser and the Head of Division.

US Grade	Stirling Equivalent Grade
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A+	1A
A+	1B
A	1B
A	1C
A-	1C
A-	2A
B+	2B
B+	2C
B	2D
B	2E
B-	2F
B-	3A
C+	3B
C+	3C
C	3C
C	4
D=/D/D-	4
E	5

The equivalent Stirling grade is used in the computation of final degree classifications. In the case of students visiting under the Erasmus scheme, grade conversions are made jointly by the Overseas Adviser and Head of Division using guidelines agreed between the home and hosting universities.

D: STUDENT FEEDBACK, ADVICE AND SUPPORT

Questionnaires

- D1.** At the end of teaching, Module Evaluation Forms (questionnaires) concerning the structure, teaching, and resource provision of modules are available for students to complete on Success. Tutors have access to the responses on an anonymous basis. **These questionnaires are extremely important** and every student is urged to complete them as fully as possible. They are the most immediate and authoritative record of how the module has gone and an opportunity for students directly to influence the future shape of modules; English Studies depends upon them to modify, revise and improve its teaching. Reports are made on the questionnaires received for each module, and these findings are presented to the Joint Student Staff Consultative Committee, and to Divisional and School Learning & Teaching committees, where they are discussed and needful action resolved upon. At the end of their degree, students are asked to fill in an online Student Completion questionnaire which will be an important part of the university's Annual Monitoring programme.

Advisers.

- D2** Advisers of Study are available for consultation and advice on all matters relating to student programmes and academic life. You should get in touch with these advisers if you need guidance in subject or degree choices. (Note that the ultimate responsibility for the planning and conduct of your degree remains with you yourself, and that it is the Student Programmes office that administers everything to do with your record and progress.) The English Studies advisers are also there to help you, or to refer you to specialist guidance, if you are having personal, financial or health problems during your time at university. The current advisers for 2011-2012 are as follows:

Senior Adviser: Dr Andrew Smith
Additional advisers: TBC
Visiting students: Dr Katie Halsey

Advisers will have office hours and email enquiries may be sent to the following address:
advisers-english@stir.ac.uk.

Advisers (and tutors) will give subject-specific advice about Personal Development Planning (PDP).

Student/Staff Communications

- D3.** Students of English Studies should feel that, in addition to the Advisers of studies and the University's own support services, all English Studies staff are freely available to them for advice on academic and other matters. In particular, students should consult their tutors on matters to do with the particular module they are taking with that tutor. All members of staff place on their office doors notices indicating the times when they are most readily available. Should a student for any reason feel their question or anxiety has not been met by their tutor, they may turn to the module convenor (on core modules), English Study Programme Directors, Divisional Learning & Teaching Officer, or Head of the Division of Literature and Languages.
- D4.** All members of staff are on email. To ensure the efficient delivery of post, students should keep the university records office advised of their current postal address. Students should also consult their university email account on a regular basis as tutors and staff in the English office may use this to communicate with them and disseminate information. It is important to use the university email as private email addresses may be regarded by the system as SPAM. Module information, details of events, and a variety of other matters are advertised on the notice boards opposite A11. Students should develop the habit of looking at them regularly. This information is also available at www.english.stir.ac.uk.
- D5.** Staff cannot respond to requests for references without the prior **WRITTEN** agreement of the student concerned. This is to protect the student's own interests and confidentiality. Students must therefore ask members of staff to act as referees before giving their name on applications for employment or further education. **Unless they have done so no references will be written on their behalf.** Students are strongly advised to make use of their PDP each semester so that they can assemble and submit material to their referees.
- D6. Divisional Office:** Office Hours are from 9-5, Monday to Friday, closing 12.30-1.30 for lunch. The office staff are available in room A11, tel.: 7495; from outside the University, (01786)-

467495). Jacqui Harrop, Laura Paterson, Marion Munro, and Jane Barber-Fleming are available to give advice on administrative and associated matters.

- D7. Student/Staff Consultative Committee:** there is an active Student/Staff Consultative Committee. It is an advisory, not an executive, body which meets twice a semester to allow discussion of matters which bear on students' experience of studying English. It is made up of two representatives from each of the current core modules and one representative from each current option module (chosen at the beginning of the semester). From this academic year (2011-2012), a Student Officer appointed to the Division of Literature & Languages will liaison with the Learning & Teaching Officer for the division, and will chair meetings of the committee. Minutes will be taken by a student chosen at the first meeting of the Autumn semester and will serve for the full academic session. The student secretary should liaise with Marion Munro, Administrative Assistant, over distribution of the agenda and previous minutes. The Student Officer will be entitled to attend meetings of the School of Arts & Humanities Learning & Teaching Committee. English Studies Programme Directors, conveners of the core modules, and the Divisional Learning & Teaching Officer represent the staff on the SSSC. Names and contact addresses of student representatives of the core modules are posted on the notice board. Representatives of the option modules will be known to members of the class. Students are strongly urged to put to their student representatives any matter that they would like to be raised.

Sources of Information

- D8. Module Booklets:** students can download a copy of the relevant booklet from Success. These booklets contain the module information sheet; a statement of the aims and objectives of the module; a plan for the module; an account of assessment methods and procedures; a booklist. The intention is that this booklet will provide a ready source of reference for students throughout the module but its provision does not, of course, imply either that it is fully comprehensive or that tutors should not be asked about any aspect of the module.
- D9. University's *Student Handbook*:** the English Studies *Undergraduate Handbook* deals particularly with matters which bear on students' experience of English Studies at Stirling. The University's own *Student Handbook* (available as a download from the University website) covers more general topics, such as the governance and management of the University, academic regulations, student discipline, counselling and support services, residential accommodation etc.
- D10. University Calendar:** for fuller and more formal information concerning the organisation, administration and regulations of the University, the current *University of Stirling Calendar* should be consulted. This annual publication is the authoritative source for details of all aspects of University life. In it may be found: the University's statutes, ordinances and regulations; its committees and their membership; a full list of academic staff; all undergraduate modules offered each year; the dates of semesters, vacations, graduation and other University events. It is available on line at <http://www.calendar.stir.ac.uk/> and there is a link to it on the student portal.
- D11. The Library**

Finding books

The library catalogue lists all the books, reports and journals available to you. The catalogue will tell you: if the library has the item you want, where it is located and whether it is available. There is a link from the Portal to the catalogue, or you can go to <http://libcat.stir.ac.uk/>

Where to look for your book

When you have found a book in the catalogue, take a note of its location and its classmark, e.g.

Title	Fish diseases and disorders. vol. 1, protozoan and metazoan infections / edited by P.T.K. Woo
Publication Info.	Oxon : CAB International, 1995.
Added Author	Woo, P. T. K.

Location	Classmark	Barcode	Loan Type	Status
Stirling – Popular	XC 4.21 WOO	3160650400	ONE WEEK LOAN	AVAILABLE

Location is Stirling – popular, classmark is XC 4.21 WOO

Title	Handbook of marine fisheries conservation and management / edited by R. Quentin Grafton ... [et al.].
Publication Info.	Oxford : Oxford University Press, 2010.
Bibliography	Includes bibliographical references and index.
Added Author	Grafton, R. Quentin, 1962-

Location	Classmark	Barcode	Loan Type	Status
Stirling - Long	XB 4.27 GRA	4102201700	FOUR WEEK LOAN	AVAILABLE

Location is Stirling – long, classmark is XB 4.27 GRA

Which books are on which level?

Location in catalogue	Floor of building
Stirling - popular classmarks A - GR	3
Stirling – popular classmarks GS - Z	4

Stirling – long classmarks A – LM	3
Stirling – long classmarks LP – Z	4
Short Loan Collection	2

D12. Borrowing books

The Short Loan Collection of items in heavy demand is located on Level 2. Items from the Short Loan Collection can be borrowed for 3 hours (green label) or 24 hours (red label). These items can be booked in advance using the ‘My Library Record’ feature on the Library Catalogue.

Items from the popular collection on levels 3 and 4 can be borrowed for one week. These can be renewed unless they have been requested by someone else.

Items from the long loan collection on levels 3 and 4 can be borrowed for 4 weeks. These items can be recalled by someone else, if this happens you will be notified by email and you must return the item within 7 days.

To borrow items please take them to the self-issue machines. You will be given a receipt which gives you the dates for returning the books. If you prefer you can write this date on the date label inside the book. Fines may be charged on overdue items.

There is no restriction on the number of long loan books you can borrow, but popular loan is restricted to ten items and short loan to four.

What to do if the book is on loan:

If the book you want is on loan you can place a hold. Click on Request / Hold on the catalogue screen and submit your details. When the item is returned you will be notified by email. If you place a hold on a long loan book, the current borrower will be notified that it must be returned within a week. If the book you want is in the Short Loan Collection you can use the reservation facility available from ‘My Library Record’ to book the item for a convenient time.

D13. Finding electronic resources

The Library buys many electronic resources which can be accessed on and off campus. Our electronic journals are listed in the Library catalogue. If you know which journal you want, enter the name of the journal into the catalogue and select the record with [electronic resource]. Our electronic books are also listed in the Library Catalogue. These books can be viewed online and, subject to copyright, can be printed or saved.

How to find journal articles:

If you are looking for journal articles on a particular topic you need to search one of the Library's databases, not the Library catalogue. A full list of databases is available from <http://www.is.stir.ac.uk/resource-db/az-list.php> and this list can be refined by subject area to show databases for psychology, or sport or biology etc. Most of the databases have user guides which explain how to search for journal articles. If you need any help with using the databases, please ask in the Library.

Getting help:

If you need any assistance with finding library materials or searching for information please ask a member of library staff. We also have a range of help available on our website:

<http://www.is.stir.ac.uk>

Word processing Facilities

D14. Computing facilities are available in the University for student use. However, as student demand is far greater than the available computer provision, access to a machine cannot be guaranteed. All students starting their period of study are automatically given a user-name and password. To access these usernames and passwords during the first few weeks of semester, students should logon with the username 'student' and follow the instructions. Students can receive advice from the Help Desk in Cottrell (2Y11) which is open 9.00a.m – 5.00pm, Monday – Friday during the semester (tel.: 7250).

D15. For full details of campus computing facilities, including those in Pathfoot, see:

<http://www.is.stir.ac.uk/teaching/labs/labs-stirling.php>

Student Support Services

D16. Counselling and Medical Services: the advice of members of staff may be sought on any matter of student concern or welfare, but it is sometimes the case that professional help is needed. Details of the University's medical services and Student Support Service (SSS) are given in the University's *Student Handbook*. SSS is located in 4Y4, Cottrell Building, and is open all year round between 9.00 am and 5.00pm Monday - Friday and closed for lunch 12.30-1.30pm (internal phone no: 7080; from outside the University, (01786) 467080). The University Chaplaincy Centre is located next to the Robbins Centre (phone no. 7164/ (01786) 467164).

D17. Stirling University Student' Association (SUSA) has its own welfare advice centre (located in the Robbins Centre) which has acquired a good deal of experience of the kind of problems and difficulties students are likely to encounter. The centre will offer help with a wide range of concerns, will pursue matters with the relevant authorities, and can put students in touch with appropriate agencies.

D18. Racial and sexual harassment may occur in a university, just as they may occur elsewhere. They are no more tolerable in a university than elsewhere. No student should feel that they have to endure any form of discriminatory or offensive behaviour. Anyone who is subject to³⁷

harassment of any kind may speak to any member of staff with whom they feel able to raise the matter, or to their adviser of studies, or to a SUSA welfare officer, or to one of the University's trained advisers (their names may be had from the office of the University's Secretary, Mr Kevin Clarke, whose telephone extension is 7017.) In the case of formal complaint (that is, in writing to the Secretary), the University, which is committed to combating harassment, is obliged to pursue the matter.

- D19. Smoking:** the University is a no smoking campus. Apart from in certain designated areas, students may expect to enjoy smoke-free air. In particular, they should never be taught in, or have to attend meetings or interviews in, smoky rooms, nor should there be smoking in any class, even if it is conducted in a staff room. Any student who has cause for complaint under the University's No Smoking Code of Practice should see the Head of Division.

Members of Staff

- D20.** Note: if 46 is prefixed, any of the internal phone numbers listed below can be dialled direct from outside the University (with the further addition of the code 01786 if from beyond Stirling).

Jane Barber-Fleming

Administrative Assistant: room A11; tel. 6080; email j.m.barber-fleming@stir.ac.uk

Dr Bethan Benwell

Senior Lecturer: room A21; tel. 7976; email b.m.benwell@stir.ac.uk

Professor Glennis Byron

Room B13; tel. 7509; email glennis.byron@stir.ac.uk

Dr Suzanne Gilbert

Senior Lecturer: room B11; tel. 6206; email suzanne.gilbert@stir.ac.uk

Dr Katie Halsey

Lecturer: room A16; tel. 7513; email katie.halsey@stir.ac.uk

Dr Scott Hames

Lecturer: room A20; tel. 6205; email scott.hames@stir.ac.uk

Jacqui Harrop

School Administrator: room A11; tel. 7504; email jacqui.harrop@stir.ac.uk

Dr Adrian Hunter

Senior Lecturer: room B15; tel 7507; email adrian.hunter@stir.ac.uk

Professor Kathleen Jamie

Room A19; tel. 7508; email k.m.jamie@stir.ac.uk

Dr Paula Morris

Lecturer: room A16a; tel. 7517; email paula.morris@stir.ac.uk

Marion Munro

Administrative Assistant: room A11; tel. 7506; email m.g.munro@stir.ac.uk

Dr Padmini Ray Murray

Lecturer: room B1; tel. 7514; email p.raymurray@stir.ac.uk

Laura Paterson

Administrative Assistant: room A11; tel. 7495; email laura.paterson@stir.ac.uk

Dr Stephen Penn

Lecturer: room A17; tel. 7498; email stephen.penn@stir.ac.uk

Professor David Richards (Head of Division, Literature and Languages)

Room A25; tel. 7502; email: david.richards@stir.ac.uk
 Dr Gemma Robinson
 Senior Lecturer: room A18a; tel: 7494; email gemma.robinson@stir.ac.uk
 Alison Scott
 Administrative Assistant: room E16; tel 7510; email alison.scott@stir.ac.uk
 Frances Sessford
 Lecturer, room A18; tel: 7975; frances.sessford@stir.ac.uk
 Dr Andrew Smith
 Lecturer: room B3; tel: 7516; andrew.smith@stir.ac.uk
 Professor Claire Squires
 Room B9; tel. 7505; e-mail claire.squires@stir.ac.uk
 Dr Dale Townshend
 Lecturer: room A23 tel: 7512 email; dale.townsend@stir.ac.uk
 Dr Angus Vine
 Lecturer: room A14a; tel: 6208 email angus.vine@stir.ac.uk

All staff put notices on the doors of their rooms indicating when students can expect to find them in.

English Studies Officers

D21. Head of Division:	Professor David Richards
Deputy Heads of Division:	Dr Adrian Hunter Dr Cristina Johnston
School Administrator	Jacqui Harrop
Learning & Teaching Officer	Dr Suzanne Gilbert
Programme Directors:	Dr Gemma Robinson (Level 8) Dr Stephen Penn (Levels 9 and 10)
Student Progress & Admissions Officer:	TBC
Chief Examiner (undergraduate):	Dr Andrew Smith
(Postgraduate)	Dr Adrian Hunter
(Publishing Studies):	Dr Claire Squires
Senior Adviser	Dr Andrew Smith
Advisory team for undergraduates	TBC
Adviser of Studies for visiting students	Dr Katie Halsey
Adviser of Studies for Postgraduates	Dr Adrian Hunter

M.Litt in Creative Writing	Professor Kathleen Jamie/Dr Paula Morris
M.Litt in English Studies:	Dr Adrian Hunter
M.Litt in English Language & Linguistics:	Dr Bethan Benwell/Dr Andrew Smith
M.Litt in The Gothic Imagination:	Professor Glennis Byron
M.Litt in Modern Scottish Writing:	Dr Scott Hames/Dr Suzanne Gilbert
M.Litt in Postcolonial Studies:	Professor David Richards
M.Litt in Publishing Studies:	Dr Claire Squires
MSc in International Publishing Management:	Dr Claire Squires
Postgraduate Officer:	Dr Adrian Hunter
Research Mentor:	Dr Gemma Robinson
Chair of UG Student/Staff Committee:	Student Officer
Secretary:	Student appointment
Chair of PG Student/Staff Committee:	Dr Adrian Hunter
Employability Officer:	TBC
Advisory Visits Co-ordinator:	Jacqui Harrop
Study Abroad Adviser:	Dr Katie Halsey
Library Officer:	Dr Stephen Penn
Timetable Officer:	Jacqui Harrop
Disability Contact:	Dr Andrew Smith

Complaints Procedures

- D22.** Students who feel they have cause for complaint over the teaching or assessment of a particular module in English Studies should in the first instance speak to the relevant tutor. If they are unable to resolve the matter with him or her, they should, on semester modules and core modules, see the module convenor. Students on options, and core module students who feel the module convenor has not adequately dealt with their grievance, should consult the relevant Programme Director, the Divisional Learning and Teaching Officer, or Head of Division. Other kinds of, and less specific, discontent with English Studies procedures should also be taken to the Head of Division.

- D23.** Tutors and advisers are available for advice and guidance, but individual students must accept responsibility for their own degree programme choices.
- D24.** In the exceptional event that neither your tutor, nor the module convenor, nor any of the advisers can provide a satisfactory solution to a problem you may be having, it is possible to approach the Head of Division.
- D25.** If you wish to make a formal complaint about some aspect of your learning and teaching experience, the University's complaints procedure is available in the Academic Quality and Standards Handbook. This states that the complaint should be put in writing to the Head of Division or the administrative service concerned. If there is still not a satisfactory response, the complaint should be put in writing to the Academic Registrar.

Appeals Procedure

- D26.** There is no appeal against the decisions of examining boards or committees which act in proper accord with the University's regulations and which have been confirmed by the authority of external examiners. Module grades and degree classifications are not open to revision.
- D27.** All decisions about student progress are made by the Student Progress Office, who may refer difficult decisions to APAC, a senior committee appointed by the Academic Council. Under certain circumstances it may be possible for a student to appeal against a decision by APAC. The University's Academic Standards and Quality Handbook explains the procedure for appeals against decisions about student progress and academic awards. Details of the procedure can also be found on the university's website at www.quality.stir.sc.uk/ac-policy/UG-TPG.php

Employability Statement

- D28.** As the Higher Education Academy defines it, employability is 'a set of achievements — skills, understandings and personal attributes — that makes graduates more likely to gain employment and be successful in their chosen occupations' (<http://www.english.heacademy.ac.uk/explore/resources/careers/index.php>). Over the years, the Association of Graduate Recruiters has drawn up a list of the skills most sought after by prospective employers, the most desirable of these being:
- High levels of motivation and enthusiasm
 - Strong interpersonal skills
 - Good team working
 - Fluent oral communication
 - Openness to change; flexibility and adaptability
 - High levels of initiative/productivity
 - Good problem-solving skills
 - Strong planning and organisation
 - Responsible management of one's own development
 - Effective written communication

These Employer Criteria may be organised into the following key areas:

- **Cognitive Skills/Brainpower:** The ability to identify and solve problems; work with information and handle a mass of diverse data; assess risks and draw conclusions
 - **Generic Competencies:** High-level and transferable key skills such as the ability to work with others in a team, communicate, persuade and exercise interpersonal sensitivity
 - **Personal Capabilities:** self-motivation; the ability and desire to enhance one's own learning and performance; adaptability; flexibility; ability to cope with stress
 - **Technical Abilities:** for instance, the efficient use of Information Technology
 - **Business and/or Organisation Awareness:** an appreciation of how businesses operate, ideally through relevant work-experience
 - **Practical Elements and Vocational Courses:** critical evaluation of the outcomes of professional practice; self-reflexivity in the work environment; self-assessment and review.
- (<http://www.qaa.ac.uk/academicinfrastructure/benchmark/statements/drafts/englishdrafteraft06.asp#p5>)

As evidenced below, it is anticipated that most, if not all, of these skills will be acquired through a degree in English studies. As the Benchmark statement for English drawn up by the QAA (Quality Assurance Agency for Higher Education) indicates, a graduate in English Studies will typically have the ability to:

- Use advanced literacy skills to communicate in an effective and appropriate style
- Apply the skills of sustained oral and written argumentation in a coherent and persuasive fashion
- Analyse and critically reflect upon various oral and written forms of communication
- Adapt the critical methodologies of English studies to a variety of different working environments
- Manage, sift, organise and interpret a substantial amount of information in systematic and structured ways
- Organise his/her time and workload through the planning and delivery of assignments, presentations and projects
- Exercise independence of thought and judgment
- Negotiate with ease a range of intricate concepts with a clear understanding of aims and consequences
- Work with others in the presentation of ideas and the process of collective problem-solving
- Understand and apply a variety of competing theoretical perspectives while considering the importance of alternative modes of approach
- Adopt a position of self-reflexivity in relation to one's own rhetorical stance
- Efficiently use Information Technology for the retrieval, evaluation and presentation of information.

These are the transferrable skills which, in addition to a more subject-specific range of competencies, you are likely to acquire in the course of your English Studies degree. Of course, the extent to which you achieve these skills is dependent upon your levels of commitment, both in the lecture or seminar room, and in your own private course of study: the more you put in, the more you will get out. At the conclusion of each module, you might

find it useful to take a few moments to reflect upon which of these skills you have obtained.

E: STYLESHEET

- E1.** This Stylesheet is intended as a guide to students in the presentation of written work submitted for assessment. It deals with the layout and documentation of essays and projects. This should not be regarded as an incidental or secondary matter: clear and consistent presentation of material is an essential part of the process of lucid and effective communication. Every effort should therefore be made to ensure that the use of conventional forms of reference and annotation becomes habitual at an early stage, and certainly long before the final year project has to be written.
- E2.** For further details and examples, consult the MHRA *Style Guide*, which can be downloaded for free here:
<http://www.mhra.org.uk/Publications/Books/StyleGuide/download.shtml>
- E3.** This Stylesheet is arranged as follows:
1. Format
 2. Punctuation
 3. Quotations
 4. Referencing
 5. Sample Essay

Format

- E4.** Essays, other written assignments and projects should be written or printed on **both sides** of decent quality paper (A4 or other standard size). All essays should be double-spaced.
- E5.** Each piece of written work submitted must use as its opening page the **Cover Sheet** which will be available on the English Studies webpage or can be collected from the pigeonholes by the Divisional Office. **In addition, the front page of your essay must carry on its first page the following information:** (1) registration number (no names or other forms of identification should appear on any assignment submitted for assessment); (2) the title of the module for which the work is submitted; (3) the module code; (4) the essay question number, if applicable; (5) the essay question or other assignment identification; (6) the name of the writer's tutor. Failure to give this information may result in the essay being misdirected and delayed. For the form of titlepages to Semester VIII projects, see §B50.
- E6.** An even margin of approximately 5cm (2 inches) should be maintained on the lefthand or righthand side of every page for markers' comments.
- E7.** Paragraphing is a technique to enable the reader to discern, grasp and absorb the key points in an argument. Paragraphs should be regarded as clearly defined stages in the development of an argument. An essay constructed with many short paragraphs gives the impression of ill-digested notes, or jottings; an essay with only a few very long paragraphs appears to ramble aimlessly rather than to argue pointedly. Both will seem to their readers to be disorderly pieces whose ideas have not been thought through. Do not indent after a long quotation unless it is intended to begin a new paragraph at that point.

- E8.** Paragraphs should consequently be clearly marked off, *either* by noticeable indentation (that is, starting the line a short distance (at least 1.5 cm) to the right of the lefthand margin), *or* by leaving a line blank, *or* by both. An essay in which the paragraph divisions are not easily detected will appear rough and unfinished.
- E9.** Students should resist the temptation to use more than one style (or size) of font.
- E10.** The titles of longer works and of books should be either underlined or *italicized*. This includes novels, plays, long poems, collections of poems or short stories, and books of criticism. Shorter pieces (individual poems, stories, essays) should appear within inverted commas. Thus: 'Epithalamion' but The Faerie Queene or *The Faerie Queene*; 'We are Seven' but Lyrical Ballads or *Lyrical Ballads*; 'The Love Song of J. Alfred Prufrock', but The Waste Land or *The Waste Land*. **Never use both underlining and quotation marks.**
- E11.** Each page should be clearly numbered; pages should be pinned or stapled together in the top lefthand corner only (otherwise they are not easy to read and annotate).
- E12.** Essays should not exceed the prescribed word length (which includes quotations and footnotes, but excludes the bibliography).

Punctuation

- E13.** Modern punctuation serves to define the structure of a sentence by marking off its constituent parts. The neglect or misuse of marks of punctuation will obscure meaning and hence is likely to mislead the reader.
- E14.** Full stops are the heaviest marks of punctuation. They signal the completion of a sentence: that is, they distinguish one coherent, self-contained statement from the next discrete point to be made. Commas should *not* be used between sentences, even simple one-clause sentences.
- E15.** The colon distinguishes two sentence elements (the first always being a full clause), where the full significance of the second depends upon its relationship to the first. It is usually followed by a conclusion drawn from the preceding statement, or by an enumeration, summation or illustration of the point which has been made, e.g. 'There was an obvious solution: she would have to drive herself to the hospital'; 'There were three colours in the mix: red, green and yellow'. One of its commonest uses in literary essays is to introduce indented quotations.
- E16.** The semicolon is a lighter stop, used between related points of equal significance, usually two independent clauses, e.g. 'I opened the envelope; the news was not good'; or sometimes two independent clauses linked by a connecting adverbial: 'He was on holiday; however, his mind was still at the office'. A semicolon can always, in principle, be replaced either by a full stop (yielding two separate sentences) or by the word *and* (possibly preceded by a joining comma). However, it tends to be used in place of a full stop where the two parts are felt to be closely related.
- E17.** Commas are used to distinguish parts of a single statement, but not to distinguish separate

statements. Typical uses include: the separating off of an introductory adverb (*However, Chaucer...*; *Nevertheless, Chaucer...*); the distinguishing of items in a list; marking out simple phrases and relative clauses which are readily detachable from the sentence.

- E18.** Dashes should not be used as a means to avoid choosing the appropriate punctuation mark. A dash can be used to set off an additional point, appended to a sentence as if in afterthought, often in an ironic or exclamatory way. It is better not to use dashes as if they were brackets.
- E19.** A pair of brackets encloses a comment within the course of another statement while keeping it syntactically distinct.
- E20.** Omissions should be indicated by three dots. (This is most commonly required within quotations.) E.g., 'The sea-cucumbers were...three hundred dollars a pound'.
- E21.** Single quotation marks should be used for quotations within your own prose and double quotation marks for quotations within a quotation. Note that **indented quotations are not enclosed within quotation marks** (since it is already clear that these are quotations).
- E22.** Exclamation marks should be used sparingly, if at all. Their frequent use gives the impression that the writer is overexcited.
- E23.** The apostrophe needlessly gives much trouble. It serves two purposes: *first*, it is used as a mark of omission, in the place of letters which have been left out (o' er, didn' t etc.); *secondly*, it is used to signify possession.
- E24.** When used to signify possession, the apostrophe is placed *before* the 's' with single nouns (e.g. Dorigen's, Bilbo's, Lady Macbeth's); with plural nouns, it is placed *after* the 's' (e.g. the Metaphysicals' fantasticality, the Romantics' morbidity). (Note, however, that when the plural form of the noun does not take an 's', the apostrophe is placed *before* the possessive 's': so, children's, not childrens'). This distinction should be observed, since it involves a difference of meaning: the sonnet's structure and the sonnets' structure do not mean the same thing. Care should be taken with nouns which end in 's': the possessive form of Keats is not Keat's but Keats's (in such cases the possessive 's' is sometimes omitted: Keats'). Yeat's would be the possessive form of Yeat, not Yeats.
- E25.** 'Its' and 'it's' are the commonest cause of confusion in this connection. 'It's' is an elision of 'it is'; the apostrophe signifies omission of the 'i' in 'is'. The problem arises with 'its', which is the possessive form of the pronoun 'it', but does *not* have an apostrophe. This possessive pronoun was coined in the late sixteenth century, and came into common use in the seventeenth century ('his' was formerly the neuter pronoun), though until the early nineteenth century it was commonly spelled 'it's', indicating its possessive nature (it + possessive s). However, the apostrophe has now been dropped for two hundred years and 'its' has become the fixed form of the pronoun, on the analogy of 'his'. So:

It's	=	it is
its	=	of it (possessive)
its'	=	does not exist

Spelling: Common Errors

E26. The ability to spell is an elementary but an essential skill in a student of English. It is worthwhile always working with a dictionary by your side to check spellings. It is a useful practice to maintain a list of the correct spellings of words which, through experience, you find you commonly misspell.

E27. The following are pairs of words which are commonly not properly distinguished. It is worthwhile looking them up and learning their meanings:

affect/effect	complementary/complimentary	council/counsel
dependent/dependant	discrete/discreet	disinterested/uninterested
enormity/enormousness	forego/forgo	imply/infer
licence/license	loathe/loathe	may/might
naught/nought	practice/practise	prophecy/prophesy
stationary/stationery	who's/whose	

E28. The following are words commonly misspelt:

Accessible	accessory	accommodation
admissible	anonymous	argument
biased	cantos	commitment
committed	corollary	cynical
definite (ly)	desperate	disappointment
embarrass	epitome	existence
existential	fulfil	fulfilment
hierarchy	humorous	idiosyncrasy
independent	indigenous	infinite
instalment	knowledgeable	metaphor
metonymy	misogyny	occurred
occurrence	parallel	precede
pseudonymous	receive	rhetoric
rhyme	rhythm	rigorous
separate	simile	similes
skilful	soliloquy	soliloquies
supersede	synonymous	tragedy
truly	withhold	wilful

(Endings in ence/ance, ent/ant and able/ible give particular trouble and should be watched.)

E29. The following singular and plural forms are often confused, misused or misconstrued:

antithesis/antitheses	criterion/criteria	crux/cruces
datum/data	erratum/errata	matrix/matrices

medium/media

phenomenon/phenomena

tableau/tableaux

Abbreviations

- E30.** Avoid colloquial abbreviations such as ‘don’t’, ‘aren’t’, ‘I’ll’.
- E31.** Avoid the use of ‘etc.’: it suggests that you cannot be bothered to write down what you have in mind.
- E32.** Common and accepted abbreviations are: e.g., (= for example); i.e. (that is); cp. or cf. (= compare); ff. (following, after a page reference). Their use, however, should be confined to references and annotation; they should not appear within the body of your prose.

Quotation in Literary Studies

- E33.** A good essay will analyse literary texts in detail and will pay close attention to specific passages within them. To this end, quotation is essential.
- E34.** As a rule of thumb, comment on a quotation should be at least as long as the quotation itself.
- E35.** Quotations may be **either** run into the text of an essay, **or** marked off from it: if the quotation is no more than three lines long, it should be enclosed within quotation marks and run into the text; if it is longer, it should **not** be within quotation marks but should be separated from the body of the text by: indenting every line; single spacing; and the leaving of a line space before and after. Both forms are illustrated by this passage from Catherine Belsey, *John Milton* (1988), p. 34:

Alastair Fowler cites a comment of 1734 which is more to the point than some of the subsequent debate:

Milton’s language is English, but ‘tis Milton’s English; ‘tis Latin, ‘tis Greek English; not only the words, the phraseology, the transpositions, but the ancient idiom is seen in all he writes, so that a learned foreigner will think Milton the easiest to be understood of all the English writers.

F. R. Leavis, for whom Englishness was more or less synonymous with virtue, would evidently have derived no pleasure from the notion of the ‘learned foreigner’ with easy access to Milton’s work. In his view, ‘cultivating so complete and systematic a callousness to the intrinsic nature of English’ Milton forfeits all possibility of subtle or delicate life in his verse.

- E36.** **Run on** quotations should look like this:

Poetry

It is characteristic of Herbert to doubt his capacity to fulfil his Christian commitment: he thinks of himself as a 'guest' not 'worthy' to be admitted into Christian communion. However, when he wishes that he were 'an Orangetree/ That busie plant', it seems to be the exotic and improbable which he desires as much as to be productive and useful.

Lines are separated by an oblique stroke, and begin with a capital letter if they do so in the original.

Drama

After Ananias' expostulation in Jonson's Alchemist that 'Thou look'st like antichrist in that lewd hat' neither apocalyptic terrors nor seventeenth-century fashions can ever be so fearsome again.

The extract is enclosed within quotation marks, but there are no quotation marks around dialogue within it; should verse be quoted, the lines are separated as in quotation from poems. Always be sure to indicate which character in the play is speaking.

Prose

When the outraged Stephen rounds on Maggie '"Good God! ...you rave. How can you go back without marrying me?...You see nothing as it really is"' he begins to realise how misplaced has been his confidence that Maggie would feel compelled by social pressure to comply with his wishes.

In the case of prose, dialogue is contained within double quotation marks, while the whole extract is placed within single quotation marks.

Indented quotations should be introduced by a colon and should look like this:

Poetry

And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came!

One, two! One, two! And through and through,
The vorpal blade went snickersnack!
He left it dead, and with its head
He went galumphing back.

'And hast thou slain the jabberwock?

Come to my arms, my beamish boy!
O frabjous day! Calooh! Callay!’
He chortled in his joy.

The layout of the original is reproduced without quotation marks around the extract. Should there be speech within the verse, it (but it alone) is included within quotation marks, as in the original.

Drama

Estragon: Fancy that. (He raises what remains of the carrot by the stub of the leaf, twirls it before his eyes.) Funny, the more you eat, the worse it gets.

Vladimir: With me it's just the opposite.

Estragon: In other words?

Vladimir: I get used to the muck as I go along.

Estragon: (After a prolonged reflection.) Is that the opposite?

There are no quotation marks around what characters say in a drama, nor around the set-in quotation as a whole. The characters should be named if more than one of them speaks in the quotation.

Prose

‘Never mind, Harriet’, said Emma, ‘I shall not be a poor old maid; and it is poverty only which makes celibacy contemptible to a generous public! A single woman, with a very narrow income, must be a ridiculous, disagreeable, old maid! the proper sport of boys and girls; but a single woman of good fortune, is always respectable, and may be as sensible and pleasant as anyone else’.

Although there are no quotation marks around set-in quotations, dialogue in prose, unlike dialogue in drama, **is** enclosed within quotation marks.

- E37.** After indented quotations, the resumed text should **not** be indented unless a new paragraph is intended. **All indented quotations should be given in single spacing.**
- E38.** All quotations should faithfully reproduce the form of the original. Any omissions or alterations should be clearly indicated (cf. §E20).
- E39.** Care should be taken not to break up sentences by incorporating long quotations within them. Almost invariably, the result is that the reader loses the thread. After a long quotation, begin a new sentence.

- E40.** Indented quoted extracts should make sense within themselves as isolated passages; run-on quotations should make sense within the sentence in which they are placed.
- E41.** Run-on quotations should not generally be placed within brackets in order to incorporate them into sentences since this reduces them to parenthetical asides.

Presentation of Linguistic Data

- E42.** If cases or data from spoken English or from written texts are lengthy (i.e. more than four or five lines) they should be included in an appendix to your written work. Lines should be numbered and your transcription and notation conventions (if not immediately obvious) should be provided. The appendix will not be counted towards the total length of the submitted work.
- E43.** When referring to data, the relevant passages should be quoted if they are short; when they are longer, reference should be made to the appendix. In either case, always give the line number allocated in the appendix. Quotations included in the text will count towards the total length of the essay and should therefore be kept as short as possible.
- E44.** If your written work consists entirely, or almost entirely, of analysis of data, with little prose description, consult your tutor on how to lay it out.

Referencing (see the example essay given in E.48)

- E45.** All quotations and citations in your essay should carry a supporting reference giving details of their source. The point of such reference is to make available the evidence on which an argument is based. If the reader is to be able to look at this evidence, she or he must be able to identify **both** the particular book which has been used **and** the place in the book where the relevant passage may be found. References therefore need to give specific and clear information about: title; edition; page.
- E46.** References should be given as numbered footnotes at the bottom of each page of your essay. In most word-processing programmes, footnotes are accessed through the Insert menu. The important thing to stress is that the numbering of notes must be clear and sequential.

When you insert a footnote, the word-processing programme automatically places a superscript numeral in the body of the text, and opens a footer space for you to enter the details of the source you are citing.

Instructions for Referencing

The **FIRST** reference you make to any source takes the form of a footnote. All **SUBSEQUENT** references to the same source are NOT footnoted, but instead appear in abbreviated form and in parentheses (details in E.47 below).

Note on abbreviations used: in the case of books (as opposed to journal articles) the abbreviation p. is used to indicate the page number being quoted or cited; pp. is used where the quoted or cited material extends over more than one page. For example: p.3; and pp.36-7.

First Reference Formats

For the **first** reference you make to a particular source, you should mimic one of the sample formats below, depending on the nature of the material being referenced. **NB:** for place of publication, give the first place listed on the title page. Publishers often have offices in various locations and will sometimes list some or all of these; but for purposes of this Stylesheet, you should give only the first place of publication mentioned.

(a) For books:

Ian McEwan, *On Chesil Beach* (London: Jonathan Cape, 2007), p.23

Salman Rushdie, *The Satanic Verses* (London: Viking, 1988), pp.3-4

Where there is more than one author:

Sandra M. Gilbert and Susan Gubar, *The Madwoman in the Attic: the woman writer and the nineteenth-century literary imagination* (New Haven, Conn.: Yale University Press, 1979), p.26

And where the book is in a later edition (i.e., not its first edition):

M. H. Abrams, *A Glossary of Literary Terms*, 4th edn (New York: Holt, Rinehart and Winston, 1981), p.132

Editions often go through several impressions or printings (listed, or summarized, with dates, on the imprint page). It is not usually necessary to specify which reprint of an edition is being used, since these will all have the same pagination. So, an imprint page which reads 'First published in 1973/ Published by Virago Press, 1979/ Reprinted 1982, 1983, 1984, 1985, 1987, 1988, 1989, 1990, 1991' may be rendered:

Margaret Atwood, *Surfacing* (London: Virago, 1979), p.9

(b) For edited books:

Janet Todd, ed., *A Dictionary of British and American Women Writers 1660-1800* (London: Methuen, 1987), p.72

Hugh MacDiarmid, *A Drunk Man Looks at the Thistle*, ed. by Kenneth Buthlay (Edinburgh: Scottish Academic Press, 1987), p.xii

(c) For pieces within printed books:

Here it is important to give the author and title of the piece you are quoting or citing, as well as the author, title and other publication details of the book within which the piece appears. To make the reference as informative as possible for your reader, you should give page numbers

indicating the extent of the piece, **and** the specific page or pages you are quoting from or citing. So, in the first example below, the tale by Henryson is printed on pages 37-41 of the *Oxford Book of Narrative Verse*, and the page quoted from is page 38. In the second example, the whole article is being cited:

Robert Henryson, 'The Tale of the Upland Mouse and the Burgess Mouse', in *The Oxford Book of Narrative Verse*, ed. by Iona and Peter Opie (Oxford: Oxford University Press, 1988), pp.3741 (p.38)

Ruth Praver Jhabvala, 'How I Became a Holy Mother', in *The Secret Self: Short Stories by Women*, ed. by Hermione Lee (London: Dent, 1991), pp.27491

Often, you will want to reference an article in a book where the book has more than one editor. Where there are two or three editors, this should be indicated thus:

Maria DiBattista, 'Virginia Woolf and the language of authorship', in *The Cambridge Companion to Virginia Woolf*, ed. by Sue Roe and Susan Sellers, (Cambridge: Cambridge University Press, 2000), pp.130-44 (p.139)

Ian Sampson, 'Henry James and the Market', in *Modernist Writers and the Marketplace*, ed. by Ian Willison, Warwick Gould and Warren Chernaik (Basingstoke: Macmillan, 1996), pp.2-22 (p.16)

In the first example above, p.139 is being quoted from; the article in the book runs from pages 130-44; in the second example, it's page 16 of an article which runs from pages 2-11. And so on.

Where there are more than three editors, as is often the case with large anthologies like the *Norton*, only the name of the first editor should be given, followed by the phrase 'and others':

Robert Browning, 'Memorabilia', in *The Norton Anthology of Poetry*, 3rd edn, ed. by Alexander W. Allison and others (New York: W. W. Norton, 1983), p.737

(d) For translated titles:

Simone De Beauvoir, *The Second Sex*, trans. by H.M. Parshley (London: Pan, 1988), p.88

Umberto Eco, *The Name of the Rose*, trans. by William Weaver (London: Secker and Warburg, 1983), p.6

(e) For articles in journals:

Note here that the volume number of the journal comes after the title, with the

year of publication following in brackets. Note also that the page numbering abbreviation 'pp.' used for marking the page extent of pieces within printed books (as in section d. above) is omitted in the case of journal articles. So, in the first example here, the article runs from pages 13-21 of the journal and the whole article is being cited; in the second example, the article runs from pages 143-65, but only page 145 is being cited or quoted from:

Catherine Belsey, 'The Illusion of Empire: Elizabethan Expansionism and Shakespeare's Second Tetralogy', *Literature and History*, 1 (1990), 1321

Peter Lake, 'Feminine Piety and Personal Potency: The "Emancipation" of Mrs. Jane Ratcliffe', *The Seventeenth Century*, 2 (1987), 143-65 (p.145)

Sometimes a journal will give a volume number and a part number within that volume. Where that is the case you should follow this model (here page 190 of part 4 of volume 30 is being cited):

David R. Olson, 'On the Language and Authority of Textbooks', *Journal of Communication*, 30.4 (1980), 186-96 (p.190)

(f) For materials from the internet

As far as possible, follow the style used for printed publications as detailed above. Information should be given in the following order:

- Author's name
- Title of item
- Title of complete work/resource
- Publication details (volume, issue, date)
- Full address (Universal Resource Locator (URL))
- Date at which the resource was consulted (in square brackets)
- Location of passage cited (in parentheses)

For example:

Steve Sohmer, 'The Lunar Calendar of Shakespeare's King Lear', *Early Modern Literary Studies*, 5.2 (1999) <<http://purl.oclc.org/emls/05-2/sohmlear.htm>> [accessed 28 January 2000] (para. 3 of 17)

(g) Plays and Long Works

The first full reference to a play or long work should indicate the edition used. Small capital roman numerals should be used for the numbers of acts of plays, and for the numbers of 'books' and other major subdivisions. Smaller subdivisions (scenes, cantos, chapters, etc.) and line numbers are usually indicated by arabic numerals. For example, to cite lines 99-107, in Act 3 scene 4 of *Macbeth*, one would give the first reference thus:

William Shakespeare, *Macbeth*, ed. by A. R. Braunmuller (Cambridge: Cambridge University Press, 2008), iii. 4. 99-107

Likewise, a first reference to *Paradise Lost* citing or quoting lines 342-7 of book 9 would appear in the footnote/endnote thus:

John Milton, *Paradise Lost*, ed. by Alastair Fowler (Harlow: Longman, 1971), ix, 342-7

References to the **Bible** should be in the following form: Isaiah 22. 17; ii Corinthians 5. 13-15, and so on. Note that books of the Bible are not italicized; roman numerals are used for the numbers of books, arabic numerals (separated by a full stop) for chapters and verses.

E.47 Subsequent Reference Format (see the example essay given in E.48)

As you will see in the sample essay following, the above conventions apply to the **first** reference the essay makes to a source text. Once the reference has been given in its full form, there is no need to repeat it in its entirety. Instead, an abbreviated form of the footnote reference should appear between parentheses, after your quotation but outside the closing quotation mark. In the case of **secondary** sources, your parenthetical reference will consist of the author's name and a page reference. For example:

(McArthur, p.62)

(Chadwick and Chadwick, iii, 72)

If there can be no doubt which author is being referred to but more than one of his or her works has been cited, use the short title of the specific work followed by the page reference:

(*Worlds of Reference*, p.9)

('The Lover as Icarus', p.12)

Remember: your reader must always be able to trace these subsequent abbreviated references back to an initial full reference to the work in question.

For first mention of a **primary** text, provide full bibliographic details (as above) in a footnote. For subsequent references use the title of the poem, novel etc (rather than author). Abbreviations are also acceptable:

Novels:

(*Frankenstein*, p. 101)

Short stories:

('The Dead', p. 179)

Poems (here the number refers to line rather than page):

('Leda and the Swan' (or LS), l. 12)

Plays (here the numbers refer to act, scene and line(s))

(Taming of the Shrew (or TS), V.2.139)

E.48 Bibliography

Every essay must conclude with a list of all works cited or quoted from in your essay. In addition, you should include any relevant works you referred to when writing your essay but which your essay does not mention explicitly. (As you will see in the sample essay below, three relevant works are listed in the bibliography but not directly cited in the essay).

The bibliography is arranged alphabetically by the surname of the first named author or editor of the work in question. The names of collaborating authors or editors are listed in the normal order (i.e., not surname first).

The bibliography is a list of sources, not a list of references. Accordingly, books should be listed with their full publication details (as in the footnote reference), but page references for your first quoted passage should be removed. This also applies to journal articles or book chapter: include the page extent of the source, but omit the page reference for the quotation your footnote reference supports.

The simplest way to assemble your bibliography is to copy and paste your first full footnote reference to a work, remembering 1) to reverse the name order of the first author or editor; and 2) to remove any page numbers referring to the specific passage you quoted from the book or article. Page numbers which denote the page extent of an article in a book or journal should remain: see, for example, the entry for Benjamin in the bibliography below.

If the bibliography includes more than one work by the same author or editor, a long dash should be substituted for the name after the first appearance, and the works should be arranged in alphabetical order of title, disregarding initial definite or indefinite articles (i.e., ‘A’ or ‘The’).

The sample essay following exemplifies most of the referencing formats detailed above.

E. 49. Referencing Example

[Note: this mock essay is solely for the purpose of illustrating reference conventions; its content is spurious and should not be relied upon]

In his book on modernist literature, Peter Childs describes in detail the formal characteristics of a number of ‘richly allusive and ambiguous’¹ short stories by James Joyce, Katherine Mansfield and Virginia Woolf. Tim Armstrong augments Childs’ formalist account with a discussion of the role that different publishing venues had in the development of the short story in this period:

By the time we arrive at the short fictions of Turgenev, Joyce and Mansfield, the short story has become definitional to modernism: epiphanic, ambiguous, formally perfect—but still a

¹ Peter Childs, *Modernism* (London and New York: Routledge, 2000), p.93

basic unit of magazine publication. [...] The position of the short story can be taken as emblematic of modernism as a whole: quality cannot be dissociated from a consumer culture in which it identifies a particular audience.²

The significance of Armstrong's contribution to short story criticism lies in the relationship it perceives between the formal character of the short story, the cultural contexts of its production and reception, and rise of modernist coterie magazine publishing. In this essay, I will explore further the relationship between these three elements with particular reference to two stories by Virginia Woolf.

In the minds of many critics, the coterie magazine functioned as the 'engine of modernism' (Armstrong, p.53). Mark Morrison, for example, argues that the medium offered modernist writers an outlet that was uncontaminated by mass commercial values.³ A similar case is made by Leonard Diepeveen who suggests that the magazine was the principal mechanism of 'cultural elevation'⁴ for modernist writing. At the same time, other modernist critics have begun considering the ways in which particular literary forms might be said to be 'calibrated' (Childs, p.107) to the broader cultural conditions of modernity. Fundamental to this school of thought is the work of Walter Benjamin, who, in his essay 'The Work of Art in the Age of Mechanical Reproduction', suggests that art does not simply reflect modernity, but inhabits and produces it too.⁵ It is an idea strongly echoed in recent criticism. Frederic Jameson, for example, regards the cultural function of the modernist text as a matter of making the reader feel 'at home in what would otherwise be a distressingly alienating reality'.⁶ That is to say, in the way that it makes an aesthetic virtue out of

² Tim Armstrong, *Modernism: A Cultural History* (Cambridge: Polity, 2005), pp.52-3

³ Mark Morrison, 'The Little Magazines', in *Modernist Writers and the Marketplace*, ed. by Ian Willison, Warwick Gould and Warren Chernaik, 2nd edn (Basingstoke and London: Macmillan, 1996), pp.1-19

⁴ Leonard Diepeveen, 'T.S. Eliot and the Modernist Magazine', in *Marketing Modernism*, ed. by Kevin J. H. Dettmar and Stephen Watts (Ann Arbor: University of Michigan Press, 1996), pp.2-23 (p.16)

⁵ Walter Benjamin, 'The Work of Art in the Age of Mechanical Reproduction', in *Illuminations*, trans. by Harry Zohn (London: Pimlico, 1999), pp.211-44

⁶ Frederic Jameson, *The Political Unconscious: Narrative as a Socially Symbolic Act* (Ithaca and

social phenomena of fragmentation, dislocation and isolation, the modernist text participates in the process of ‘acclimatizing’⁷ the subject to the experience of technological modernity.

[...]

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Hunter, Adrian, *The Cambridge Introduction to the Short Story in English* (Cambridge: Cambridge University Press, 2007)

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Smith, Lloyd, ‘The Modernist Short Story’, *English*, 98 (1999), 13-31

---- ‘Modernist Textual Criticism’, *Essays in Criticism*, 45 (2002), 2-11

---- *Text and Intertext* (London: Routledge, 1996)

London: Cornell University Press, 1981), p.236

⁷ Lloyd Smith, ‘The Rise of the Modernist Short Story’, *English*, 98 (1999), 13-31 (p.20)

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