

School of Arts

English Study Skills Guide 2016-17 Undergraduate Programmes



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Introduction

This guide will give you all the information you need to present your written work at the standard undergraduate study requires. It includes guidelines on how to format your essays correctly, how to cite and reference your sources, and an example of student work to illustrate these principles in action. Alongside these notes, you will also find further details on assessment and the marking process. We include, for instance, tables of marking criteria, to explain how different types of work are graded, and the various university regulations on submitted work. We hope that this guide proves accessible and helpful, but please do not forget that your seminar tutors and Personal Tutor are always available to give you further advice. More information, especially relating to individual modules, can also be found in the Department of English Handbook and on Blackboard, where further model essays are also available.

How to Present Your Work: Referencing and Formatting

General Guidelines

The main text should be in 12-point font, and footnotes in 10-point. Leave a margin of at least 2.5. The first line of each paragraph (except the first paragraph of the essay, and the first paragraph of each subheading) should be indented by one tab character. Your work should be double-spaced. The space between paragraphs should also be double-line spacing. All text should be left-justified. Number all footnotes consecutively, and ensure that all pages are numbered. British rather than American spelling and punctuation should be used. Students should retain a copy of the submitted version of their work. The stated word limit for all written work includes quotations and footnotes but excludes the bibliography. Footnotes must only include references. Work exceeding the word limit will be subject to penalties.

Referencing

The Department uses the MHRA referencing system. A full style guide is available at <http://www2.le.ac.uk/library/help/referencing/footnote> or via Blackboard.

NB: Since these are the suggested conventions for the Department of English, Joint Honours students and students visiting from overseas will not be penalised for using an alternative set of conventions, provided that it is implemented consistently.

TITLES

Titles of longer works (novels, plays, collections of poetry, critical monographs, journal titles) should be italicised. Shorter works (short stories, individual poems, articles in journals) should be given in single quotation marks.

QUOTATIONS

Shorter quotations (fewer than forty words of prose or three lines of verse) should be enclosed within the text and given in single quotation marks. To indicate a line-break when quoting verse, use a spaced upright stroke: [/].

Longer quotations (exceeding forty words of prose or two lines of verse) should be indented, single spaced, and given without quotation marks.

Any quotations within quotations should be enclosed in double quotation marks. Omissions within quotations should be marked with an ellipsis [...].

FIRST REFERENCES

1. To books

Give the required information in the following order:

- the author's name
- the full title, italicised
- in parentheses: the place of publication (city or town), the publisher, and date of publication.
- when quoting or summarising specific material, also give the page number or range of pages you are referring to.

Mark Rawlinson, *British Writing of the Second World War* (Oxford: Clarendon Press, 2000), p. 55.

Please note the following variations:

(i) for a multi-volume book: Julie Coleman, *A History of Cant and Slang Dictionaries*, 4 vols. (Oxford: Oxford University Press, 2004-10), I (2004), p. 135.

(ii) for books in a series: Gail Marshall, *Actresses on the Victorian Stage: Feminine Performance and the Galatea Myth*, Cambridge Studies in Nineteenth-Century Literature and Culture 16 (Cambridge: Cambridge University Press, 1998), p. 115.

(iii) for an edition of a book other than the first edition: Charles Barber, *The English Language: A Historical Introduction*, 2nd edn, rev. by Philip Shaw and Joan C. Beal (Cambridge: Cambridge University Press, 2009), p. 47.

(iv) for editions and translations of texts: Leon Battista Alberti, *Momus*, trans. by Sarah Knight, ed. by Virginia Brown and Sarah Knight (Cambridge, MA: Harvard University Press, 2003), pp. 87-89.

Here are some useful bibliographical abbreviations to be observed when referencing:

ed. 'Edited'

edn 'Edition'

eds. 'editors'

rev. 'revised'

2. To articles in journals

Give the required information in the following order:

- the author's name
- the title of the article, in single quotation marks
- the title of the journal, in italics, the volume number and the issue number
- the year of publication, in parentheses
- the first and last page number of the article
- the page number/s you are citing, in parentheses and preceded by p./pp.

Claire Brock, 'William Hazlitt: On Being Brilliant', *Studies in Romanticism*, 44, no. 4 (2005), pp. 493-513 (p. 499).

3. To chapters or articles in books

Give the required information in the following order:

- the author's name
- the title of the chapter or article in single quotation marks
- the word 'in', followed by the title of the book (in italics), editor's name, and the place of publication, the publisher and the date of publication (in parentheses)
- the first and last page numbers of the article, preceded by pp.
- the page number/s referenced, in parentheses and preceded by p./pp, unless you are citing a multi-volume work (see example ii below).

Victoria Stewart, 'Writing Trauma: Charlotte Delbo and the Struggle to Represent', in *Between the Psyche and the Polis: Refiguring History in Literature and Theory*, ed. by Anne Whitehead and Michael Rossington (Aldershot: Ashgate, 2001), pp. 97-107 (p. 103).

Please note the following variations:

(i) for editions and translations of texts in anthologies: John Milton, 'The Tenure of Kings and Magistrates', in *Political Writings*, ed. by Martin Dzelzainis (Cambridge: Cambridge University Press, 1991), pp. 3-50.

(ii) for an entry in an encyclopaedia or biographical dictionary: Sarah Graham, 'Paul Auster', in *The Greenwood Encyclopedia of Multiethnic American Literature*, ed. by Emmanuel S. Nelson, 5 vols (Westport, CT: Greenwood Press, 2005) I, 217-20.

(iii) for an entry in a newspaper or magazine: Nicholas Everett, 'Review of Allen Ginsberg, *Cosmopolitan Greetings*', *Times Literary Supplement*, 10 February 1995, p. 22.

NB: Please also note that chapters from books written entirely by a single author **do not** need to be cited individually. Citations should instead refer to the book as a whole, as outlined in section 1 of this guide.

4. To plays and long poems

The first full reference should identify the edition used and the act, scene and line numbers (as opposed to the page number), for example: Ben Jonson, *Bartholomew Fair*, in *The Alchemist and Other Plays*, ed. by Gordon Campbell (Oxford: Oxford University Press, 1998), II. 3. 8. Subsequent references should be given as: *Bartholomew Fair*, III. 3. 11. The same form should be used for long poems, giving details of the edition in the first note (with section and line numbers in place of page numbers), and section and line numbers in all subsequent references: e.g., *Paradise Lost*, VII. 225-27; *The Canterbury Tales*, I. 3275-76. Subsequent references can also be given in parentheses in the text of the essay itself, if preferred, provided that the edition used has already been footnoted.

For modern or medieval plays, which might lack conventional act and scene divisions, supply either page numbers or scene/line numbers, according to availability. Likewise, for editions of poems where line numbers are not supplied, use page numbers throughout. Shortened citations can also use scene and line numbers, line numbers, or page numbers, depending on what information is available: e.g., *Blasted*, 2. 31; *Mankynd*, 131-32; *Byrne*, p. 94.

5. To online resources

In the case of citing an electronic source you must give the information in the following order:

- the author's name
- the title of the item, and the title of complete work/resource (in italics)
- the publication details (volume, issue, date)
- the URL (Universal Resource Locator) of the resource (in angle brackets)
- the date at which the resource was consulted (in square brackets)
- the location of passage cited as either a page or paragraph number (in parentheses)

Felicity James, 'Writing in Dissent: the poetry of the Monthly Magazine', *19: Interdisciplinary Studies in the Long Nineteenth Century*, 3 (2006) <www.19.bbk.ac.uk> [accessed 22 March 2007] (p. 17).

Corinne Fowler, 'Khaled Hosseini: *The Kite Runner* (2004)', in *The Literary Encyclopaedia* <www.litencyc.com/php/sworks.php?rec=true&UID=23019> [accessed 19 June 2010] (para. 7 of 9).

Please note the following:

(i) scanned documents taken from electronic archives (e.g. JSTOR, MUSE, EEBO), or uploaded on to Blackboard, should be treated in the same manner as hard copies. **There is no need to include the URL when citing these sources.**

(ii) we do not offer guidance here on how to cite references to emails, or to exchanges in multi-user environments (such as wikis or forums) which might be regarded as the equivalent of personal written correspondence. Such documents should be treated with caution.

6. To Ebooks

For ebooks, provide the following information in the following order:

- the author's name
- the title of the item, and the title of complete work/resource (in italics)
- the publication details (place of publication, publisher, date)
- an indication of the digital file used (e.g. Google ebooks or Kindle books)
- provide page numbers where possible, i.e. in cases where the file is fixed and stable

Harry Whitehead, *The Cannibal Spirit* (Toronto: Penguin, 2011). Kindle ebooks.

7. To films

When citing a film, the following information should be given:

- The title of the film (in italics)
- The director's name (preceded by 'dir. by')
- In parentheses: the distributor of the film and the year of release

Theatre of Blood, dir. by Douglas Hickox (United Artists, 1973).

In most cases it is not necessary to give time stamps, scene numbers, or DVD chapters.

8. To dictionaries or other alphabetical reference works

When citing a hard-copy dictionary, the following information should be given:

- The entry (and sense) referred to, in bold typeface
- The title of the dictionary, in italics
- The name of the (general) editor
- In parentheses: the place of publication (city or town), the publisher, and date of publication

fish n¹ 3b, in *Oxford English Dictionary*, ed. by James Murray and others, 1st edn (Oxford: Oxford University Press, 1884-1928) [hereafter OED1].

This can be abbreviated for subsequent references:

fish n¹ 3c (OED1)

When citing an online dictionary, the following information should be given:

- The entry (and sense) referred to, in bold
- The title of the dictionary, in italics
- The name of the (general) editor
- In parentheses: the place of publication (city or town), the publisher, and date of publication
- The URL of the homepage for the website (in angle brackets)
- the date accessed (in square brackets)

fish n¹ 3b, in *OED Online*, ed. by John Simpson, Edmund Weiner, and others (Oxford: Oxford University Press, 2012–) [hereafter OED Online] <www.oed.com> [accessed 25 June 2013]

SUBSEQUENT REFERENCES

If a work is cited repeatedly, but **not consecutively**, use a shortened reference for every citation after the first. If a work is cited twice or more **in succession**, all references after the first should be shortened by the use of *ibid.*, meaning ‘the same’. For example:

Anne Marie D’Arcy, ‘The Faerie King’s *Kunstammer*: Imperial Discourse and the Wondrous in *Sir Orfeo*’, *Review of English Studies*, 58 (2007), 10-33 (p. 17).

D’Arcy, ‘The Faerie King’s *Kunstammer*’, p. 19.

Ibid., p. 24.

BIBLIOGRAPHY

Bibliographies should be alphabetical, and divided into primary (literary or documentary) texts and secondary (critical or contextual) texts. In a linguistics paper, your primary sources are the sources of your linguistic data. Give the last name of the author followed by their first name. For other pieces of publication information, you can follow the same format given above. Always use a separate sheet for your bibliography. For further information, a specimen bibliography can be found in the following section of this Guide. Only sources you have quoted in your footnotes should be included in your bibliography. If you are concerned that this means you are not giving due credit to the texts you have used, then you should consider whether you have omitted important references from your footnotes.

Formatting an Essay: An Example

Give student number

005557583

'Al hre secte God mayntene': the Afterlives of Chaucer's Wife of Bath

Underline

While Chaucer's Pardoner seems to have been 'the one pilgrim who lingered most strongly in the memory of the fifteenth-century audience', in the long run the Wife of Bath has cast the larger shadow.¹ The number of texts and media in which the Wife has featured is truly formidable. In the centuries immediately following Chaucer's death, she appears in several pieces of popular verse: her 'Prologue' is retold in a misogynistic lyric recorded in the 1520s, and the ballad 'The Wanton Wife of Bath' (c.1600) extends her story to her death and beyond.² In the seventeenth and eighteenth centuries, learned modernisations of her 'Prologue' and 'Tale' are produced by Brathwaite, Dryden and Pope, while John Gay's *Wife of Bath: A Comedy* (1713) sets her on the stage as a mischievous matchmaker.³ In the twentieth and twenty-first centuries she makes her way on to the screen, both small and cinematic. Much of Pasolini's *I racconti di Canterbury* (1972) is given over to her narrative, and in 2004 Sally Wainwright's TV version garnered a string of awards for the BBC.⁴

Single inverted commas should be used for

Footnotes should be placed at the ends of sentences

The Wife's long career after her creator's death is interesting for numerous reasons. Katherine Morsberger has looked at Dryden and Pope's treatments in terms of feminist history, as a measure 'of changes in standards of decorum, for both poet and woman'.⁵ Susan Schibanoff, on the other hand, has used early responses to the Wife to trace shifts in reading practice at the close of the Middle Ages.⁶ This dissertation will take a different path, however, and judge what these adaptations, fluctuating as they do between popular and high culture, can reveal about Chaucer's unsteady status as literary authority. It will focus on three retellings from three different periods: the *Tale of Beryn*

Indent each new paragraph, except after a heading,

Place all punctuation after quotation marks.

(c.1420), 'The Gentlemans tale' from *The Cobler of Caunterburie* (1590), and Percy MacKaye's

When referring to multiple items in a single footnote, separate them with semi-colons.

¹ John Bowers, *The Canterbury Tales: Fifteenth-Century Continuations* (Kalamazoo, MI: Medieval Institute Publications, 1992), p. 55.

² 'At the Townys Ende', in *Songs, Carols, and other Miscellaneous Poems*, ed. by Roman Dyboski (London: Kegan Paul, 1907), pp. 111-2. 'The Wanton Wife of Bath', in *Penguin Book of Renaissance Verse 1509-1659*, ed. by H.R. Woudhuysen (London: Penguin, 1992), pp. 326-28.

³ John Gay, *The Wife of Bath. A Comedy* (London: Bernard Lintott, 1718). Google ebooks.

⁴ *I racconti di Canterbury*, dir. by Per Paolo Pasolini (United Artists, 1972); Jason Deans, 'The BBC reigns at Bafta's damp parade', *Guardian*, 19 April 2004 <www.theguardian.com/media/2004/apr/19/broadcasting.bbc1> [accessed 22 January 2014].

⁵ Katharine M. Morsberger, 'Voices of Translation: Poet's Voice and Woman's Voice', *Pacific Coast Philology*, 28 (1993), 3-19 (p. 4).

⁶ Susan Schibanoff, 'The New Reader and Female Textuality in Two Early Commentators on Chaucer', *Studies in the Age of Chaucer*, 10 (1988), 1-109.

Give the range of pages for journal articles and essays taken from longer collections. Use 'pp.' before essays, but not before journal articles.

All work should be double-spaced throughout, with the exception of footnotes, which should be single-spaced. Main text should be in 12 pt typeface; footnotes should be 10pt.

1

stage play *The Canterbury Pilgrims* (1903). These readings will in turn be guided by Michel Foucault's concept of the 'author-function', the way in which a writer's name can serve as a 'projection...of our way of handling texts'.⁷ This concept, which by its very nature tends to 'vary according to the period and the form of discourse concerned', will be used to understand Chaucer's variable status as an authority, and the different meanings his name absorbs as his best-known character is resurrected and redeveloped.⁸

That the Wife of Bath should provide a valuable insight into notions of authorship is not surprising. From the first she is closely associated with textual authority, as the famous opening declaration of the 'Prologue' makes explicit:

Experience, though noon auctoritee
Were in this world, is right ynogh for me
To speke of wo that is in mariage.⁹

Although this sets the Wife in stark opposition to written 'auctoritee', any difference between the two swiftly evaporates: by the end of the 'Prologue', the Wife has not only made liberal use of such authorities as Jerome, Ovid and Paul, but has set herself up as 'expert in al myn age' (III. 174). Yet more importantly, Chaucer himself invites the reader to see her as an authority throughout *The Canterbury Tales*, granting her a unique level of 'pedagogic potential'.¹⁰ Thus at the conclusion of 'The Clerk's Tale', the narrator refers his audience to the Wife for further information on marriage, directing them towards 'the Wyves love of Bathe...and al hire secte' (IV. 1170-71). Chaucer is evidently playing with ideas of authorship here, promoting his creation as an author in her own right. She functions as 'an index of truthfulness' for the Clerk, guaranteeing the authenticity of the sentiments assigned to her, albeit ironically.¹¹ In effect, Chaucer evokes the various meanings of the Middle English 'autor' through the Wife: she is at once 'a creator, cause or source' and a 'person on whose authority a statement is made'.¹² The joke continues in the work of his successors, as Hoccleve

⁷ Michel Foucault, 'What is an Author?', trans. by Sherry Simon, in *Language, Counter-Memory, Practice*, ed. by Donald Bouchard (Ithaca: Cornell University Press, 1977), pp. 113-38 (p. 127).
Ibid., p. 128.

⁹ Geoffrey Chaucer, *The Canterbury Tales*, in *The Riverside Chaucer*, ed. by Larry Dean Benson, 3rd edn (Oxford: Oxford University Press, 2008), III. 1-3. All subsequent references will be in parentheses.

¹⁰ Marilyn Desmond, *Ovid's Art and the Wife of Bath* (Ithaca, NY: Cornell University Press, 2006), pp. 117-18.
Foucault, 'What is an Author?', p. 126.

¹² *author*, n II.4, II.5, in *OED online*, ed. by John Simpson and Edmund Weiner, and others (Oxford: Oxford University Press, 2012-) <www.oed.com> [accessed 22 January 2014].

Put the titles of longer texts (novels, plays, book-length poems, critical monographs, edited volumes) in italics.

Use a colon to introduce indented quotations and whenever a quote starts a new sentence.

Indent all quotations of three lines or more in length, and use single spacing. Do not use quotation marks.

Use line or page numbers in brackets when citing your main text for the second time, and on all subsequent occasions.

Use 'ibid.' to show when you are referring to the same source as the previous note.

Use shortened forms when citing a source for the second time, and on all subsequent occasions.

Use 'p.' to refer to a quotation on a single page, and 'pp.' to refer to a range of pages.

2

Number pages throughout.

Divide your bibliography into primary sources (texts you are analysing directly) and secondary sources (works discussing the texts or their contexts).

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Always begin your bibliography on a new page.

Bibliography

Primary:

Chaucer, Geoffrey, *The Riverside Chaucer*, ed. by Larry Dean Benson, 3rd edn (Oxford: Oxford University Press, 2008).

Creigh, Geoffrey and Jane Belfield, eds., *The cobbler of Caunterburie, and Tarltons Newes out of Purgatorie* (Leiden: Brill, 1987).

Dyboski, Roman, ed., *Songs, Carols, and other Miscellaneous Poems* (London: Kegan Paul, 1907).

Furnivall, F.J. and W.G. Stone, eds., *Tale of Beryn* (London: Kegan Paul, 1909).

Gay, John, *The Wife of Bath. A Comedy* (London: Bernard Lintott, 1718). Google ebooks.

MacKaye, Percy Wallace, *The Canterbury Pilgrims: A Comedy* (London: MacMillan, 1924).

Pasolini, Per Paolo, dir., *I racconti di Canterbury* (United Artists, 1972).

Woudhuysen, H.R., ed., *Penguin Book of Renaissance Verse 1509-1659* (London: Penguin, 1992).

Put the author's surname first, and list texts alphabetically by surname.

For works with multiple authors, invert only the name of the first author given.

Secondary:

Bowers, John, *The Canterbury Tales: Fifteenth-Century Continuations* (Kalamazoo, MI: Medieval Institute Publications, 1992).

Deans, Jason, 'The BBC reigns at Bafta's damp parade', *Guardian*, 19 April 2004 <www.theguardian.com/media/2004/apr/19/broadcasting.bbc1> [accessed 22 January 2014].

Desmond, Marilyn, *Ovid's Art and the Wife of Bath* (Ithaca, NY: Cornell University Press, 2006).

Foucault, Michel, 'What is an Author?', trans. by Sherry Simon, in *Language, Counter-Memory, Practice*, ed. by Donald Bouchard (Ithaca: Cornell University Press, 1977), pp.113-38.

Morsberger, Katharine M., 'Voices of Translation: Poet's Voice and Woman's Voice', *Pacific Coast Philology*, 28 (1993), 3-19.

Schibanoff, Susan, 'The New Reader and Female Textuality in Two Early Commentators on Chaucer', *Studies in the Age of Chaucer*, 10 (1988), 71-108.

Simpson, John, Edmund Weiner, and others, eds., *OED online* (Oxford: Oxford University Press, 2012-) <www.oed.com> [accessed 22 January 2014].

Give the range of pages for journal articles and essays taken from longer collections. Use 'pp.' before essays, but not before journal articles.

Academic Integrity and Plagiarism

You must always be sure that you credit ideas, data, information, quotations and illustrations to their original author. Not to do so is plagiarism: the repetition or paraphrasing of someone else's work without proper acknowledgement.

The University expects students to conduct their studies with exemplary standards of academic honesty and will penalise students who submit work, or parts of work, that have been:

- plagiarised
- completed with others for individual assessment (collusion)
- previously submitted for assessment
- prepared by others
- supplied to another for copying.

Plagiarism and collusion

Plagiarism is used as a general term to describe taking and using another's thoughts and writings as one's own. Examples of forms of plagiarism include:

- the verbatim (word for word) copying of another's work without appropriate and correctly presented acknowledgement;
- the close paraphrasing of another's work by simply changing a few words or altering the order of presentation, without appropriate and correctly presented acknowledgement;
- unacknowledged quotation of phrases from another's work;
- the deliberate and detailed presentation of another's concept as one's own.

Any student who prepares or produces work with others and then submits it for assessment as if it were the product of his/her individual efforts (collusion) will be penalised. Unless specifically instructed otherwise, all work you submit for assessment should be your own.

See also <http://www.le.ac.uk/sas/assessments/plagiarism>.

Penalties

The University regards plagiarism and collusion as very serious offences and so they are subject to strict penalties. The penalties that departments are authorised to apply are defined in the Regulations governing student discipline (see www.le.ac.uk/senate-regulation11, paragraphs 11.62 to 11.77).

Avoiding Plagiarism and Poor Academic Practice

Check the Learning Development website for guidance on how to avoid plagiarism:

www2.le.ac.uk/offices/ld/resources/study/plagiarism-tutorial

If you are in any doubt about what constitutes good practice, ask your personal/academic tutors for advice or make an appointment with Learning Development for individual advice. You can book an appointment online by visiting: www.le.ac.uk/succeedinyourstudies.

Remember that the Department requires that you upload all coursework to Turnitin, plagiarism-checking software that will automatically identify any uncredited material in your essays. Lateness penalties will apply to all work which is submitted after the deadline.

Assessment and Examinations

Frequently Asked Questions

How will I be assessed?

Broadly speaking, half our modules are assessed by coursework and half by exam. There are also modules that require you to complete groupwork projects, oral presentations, short exercises, and so on, to help you develop a range of important skills. Your choice of third-year modules will allow you to increase the proportion of whichever method you prefer. See the module descriptions on Blackboard and in the Department Handbook for details. **Remember that you must not submit work for assessment which has already formed part of another assessment: cutting and pasting your own words into another piece of assessed work without acknowledgement is a form of plagiarism.** Non-assessed work can, however, be re-submitted as part of an assessed essay.

How often will I be assessed?

In the first year there are six modules (with two optional modules in a subject of your choosing if you are a single honours English student), and in the second and third years there are six modules in both years. In each year three modules are taken in each semester. Most modules are assessed by course work, usually in the form of a written essay or oral presentation, although some may have a written examination component. Consult the descriptions of the individual modules in the Handbook and on Blackboard. Dates and times of exams will be posted on the Exam Office webpage, which can be accessed here: www2.le.ac.uk/offices/sas2/assessments.

Do I have to submit non-assessed work?

Although it does not contribute to the overall outcome of the module, non-assessed work plays an important role in instruction, giving you the opportunity to practice core academic skills and receive valuable feedback, which will in turn enable you to improve subsequent work and to prepare for the final examination.

In what format should my work be submitted?

You need to upload an electronic copy on to Turnitin. All work should be submitted in a clear and legible form, following the Department's requirements laid out in this Guide. The Turnitin software accepts the following file types: Word, Text, Postscript, PDF, HTML, and RTF.

Must I observe word-limits?

Yes. The word limit on written work is absolute. It includes quotations and footnotes, but excludes bibliographies and appendices. You will need to be selective to ensure that you have allowed yourself scope to fulfil the marking criteria to an acceptable standard. The Department of English **does not** have a policy of allowing a certain percentage above the limit. If your first draft exceeds the limit, you will need to edit it to make it more concise. If your essay is considerably below the word limit, you have probably not understood what the assignment requires of you and should contact your seminar tutor for advice.

When are my assignments due in?

Deadlines for assessed assignments are published on the section of Blackboard for each module. Individual tutors will set deadlines for non-assessed work.

What happens if I fail?

You will usually be allowed to resit failed exams and resubmit failed coursework during the exams period in September (usually the first full week, but check the Exams Office website: www2.le.ac.uk/offices/sas2/assessments). All students must ensure that they can be available during the re-sit period. For a re-sit or resubmitted piece of work, the maximum mark is 40.

When will my essay be returned?

Marked essays are normally returned within 21 days of submission. Feedback on written exams will also be supplied after marks have been finalised by the Board of Examiners, and further information

can be obtained at scheduled feedback sessions. For further information on the marking process, see the flowchart included in this Guide.

What if I can't meet an essay deadline?

It is very important that you keep to assignment deadlines. You are urged to plan your work in advance of the deadline in order to avoid any last-minute problems. Work submitted late is penalized unless evidence of mitigating circumstances is provided (see sections below for further details).

What happens if I have problems with my work?

If you are experiencing problems that you are unable to solve for yourself it is important to report them promptly. If the problems are strictly academic (i.e. you are experiencing difficulties with the module content or with modes of assessment such as essay writing) your seminar tutor would be the most likely reference point. Failing that you should contact your **Personal Tutor**. You may also find it helpful to consult the booklet *Student Services and Information for New Students*. Likewise, Learning Development provides a wide range of services. Contact them on (0116) 252 2004 or studyhelp@le.ac.uk.

If your problems arise from illness or personal/family circumstances, you should see your Personal Tutor. It may be appropriate to consult the **Victoria Park Health Centre** (203 Victoria Park Road, telephone 0116 215 1105) or the **Student Counselling Service** (161 Welford Road, telephone 0116 223 1780, or email counselling@le.ac.uk). If your problems are likely to affect assessed work, it is very important to provide the School with written evidence at the time they occur.

What happens if I have provided medical or special case evidence?

You may be having problems completing your work due to illness or personal/family circumstances. If this is the case, it is important to let the Department know as soon as possible. Contacting your Personal Tutor for help and support is recommended.

You can find out more about what constitutes mitigating circumstances using the following link to the University's guide to mitigation www2.le.ac.uk/offices/sas2/regulations/mitigation. If you decide you have mitigating circumstances, you will need to complete a form which can be found on this webpage. You will also find details concerning the evidence required to support your case. These forms and evidence should be submitted directly to David Revill (either in person at ATT 1514, by post, or by email via dar22@leicester.ac.uk). Students on joint degrees should submit documentation to both departments.

What happens if I have provided evidence of mitigating circumstances?

Evidence of mitigating circumstances will be accepted by the Department's Mitigating Circumstances Panel, provided that the evidence received is in line with the University's guide to mitigation. Where mitigating circumstances are accepted, lateness penalties will not apply. You may also:

- be eligible for extra support from the AccessAbility Centre (www.le.ac.uk/accessability/) or from Welfare (www.le.ac.uk/welfare/)
- be able to submit your work by a revised submission date decided by the Panel
- be allowed to sit your exams in a separate room under different circumstances (e.g. using a computer or with extra time to allow for breaks)
- be offered a sit (for full marks) instead of a resit (for a maximum of 40) for missed or failed elements
- avoid being disciplined by the College for poor attendance.

How can I improve my marks?

This guide contains marking criteria tables which offer descriptions of different qualities of performance against particular criteria for specific assessment tasks. We advise you to consult these tables when preparing your work for submission, and also to use them to help interpret your feedback.

Each form of assessment you undergo will have its own designated coversheet, which has been tailored to reflect the different requirements of each task, and to frame your feedback accordingly. It is vital that you read through (and act upon) any feedback given to you. Should you require any additional feedback you may consult with your Personal Tutor, who can offer specific guidance on your performance in examinations. For non-assessed essays you may consult with your module tutor during his or her office hours (times are on the tutors' office doors) or contact your tutor by email to make an alternative appointment. A further useful resource is Learning Development, located in the Careers Service Information Zone, in the David Wilson Library. Module convenors will also offer feedback sessions once marks have been returned, at which you will be given the opportunity to ask tutors for further information about your marks.

Assessment Procedures

You must be present for all examination papers you are required to sit. Anybody who is unable to attend should submit to the School of Arts Office a completed mitigating circumstances form with appropriate documentary evidence.

First Year

The first year of your course is a qualifying year only. Completing it gives you the right to proceed to the second year. For a single-subject degree in English the marks for first-year modules do not count in any way towards the final assessment and the class of degree.

In order to proceed to the second year of the course, you must obtain the 80 credit-units for your four double-modules of English and the 40 credit-units for your Option modules. To obtain the credit-units for each module you must:

- a) meet your academic obligations, such as attendance at classes (see the Academic Obligations section later in this Guide)
- b) submit all specified essays, dissertations, or project-work, completed in accordance with the Department's requirements as to length, layout, and style

and, in the assessment process:

- c) achieve a mark of at least 40 in each module contributing to the total of 60 credit-units being sought in that semester.

Subject to the achievement of an overall average of 40%, modules may be passed at a level sufficient for the award of credit (marks between 35% to 39%). This means that students with a credit-weighted average of less than 40% overall will be deemed to have failed all modules in which a mark of less than 40% has been obtained; students with a credit-weighted average of 40% or more overall will be deemed to have failed only those modules in which a mark of less than 35% has been obtained.

In short, this means that if you get a module mark of between 35 to 39 but have an overall average of 40 or above then it will be deemed a 'pass for credit' mark and you won't be asked to retake it (and indeed won't be able to). However, any marks of 34 or below will be deemed a fail and in most circumstances, require a retake/resubmission regardless of your overall average. Students should also be aware that pass for credit is not necessarily applied to modules taken outside the Department of English, even if the relevant conditions are met.

All students will receive a confirmation email from the Registry when their marks are available. Students will be given guidance by their tutors as to how well they have performed. Any student declared by a Board of Examiners to have failed any modules taken during the session will normally be allowed to re-sit any examination associated with a failed module in the September immediately following the end of the academic year in which the failure occurred, and students who have failed or not completed any elements of assessed course-work will normally be given the opportunity to (re-) submit the work either before the end of the academic year or by the end of the September

examination period.

Second Year

In order to proceed to the third year of the course you must obtain 120 credit-units for English. The requirements for obtaining the credit-units for each of the six double-modules in English that you take are the same as in the first year. The same rules about provision of information and the handling of failures also apply.

Third Year

You must obtain 120 credit-units for your six double-modules of English.

The requirements for obtaining the credit-units for each of the six double-modules in English that you take are the same as in the first and second years. The same rules relating to the provision of information about first-semester performance also apply. Failures are, however, handled differently.

Students who fail to satisfy the examiners in the final examinations may be allowed by the Board of Examiners to present themselves for re-examination on one subsequent occasion only, which will be in the following year (January and/or June), and they will be considered for the award of a classified degree in June of that year. The Board of Examiners will decide whether such students are required to re-sit all final-year modules or only those failed.

<p>Examination anonymity: The University has a system of anonymous marking for written examinations and assessed essays, and students must use their original UCAS numbers (printed on the Student Library Card). Students use the same number for the duration of their course.</p>

School of English Marking Criteria

	First	Upper Second	Lower Second	Third	Pass	Fail
Relevance	Directly relevant to the subtleties of the question	Directly relevant to the question	Substantially relevant to the question	Some irrelevance or generalization	Substantial irrelevance or generalization	Little relevance
Knowledge	Evidence of wide and detailed reading in the literature, its contexts and in literary studies	Evidence of resourceful reading (beyond core texts, and lecture and seminar topics)	Good knowledge of the core texts, and issues covered in lectures and seminars, and evidence of background reading	Gaps in subject knowledge	Substantial gaps in subject knowledge	Little subject knowledge
Critical Analysis	Detailed, subtle and probing analysis	Detailed and thorough analysis	Analysis offered in support of the argument	Limited or superficial analysis with a tendency to description	Descriptive or narrative presentation	Little analysis
Independent thinking	Independent approach to making argument and selecting evidence	Demonstrates some independence in choice of evidence or shape of argument	Some evidence of independent thinking	Little evidence of independent thinking, even derivative	Limited independent thought, derivative	Little evidence of independent thought, highly derivative
Argument	Thoughtful, conceptually rich, well-structured and exploratory	Thoughtful, coherent and well-organised	Coherent and organised argument, with some evidence of thinking about the question	Deficient in thoughtfulness, clarity and coherence	Limited or underdeveloped argument and thinking about the problem	Little or no logical argument or thought
Substantiation	Argument well-supported with a range of primary and secondary sources	Substantial relevant evidence	Substantial evidence	Gaps in the illustration of the argument	Some relevant illustration and evidence	Little evidence
Readability	Clear, fluent and pleasing to read	Accurate and clearly intelligible	Some losses of clarity and accuracy	Flaws contribute to lack of intelligibility in some passages	Very serious flaws in expression and frequent problems with intelligibility	Widespread lack of intelligibility, inarticulate
Presentation	Near faultless use of conventions and proof-reading	Some unsystematic errors and proof-reading oversights	Some systematic errors in presentation and evidence of inattentive proof-reading	Systematic errors, insufficiently careful proofing and referencing	Careless proof-reading and poor knowledge of conventions for referencing	The conventions of referencing have not been learned; the work has not been proof-read

Marking Criteria for Language Assignments

	First	Upper Second	Lower Second	Third	Pass	Fail
Clarity of Aims and Argument	Clear and sophisticated	Clear and coherent	Clear	Some irrelevance or generalization	Substantial irrelevance or generalization	Little relevance
Project Design	Thoughtful project informed by background reading and making excellent use of data. Clear understanding of methodological	Thoughtful project design, showing some evidence of background reading and consideration of limitations. Good	Coherently designed project, though not always acting on background reading or methodological limitations to produce	Un sophisticated project design. Methodological flaws	Underdeveloped project producing poor quality data. Methodological flaws present not identified	Insubstantial project producing little or poor quality data. Major methodological limitations
Ethics (where applicable)	Ethical issues central to all aspects of the project	Careful and informed consideration of ethical issues	Some thought given to ethical issues. Conforms to University ethical standards	Conforms to University ethical standards	Insufficient attention paid to ethical considerations, but no outright violation of University standards	Fails to meet University ethical standards
Independent Thinking	Independent approach to project design and evidence selection	Demonstrates some independence in choice of evidence or shape of argument	Some evidence of independent thinking	Little evidence of independent thinking, even derivative	Limited independent thought, derivative	Little evidence of independent thought, highly derivative
Data Analysis	Detailed, subtle and probing analysis	Detailed and thorough analysis	Analysis offered in support of the argument	Limited or superficial analysis with a tendency to description	Largely descriptive presentation	Little analysis
Knowledge and Accuracy	Evidence of wide and detailed knowledge in the field, accurately applied and evaluated	Evidence of resourceful reading (beyond core texts, and lecture and seminar topics),	Good knowledge of the field and evidence of background	Gaps in subject knowledge	Substantial gaps in subject knowledge	Little evidence of subject knowledge
Use of Terminology and Conventions	Near flawless use of linguistic terminology and conventions	Accurate and appropriate use of linguistic terminology and conventions	Some use of linguistic terminology and conventions, largely accurately	Inaccurate or inadequate use of linguistic terminology and conventions	Limited or largely inaccurate use of linguistic terminology	Little use of linguistic terminology and conventions
Readability	Clear, fluent and pleasing to read	Accurate and clearly intelligible	Some minor losses of clarity and accuracy	Flaws contribute to lack of intelligibility in some passages	Flaws in expression, frequent problems with intelligibility	Widespread lack of intelligibility, inarticulate

	First	Upper Second	Lower Second	Third	Pass	Fail
Voice/ point-of- view	Full control of narrative voice and dialogue; excellent, very imaginative handling of register	Overall control of narrative voice and dialogue; assured, imaginative handling of register	Sound control of narrative voice and dialogue; for the most part competent handling of register	Limited control of narrative voice and dialogue; in places weak handling of register	Poor control of narrative voice and dialogue; weak handling of register	Very limited control of narrative voice and dialogue; very poor handling of register
Style (Language and Observation)	Full control and precise, very imaginative handling of language and observed detail	Overall control and assured, imaginative handling of language and observed detail	Sound control and for the most part competent handling of language and observed detail	Limited control and in places weak handling of language and observed detail	Poor control and in places incompetent handling of language and observed detail	Very limited control and very poor handling of language and observed detail
Structure	Full control and very imaginative handling of structure and organisation	Overall control and assured, imaginative handling of structure and organisation	Sound control and for the most part competent handling of structure and organisation	Limited control and in places weak handling of structure and organisation	Poor control and in places incompetent handling of structure and organisation	Very limited control and very poor handling of structure and organisation
Presentation	Excellent, near-flawless presentation	Very good presentation with very few errors; formatting correct	Good presentation with not many errors; formatting for the most part correct	Inconsistent presentation with a number of errors; formatting acceptable	Poor presentation with many errors; formatting in places incorrect	Very poor presentation with many and/or major errors; formatting incorrect

Marking Criteria for Oral Presentations

	First	Upper Second	Lower Second	Third	Pass	Fail
Knowledge and relevance of content	Evidence of systematic, independently-minded reading and thought. Directly relevant to the nuances of the topic	Evidence of careful and resourceful reading and thought. Directly relevant to the topic	Evidence of some careful reading and thought. Mainly relevant to the topic	Significant gaps in reading and thought. Often irrelevant to the topic	Substantial gaps in reading and thought. Substantially irrelevant	Limited evidence of reading and thought. Little relevance
Organisation of material	Remarkably meticulous and clear structure. Skillful and subtle signposting	Orderly and clear structure. Systematic signposting	Fairly clear structure. Substantial effort made in signposting	Some evidence of structuring, but frequently muddled. Inconsistent signposting	Some thought given to structure, but usually unclear. Limited signposting	Little or no thought given to structure. Little or no evidence of signposting
Critical analysis and evaluation of material	Subtle, detailed and independent-minded analysis. Confident and balanced evaluation	Detailed and thorough analysis. Clear effort made to weigh up evidence carefully	Usually thorough analysis, going into some detail. Substantial effort made to weigh evidence	Limited or superficial analysis. Tendency to describe rather than evaluate	Limited analysis. Heavily descriptive rather than evaluative	Little or no analysis. Little or no evaluation
Clarity and range of expression	Highly articulate, fluent, wide-ranging expression with strong command of critical language	Clear expression, generally fluent, and very good command of critical language	Some minor losses of clarity. Largely accurate use of critical language	Flaws in clarity at times. Limited expression. Efforts to use critical language, not always accurately	Flaws in expression and lack of clarity. Some limited use of critical language	Widespread lack of clarity. Often inarticulate. Very little use of critical language
Pace and timing	Excellent time keeping and excellent delivery pace	Good time keeping and well paced delivery	An ability to keep to agreed time and an attempt to keep the delivery paced	Substantially kept to agreed time and some evidence of keeping the delivery paced	Limited ability to keep to agreed time limits. Fast or slow delivery	Inability to keep to agreed time limits. Too fast or too slow delivery
Engagement/ rapport with audience	Excellent ability to establish eye-contact, to directly address and to engage the audience	Very good ability to establish eye-contact, to directly address and to engage the audience	Good ability to establish eye-contact, to directly address and to engage the audience	Limited ability to establish eye-contact, to directly address and to engage the audience	Sufficient ability to establish eye-contact, to directly address and to engage the audience	No ability to establish eye-contact, to directly address or engage the audience
Use of handout, visual and other aids	Highly confident use of aids, which are fully integrated, thoroughly relevant to the presentation, and entirely clear	Assured use of aids, which are well integrated, directly relevant to the presentation and very clear	Fairly confident use of aids, which are largely well integrated, relevant to the presentation and clear	Limited confidence in use of aids, which are not always well integrated, relevant to the presentation or clear	Unconfident use of aids, which are poorly integrated, often irrelevant to the presentation, and at times lacking in clarity	Very unconfident use of aids, which are not integrated, substantially

Marking Criteria for EN1020: The Novel (Secondary Sources Assignment)

	First	Upper Second	Lower Second	Third	Pass	Fail
Critical Analysis and Evaluation of the Argument of the Two Articles	Detailed, subtle and probing analysis	Detailed and thorough analysis	Substantial analysis	Limited or superficial analysis with a tendency to description	Descriptive or narrative presentation	Little analysis
Reflection (Comparative Evaluation of the Two Articles)	Thoughtful, independent, conceptually rich, well-structured and exploratory	Thoughtful, independent, coherent and well-organized	Coherent and organized evaluation, with some evidence of independent thinking about the task	Deficient in thoughtfulness, clarity and coherence	Limited or underdeveloped argument and thinking about the task	Little or no logical argument or thought.
Substantiation/Use of Evidence in analysing and evaluating the articles	Well-supported with substantial evidence	Substantial relevant evidence	Substantial evidence	Gaps in the illustration of the analysis and evaluation	Some relevant illustration and evidence	Little evidence
Identification of Three Further Secondary Sources	Three sources of different types, faultlessly referenced	Three sources of different types with very minor errors in referencing	Three sources of different types with systematic errors in referencing	Three sources of different types but inadequate information in referencing	Three sources, but not of different types as specified	Fewer than three sources
Readability	Clear, fluent and pleasing to read	Accurate and clearly intelligible	Some minor losses of clarity and accuracy	Flaws contribute to lack of intelligibility in some passages	Flaws in expression, problems with intelligibility	Widespread lack of intelligibility, inarticulate.
Presentation	Near faultless use of conventions and proof-reading	Some unsystematic errors and proof-reading oversights	Some systematic errors in presentation and evidence of inattentive proof reading	Systematic errors, insufficiently careful proofing and referencing	Careless proof-reading and poor knowledge of conventions for referencing	The conventions of referencing have not been learned; the work has not been proof-read

Marking Criteria for EN3010: Compulsory Dissertation

	First	Upper Second	Lower Second	Third	Pass	Fail
Design of Research Project	A research project which is at once ambitious and achievable	A well-defined research project	The design of the research is broadly sound	Weaknesses in the focus and/or precision of the research question	The design of the research project lacks focus and precision	Little evidence of design in the formulation of the research project
Knowledge	Evidence of wide and detailed reading in the literature, its contexts and in literary studies	Evidence of resourceful reading (beyond core texts, and lecture and	Good knowledge of the core texts, and issues covered in lectures and seminars,	Gaps in subject knowledge	Substantial gaps in subject knowledge	Little subject knowledge
Critical Analysis	Detailed, subtle and probing analysis	Detailed and thorough analysis	Analysis offered in support of the argument	Limited or superficial analysis with a tendency to description	Descriptive or narrative presentation	Little analysis
Independent thinking	Independent approach to making argument and selecting evidence	Demonstrates some independence in choice of evidence or	Some evidence of independent thinking	Little evidence of independent thinking, even derivative	Limited independent thought, derivative	Little evidence of independent thought, highly derivative
Argument	Thoughtful, conceptually rich, well-structured and exploratory	Thoughtful, coherent and well-organised	Coherent and organised argument, with some evidence of thinking about the	Deficient in thoughtfulness, clarity and coherence	Limited or underdeveloped argument and thinking about the problem	Little or no logical argument or though
Substantiation	Argument well-supported with a range of primary and	Substantial relevant evidence	Substantial evidence	Gaps in the illustration of the argument	Some relevant illustration and evidence	Little evidence
Readability	Clear, fluent and pleasing to read	Accurate and clearly intelligible	Some losses of clarity and accuracy	Flaws contribute to lack of intelligibility in some passages	Very serious flaws in expression and frequent problems with	Widespread lack of intelligibility, inarticulate
Presentation	Near faultless use of conventions and proof-reading	Some unsystematic errors and proof-reading oversights	Some systematic errors in presentation and evidence of	Systematic errors, insufficiently careful proofing and	Careless proof-reading and poor knowledge of conventions for	The conventions of referencing have not been learned; the work

Marking Criteria for Passage Analyses

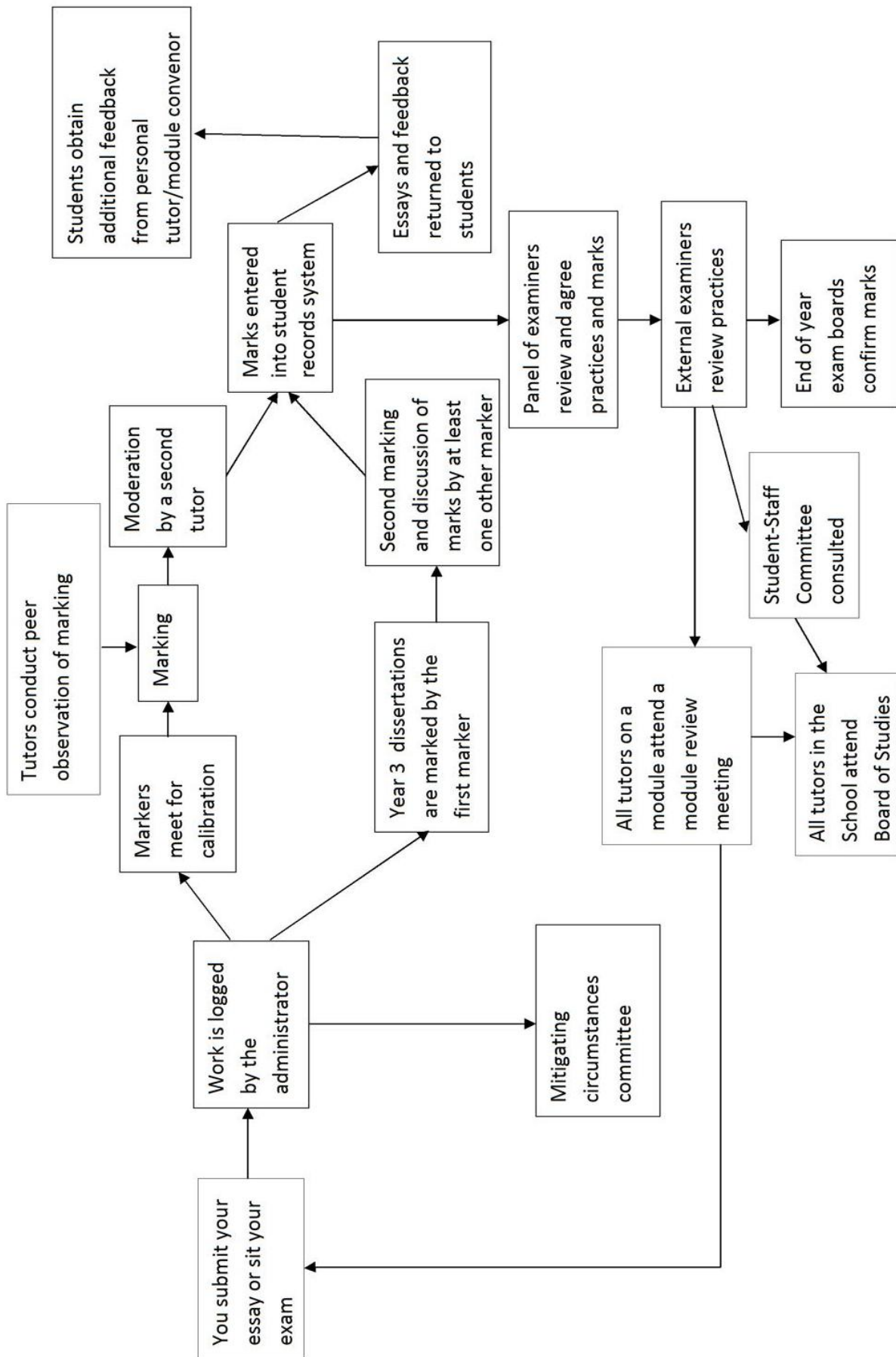
Upper Second	Lower Second	Third	Pass	Fail
Detailed and thorough analysis	Analysis offered in support of the argument	Limited or superficial analysis with a tendency to description	Descriptive or narrative presentation	Little analysis
Demonstrates some independence in choice of evidence or shape of argument	Some evidence of independent thinking	Little evidence of independent thinking; derivative in places	Limited independent thought; derivative	Little evidence of independent thought; highly derivative
Thoughtful, coherent and well organised	Coherent and organised argument, with some evidence of thinking about the question	Deficient in thoughtfulness, clarity and coherence	Limited or underdeveloped argument and thinking about the problem	Little or no logical argument or thought
Substantial relevant evidence	Substantial evidence	Gaps in the illustration of the argument	Some relevant illustration and evidence	Little evidence
Accurate and clearly intelligible	Some minor losses of clarity and accuracy	Flaws contribute to lack of intelligibility in some passages	Flaws in expression, frequent problems with intelligibility	Widespread lack of intelligibility, inarticulate

	First
Critical Analysis and Evaluation of Texts	Detailed, subtle and probing analysis
Independent Thinking	Well-developed, independent approach to making argument and selecting evidence
Argument	Thoughtful, conceptually rich, well-structured and exploratory
Use of Evidence/ Attention to Detail	Argument fully supported by a wide range of textual evidence
Readability	Clear, fluent and pleasing to read

Marking Criteria for Written Examinations

	First	Upper Second	Lower Second	Third	Pass	Fail
Relevance to the question	Addresses question probingly or critically	Addresses question directly	Occasionally addresses the question	Does not consistently address the question	Rarely addresses the question	Does not address the question
Knowledge	Thorough, accurate knowledge	Substantial, accurate knowledge	Some relevant knowledge	Significant inaccuracies and gaps in knowledge	Very significant gaps and inaccuracies in knowledge	Little or no relevant knowledge shown
Critical analysis and evaluation of texts	Detailed and thorough textual analysis	Detailed textual analysis	Some detailed textual analysis	More descriptive than analytical in textual analysis	Descriptive, with lack of detailed knowledge of texts	Absence of textual analysis
Independent thinking	Significant evidence of thought about the question in selection/assessment of evidence	Clear evidence of thought about the question in the selection/assessment of evidence	Some evidence of thought about the question in the selection/assessment of evidence	Sparse evidence of thought about the question in the selection/assessment of evidence	Minimal evidence of thought about the question in the selection/assessment of evidence	Little evidence of thought about the question in the selection/assessment of evidence
Argument	Yes, very well-organized and critical	Yes, coherent and critical	Yes, organized and evaluative	Yes, evidence of organization and judgement	Underdeveloped, lacking synthesis and evaluation	Little or no synthesis or evaluation
Readability: clarity and appropriateness of expression	Yes, clear, fluent and pleasing to read	Yes, clear and intelligible	Largely intelligible	Unclear expression contributes to lack of intelligibility in some passages	Significant lack of clarity and problems with intelligibility	Widespread lack of intelligibility, inarticulate

The Assessment Process



The Assessment Process Explained

After you submit your work or sit your exam, the administrator checks to ensure that all expected pieces of work have been submitted. If work is missing but a mitigating circumstances form has been completed, this information is passed to the **Mitigating Circumstances committee**.

First Year and Second Year essays and exams, and all Third Year work excluding Dissertations, go through a three-stage process:

1. **Calibration:** all members of staff involved in marking meet and, together, mark a sample of submissions. This ensures that all markers are looking for similar levels of achievement.
2. **Marking:** each member of staff independently marks their batch of essays or exams, bearing in mind the calibration discussion.
3. **Moderation:** when all the essays have been marked, another member of staff, usually the module convenor, looks at a sample of work from each class for each marker, comparing decisions that have been reached. Along with the calibration meeting, this ensures uniformity of marking across the marking team.

Third Year Dissertations usually go through a two-stage process:

1. **Marking:** Staff mark the submissions of students and suggest a mark for each piece.
2. **Second marking:** another staff member reads the marked essays, noting comments made by the first marker, but only looking at the suggested marks at the end of the process, after they have decided on their own mark. If there is a discrepancy between the marks, the two markers discuss the work in detail, and decide on a mark that both feel is fair. If necessary, a third marker can be called on, but this happens very rarely. Where student numbers make this process unfeasible, work may be moderated as in first- and second-year modules.

Peer Observation of Marking: this happens every two years; each member of teaching staff is paired with a colleague who teaches on a different module and, after the marking process is completed, they compare and discuss their approach to annotation and feedback. This helps ensure uniformity of practice between different modules.

At the end of each academic year, module convenors for each year of study meet as the **Panel of Examiners** and compare the marks given for each module, to ensure consistency. A sample of work from each module is sent to the **External Examiners**, academics from other universities, who are able to compare the work of Leicester students with work from their own and other institutions. This ensures parity of marking between different universities and the consistency of marking within the Department. External Examiners' comments and information from the Panel goes to individual **Module Meetings**, where changes to assessment patterns and content of modules are considered, and to the **Board of Studies**, where any issues affecting the School as a whole are discussed. Comments from the Student-Staff Committee are also considered at these meetings.

Requirements and Degree Classifications

Academic Obligations: A Summary Statement

Students joining the Department of English undertake:

- to attend all seminars, classes, and tutorials promptly at the scheduled times
- to attend lectures promptly at the scheduled times
- if unable for any reason to attend a seminar, class, or tutorial, to provide an explanation via the web portal – preferably in advance – of the reasons for absence
- to perform all reading and other preparatory work set by tutors
- to contribute in a well-prepared and constructive manner to seminar discussion
- to produce all written work set by tutors by the deadlines laid down
- to present all written work in a clear and legible form according to the Department's requirements, outlined earlier in this Guide
- to ensure that the university has their current term-time and vacation addresses
- to remain in attendance during the full period of each term
- to be available during the September re-sit period, if required

For further information, see www2.le.ac.uk/offices/sas2/regulations/responsibilities.

Members of staff undertake:

- to be present to give seminars, classes, tutorials, and lectures at the scheduled times
- if unable to be present, to give advance warning where possible
- to mark essays and other coursework within 21 days
- to be available at regular, stated times to see students about their work
- to provide their students with feedback on their performance in completed modules after the end of each semester

Students who fail to fulfil their academic obligations may be reported to the College Board as negligent in the prosecution of their studies. This in turn may lead to the termination of a student's course or to the withdrawal of their right to re-sit. International students who fail to attend checkpoints will be reported centrally and this may result in the termination of their course and the subsequent reporting to the UK Border Agency, in line with University sponsor obligations.

Students experiencing difficulties or wishing to obtain further advice should consult their seminar tutor, Personal Tutor, the senior tutor for their programme of study, or the Head of the School.

BA (English) Degree Classification

Before any student can be awarded a degree they must have obtained the credit-units (as explained above) for all the modules they have taken.

Students will be given guidance on their performance in the three autumn-semester modules contributing towards their degree classification as soon as possible after the January assessment period. They are, of course, entitled to know the full details of their third-year performance once these have been confirmed by the Board of Examiners. The Board of Examiners will assign a student to a class on the basis of the twelve marks gained across the second-year and third-year modules.

The Board of Examiners in English is made up of full-time members of the Department and three external examiners formally appointed by the university who are senior members of English departments in other British universities. The Board of Examiners has available all recommendations made by the Department's Mitigating Circumstances Panel and the profile of marks for each student. It will know if any student has submitted any work late without permission, failed to observe the rubrics for any of the components of the degree, or submitted any incomplete or unusually short work.

The Board also has full details of any cases of plagiarism that may have been detected and it deals with any such cases in the light of the university's guidelines.

Students will note how important it is to meet all deadlines, take great care to observe examination-paper rubrics – which exist to ensure not only that all candidates are treated fairly relative to one another but also that each of the question papers tests exactly what the examiners want it to test – and submit complete scripts at the end of an examination session.

Rubric Violations

Make sure you know what is required of you in an exam. How many authors do you have to cover? How many texts? How many questions do you have to answer? Clear instructions are written at the beginning of each exam paper. Failure to follow these instructions will be reflected in your grade, and your marksheet will be marked with an 'r' (for 'rubric violation').

Timing must be properly judged! If your script has only two answers instead of three, it will already lose 33% of the possible marks on offer, and a script with just one answer will lose 67% of these marks, automatically placing it below the threshold for a Pass. Needless to say, such a mark severely damages your final average. Examiners may at their discretion give some credit to a last answer partially in note form, but such an answer will never achieve as high a mark as a properly-produced essay-type answer.

For each piece of assessed work or examination paper the examiners submit an agreed mark. The scale used throughout the university is:

First	70+
Upper second (2.1)	60–69
Lower second (2.2)	50–59
Third	40–49
Pass	35–39

The Department of English uses the following code at the bottom of the scale:

0–34 Fail, 34 is a clear and unalterable fail and the marks down to 0 denote increasingly poor performance.

The Department of English uses the following code at the top of the scale within the First-Class band.

90–100	Work of a truly exceptional standard, demonstrating remarkable originality of thought, profound understanding, and characterised by stylistic clarity and elegance and intellectual rigour. Parts of the work may be of publishable quality.
80–89	Work of an exceptional standard, demonstrating highly original thought and striking understanding; ideas and argument articulated in a confident, thoughtful manner.
70–79	Excellent work fulfilling the criteria for first-class work detailed in the Department of English Marking Criteria.

For Single Subject and Joint Degree Students

While every effort has been made to ensure that this information is accurate and current, students are advised to consult the University's regulations online: www2.le.ac.uk/offices/sas2/regulations/.

Pass/Fail threshold for the programme (*at the first attempt an overall failure entails a resit; at the second attempt it entails course termination*)

Students who fail modules to the value of 45 credits or less may be considered for the award of a degree under the rules below, unless the department has specifically required a pass in a given module, in which case the student will fail the programme.

Students who fail modules to the value of 50 credits, or have a weighted average mark of less than 35%, will fail the programme.

First

Modules to the value of at least 120 credits at 70% or better, a weighted average mark greater than or equal to 67%, and failed modules worth less than 40 credits

Or Weighted average mark greater than or equal to 70%

2.1

Modules to the value of at least 120 credits at 60% or better, a weighted average mark greater than or equal to 57%, and failed modules worth less than 40 credits

Or Weighted average mark greater than or equal to 60%

[Or Weighted average mark greater than or equal to 67% and modules to the value of at least 120 credits at 70% or better, and modules to the value of 40 or 45 failed credits (*Dropped class from 1st because of failures*)]

2.2

Modules to the value of at least 120 credits at 50% or better, a weighted average mark greater than or equal to 47%, and failed modules worth less than 40 credits

Or Weighted average mark greater than or equal to 50%

[Or Weighted average mark greater than or equal to 57% modules to the value of at least 120 credits or higher, and modules to the value of 40 or 45 failed credits (*Dropped class from 2.1 because of failures*)]

Third

Weighted average mark greater than or equal to 40%

[Or Modules to the value of at least 120 credits at 50% or better, a weighted average mark greater than or equal to 47%, and 40 or 45 failed credits (*Dropped class from 2.2 because of failures*)]

Pass

Weighted average mark greater than or equal to 35%

Additional Rules

(a) Calculating the weighted average

Three-year Programmes

In order to calculate the weighted average, the scheme fixes the relative weighting of the third-year and second-year marks in three-year programmes at 60:40, on the grounds that most students perform better in their final year. The weighted average is to be calculated on the basis of all second and third year marks. The second year and third year averages are calculated first, and then combined with a weighting of 60:40 in favour of the final year average. If the modules in a year have different credit values (e.g. some 10 and some 20) then they are weighted by their credit value in calculating the year average. If all modules in a year have the same credit value the average for the year is a simple average.

For the purposes of identifying students' best performances on a module-by-module basis in order to meet the 120 credit threshold for a particular class, all second and third year modules are equal (only differentiated by their credit value where applicable). Differential weighting is only for the purposes of calculating the average mark between the two years.

BA English (European)

The same general principles apply to the calculation of the weighted average as for three-year programmes, but the second, third and fourth years are included, with a relative weighing of 20:30:50. For the purposes of identifying students' best performance on a module-by-module basis, all second, third and fourth year modules are equal, but the credit threshold for a particular class is 160 rather than 120 credits.

(b) Borderlines

Descriptions of what constitutes a borderline result, and information on University procedures in the event of a borderline, can be found on the Student and Academic Services website: www2.le.ac.uk/offices/sas2.

(c) Limits on the number of failed modules

A student cannot graduate with more than 45 failed credits.

BA English (European Union) Degree Classification

The scheme of classification for the BA English (European Union) degree is similar to that for the BA English degree except that there are sixteen elements to be taken into account instead of twelve. Six of these are second-year modules from Leicester, four come from the student's year abroad, and six are the Leicester third-year modules. Because there are sixteen elements rather than twelve, references to six elements in a particular class in the BA English scheme for the award of classes should be read as references to eight elements in a particular class. Marks from the year abroad are worth 30 credits each.

BA English and American Studies (with Year Abroad in the USA) Degree Classification

The scheme of classification for the BA English and American Studies (with a Year Abroad in the USA) degree is similar to that for the other English degrees except that there are eighteen elements to be taken into account instead of twelve. Six of these are second-year modules from Leicester, six come from the year abroad, and six are the Leicester third-year modules. Because there are eighteen elements rather than twelve, references to six elements in a particular class in the BA (English) scheme for the award of classes should be read as references to nine elements in a particular class.