



University of Salford
A Greater Manchester University

BA (HONS) ENGLISH AND CREATIVE WRITING (WREN)

PROGRAMME HANDBOOK 2005

WELCOME to the degree programme: English and Creative Writing (WREN).

This Programme Handbook is designed to provide you with all the necessary information about your degree programme: its content, its structure, how it progresses through three years, and the aims and expected learning outcomes of your period of study at Salford.

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ENGLISH YEAR STUDY PLANNER 2005-2006

Week	w/c Semester 1	
0	19 September 2005	Induction/Registration week
1	26 September	Semester 1 teaching begins
2	3 October	
3	10 October	
4	17 October	Tuesday 18th 2pm: <i>Applied Study Skills</i> 'Summary' due
5	24 October	<i>Romantic Period</i> (Level 2) short assessment due: Wednesday 26th 2pm <i>Modernism</i> (Level 3) short assessment due: Thursday 27th 2pm
6	31 October	READING WEEK
7	7 November	<i>Introduction to Literature</i> tutorial essay due: Tuesday 8th Nov. 2pm.
8	14 November	Levels 2 & 3 Diagnostic work due Monday 14th 2pm <i>Writing Poetry in C21st</i> (Level 2) 3 poems due Monday 14th 2pm <i>Intro Creative Writing 1</i> Autobiog piece due: Tuesday 15th 2pm <i>History of English</i> Exercise due: Wednesday 16th 2pm
9	21 November	<i>Applied Study Skills</i> 'Review of Literature' due: Tuesday 22nd 2pm
10	28 November	<i>Romantic Period</i> tutorial essay due: Wednesday 30th 2pm <i>Modernism</i> tutorial essay due: Thursday 1st Dec 2pm
11	5 December	<i>Applied Study Skills</i> IT and Library Skills Worksheet due Tues 6th
12	12 December	<i>Introduction to Shakespeare</i> tutorial essay due: Tuesday 13th 2pm <i>Intro Creative Writing 1</i> Poetry and Writer's response due: Tues 13th 2pm Levels 2 & 3 Long assessed work due: Level 2 : Wednesday 14th 2pm Level 3: Thursday 15th 2pm <i>Writing Poetry in C21st</i> (Level 2) 5 poems and Writer's reflection due Wednesday 14th 2pm
	Christmas	17 December – 8 January
13	9 January 2006	Revision Week Level 3 <i>Dissertation</i> due Thursday 12th 2pm <i>Lang&Div 1&2</i> Assessed essays due Thursday 12th 2pm
14-15	16-27 January	Examinations
	Semester 2	
1	30 January	Semester 2 teaching begins
2	6 February	
3	13 February	
4	20 February	
5	27 February	Level 1 tutorial essay <i>The Novel</i> due: Tuesday 28th Feb 2pm <i>Victorian Lit</i> (Level 2) short assessment due: Wednesday 1st March 2pm <i>Postmodernism</i> (Level 3) short assessment due: Thursday 2nd March 2pm
6	6 March	Reading Week
7	13 March	
8	20 March	Levels 2 & 3 Diagnostic work due Monday 20th 2pm <i>Writing Short Fiction</i> (Level 2) 1000 word Short story due Monday 20th 2pm <i>Intro Creative Writing 2</i> Fiction due: Tuesday 21st 2pm
9	27 March	
	Easter	April 1-23
10	24 April	Level 1 <i>Literary and Cultural Theory</i> essay due: Tuesday 25th 2pm <i>Victorian Lit</i> tutorial essay due: Wednesday 26th 2pm <i>Postmodernism</i> tutorial essay due: Thursday 27th 2pm
11	1 May	BANK HOLIDAY MONDAY
12	8 May	<i>Intro Creative Writing 2</i> Script and Writer's response due: Tues 9th May 2pm Long assessed work due: Level 2: Wednesday 10th 2pm Level 3: Thursday 11th 2pm

		<i>Writing Short Fiction</i> (Level 2) 2500 word Short story and Writer's reflection due Wednesday 10th 2pm <i>Portfolio</i> (Level 2) Creative work and Writer's reflection due Thursday 11th 2pm
13	15 May	Revision Week
14-16	22 May – 9 June	Examinations (End of semester 9 June)
	GRADUATION	18-20 July (Provisional)

1.1 AIMS OF THE PROGRAMME

The English undergraduate programmes (including the English elements of all Joint Honours and Combined Honours co-taught by English) have number of generic Aims. These constitute a statement by those involved in the delivery of the programme of what they intend the programme to achieve. The aims for *English Literature* are listed below:

1. To encourage students to have an independent, critical and rational capacity of analysis
2. To enable students from a wide variety of social and academic backgrounds to engage successfully with intellectually rigorous programmes of study
3. To prepare students for their future careers or further study by promoting skills with both academic and practical applicability
4. To train students in an engaged, informed and perceptive reading of a variety of literary and non-literary texts in English
5. To provide students with the ability to compare texts of different kinds from different historical periods
6. To achieve the above within a friendly and strongly supportive environment in which personal as well as academic development is respected

These are the general aims of all English undergraduate programmes. In addition, the pathway in English and Creative Writing will:

1. Develop the students' creative skills and writing skills in relation to various genres and sub-genres of writing
2. Deepen the students' critical understanding of various modes of writing and the skill of reflecting critically on creative products and processes
3. Give the students practice in presenting their work professionally and develop their ability to discuss it collaboratively and constructively

1.2 LEARNING OUTCOMES OF THE PROGRAMME

In addition to these generic aims, there are also expected Learning Outcomes for each programme, defined as the capabilities students will have acquired by the successful completion of their studies. The Learning Outcomes for *English Literature* are as follows:

On successful completion the student will be able to:

1. demonstrate a coherent understanding and detailed knowledge of a wide range of English literature, especially of the modern (post-1750) period
2. analyse literary and other texts from a variety of rigorous critical approaches
3. make use of theoretical tools and secondary sources in an independent and critical fashion
4. demonstrate an awareness of the cultural and historical contexts of texts and the relevance of those contexts in reading and analysing texts
5. collect and collate, engage critically with, synthesise and utilise material from a variety of sources in both oral and written contexts
6. employ a range of appropriate transferable skills: oral and written communication, an awareness of the register appropriate to different discourses, the use of IT, management of their own learning, working with others, problem solving.

These are the general intended learning outcomes of all English undergraduate programmes. In addition, the pathway in English and Creative Writing includes the following:

7. write poetry, short fiction, autobiographical pieces and short scripts showing an understanding of genre-specific techniques
8. demonstrate practical knowledge of the form and structure of various literary genres and of contemporary practice
9. successfully edit creative work, and present a coherent portfolio
10. demonstrate the ability to reflect critically on creative work

1.3 STUDY AT DIFFERENT LEVELS

Bearing in mind the overall Aims and Learning Outcomes of *English Literature (LELF)*, English modules are planned on the basis of recognising, in addition, different learning objectives appropriate to the Levels of study. Modules taken in your first year are known as Level 1 modules, those in the second year as Level 2, and those in your final year as Level 3.

Modules at Level 1 provide you with an introduction to the study of English literature and language at university level. They enable you to analyse texts from a variety of genres and to use a range of literary and linguistic concepts appropriate to undergraduate study. In studying literary texts and concepts, you are introduced to the necessary study skills which you

will build upon during your undergraduate programme. In addition within the Creative Writing component you will be introduced to ways of thinking and writing creatively and to the basic techniques of writing in the genres of poetry, fiction, scripts and autobiographical writing. You will also be introduced to key skills such as presenting your work professionally, discussing it and reflecting critically on your creative products and processes.

Modules at Level 2 provide you with a knowledge of texts and issues especially from the nineteenth century and earlier. The modules focus on how the development of particular literary genres relate to historical factors, and also on how contemporary theoretical and critical debates play a significant role in our analysis and understanding. You will use the study skills acquired at Level One, and will develop these through your classes, your individual research and your assessments. Creative Writing modules at Level Two develop your writing skills through longer and more focused engagement in particular specialisms supported by a wide range of reading in contemporary literature. You will develop many of the skills introduced at Level One and develop an awareness of what kind of writer you are.

Modules at Level 3 provide you with a knowledge of texts and issues especially from the twentieth century. The modules encourage you to develop independence of mind in critically assessing secondary and theoretical sources, and expect a high level of analytic skills in discussing texts and contexts. You will further develop your study and presentational skills, researching topics independently and presenting work professionally. Level Three modules in Creative Writing encourage a higher degree of independence and specialization in one or two chosen areas. You will be able to write confidently in these areas with a developed ability to discuss your own work and that of others, and to develop and express a critical understanding of the intentions and achievements of your writerly projects.

2.1 PROGRAMME STRUCTURE

The following table shows the modules which comprise the programme *English Literature (LELF)*. The semester in which the module is delivered is indicated, as well as the Level of Study. With the exception of History of English and English Grammar, all modules are worth 20 Credits, and there are no pre-requisite or co-requisite modules at any stage of the programme. Please note: Modules being offered at Level 2/3, 2005-06 may change according to staff availability. So do not assume all these modules will be taught in 2006-07.

LEVEL 1: You will take the following core (i.e. compulsory) modules

Semester 1	Semester 2
Introduction to Creative Writing 1 (20 credits)	Introduction to Creative Writing 2 (20 credits)
Introduction to Literature (20 credits)	The Novel 1700-1832 (20 credits)
	Literary and Cultural Theory (20 credits)
Applied Study Skills (20 credits)	

LEVEL 2: In Semester 1 you will take ONE core module plus TWO option modules in English. In Semester 2 you will take ONE core module plus TWO option modules: one of which must be a writing module

You will take ONE core module plus TWO option modules in each Semester

Semester 1	Semester 2
Writing Poetry in the C21st (core)	Writing Short Fiction (core)
<p><i>Plus 2 from the following Option Modules in English:</i> America: Literature and Cultural Identities Cinema and Psychoanalysis Female Gothic Words and Meanings Foreign Language option (20 credits, runs through both semesters)</p>	<p>Plus 1 from the following Option Modules in Writing: Life-writing Introduction to Scriptwriting (Fiction) (MMP)* Portfolio</p> <p>Plus 1 from the following Option Modules in English: Chaucer Contemporary Poetry Dickens High Romance Making Words Work Renaissance Poetry Reptiles of Genius: Satire and Satirists of 18th Century Foreign Language option (20 credits, runs through both semesters)</p>

* This option is necessary if you wish to take either Scriptwriting for TV and Film or Scriptwriting for Theatre at Level 3

LEVEL 3: In Semester 1 you will take ONE core module plus TWO option modules: one of which must be a writing module. In Semester 2 you will take ONE core module plus TWO option modules in English

Semester 1	Semester 2
Creative Writing Portfolio (40 credits core)	
<i>Plus 1 from the following Option Modules in Writing:</i> Writing Poetry: New Departures Writing Fiction: Innovation and Experiment Scriptwriting for TV and Film (MMP)* Scriptwriting for Theatre (MMP)* <i>Plus 1 from the following Option Modules in English:</i> Dissertation Language and Diversity 2 Poetry and Commitment Poetry and Revolution Women Behaving Badly Foreign Language option (20 credits, runs through both semesters)	Plus 2 from the following Option Modules in English: Attitudes to English British Theatre Post-1950 Discourse and (post) Modernism Origins of the Popular Press Representing the Holocaust Writing Ireland Foreign Language option (20 credits, runs through both semesters)
* To attend these options you must have taken Introduction to Scriptwriting (Fiction) at Level 2	

N.B. FOREIGN LANGUAGE OPTION = University-wide language programme (UWLP)

This is for you if

- You realise that speaking just your own language is no longer enough!
- You want to operate effectively even just at a basic level in a second or third language.
- You want to improve your chances of employment.
- You want to prepare for an international career.
- You were good at a language at school and want to carry on studying it.
- You never got the chance to study another language, or it wasn't your best subject at school. It's not too late to prove you can do it now!
- You want to combine practical language skills with the study of your main subject specialism.
- You are thinking of studying or working abroad as part of your programme of study.

What language can I study ?

- French, German, Spanish, Italian, Mandarin Chinese or Japanese at various stages depending on your previous experience in the language. You may also choose English provided it isn't your first language.

What will I get ?

- A modular course, integrated in your degree studies, and worth 20 credits each year.

- 2 hours of tuition a week over 2 semesters (that's 24 weeks of classes per year).
 - A further hour each week of directed self study in the Language Resource Centre (Maxwell Building).
 - Assessment based on your coursework and the exams you take in May.
- For further information, please contact us - we'll be happy to advise. Or why not come and visit us?

Contact

University-wide Language Programme

Room 827, 8th Floor, Maxwell Building

Telephone: +44 (0)161 295 3143 (with 24 hour voicemail) / Fax: +44 (0)161 295 5335

Email Enquiries : J.M.Aldred@salford.ac.uk

3.1 LEVEL ONE ASSESSMENT

All first-year students must complete and pass the assessment for two modules in semester 1 (each worth 20 credits) and four modules in semester 2 (each worth 20 credits). In general, a module is failed if a mark below 40% is recorded (but see the Academic Regulations in Section A for details of automatic and discretionary compensation). If a module is failed and not compensated, the credits are not awarded and the student cannot proceed into Level 2 without resitting the assessment in order to acquire the credits. Only students with the full 120 credits will be allowed to proceed into Level 2.

Full-year modules

Applied Study Skills (20 Credits)

The assessment is made up of five components:

- 500-word summary (20%)
- 1000-word review of literature (20%)
- IT and Library Skills worksheet (10%)
- 1500-word group research seminar (25%)
- 1500-word group presentation (25%)

Semester 1 modules

Introduction to Creative Writing 1 (20 credits)

The assessment consists of a 1000-word piece of Autobiographical writing (*worth 35% of the final mark*), a sequence of 4 poems (*worth 35% of the final mark*); both accompanied by a short self-assessment and drafts, and a 1000-word Writer's Response to a set text of autobiography and one of poetry (*worth 30% of the final mark*).

Introduction to Literature (20 credits)

The assessment consists of a tutorial essay (*worth 25% of the final mark*) and a 2 hour written examination during Examination Weeks (*worth 75% of the final mark*).

Semester 2 modules

Introduction to Creative Writing 2 (20 credits)

The assessment consists of a 1000-word piece of Short fiction (*worth 35% of the final mark*), a 5-minute script (*worth 35% of the final mark*); both accompanied by a short self-assessment and drafts, and a 1000-word Writer's Response to a set text of fiction and a script (*worth 30% of the final mark*).

Literary and Cultural Theory (20 credits)

The assessment consists of a tutorial essay (*worth 25% of the final mark*) and a 2 hour written examination during Examination Weeks (*worth 75% of the final mark*). The examination is a partly **seen paper** which will be distributed in week 12. It is **the responsibility of students** to attend week 12 lectures and receive this paper. It will not be sent out to students.

The Novel (20 credits)

The assessment consists of a tutorial essay (*worth 25% of the final mark*) and a 2 hour written examination during Examination Weeks (*worth 75% of the final mark*).

Previous exam papers can always be consulted on the Web (<http://www.salford.ac.uk/ExamPapers>). You will need to key in the course code for English, which is Q300.

3.2 MODES OF ASSESSMENT

There are five main modes of assessment of English modules: the **Tutorial Essay**, the **Diagnostic Essay**, the **Presentation**, the **Assessed Essay**, and the **Written Examination**. There are three main modes of assessment in Creative Writing modules: the **Creative Submission**, the **Writer's Response** and the **Writer's Reflection**.

1. Tutorial Essays

All students write **tutorial essays** directly related to the **core modules** taught in each semester. These are 1500-2000 words long, on a subject provided by the convenor of the core module.

Tutorial essays are significant for a student's intellectual and academic development. In them, you can practise the skills of writing in an unpressurised way. It is an opportunity to extend ways of arguing a case, the use of sources, textual analysis; you should always be planning your essay with a view to developing new skills and opening new areas of knowledge. If in doubt, discuss this with your academic tutor.

All tutorial essays contribute **directly** to the assessment of core modules. In first year (Level One) each tutorial essay contributes 25% towards the final mark of the module for which it is written (Introduction to Literature, The Novel, Literary and Cultural Theory). For tutorial essay deadlines, see the Year Planner.

For WREN students, the following programme applies:

Level 1 semester 1, one tutorial essay (Introduction to Literature); semester 2, two tutorial essays (The Novel and Literary and Cultural Theory).

In semester 1 of Level 1, tutorial essays do not have to be word-processed. However, you are advised to use the opportunity to present work in this form from the start. Tutorial essays in semester 2 of Level 1 should be word-processed. A student who becomes used to word-processing essays will be at an academic and professional advantage. We require all undergraduates to be competent in word-processing by the end of Level 1.

2. Diagnostic Essays

Most **option modules** at **Levels 2 and 3** are assessed by a **diagnostic essay** in mid semester. The purpose of the **diagnostic essay** is to test your grasp of the module at an intermediate stage of its delivery. The questions set for the essay will be tailored by your module lecturer to suit the stage you are at in the module, and your own experience of writing the essay, as well as your module lecturer's feedback, should work to the benefit of your performance in the rest of the assessment of the module.

All diagnostic essays must be word-processed. Handwritten essays will be penalised. The essay should be 1,500 words long and will be worth 25% of the final mark. Diagnostic essays are submitted by 2pm the first Monday of week 8 in each semester (see the Year Planner for exact dates).

3. Presentations

Certain modules will require you to do an individual or group presentation worth 25% of your overall grade. These presentations are designed to meet certain learning outcomes (e.g. self-directed learning, ability to work in a group, ability to communicate ideas orally, etc.). In addition to allowing you to experiment with different modes of presentations (OHPs, video clips, etc.), they have the benefit of allowing all students to play an active role in the group's learning process. In the case of group presentations, you will be expected to hold regular meetings in order to discuss and develop your presentations. In addition to offering clear and detailed instructions and guidance about giving a presentation, your module handbook will contain presentation topics or clear parameters about what issues you will be expected to cover.

Your presentation will be assessed on the basis of its content (grasp of relevant conceptual or contextual frameworks, etc.), presentation (clarity, use of visual materials, etc.) and a written presentation diary. This diary will contain a record of all meetings and of the nature of the discussions that took place (including the signatures of all present). It should also contain evidence of the secondary reading undertaken (including a bibliography), the group's assessment of this material, and a copy of the discursive scripts and any handouts, OHPs, etc. This diary should be submitted to the tutor not more than 7 days after the presentation. Presentations are normally awarded a group mark. However, individual group members may be penalised if they fail to attend scheduled meetings and/or fail to make an equal contribution. As the presentation is designed to meet certain learning outcomes, students who fail to attend their scheduled presentation will, whenever possible, be given the opportunity to

present on an alternative date. This alternative presentation can only achieve a maximum grade of 40% unless the student is able to produce a valid PMC.

4. Assessed Essays

All option modules require 'diagnostic' work in the form of an essay or presentation. However, it is up to the individual lecturer to decide whether the rest of the assessment should be by examination or assessed essay. Lists of essay titles are given out by the teacher of the module midway through the relevant semester. The essay should be 3,000 words long and will be worth 75% of the final mark. Assessed essays are submitted in the final week of the module (see the Year Planner for exact dates).

NB. Core modules are always assessed by tutorial essay and examination, apart from the Level One modules Applied Study Skills, Investigating Language, and English Grammar (see Level One Assessment details).

5. The Written Examination

All **core modules at Levels 1 and 2** (except Applied Study Skills) are assessed by a **2 hour written examination**
all **core modules at Level 3** are assessed by **3-hour written examination**

Creative writing modules

1. The Creative Submission

All Creative Writing modules require assessment by submission of creative work. This is specified by genre (Poetry, Fiction, Script or Autobiographical writing) and by length. Clearly it is harder to specify word count requirements for Poetry or Scripts rather than prose, but where poetry is submitted the number of poems will be specified and where scripts are submitted, the time length of the script will be specified (a useful rule of thumb is one page=one minute). Creative submissions are usually based on responding to a workshop exercise in a more developed way outside the workshop but they can also be self-directed in a particular genre. All creative submissions must be accompanied by a self-assessment and evidence of drafting. The self-assessment is expected to be about 200 words in length and will consider questions to do with your approach to the writing task. Drafts include anything you have written during the time you have been working on the piece – notes, and different edited versions of the text. If you edit on computer, you will need to print off drafts regularly. The level and detail of drafting will be determined in part by the task set, but you will be expected to show some evidence of your process of working. Without a self-assessment and drafts, a submission will not be considered complete.

2. The Writer's Response

The Writer's Response is required at Level 1 to show your writerly engagement with set texts in the genres in which you will have been writing. This is not a literary critical task, but a writerly one. You will need to demonstrate an understanding of and response to the techniques, expression and style of the text including what you consider particularly effective/ineffective. Writer's Responses will be 1000 words on two texts at a time.

3. The Writer's Reflection

The Writer's reflection is required at Levels 2 and 3. It takes the form of a highly individual statement concerning what the writer feels they have learned during the semester, for example, giving an account of the difficulties faced and problems solved in writing and potentially containing ideas for future development.

3.3 RULES FOR SUBMISSION OF TUTORIAL, DIAGNOSTIC AND ASSESSED ESSAYS

The following rules must be observed for all three types of essay:

- i) **Two** copies of the essay must be provided.
- ii) The coversheet must be filled in **with full details** including: roll number and module tutor (diagnostic essays) or academic tutor (tutorial essays). **NOTE:** for core modules such as The Novel, Introduction to Literature, Literary and Cultural Theory, please put the name of your academic tutor **not** the module convenor's name (unless it is the same person).
- iii) You **must** fill in both **Section A and Section B** of the coversheet.
- iv) Put your **roll number (but NOT your name)** on the first page of each copy of your essay.
- v) Post your essay through the ESPaCH Office letterbox (Room 308 Crescent House) before 2pm on the deadline day.

- **All essays (tutorial, diagnostic, assessed) are subject to deadlines (see the Year Study Planner).**

The following rules apply for late submission of all essays:

Essays submitted between 2pm and 5pm on submission day: deduction of 5 marks;

Essays submitted from 9am on the next working day to a week after the submission date/time: deduction of 10 marks;

Essays submitted from a week after the submission date/time to the end of a second week: deduction of 20 marks;

Any essays received after this date will be acknowledged but will normally be given a mark of 0.

If essays are submitted late, a Personal Mitigating Circumstances (PMC) form (copy in section A of this handbook, and instructions on how to download one from web available **outside** the School Office) may be attached to the essay: this statement should be supported by clear documentary evidence from, e.g. a doctor, the University Health Centre, or a counsellor. See Part A of this handbook for a detailed explanation of the operation of the PMC system.

No extensions for late submission can be given in advance. If you know of problems, however, you should discuss these with your academic tutor, module teacher, or the Programme leader. **Please never ask School Office staff to vary in any way the dates or times of submission. These rules must be applied justly and fairly to everyone.**

4.1 MARK DESCRIPTORS FOR ENGLISH

CATEGORY	LEVEL 3	LEVEL 2	LEVEL 1
100-90			
Work will be outstanding in most or all of the following aspects:			
Task:	Highly intelligent and knowledgeable understanding of both the task and its limits	Highly intelligent and knowledgeable understanding of the task	Highly intelligent understanding of the task and the knowledge required to complete it
Knowledge:	Outstanding knowledge, going well beyond course material	Outstanding knowledge	Outstanding grasp of knowledge needed to fulfil task.
Analytical skills:	Outstanding close reading skills. Outstanding ability to recognise, describe and analyse the formal characteristics of literary kinds and genres.	Outstanding close reading skills. Outstanding ability to recognise and describe literary kinds and genres.	Outstanding close reading skills. Outstanding ability to recognise and describe main literary kinds and genres.
Secondary reading and research:	Outstanding use of a very wide range of secondary sources.	Outstanding use of a wide range of secondary sources.	Outstanding ability to identify and use key secondary sources.
Conceptual abilities:	An outstanding grasp of and ability to deploy a range of complex theoretical and critical concepts.	An outstanding grasp of and ability to deploy critical and theoretical concepts relevant to the task .	An outstanding ability to recognise, describe and use critical concepts relevant to the task.
Argument:	An outstanding level of sophistication and coherence in argument. Outstanding ability to synthesize complex debate.	An outstanding level of coherence in argument. Outstanding ability to synthesize debate.	An outstanding level of coherence in argument.
Writing skills	An outstanding writing style.	Outstanding ability to write in a lucid and precise way.	Outstanding ability to write in a lucid and precise way.
Presentation	Excellent presentation and referencing, accurate use of quotations.	Excellent presentation and referencing, accurate use of quotations.	Excellent presentation and referencing, accurate use of quotations.

Mark descriptors for English.			
CATEGORY	LEVEL 3	LEVEL 2	LEVEL 1
89-80			
Work will be excellent in most or all of the following aspects:			
Task:	An excellent and knowledgeable understanding of the task and its limits.	An excellent and knowledgeable understanding of the task.	Excellent understanding of the task and the knowledge required to complete it.
Knowledge	An excellent knowledge of primary and secondary material going beyond course material	Excellent knowledge of primary and secondary material.	Excellent knowledge of course material.
Analytical skills:	Excellent close reading skills. Excellent ability to recognise, describe and analyse the formal characteristics of literary kinds and genres.	Excellent close reading skills. Excellent ability in recognising and describing literary kinds and genres.	Excellent close reading skills. Excellent abilities in recognising and describing main literary kinds and genres.
Secondary reading and research:	Excellent use of a very wide range of secondary sources.	Excellent use of a wide range of secondary sources.	Excellent ability to identify and use key secondary sources.
Conceptual abilities:	An excellent grasp of and ability to deploy a range of complex and theoretical and critical concepts.	An excellent grasp of and ability to deploy critical and theoretical concepts relevant to the task.	Excellent ability to recognise, describe and use critical concepts relevant to the task.
Argument	An excellent level of sophistication and coherence in argument. Excellent ability to synthesize complex argument.	An excellent level of coherence in argument. Excellent ability to synthesize debate.	An excellent level of coherence in argument.
Writing skills	An excellent written style.	Excellent ability to write in a precise and lucid way.	Excellent ability to write in a precise and lucid way.
Presentation:	Excellent presentation and referencing, accurate use of quotations.	Excellent presentation and referencing, accurate use of quotations	Excellent presentation and referencing, accurate use of quotations.

Mark Descriptors for English			
CATEGORY	LEVEL 3	LEVEL 2	LEVEL 1
79-70			
Work will be very good in most of the following aspects:			
Task:	Very good and knowledgeable understanding of the task and its limits.	Very good and knowledgeable understanding of the task.	Very good understanding of the task and the knowledge required to complete it.
Knowledge:	Very high levels of knowledge going beyond course material.	Very high levels of knowledge.	Very high levels of knowledge of the course material.
Analytical skills:	Very good close reading skills. Very good ability to describe and analyse the formal	Very good close reading skills. Very good abilities in recognising and describing literary	Very good close reading skills. Very good abilities in recognising and describing main

	characteristics of literary kinds and genres.	kinds and genres.	literary kinds and genres.
Secondary reading and research:	Very good use of a very wide range of secondary sources.	Very good use of a wide range of secondary sources.	Very good ability to identify and use key secondary sources.
Conceptual abilities:	A very good grasp of and ability to deploy a wide range of theoretical and critical concepts.	A very good grasp of and ability to deploy critical and theoretical concepts relevant to the task.	Very good ability to recognise, describe and use critical concepts relevant to the task.
Argument:	A very good level of coherence and sophistication in argument. An ability to synthesize complex arguments.	A very good level of coherence in argument. A very good ability to synthesize debate.	A very good level of coherence and clarity in argument.
Writing skills:	A very good writing style.	Very good ability to write in a precise and lucid way.	Very good ability to write in a precise and lucid way.
Presentation:	Very good presentation and referencing, accurate use of quotations.	Very good presentation and referencing, accurate use of quotations.	Very good presentation and referencing, accurate use of quotations.

Mark descriptors for English			
CATEGORY	LEVEL 3	LEVEL 2	LEVEL 1
69-60			
Work will be good in most or many of the following aspects:			
Task:	A good and relevant understanding of the task and its limits.	A good and relevant understanding of the task.	A good and relevant understanding of the task and the knowledge required to complete it.
Knowledge:	Good knowledge of primary and secondary material.	Good knowledge of primary and secondary material.	Good knowledge of course material.
Analytical skills:	Good close reading skills. Considerable ability in describing and analysing the formal characteristics of literary kinds and genres.	Good close reading skills. Some ability in describing and analysing the formal characteristics of literary kinds and genres.	Good close reading skills. Some ability to recognise and describe the formal characteristics of literary kinds and genres.
Secondary reading and research:	Considerable use of a range of secondary sources.	Some use of a range of secondary sources.	Some use of key secondary sources.
Conceptual abilities:	Considerable grasp of and ability to deploy theoretical and critical concepts.	Some grasp of and ability to deploy theoretical and critical concepts.	Some ability to recognise, describe and use critical concepts relevant to the task.
Argument:	A good level of coherence and clarity in argument. Some ability to synthesize a range of possible arguments.	A good level of coherence and clarity in argument. Some recognition of a range of possible arguments.	A good level of coherence and clarity in argument.
Writing skills:	A good writing style.	A good level of ability in writing in a precise and lucid way.	A good level of ability in writing in a precise and lucid way.
Presentation:	Good levels of	Good levels of	Good levels of

	presentation and referencing, accurate use of quotations.	presentation and referencing, accurate use of quotations.	presentation and referencing, accurate use of quotations.
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Mark descriptors for English

CATEGORY	LEVEL 3	LEVEL 2	LEVEL 1
59-50			
Work will be fair in some or many of these aspects:			
Task:	Some, but limited, understanding of the demands of the task	Some, but limited, understanding of the demands of the task.	Some, but limited, understanding of the demands of the task.
Knowledge:	Fair knowledge of primary material, some knowledge of secondary material.	Fair knowledge of primary material, some knowledge of secondary material.	Fair knowledge of primary material, some elementary awareness of secondary material.
Analytical skills:	Fair ability in textual description and analysis.	Fair ability in textual description and analysis.	Fair ability in textual description and analysis.
Secondary reading and research:	A fair use of secondary sources.	A demonstrable awareness of secondary sources and their uses.	A demonstrable awareness of secondary sources and their uses.
Conceptual ability:	Some grasp of both critical and theoretical concepts.	Some grasp of critical concepts and an ability to discuss them.	Some ability to recognise and describe relevant key critical terms and ideas.
Argument:	Some limited ability to structure and shape a sustained argument. Coherence and fluency not entirely sustained.	Some limited ability to structure and shape a sustained argument. Coherence and fluency not entirely sustained.	Some limited ability to structure and shape a sustained argument. Coherence and fluency not entirely sustained.
Writing skills:	A reasonable written style, largely grammatically correct. Generally competent spelling.	A reasonable written style, largely grammatically correct. Generally competent spelling.	A reasonable written style, largely grammatically correct. Generally competent spelling.
Presentation:	Fair presentation. Largely full and accurate references and quotations.	Fair presentation. Largely full and accurate references and quotations.	Fair presentation. Largely full and accurate references and quotations.

Mark descriptors for English

CATEGORY	LEVEL 3	LEVEL 2	LEVEL 1
49-40			
Work will be adequate in some or many of the following aspects:			
Task:	Limited understanding of the task.	Limited understanding of the task.	Limited understanding of the task.
Knowledge:	Adequate knowledge of primary and secondary material.	Adequate knowledge of primary and secondary material.	Adequate knowledge of primary material.
Analytical skills:	Little ability to analyse rather than describe or paraphrase texts.	Little ability to analyse rather than describe or paraphrase texts.	Textual response descriptive or largely paraphrase.
Secondary reading and research:	Some small use of secondary sources.	Some awareness of secondary sources.	Some small or no awareness of secondary sources.
Conceptual ability:	Little grasp of critical concepts. No grasp of	Little grasp of critical concepts.	Little or no grasp of critical concepts.

	theoretical concepts.		Incorrect use of literary terms.
Argument:	Some argument put forward but limited in coherence and not well sustained.	Some argument put forward but limited in coherence and not well sustained.	Some argument put forward but limited in coherence and not well sustained.
Writing skills:	Limited writing skills – some weaknesses in style, grammar, and spelling.	Limited writing skills- some weaknesses in style, grammar, and spelling.	Limited writing skills- some weaknesses in style, grammar, and spelling.
PRESENTATION:	Adequate presentation, but with errors in references or incomplete.	Adequate presentation, but with errors in references or incomplete.	Adequate presentation, but with errors in references or incomplete.

Mark descriptors for English			
CATEGORY	LEVEL 3	LEVEL 2	LEVEL 1
39-30			
Work will be unsatisfactory in some or many of the following aspects:			
Task:	No proper understanding of the task	No proper understanding of the task.	No proper understanding of the task.
Knowledge:	Little knowledge of primary and secondary material.	Little knowledge of primary and secondary material.	Little knowledge of course material.
Analytical skills:	Very poor or no textual analysis.	Very poor or no textual analysis.	Very poor or no textual analysis.
Secondary reading and research:	Little or no evidence of secondary reading. Over-reliance on or misunderstanding of secondary sources.	Little or no evidence of secondary reading. Over-reliance on or misunderstanding of secondary sources.	No awareness of the need for secondary reading. Over-reliance on or misunderstanding of secondary sources.
Conceptual ability:	Little or no ability to understand or use critical concepts.	Little or no understanding of critical terms or approaches.	Little or no understanding of critical terms or approaches.
Argument:	Weak or incoherent argument, badly structured.	Weak or incoherent argument, badly structured.	Uses description, paraphrase or contextual information instead of argument.
Writing skills:	Poor or incoherent expression. Persistent grammatical and spelling errors.	Poor or incoherent expression. Persistent grammatical and spelling errors.	Poor or incoherent expression. Persistent grammatical and spelling errors.
Presentation:	Scruffy, incomplete or inconsistent presentation. Inadequate or missing references.	Scruffy, incomplete, or inconsistent presentation. Inadequate or missing references.	Scruffy, incomplete or inconsistent presentation. Inadequate or missing references.

Mark descriptors for English			
CATEGORY	LEVEL 3	LEVEL 2	LEVEL 1
29-20			
Work will be poor in most or all of the following aspects:			
Task:	Little or no understanding of the task.	Little or no understanding of the task.	Little or no understanding of the task.
Knowledge:	Little or no knowledge of the course material.	Little or no knowledge of the course material.	Little or no knowledge of the course material.

Analytical skills:	Little or no close textual reading skills.	Little or no close textual reading skills.	Little or no close textual reading skills.
Secondary reading or research:	No awareness of secondary or contextual sources. Complete misunderstanding of secondary sources.	No awareness of secondary or contextual sources.	No sense of secondary reading beyond module texts.
Conceptual ability:	Unable to describe or use critical concepts.	Unable to describe or use critical concepts.	Unable to describe or use basic critical terminology.
Argument:	Unstructured response – sporadic comment rather than continuous argument.	Unstructured response – sporadic comment rather than continuous argument.	Unstructured response. Comments not coherent or focused.
Writing skills	Many errors in grammar, spelling, syntax.	Many errors in grammar, spelling, syntax.	Many errors in grammar, spelling, syntax.
Presentation:	Chaotic, incomplete, or illegible.	Chaotic, incomplete, or illegible.	Chaotic, incomplete, or illegible.

Mark descriptors for English			
CATEGORY	LEVEL 3	LEVEL 2	LEVEL 1
19-10			
Work at all levels will show most or all of the following:			
Little or no understanding of the topic.			
Serious weaknesses in presentation.			
Little or no attempt at literary analysis.			
Inadequate knowledge of course material.			
Failure to meet the requirements of the assignment in terms of length, topic, and presentation.			
Unstructured occasional comment instead of argument.			

Mark descriptors for English			
CATEGORY	LEVEL 3	LEVEL 2	LEVEL 1
9-1			
Work at all levels will be brief, fragmentary and unsustainable. There will be no attempt to meet the requirements of the assignment. No knowledge of the module or basic understanding of the subject will be demonstrated.			

4.1i MARK DESCRIPTORS FOR CREATIVE WRITING (inc. Writer’s Reflection)

CATEGORY	LEVEL 3	LEVEL 2	LEVEL 1
100-90			
Work will be outstanding in most or all of the following aspects:			
Task:	Outstandingly creative and original response to the task approaching a professional and publishable product and making an outstandingly original contribution to its context.	Outstandingly creative and original response to the task approaching a publishable product and showing an outstanding level of engagement with its context.	Outstandingly creative and original response to the task approaching a publishable product and showing outstanding awareness of its context.
Expression:	An outstanding ability to express a range of	An outstanding ability to express a range of ideas	An outstanding ability to express ideas and

	complex ideas and emotions creatively.	and emotions creatively.	emotions creatively.
Technical skills:	Outstanding writing ability. Outstanding ability to utilise, manipulate and invent literary forms.	Outstanding writing ability. Outstanding ability to utilise and manipulate literary forms.	Outstanding writing ability. Outstanding ability to utilise literary forms.
Writerly reading and research:	Outstanding use of a very wide range of independent reading.	Outstanding use of a wide range of recommended reading.	Outstanding ability to identify and use key texts.
Style:	An outstanding level of distinctiveness, sophistication and innovation in style.	An outstanding level of distinctiveness and sophistication in style.	An outstanding level of distinctiveness in style.
Reflection:	An outstanding ability to reflect critically on products and processes and to make original contributions to debates about composition.	An outstanding ability to reflect critically on products and processes and to engage with debates about composition.	An outstanding ability to reflect critically on products and processes and to show awareness of debates about composition.
Presentation:	Outstanding, varied and inventive presentation.	Outstanding and varied presentation.	Outstanding presentation.

Mark descriptors for Creative Writing			
CATEGORY	LEVEL 3	LEVEL 2	LEVEL 1
89-80			
Work will be excellent in most or all of the following aspects:			
Task:	Excellently creative and original response to the task approaching a professional and publishable product and making an excellent contribution to its context.	Excellently creative and original response to the task approaching a publishable product and showing an excellent level of engagement with its context.	Excellently creative and original response to the task approaching a publishable product and showing excellent awareness of its context.
Expression:	An excellent ability to express a range of complex ideas and emotions creatively.	An excellent ability to express a range of ideas and emotions creatively.	An excellent ability to express ideas and emotions creatively.
Technical skills:	Excellent writing ability. Excellent ability to utilise, manipulate and invent literary forms.	Excellent writing ability. Excellent ability to utilise and manipulate literary forms.	Excellent writing ability. Excellent ability to utilise literary forms.
Writerly reading and research:	Excellent use of a very wide range of independent reading.	Excellent use of a wide range of recommended reading.	Excellent ability to identify and use key texts.
Style:	An excellent level of distinctiveness, sophistication and innovation in style.	An excellent level of distinctiveness and sophistication in style.	An excellent level of distinctiveness in style.
Reflection:	An excellent ability to reflect critically on products and processes and to make	An excellent ability to reflect critically on products and processes and to engage with	An excellent ability to reflect critically on products and processes and to show awareness

	contributions to debates about composition.	debates about composition.	of debates about composition.
Presentation:	Excellent, varied and inventive presentation.	Excellent and varied presentation.	Excellent presentation.

Mark Descriptors for Creative Writing			
CATEGORY	LEVEL 3	LEVEL 2	LEVEL 1
79-70			
Work will be very good in most of the following aspects:			
Task:	Very creative and original response to the task approaching a professional and publishable product and making a very good contribution to its context.	Very creative and original response to the task approaching a publishable product and showing a very good level of engagement with its context.	Very creative and original response to the task approaching a publishable product and showing a very good awareness of its context.
Expression:	A very good ability to express a range of complex ideas and emotions creatively.	A very good ability to express a range of ideas and emotions creatively.	A very good ability to express ideas and emotions creatively.
Technical skills:	Very good writing ability. Very good ability to utilise, manipulate and invent literary forms.	Very good writing ability. Very good ability to utilise and manipulate literary forms.	Very good writing ability. Very good ability to utilise literary forms.
Writerly reading and research:	Very good use of a very wide range of independent reading.	Very good use of a wide range of recommended reading.	Very good ability to identify and use key texts.
Style:	A very good level of distinctiveness, sophistication and innovation in style.	A very good level of distinctiveness and sophistication in style.	A very good level of distinctiveness in style.
Reflection:	A very good ability to reflect critically on products and processes and to make contributions to debates about composition.	A very good ability to reflect critically on products and processes and to engage with debates about composition.	A very good ability to reflect critically on products and processes and to show awareness of debates about composition.
Presentation:	Very good varied and inventive presentation.	Very good varied presentation.	Very good presentation.

Mark descriptors for Creative Writing			
CATEGORY	LEVEL 3	LEVEL 2	LEVEL 1
69-60			
Work will be good in most or many of the following aspects:			
Task:	Good and relevant response to the task of a high standard and some originality and engagement with context.	Good and relevant response to the task of a high standard and some originality and awareness of context.	Good and relevant response to the task of a high standard and some originality.
Expression:	A good ability to	A good ability to	A good ability to

	express a range of ideas and emotions creatively.	express ideas and emotions creatively.	express ideas and emotions creatively.
Technical skills:	Good writing ability. Good ability to utilise and manipulate literary forms.	Good writing ability. Good ability to utilise and manipulate literary forms.	Good writing ability. Good ability to utilise literary forms.
Writerly reading and research:	Good use of a range of recommended and some independent reading.	Good use of a range of recommended reading.	Good ability to identify and use key texts.
Style:	A good level of distinctiveness in style.	A good level of control and clarity in style.	A good level of control and clarity in style.
Reflection:	A good ability to reflect critically on products and processes and to engage with debates about composition.	A good ability to reflect critically on products and processes and to show awareness of debates about composition.	A good ability to reflect critically on products and processes.
Presentation:	Good, varied presentation.	Good presentation.	Good presentation.

Mark descriptors for Creative Writing			
CATEGORY	LEVEL 3	LEVEL 2	LEVEL 1
59-50			
Work will be fair in some or many of these aspects:			
Task:	Fair, but limited, response to the task to a fair standard.	Fair, but limited, response to the task to a fair standard.	Fair, but limited, response to the task of a fair standard.
Expression:	A fair ability to express ideas and emotions creatively.	A fair ability to express ideas and emotions creatively.	A fair ability to express ideas and emotions creatively.
Technical skills:	Fair writing ability. Fair ability to select and utilise a range of literary forms.	Fair writing ability. Fair ability to select and utilise some literary forms.	Fair writing ability. Fair ability to utilise some literary forms.
Writerly reading and research:	Fair use of a range of recommended reading.	Fair use of some recommended reading.	Fair ability to identify and use some key texts.
Style:	A fair level of control and clarity in style. Largely grammatically correct and with competent spelling.	A fair level of control and clarity in style. Largely grammatically correct and with competent spelling.	A fair level of control and clarity in style. Largely grammatically correct and with competent spelling.
Reflection:	A fair ability to reflect critically on products and processes and show some awareness of debates about composition.	A fair ability to reflect critically on products and processes.	A fair ability to reflect on products and processes.
Presentation:	Fair, varied presentation.	Fair presentation.	Fair presentation.

Mark descriptors for Creative Writing			
CATEGORY	LEVEL 3	LEVEL 2	LEVEL 1
49-40			
Work will be adequate in some or many of the following aspects:			

Task:	Limited response to the task, possibly incomplete.	Limited response to the task, possibly incomplete.	Limited response to the task, possibly incomplete.
Expression:	Adequate ability to express ideas and emotions creatively.	Adequate ability to express ideas and emotions creatively.	Adequate ability to express ideas and emotions creatively.
Technical skills:	Adequate writing ability. Limited ability to utilise literary forms.	Adequate writing ability. Limited ability to utilise literary forms.	Adequate writing ability. Limited ability to recognise and utilise literary forms.
Writerly reading and research:	Limited use of small amount of recommended reading.	Limited awareness of some recommended reading.	Limited ability to identify key texts.
Style:	Limited level of control and clarity in style. Some problems with grammar and spelling.	Limited level of control and clarity in style. Some problems with grammar and spelling.	Limited level of control and clarity in style. Some problems with grammar and spelling.
Reflection:	Limited ability to reflect on products and processes.	Limited ability to reflect on products and processes.	Limited ability to reflect on products and processes.
Presentation:	Adequate presentation but with some errors.	Adequate presentation but with some errors.	Adequate presentation but with some errors.

Mark descriptors for Creative Writing			
CATEGORY	LEVEL 3	LEVEL 2	LEVEL 1
39-30			
Work will be unsatisfactory in some or many of the following aspects:			
Task:	Unsatisfactory and incomplete response to the task.	Unsatisfactory and incomplete response to the task.	Unsatisfactory and incomplete response to the task.
Expression:	Very limited ability to express ideas and emotions creatively.	Very limited ability to express ideas and emotions creatively.	Very limited ability to express ideas and emotions creatively.
Technical skills:	Very limited writing ability. Very limited awareness or understanding of function of literary form.	Very limited writing ability. Very limited awareness of function of literary form.	Very limited writing ability. Very limited awareness of function of literary form.
Writerly reading and research:	Very limited awareness of need for reading.	Very limited awareness of need for reading.	Very limited awareness of need for reading.
Style:	Unsatisfactory level of control of style. Major problems with grammar and spelling.	Unsatisfactory level of control of style. Major problems with grammar and spelling.	Unsatisfactory level of control of style. Major problems with grammar and spelling.
Reflection:	Very limited awareness of need to reflect on products and processes.	Very limited awareness of need to reflect on products and processes.	Very limited awareness of need to reflect on products and processes.
Presentation:	Scruffy, incomplete or inconsistent presentation.	Scruffy, incomplete, or inconsistent presentation.	Scruffy, incomplete or inconsistent presentation.

Mark descriptors for Creative Writing			
CATEGORY	LEVEL 3	LEVEL 2	LEVEL 1
29-20			
Work will be poor in most or all of the following aspects:			
Task:	Little or no understanding of the task.	Little or no understanding of the task.	Little or no understanding of the task.
Expression:	Little or no ability to express ideas and emotions creatively.	Little or no ability to express ideas and emotions creatively.	Little or no ability to express ideas and emotions creatively.
Technical skills:	Little or no writing ability. Little or no awareness of function of literary form.	Little or no writing ability. Little or no awareness of function of literary form.	Little or no writing ability. Little or no awareness of function of literary form.
Writerly reading and research:	No awareness of need for reading.	No awareness of need for reading.	No awareness of need for reading.
Style:	Little or no control of style. Many errors in grammar and spelling.	Little or no control of style. Many errors in grammar and spelling.	Little or no control of style. Many errors in grammar and spelling.
Reflection:	Little or no awareness of need to reflect on products and processes.	Little or no awareness of need to reflect on products and processes.	Little or no awareness of need to reflect on products and processes.
Presentation:	Chaotic, incomplete, or illegible.	Chaotic, incomplete, or illegible.	Chaotic, incomplete, or illegible.

Mark descriptors for Creative Writing			
CATEGORY	LEVEL 3	LEVEL 2	LEVEL 1
19-10			
Work at all levels will show most or all of the following:			
Little or no understanding of the task.			
Serious weaknesses in presentation.			
Little or no attempt at literary expression.			
Inadequate writerly reading and research.			
Failure to meet the requirements of the assignment in terms of length, task, and presentation.			
Unstructured and disordered writing.			
No attempt at reflection on products and processes.			

Mark descriptors for Creative Writing			
CATEGORY	LEVEL 3	LEVEL 2	LEVEL 1
9-1			
Work at all levels will be brief, fragmentary and unsustainable. There will be no attempt to meet the requirements of the assignment. No knowledge of the module or basic understanding of the subject will be demonstrated.			

5.1 KEY SKILLS

Key Skills is a term of increasing significance for undergraduate studies throughout the UK. It is important that we as a University and you as students are able to demonstrate by the time that you graduate that you have been taught, have practiced and been assessed in six key skills. In particular, your first year module, Applied Study Skills, will begin to provide you with opportunities to develop these key skills.

1. **Communication (written and verbal):** communicating with others through both your written work, i.e. essays, and your oral contributions in tutorials, presentations, seminars, etc.
2. **Numerical skills:** working with numbers through the collecting and processing of data and other activities. (This area is not clearly demonstrable in the subject discipline of English.)
3. **Information Technology (IT):** using computers for word-processing, for research on the Web, for sending e-mails, etc.
4. **Managing your own learning.** This is about organising your work effectively so that you are always in advance of your deadlines and always have the time to research and prepare your work carefully and thoroughly. Apart from preparation for tutorials and seminars, we will set you numerous essay deadlines during your three years with us, and you will have exams at the end of each semester: you should learn from the start to plan your work in relation to these deadlines and always meet your (and our) targets.
5. **Working with others:** working in groups with the aim of presenting your results formally to your tutor and to other students as a seminar or small group presentation. It involves planning, delegating, organising, keeping to deadlines, and person management skills, as well as the expected academic skills.
6. **Problem solving:** developing the personal skills which enable you to tackle work-related problems. Other Key Skills such as **Communication and Working with others** help, of course. In essence, there are four elements involved: framing the problem, identifying possible ways to tackle it, putting these possible solutions into practice, evaluating the outcome and identifying the most effective method of solving the problem.

6.1 GUIDELINES FOR UNDERGRADUATE ESSAYS

What is an Academic Essay?

It provides an answer to a question or gives a response to a direction given through a set essay topic or a title. The answer or response should take the form of a careful exploration of or an argument about the main issues raised by the topic or title. An academic essay will normally fulfil the following items:

- in a brief introduction, explain your intended approach to the subject: outline the main texts and sources you intend to use, explaining the reason for your choice. If you wish, state at the outset the principal points to be made. Make this interesting, rather than just a routine or bald statement
- as you proceed to the main part of the essay, remember to **link** your points carefully, especially at the beginning and end of each paragraph. This will help you focus your argument and will guide your reader
- your argument will be more persuasive if you assess which are the stronger and which are the weaker points. Always be honest and outline what may be the drawbacks of particular parts of the argument
- sum up your argument in a brief conclusion. This stage of your essay works most effectively if you re-state your main argument and indicate the key points which you developed to support your view.

Like other fields of knowledge, literary study is based on kinds of evidence: statements or propositions have to be supported by factual material which can be substantiated. In other words, mere assertion is not enough. An essay, therefore, will link together a number of propositions into its **argument** and will support this with evidence. In literary study, this means not merely a subjective sense of truthfulness but, rather, the use of types of evidence which are generally and publicly agreed to be sure and tested. This is a complex matter in English studies. In brief, you should try to argue logically (that is, the linking of points which connect), but you should also aim to substantiate what you say (the production of relevant evidence). This leads us next to consider in more detail the use of primary and secondary sources.

How to Use Primary Texts

The primary texts for an essay are the works of literature: poems, novels, plays, and so on. A student is expected to obtain and exhibit good knowledge of the relevant primary texts. You will be able to fulfil this aim if you approach your study of the text in two ways:

(a) show **familiarity** with the works: always re-read and become comfortable with the chosen texts;

(b) exhibit knowledge about these works. The latter is a crucial part of literary studies and involves several lines of enquiry. In your preparation for an essay, you should always consider the following points, even though you may decide not to include all of this information directly in the essay (after all, the aim of your essay is to answer a particular question, not to pad it out with irrelevant information):

- when was the work written and when was it first published? If it is a play, when (and where) was it first performed? It may well be useful for your argument if you know the original context in which a work appeared. The information is easy to obtain: consult the recommended edition of the work. You can also find out more by looking quickly at a recommended biography of the writer: look up the work's title in the index and then read the appropriate passage
- what is the work's literary form? Never refer casually in your essay to 'the book' or to 'the text': constantly be aware that you are writing about a play, a poem, a novel, a short story (referring to a novel as a play or vice versa does not give a good impression of the state of your understanding). An undergraduate essay, furthermore, should discriminate within these broad categories or forms: does the work fit into a particular **kind** of poem or play or novel? For example, Milton's *Paradise Lost* is an epic poem, *Hamlet* is a **revenge tragedy**, Wordsworth's 'The Idiot Boy' is a **ballad** poem. You should become confident in using the appropriate terminology in your essay. A good student will go further than this and incorporate into the essay's argument an awareness that the literary forms, kinds, and genres are not always fixed and clear. In an essay, for example, you might use the point that Blake's 'The Tyger' is simultaneously a painting and a 'song' and a lyric poem. Similarly, Fielding's *Joseph Andrews* is a novel and a mock-epic.

It is often useful to find out if there is any information available about what literary form or kind the primary work was **originally** intended to be: again, the recommended edition and the standard biography will help you. Additionally, you could find out the first readers or audience classified the work. A good essay will use some of this information. But it will also show an awareness of how the literary work has been revalued and often reclassified through succeeding generations of readers and critics: Cervantes's *Don Quixote* is a fascinating example here. This is one of the important things that you will find in the secondary sources you consult (see below).

When you use a detail from a primary text, look firstly at **what** is being said; it may be useful to work out a brief paraphrase in your notes. You need to attend to how things are said or presented: who, for example, is narrating or speaking? what kind of language is used (formal, informal, colloquial, dialect, and so forth)? does the passage borrow from other, perhaps unexpected, literary forms or languages? does it borrow--as allusion or even parody--from non-literary styles of language (for example, from religious, legal, medical, or commercial language)?

Lastly, remember that as the writer of a good undergraduate essay, you will closely **observe** the features of a primary text; you will also try to **account for** those features. This explanatory side to the essay might well include, in a really effective piece of work, a double-edged perspective:

(a) you should be able to give an account of how a particular feature came to be written in the way that it was; this means that you will have a clear grasp of the period in which the work was written, and

(b) you should be able to give an account of how that feature may be reinterpreted in the light of more recent ways of thinking.

However, a successful essay will use this sort of approach as a **means** to answering the question. An essay which deals fluently with the primary texts but does not argue a case in reply to the essay topic or question will lose valuable marks.

How to use Secondary Sources

These are works of literary criticism, literary history, biography, language study, literary theory, history, and so on which are referred to and discussed in your classes and which will be listed in the reading lists provided for modules. At first, the amount of this material may seem overwhelming. You should realise, however, that an essay's argument does not require total knowledge of the secondary sources. Keep it simple, at first. When you have your essay title and after you have prepared the primary material, ask yourself the following question: what are the initial ideas I have about the question? Note these down and then ask: What do I need to know NOW to answer the question, and where can I get information which will stimulate new ideas and help me to develop them?

Secondary sources constitute a storehouse of knowledge. They should be used first for getting the information that you need to develop **your** answer to the question. For example, you may choose to write an essay on the following topic: 'How are children and the idea of childhood presented in Blake's *Songs of Innocence and Experience*?' Clearly your first and main task will be to read and analyse the primary text, to observe and account for the relevant features of the text. But in order to explain why things are as they are and to explore the text further, you may want to know several things:

- how are children pictured in other works contemporary to Blake?
- did Blake write elsewhere about children?
- was his work exceptional or conventional in its time?
- why did he use a particular literary form—in this case, lyric poetry—to explore this theme?

An essay might only deal fully with a couple of these areas in answering the question, but you should be willing to explore a number of areas: this broadens your knowledge and also ensures that you do not overlook an important piece of information or ignore a potentially valuable perspective. Use the reading list and the library catalogue and computing facilities to find which secondary sources (books, chapters in books, articles in periodicals) contain the information you need. Draw upon the resources of the library's stock.

You may find a book or an article wholly on the subject and primary text under consideration. This should obviously be consulted (use the index to a book, but also explore it for what else it can offer). But although it may be useful for **information**, it will have its own approach and theoretical basis, which may not be your own. For example, it may focus on biographical material to explain features of the text; it may concentrate on the historical period; it may interpret the subject in the light of more recent thinking—it may emphasise a theory drawn from psychoanalysis, for example. Remember that all literary studies are rooted in particular approaches or methodologies. Be fully conscious of your own approach in your essay and notice where it departs from that of your secondary sources. Be aware and responsive in all your reading.

It is essential for you as an undergraduate to use good literary criticism as a model. Preparing an essay, however, is not always the best time to see 'how it can be done'. Rather, read carefully any recommended critics and commentators as a separate exercise.

Secondary Sources: Use and Misuse

In writing the essay, you will become acquainted with some aspects of the relevant and up-to-date scholarship in the area: it is not expected that you will explore totally untrodden territory in your essay or that you will have sufficient information on the subject to ignore all secondary sources. Nor, however important involvement in the literary work and in your own responses may be, should you write an essay which merely gives a strongly personal or subjective treatment as a substitute for research and background reading.

But the danger is in over-reliance on secondary sources. This is negligent and lazy. While an intelligent synthesis of secondary reading should be used as part of your own argument, it should not be a substitute for it. Indeed, if an undergraduate essay is pieced together entirely out of secondary sources—in the way students at school are sometimes asked to do—this is regarded as lazy and intellectually timid. Such a verdict will be given if the sources from which it is culled are properly cited and referenced.

Plagiarism

Over the past few academic years, we have noticed an alarming increase in the number of cases of plagiarism within the School. For that reason, we would like to take this opportunity to remind you of the consequences of such actions. University Policy dictates that any case of proven or admitted plagiarism will normally result in a grade of zero: not just for the assignment in question but for the entire module. Thus the consequences for your overall degree classification are

potentially severe. When you submit an assignment, you tick a box indicating that you have read the School/University policy on plagiarism and it is essential that you have a good grasp of proper documentation procedures. You will find a detailed explanation of essential referencing procedures in this handbook but it is worth bearing the following broad principle in mind: your assignment must clearly distinguish your own work from that of others (including lecturers in the form of lecture material, handouts, etc.). This means that it isn't sufficient to indicate the source in your bibliography, you must also reference the material within your essay (in the form of a footnote or parenthetical reference). By the same token, paraphrased material should be introduced and referenced in the same manner as direct quotation. If, having read through the relevant section of this handbook, you are still unclear how to reference a source properly, you should speak to your module or academic tutor prior to submitting your assignment. Finally, it is worth noting that the majority of recent plagiarism cases relied on material taken from the web. Not only does the web contain inappropriate or weak material (and thus should be used with caution), it is also easy to detect.

Essay Comment Forms

Feedback on every essay (whether tutorial, diagnostic, or assessed) is given on an **essay comment form**. This form will provide an assessment of your essay work in terms of **intellectual skills, research skills, and writing skills**. **Intellectual skills** relates to your own intellectual ability: how well you can answer the question demanded by the essay (**task**); how effectively and persuasively you can handle your **argument**; your ability to analyse and interpret literary and other texts (**analytical skills**); and whether you are capable of handling concepts as well as facts (**conceptual abilities**). **Research skills** relates to the research you have undertaken: how strong the evidence is that you know your primary texts well (**knowledge**); how far you have used secondary sources, and whether they are appropriate and well handled, without undue dependence (**secondary reading and research**); how accurately you have presented your references and bibliography (**presentation**: the next section deals with this in some detail). **Writing Skills** relates to your ability to write good English: without spelling mistakes or errors of grammar; with a good understanding of punctuation, and in a clear but mature style; with an ability to organise your sentences into clear paragraphs. Word-processing competence is also a factor in your assessment and is covered under **presentation**.

Presentation

All written work submitted for assessment **must** follow certain conventions of presentation. These conventions relate to such matters as the lay-out of quotations, the treatment of references, and the *Bibliography* or *Works Cited* section. Good presentation practice should be followed when you submit your first-year tutorial essays so that you get used to handling conventions which must be used later in all second- and third-year work. Proper attention to presentation will help you to use your sources carefully and to sharpen your sense of clear argument and what constitutes scholarly research. You should be aware that different publishers *follow* different conventions. However, whenever you include a reference in your text we want you to *follow* consistently the conventions provided in this Handbook during your undergraduate study. Please pay close attention to the various formats provided in the examples below, especially to the spacing and punctuation of quotations and references.

7.1 GUIDELINES FOR UNDERGRADUATE CREATIVE SUBMISSIONS

Due to the variety of genres that you will be working in throughout the Creative Writing part of your course, different approaches will be relevant for different pieces of work, which would be impossible to comprehensively list here. Your tutor will always prepare you for the particular generic demands of certain forms and indicate what he or she may be looking for in successful exercises in this form. Aside from the work that you will produce in response to activities introduced within workshops you will also have considerable opportunity to develop your work in a more self-directed way and the process of self-assessment and reflection is crucial in aiding this development.

Self-assessment and Writer's Reflection

As explained in 3.2 above, each creative submission will be accompanied by a self-assessment of about 200 words minimum. The self-assessment will vary due to the nature of the task, but can be best explained as an attempt to thoughtfully respond in writing to the following sorts of questions:

- Are you satisfied with where and how the writing starts?
- Does the piece fully explore all the emotions involved?
- Is every part of the piece contributing to the overall effect?
- Have you told or shown? Why/why not?

- Does your dialogue and your action move the plot on?
- Is the description specific enough?
- Does your non-fiction prose always deliver what you wish it to – straightforwardly?
- Is your script in the correct layout and user friendly for actors?
- Is there ever too much detail? Have you made sufficient cuts?
- Do you see any weaknesses in this piece of work (which haven't already been covered here)?
- Does your ending resolve the conflict(s) set up at the beginning?
- What is the most important thing you have achieved in this piece of writing?

This is just a selection of questions that apply across genres. As you go through the course you will become aware of key questions of importance to you as a writer which might revolve around larger questions of what kind of writer you want to be. You are asked to develop this awareness in the Writer's Reflections; which might typically respond to the following kinds of questions:

- What skills and techniques have you acquired? What are they? How did you acquire and develop them?
- What influence has the work you have read or studied on the course had on your writing?
- How far has your journal fed into your work (see below)?
- How has participation in the workshop helped?
- Do you wish to continue working in this specific genre?
- What kind of writer are you? What kind of writer would you like to be?
- What have you learnt about writing in general?
- What will you write next?

Both these kinds of exercises will require that you indicate some of the reading that has fed into your creative work in the form of an annotated bibliography. The bibliography will follow exactly the same format and layout as for English assignments but will include a sentence or two adding your writer's comments about how and why the particular book was useful to you. If you have quoted from another's text you will be expected to reference it in the same way as for English essays.

The Writer's Response

As indicated in 3.2, the Writer's Response is not an essay nor a piece of literary criticism, although you may decide to read and refer to secondary sources, but asks you to thoughtfully respond at length to a text you have read as part of your writerly study. Such a task typically involves considering the kinds of techniques that a particular writer uses and how these contribute to the overall effects of the style and expression of the piece. However, you will also be expected to indicate something of your personal response to the text, which might take the form of responding to some of the following questions:

- What things that you are most passionate about appear in your reading? How does this recognition affect your response?
- What patterns or events or motivations in your own life are reflected in the literature you are reading? What similarities and/or differences are there in the events selected?
- What have you found most disturbing or disquieting (or pleasurable and satisfying?) about what you are reading? Why?
- What connections do you see between some aspect of political and social life in the present and political and social life in a work written earlier? How do you see the past affecting the present in your own life? In the characters' lives?

The writer's response should use the same referencing and bibliographic conventions as English submissions, but will not require annotation.

Journal

You are strongly encouraged throughout the course to maintain a writer's journal. This will function as a space in which you can gather and collect your writing, ideas and observations both inside and outside the workshops and which will grow into a useful resource of information and inspiration when you need it. Keeping a notebook or journal is a habit almost all professional writers practise. Try and write in it every day as a way of keeping 'writing-fit': the equivalent of a musician practicing scales.

Plagiarism

Please refer to the paragraph on plagiarism above. Plagiarism in creative work will be treated as seriously, and punished as severely, as plagiarism in other areas.

Creative Writing Comment Forms

Feedback on creative work, the writer's response and the writer's reflection is given on a **creative work comment form**. The form will provide an assessment of your work in terms of **creativity, writerly skills and reflection**. **Creativity** relates to your individual production of work in a particular genre (**task**): its originality, ability to convey ideas and emotions (**expression**); and its distinctiveness and control (**style**). **Writerly skills** relates to your use of literary form (**technical skills**), the way in which your work demonstrates your reading (**writerly research and reading**) and your **presentation**. **Reflection** relates to your completion of the self-assessment part of the task and the completion of reflective pieces of work.

Presentation

The style of presentation will vary according to the genre in which you are working and it is important that you follow your tutor's guidelines about the correct way to present a script, for example. Presentation can also become a significant part of the overall meaning of the work, in the case of poetry in particular, in the way the space of the page is used. In general terms strive for clarity and ease of reading. All final versions of work must be typed although drafts (and xeroxes of the drafts) may be handwritten. Finished work should have pages numbered and be double-spaced.

8.1 DOCUMENTING SOURCES

Academic writing almost always includes information, ideas, and arguments which are found in the texts which form the basis of your research. In many cases, you will be relying upon the work of other writers to inform or develop your own thoughts and arguments about the essay topics on which you will be writing your essays. Good scholarly practice pays scrupulous attention to the referencing of research materials; indeed, a failure to reference carefully can not only discredit your work but it can lead to charges of plagiarism. Therefore, when you rely on other writers in your work you must clearly indicate what sources you have used -- these could be facts, opinions, paraphrases, or verbatim quotation -- and you must indicate clearly where you found this information. (Since all students are required to sign a statement of understanding about what constitutes plagiarism, in signing that you will in effect be contracting to follow good referencing conventions.)

Using the MLA Style of Referencing

The MLA documentation style offers a simple and clear method of referencing works. The process involves two simple steps.

Step One: you acknowledge a source by providing brief citation information in a parenthesis in your text. The example below indicates how to perform this first step:

Ancient writers attributed the invention of the monochord to Pythagoras, who lived in the sixth century BC (Marcuse 197).

The citation '(Marcuse 197)' tells the reader that the information in the sentence was derived from page 197 of a work by an author named Marcuse.

Step Two: to complete the referencing process you need to include the full information about the source in a *Bibliography* or *Works Cited* section of your essay (this section always comes at the end of the essay). This section organises the sources alphabetically, with surnames first. Thus, the reader only needs to find the name Marcuse in your *Bibliography* to access the following information:

Marcuse, Sibyl. *A Survey of Musical Instruments*. New York: Harper, 1975.

The entry tells the reader that the work's author is Sibyl Marcuse, that its title is *A Survey of Musical Instruments*, and that the book was published in New York by the publisher Harper & Row in 1975.

Note that the title of the work is in *italic font* and that major words in the title are capitalised. If you cannot use italic font, you should underline the title. **Do not** leave the title of a book unemphasised!

There are variations on Step One which you should use whenever appropriate. For example, if you include the author's name in your text before you quote from him or her, you only need to put the relevant page number(s) in parenthesis after the quote. Please note: since the sentence ends after the parenthesis, you put the end stop after it. If the quotation used some form of punctuation (a comma, say, or even an end stop), you simply omit it and punctuate your sentence as in the example below:

Philip Brockbank, in a recent and sensitive humanist reading of *King Lear*, says that "Lear dies 'with pity' (4.7.53) and that access of pity, which in the play attends the dissolution of the senses and of the self, is a condition for the renewal of human life" (133).

(Notice that because the quotation includes a quotation from Shakespeare's *King Lear*, the quotation is put in single quote marks, while the quote from Brockbank is put in double quote marks. If you opted to use single quote marks for Brockbank's quote, you would need to put the quote from Shakespeare in double quote marks. Note also that the information for the Shakespeare quote is provided: the 4.7.53 means that the quote is from act 4, scene 7, line 53.)

To complete Step Two for this reference, you need to include more information than in the example above because the information was taken from an article in an academic journal, a special kind of book. You would list such a reference in the following manner:

Brockbank, Philip. "Upon Such Sacrifices." *Proceedings of the British Academy* 47.4 (1976): 129-143.

Here you should note that the title of the article from which the quotation comes is enclosed in double quote marks (this is consistent with the use of the double quote marks to indicate the quotation), the title of the journal is put in *italic print*, the volume and issue number of the journal follows the journal title (in some cases, you may only have the volume or the issue number), the date is put in parenthesis, and the total page count of the article completes the reference. Also note that the second line of the reference is indented.

If you **do not cite** the author in your text before you quote from him or her, you should use the following format:

A recent and sensitive humanist reading of *King Lear*, says that "Lear dies 'with pity' (4.7.53) and that access of pity, which in the play attends the dissolution of the senses and of the self, is a condition for the renewal of human life" (Brockbank 133).

Here the author's name is included in the parenthetical citation.

If you had two or more separate entries by the same author in your *Bibliography* or *Works Cited* section, you would need to make a distinction in Step One to indicate to which work you were referring. The usual way to make such a distinction is to include the date in your reference, as in the following example:

Philip Brockbank, in a recent and sensitive humanist reading of the play, says that "Lear dies 'with pity' (4.7.53) and that access of pity, which in the play attends the dissolution of the senses and of the self, is a condition for the renewal of human life" (1976:133).

Alternatively, you could include a shortened version of the work's title:

A recent and sensitive humanist reading of the play, says that "Lear dies 'with pity' (4.7.53) and that access of pity, which in the play attends the dissolution of the senses and of the self, is a condition for the renewal of human life" (Brockbank, "Such Sacrifices" 133).

There are many different referencing situations, and you should consult a complete reference guide such as the *MLA Handbook for Writers of Research Papers*, 5th ed., for complete guidelines to virtually every situation that might arise. In general, you should aim to keep your reference information clear and accurate. Below are examples of typical reference types that you might need to use. Please note carefully how punctuation is used in these examples.

1. An Anthology

Feldman, Paula R., ed. *British Women Poets of the Romantic Era*. Baltimore: John Hopkins UP, 1997.

2. A work in an anthology

More, Hannah. "The Black Slave Trade: A Poem." *British Women Poets of the Romantic Era*. Ed. Paula R. Feldman. Baltimore: John Hopkins UP, 1997. 472-82.

3. Two or more books by the same author

Frye, Northrop. *Anatomy of Criticism: Four Essays*. Princeton: Princeton UP, 1957.

---, ed. *Sound and Poetry*. New York: Columbia UP, 1957.

4. A book by two or more authors

Rabkin, Eric S., Martin H. Greenberg, and Joseph D. Olander, eds. *No Place Else: Explorations in Utopian and Dystopian Fiction*. Carbondale: Southern Illinois UP, 1983.

If there are more than three authors, give the name of the first author and use *et al* (Latin for "and others"). You may give all of the authors names if you wish, but it is not necessary.

Quirk, Randolph, et al. *A Comprehensive Grammar of the English Language*. London: Longman, 1985.

5. An article in a reference book

"Mandarin." *The Encyclopedia Americana*. 1994 ed.

"Noon." *The Oxford English Dictionary*. 2nd ed. 1989.

If you cite a specific definition among several possibilities, you should add the abbreviation Def. and the appropriate designation (usually a number and a letter)

"Noon." Def. 4b. *The Oxford English Dictionary*. 2nd ed. 1989.

6. An introduction, a preface, a foreword, or an afterword

Borges, Jorge Luis. Foreword. *Selected Poems, 1923-1967*. By Borges. Ed. Norman Thomas Di Giovanni. New York: Delta-Dell, 1973. xv-xvi.

Drabble, Margaret. Introduction. *Middlemarch*. By George Eliot. New York: Bantam, 1985. vii-xvii.

If the introduction, foreword, preface, or afterword has a title, you should use the following format:

Doody, Margaret Anne. "In Search of the Ancient Novel." Introduction. *The True Story of the Novel*. New York: Rutgers UP, 1996. 1-11.

7. An edition. Since literary works are often published in many and various editions, it is important that you stipulate which edition you are using.

Shakespeare, William. *Hamlet*. Ed. Barbara A. Mowat and Paul Werstine. New York: Washington Square-Pocket, 1992.

Wollstonecraft, Mary. *A Vindication of the Rights of Woman*. Ed. Carol H. Poston. New York: Norton, 1975.

8. A Translation

Dostoevsky, Feodor. *Crime and Punishment*. Trans. Jessie Coulson. Ed. George Gibian. New York: Norton, 1964.

Homer. *The Odyssey*. Trans. Robert Fagles. New York: Viking, 1996.

9. **A book published in a second or subsequent edition.** The title page will usually indicate if a work is a second or later edition, and whether or not it has been revised, abridged, or otherwise.

Chaucer, Geoffrey. *The Works of Geoffrey Chaucer*. Ed. F. W. Robinson. 2nd ed. Boston: Houghton, 1957.

Newcomb, Horace, ed. *Television: The Critical View*. 5th ed. New York: Oxford UP, 1994.

10. **A reprinted book.** If you cite from a republished book, make sure that you give the initial date of publication before the publication information.

Doctorow, E. L. *Welcome to Hard Times*. 1960. New York: Vintage-Random, 1988.

Douglas, Mary. *Purity and Danger: An Analysis of the Concepts of Pollution and Taboo*. 1966. London: Routledge, 1993.

11. **An article in a scholarly journal.** There are far too many types of journal entry to cover here. What follows are some typical examples. Most importantly, when you cite a journal article, you must include as much relevant information as you can: such information typically includes the author, the title of the article, the title of the journal, the volume number, the issue number (if given), the date, and the page numbers.

Most, Andrea. “‘We Know We Belong to the Land’”: The Theatricality of Assimilation in Rodgers and Hammerstein’s *Oklahoma!* *PMLA* 113 (1998): 77-89.

Vickery, Laurie. ‘The Politics of Abuse: The Traumatized Child in Toni Morrison and Marguerite Duras’. *Mosaic* 29.2 (1996): 91-109.

12. **Various print and nonprint sources.** Literary studies are increasingly making reference to sources such as film, video, music recordings, and internet materials. Below find a few examples of such sources. If in doubt about how to reference a specific source, seek advice about the proper way to reference it.

a) A sound recording

Ellington, Duke, cond. Duke Ellington Orch. *First Carnegie Hall Concert*. Rec. 23 Jan. 1943. LP. Prestige, 1977.

Simon, Paul. *The Rhythm of the Saints*. Warner Bros., 1990.

Holiday, Billie. ‘God Bless the Child’. Rec. 9 May 1941. *The Essence of Billie Holiday*. Columbia, 1991.

b) A film or video

It’s a Wonderful Life. Dir. Frank Capra. Perf. James Stewart, Donna Reed, Lionel Barrymore, and Thomas Mitchell. RKO, 1946.

If you want to indicate a particular individual's contribution to a film or video, begin the reference with that person's name.

Chaplin, Charles, dir. *Modern Times*. Perf. Chaplin and Paulette Goddard. United Artists, 1936.

c) **an internet source.** Make certain that you provide the complete URL for any material sourced from the internet. You should indicate, if possible, the version date of the internet material, and also the date when you accessed it. Incorrect referencing of internet sources may lead to demands that you produce the materials. Do not use information from the internet which is not of scholarly provenance. Quoting a student essay posted on the net for your own work is poor scholarship.

Britannica Online. Vers. 98.2 Apr. 1998. Encyclopaedia Britannica. 8 May 1998 <<http://www.eb.com/>>.

Romantic Chronology. Ed. Laura Mandell and Alan Liu. Nov. 1997. U of California, Santa Barbara. 22 June 1998 <<http://humanitas.ucsb.edu/projects/pack/rom-chrono/chrono.htm>>.

HOW TO INCLUDE QUOTATION IN YOUR TEXT

There are a variety of ways in which you will use quotations in your academic essays. It is important that you include quotations according to the accepted conventions of this department.

1. Verse Quotations

a) if you quote **two** or more complete lines of verse, you should set the quotation off from your text. The text should be indented the same number of spaces that you would indent a paragraph (5 or 6 spaces), it should be single spaced, and you should separate the quote from the text above and below it with a blank line, as in the following example:

Gloucester, in his agony, cries out:

Alack, I have no eyes.
Is wretchedness deprived that benefit
To end itself by death? (4.6.61-2)

Notice that there are no quote marks around this text. Since you have set the quote off from your text, there is no need for any quote marks. Note that essays use double-spacing of text, but quotations set off from the text should be single-spaced.

If you did not wish to quote more than 2 full lines, you would not set the quote off from your text. Instead, you would include the information within you text in the following way:

Gloucester, in his agony, cries out that he has "no eyes" (4.6.61), and he wonders if his misery will be "deprived that benefit / To end itself by death" (4.6.62).

Notice that in the above example we use a / to indicate a break in the lines. Put a space before and after the /. Notice, too, that in the first example a colon was used after "cries out" but not in the second example: the colon was necessary in the first example because the structure of the sentence required it; in the second example no punctuation was necessary.

2. Prose Quotations

a) if you quote **four** or more complete lines of prose, set the quotation off from your text. Indent the whole quote, use single spacing, and include the reference information at the end of the quote.

The humanist reading of *King Lear* has been authoritatively summarised by G. K. Hunter (he calls it the “modern” view of the play):

[it] is seen as the greatest of tragedies because it not only strips and reduces and assaults human dignity, but because it also shows with the greatest force and detail the process of restoration by which humanity can recover from degradation . . . [Lear’s] retreat into the isolated darkness of his own mind is also a descent into the seed-bed of a new life; for the individual mind is seen here as the place from which a man’s most important qualities and relationships draw the whole of their potential. (251-2)

Notice in the above example that the quote does not use ellipsis marks at the beginning or end of the quote. They are only necessary if you remove some text from within the quotation: the three full stops (. . .) before “[Lear]” indicate that some text has been removed. **Notice, too, that there are no quote marks around this material.** Notice, too, that square brackets have been used. We use square brackets to indicate a change that we have made to the text in order to make the text read more clearly. Here, “it” is replacing an original “which” and “Lear” replaces an original “his.” This is perfectly acceptable practice.

b) if you quote **less than four** complete lines of prose, there is no need to set it off from your text. Just include it in your text, using quote marks to indicate that it is quoted material, as in the following example:

“He was obeyed,” writes Joseph Conrad of the company manager in *Heart of Darkness*, “yet he inspired neither love nor fear, nor even respect” (87).

3. Using footnotes or endnotes

You should only use footnotes or endnotes if you have some additional piece of argument or information which you want to include in your essay but find that it will not go easily or smoothly into your text. In that case, you can put the additional point in a footnote or endnote. Choose one or the other form but be sure that you use the following format. The note number should be superscripted (that means raised) at least half way up the line. It should not be put in brackets. Put it at the end of the sentence after the concluding punctuation mark. If you use a footnote, be sure to include a line separator between your text at the bottom of the page and the footnote. Endnotes must go on a separate page titled *Endnotes*. Below find an example of how to use a footnote:

Philip Brockbank, in a recent and sensitive humanist reading of *King Lear*, says that “Lear dies ‘with pity’ (4.7.53) and that access of pity, which in the play attends the dissolution of the senses and of the self, is a condition for the renewal of human life” (133).¹

In the footnote, you might make a point such as the following:

¹Jonathan Dollimore offers a cogent rebuttal of Brockbank’s reading of the function of pity in the play (7).

Here, the “(7)” directs the reader to the reference to Dollimore in your *Bibliography* or *Works Cited* section, just as you would normally do elsewhere in your essay.

CONSTRUCTING YOUR *BIBLIOGRAPHY* OR *WORKS CITED* SECTION

All the books, articles, and other sources which you have consulted for your essay should be listed in your *Bibliography* or *Works Cited* section. In some cases, you may not have quoted or referenced a text which you consulted, but you might still wish to include it. Do not pad out your *Bibliography* or *Works Cited* section with superfluous texts to try and suggest that you did more research than you actually did. Your tutor may well ask you to prove that you did in fact consult texts which are included but never actually cited or referenced in your text.

In English studies, the *Bibliography* or *Works Cited* section is usually composed of two parts: **Primary Texts** and **Secondary Sources**. Primary texts are those which we generally consider to be the works of imaginative writers, but works published before 1900 are often included under the Primary Texts heading. Secondary Sources are typically works of

criticism or analysis of works of literature, of authors, of literary history, and so forth. Below is an example of what a *Bibliography* might look like.

Bibliography

Primary Texts

- Burney, Fanny. *The Wanderer; Or, Female Difficulties*. 1989 Ed. Margaret Anne Doody, Robert L. Mack, and Peter Sabor. Introd. Margaret Anne Doody. Oxford: OUP, 1991.
- More, Hannah. "The Black Slave Trade: A Poem." *British Women Poets of the Romantic Era*. Ed. Paula R. Feldman. John Hopkins UP, 1997. 472-82.
- Wollstonecraft, Mary. *A Vindication of the Rights of Woman*. Ed. Carol H. Poston. New York: Norton, 1975.

Secondary Texts

- Diffey, T. J. "The Roots of Imagination: The Philosophical Context." *The Romantics*. Ed. Stephen Prickett. London: Methuen & Co., 1981. 164-201.
- Hilles, Frederick W., and Harold Bloom, eds. *From Sensibility to Romanticism: Essays Presented to Frederick A. Pottle*. New York: Oxford Univ. Press, 1965.
- Jump, Harriet Devine, ed. *Women's Writing of the Romantic Period, 1789-1836: An Anthology*. Edinburgh: Edinburgh University Press, 1997.
- Kelly, Gary. *The English Jacobin Novel 1780-1805*. Oxford: Clarendon Press, 1976.
- Lamb, Jonathan. "Hartley and Wordsworth: Philosophical Language and Figures of the Sublime." *Modern Language Notes* 97 (1982): 1064-1085.
- Prickett, Stephen, ed. *The Romantics*. London: Methuen & Co., 1981.
- Roe, Nicholas. *Wordsworth and Coleridge: The Radical Years*. 1988. Oxford: Clarendon Press, 1990.
- Tomalin, Claire. *The Life and Death of Mary Wollstonecraft*. 1974. Harmondsworth: Penguin Books, 1977.

8.1 THE UNDERGRADUATE DISSERTATION

The dissertation replaces an option module in the 1st Semester of level 3. As an extended piece of written work it provides an opportunity for you to choose a specific topic and to develop your own approach and methodology. The end result will be a piece of writing of between 10 000 and 12 000 words long that will stand as evidence of your ability to use your recently acquired knowledge to focus on a specific area or research, providing your reader with a dissertation that has a clearly defined thesis and a carefully constructed argument. The rewards of work of this kind are considerable, and we hope that you will enjoy this aspect of the degree programme, and that you will relish the opportunity to work closely with your supervisor. However, many students find the technical aspects of dissertation work bewildering. Few of you will have produced an essay of this length before, and you may feel unprepared to take on the responsibility of: organising a programme of detailed reading of material related to the project; selecting the most relevant research material from the notes that you will have made; prioritising the different elements that will constitute your chapters; and putting together a discursive piece of writing of this academic rigour.

Your supervisor will be able to assist you with all of these technical aspects of the dissertation, as well as advising you on the academic profile of your work. There are, however, useful pieces of advice that will make your task easier, and more enjoyable.

Where to start

The right to do an undergraduate dissertation in English has to be earned, it is not automatic. The procedure for doing a dissertation is as follows.

1. You should begin by discussing the idea with your academic tutor who may then refer you to an appropriate member of staff for further discussions.
2. You should then present a dissertation plan to your Programme leader, including an abstract of the topic and a brief outline of the chapters by [date to be decided – please watch noticeboards for announcement of meeting].

3. Your Programme leader will assess the plan in consultation with the English Subject Group and if it is acceptable he or she will assign you a supervisor. You should then make an appointment with your supervisor before the end of the academic year.
4. At that meeting you will discuss reading and work to be done over the summer vacation. You should not expect your supervisor to be available over the summer vacation.
5. You should arrange an appointment with your supervisor at the beginning of the following academic year. At this meeting you will arrange a programme of work involving not more than 6 hours of supervision during the semester. Your supervisor will also be available for consultation during her or his office hours.
6. All work with your supervisor should be complete by the end of the last week of the teaching semester. Students should expect no contact with their supervisor over the Christmas vacation, which is for writing up only.
7. Dissertations should be handed in in the first week after the Christmas vacation (date in year planner).

Detailed Help

If your topic derives from a taught module, then your tutor's reading lists will give you a range of secondary materials. However, for a dissertation that concentrates on a particular aspect of the module, or, say, a particular aspect of a writer's work, you will probably need to go beyond this. Your supervisor will advise and guide you further on making detailed searches, but useful starting points are:

1. Published bibliographies (for example, a student wishing to write, a dissertation on the poet H.D. would find *H.D.: A Bibliography 1905-1990* [M.Boughn, Univ. Press of Virginia, 1993] invaluable as a starting point). Salford University Library will have some, or most, of the relevant books and articles you find listed in bibliographies. Others you will be able to obtain either from other local university libraries, the Manchester Central Library, or through inter-library loan (but these cost £5 a time, so a long list of requests might come under some scrutiny from the librarian). Inter-library loans can take between two weeks and two months to arrive, so plan ahead if you need to track down items for your dissertation.

2. BIDS and CD ROM searches for books and articles. These are revised yearly and are therefore often more up to date than even recently published bibliographies. You can access both the BIDS system (for articles) and the Modern Languages Association Bibliography through the network service (for books, chapters in books and articles) via the word-processing keyboards in the library. Both systems allow you to type in key words or an author's name and will produce a list of relevant publications; you can then request a type-out of either individual items, or the whole list. There are leaflets in the library which tell you how to use these systems. These are very useful but, in the first instance, you will probably need help from a librarian to get you going (you will also need a pass number for entry to the BIDS system). The librarians are usually very helpful, but may ask you to wait if the library is very busy: try to catch them when the library is quiet.

Notes and References

An undergraduate dissertation, whilst showing awareness of secondary sources, should not be too dependent on them for its argument. Obviously, use of secondary material should be fully acknowledged; paraphrasing critics' words without acknowledgement, or simply 'lifting' material from a secondary source, is likely to lead at best to penalization and at worst, to the dissertation being awarded nought. Referencing secondary sources scrupulously is therefore very important. Guidance on systems of referencing, acknowledgement and the preparation of notes and a bibliography should follow the **Guidelines for Undergraduate Essays** above.

Presentation of the Dissertation

1. Dissertations should be typed or word-processed in double spacing with adequate margins on A4 paper on one side only. Photocopies or carbon copies are acceptable provided they are of good quality. Pages should be numbered in sequence. Dissertations may be 'hard bound' or 'soft bound' (e.g. spring-held or ring-bound, but not spiral-bound).

2. The dissertation should include a title, a list of contents (with page numbers), and a bibliography, with, if relevant, acknowledgements and a list of maps and diagrams. The title page should include the title of the dissertation and the author's name in together with the statement 'Dissertation presented in the University of Salford for the Degree of [name of degree programme] plus the year of presentation.

3. Any photographs, photostat reproductions and other illustrative material should be 'drymounted'; sellotape or other adhesive tape should not be used.

4. Dissertations must be plainly marked on the outside of the cover with the candidate's name, the title of the dissertation, and the year in which the dissertation is presented.

5. Two copies should be submitted. You may, of course, want a third copy to keep yourself.

Your tutor will give you further advice and guidance on the presentation of the dissertation. You will also find several helpful books on dissertation and thesis writing in the bookshop and the University Library.

The following website provides advice and suggestions about writing a dissertation:

<http://www.socscidiss.bham.ac.uk/s1.html>

It is primarily aimed at students of criminology, politics and sociology, although English students may benefit from reading it.