



THE UNIVERSITY *of* EDINBURGH

Short Courses

Studying for Credit Guide

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About this guide

This guide provides information and support for students studying for credit on Short Courses, incorporating the former Open Studies and Art and Design Studies programmes.

Introduction to credit study

Studying for credit will enable you to gain the most benefit from the courses you take with us. Preparing for assessment should be both interesting and pleasurable. It will enable you to learn more as you engage with new ideas, deepen your understanding, and develop skills in academic writing, creative writing, visual arts research methods and practices. Studying for credit involves not only attending classes but also studying and practising in your own time and submitting work for assessment after the course ends.

The credits gained could be useful to you in different ways. You could study for credit as a prelude to further study, for example on an undergraduate degree programme. You could use it to show an employer that you are capable of, and have successfully undertaken, university-level work. You could work towards our 120-credit Certificate of Higher Education, which is a national qualification in its own right. Through the Credit for Entry programme, you can also use credits to meet the entry requirements for many undergraduate degrees.

To see which courses are available for credit, check the course entries in the Short Courses brochure or online at www.ed.ac.uk/short-courses. When you check online, click 'View course information'. Credit courses give the number of credit points after the course title. Some credit courses have 'Credit Plus' in the title. These courses have additional contact time, and are designed to help students develop skills for successful study and assessment.

Short Courses are all assessed at first year undergraduate/HNC/Advanced Higher level – level 7 on the Scottish Credit and Qualifications Framework. Generally though, this doesn't mean that you have to have specialist knowledge or experience to study them successfully. Most courses are designed for beginners in a subject and if they do have any special prerequisites, or involve any pre-course reading or specialist skills, this is clearly stated on the course information sheets.

Studying at university level means approaching a subject in a particular way – through exploring and thinking critically about different approaches; through reading and researching widely; through considering arguments and explanations or developing creative writing and visual ideas through critical reflection. So you can be new to a subject, and study it at university level.

In writing this guide, we drew on information for students produced by two of our tutors, Sharon Adams and John Gordon. We would like to thank them both for their help.

Programme of study

Short Courses have two 'programmes of study':

- a programme that covers study of individual courses that will result in gaining credit points if the assessments are passed but no other award;
- and a programme that involves gaining credit points and leads to the award of the Certificate of Higher Education.

Certificate of Higher Education

In order to gain this award, you must accumulate 120 credits chosen from any of our Short Courses.

Length of study

To qualify for the Certificate award, you must register for the Certificate and complete your study within a maximum period of five academic years. This allows considerable flexibility in the intensity and duration of study. You could elect to study a sufficient number of courses to yield 60 credits in one year, acquiring 120 credits within two years. Whatever the intensity of your study, the only rule to keep in mind is that you must complete within 5 years. This is the case even if you choose to take a year out from study – i.e. the year during which you are absent from credit study would count as one of the five years permitted study time. We expect that most students will aim to achieve the required credit points within three years.

Registration for the Certificate

Complete the 'Certificate of Higher Education Fee Payment' form and pay the registration fee of £100. This is available from OLL Reception and also online. You will also need to enrol separately and pay the fee for each credit course you wish to count towards the Certificate award.

For further details, check the credit section of our website.

www.ed.ac.uk/short-courses

Registering for credit

Registering for credit on OLL credit courses involves several stages. If you complete this process, you will become a fully matriculated student of the University of Edinburgh. Please note that you must enrol on a credit course and pay the course fee before registering to study for credit. You need to complete TWO forms – the *Intention to Study Credit* form and the *Student Card Issue* form – and then complete online registration using login details that we will email to you.

Intention to Study Credit form

In week one, your tutor will give you an *Intention to Study Credit* form. This form is also available from reception and online.

Please list each course that you have enrolled for and intend to study for credit. By completing and signing this form, you are indicating that you are committed to attending the minimum number of classes and completing and submitting the required work for assessment. You should also indicate on this form if you wish to study for the Certificate of Higher Education. (Please note that you need to register for the Certificate separately – see above).

You should return the *Intention to Study Credit* form to OLL Reception in Paterson's Land in person or by post as soon as possible and no later than the end of week two of the first course you plan to study for credit. Once we receive this, we will create a record for you on the main University system (EUCLID) and we will add you as a credit student to each of the courses that you have listed either straightaway or, for courses with a start date in the future, once the minimum number of enrolments has been reached. If you decide to take additional courses for credit in future sessions, please complete a new form or forms and return them to Reception.

Student Card Issue form

After we enter your details into EUCLID, OLL will email you a blank *Student Card Issue* form to the email address you gave when you enrolled for your course.

You need to complete and return this with a photograph to the Card Services Unit to the address below.

Your student card will be posted to the address written on your form unless you clearly mark the form 'to be collected at the Main Library'. When your form is received, a student card will be prepared for you within 24 hours, Monday to Friday. If you decide to collect your card from the Main Library, you need to take a valid picture ID with you to confirm your identity. Please note that you must wait 48 hours after receipt of this form before posting or taking it to the library in order to allow enough time for your details to appear on the 'card system'.

If you have not received your card in the post, please email Card Services (card.issue@ed.ac.uk) to check whether the card has inadvertently been filed for collection at the Main Library: if it has, Card Services will either post it out or a new card can be made and posted.

Please note: applying for and receiving this card does not make you a fully registered student. You still need to complete Online Registration (see below).

Online registration

Online registration is accessed through EASE.

Accessing EASE and 'MyEd'

EASE is the University's web login service and provides access to information, services and resources. Once OLL has added you to EUCLID, an email will be sent by the University to the email address you gave OLL when you enrolled for your course. This email will refer to you as an 'applicant' and will contain a University Username (UUN) and one-time use registration password to enable you to log into EASE. As soon as you receive this, use it to register with EASE.

If you need help logging into or registering with EASE you can contact Information Services Helpline (email IS.Helpline@ed.ac.uk; tel. 0131 651 5151). If you have your student card, you can also go to the helpdesk in the Main Library.

When you log into EASE, you are taken to your personal MyEd portal, and it is here that you need to complete online registration, the final stage in the process of becoming a fully matriculated credit student. When you go into MyEd, an Information Banner will appear telling you that you are 'in status' which means that you need to complete the registration process online. You will find the right section of MyEd if you select 'My Stuff' and then 'Personal Details'.

Online registration involves checking and confirming the following:

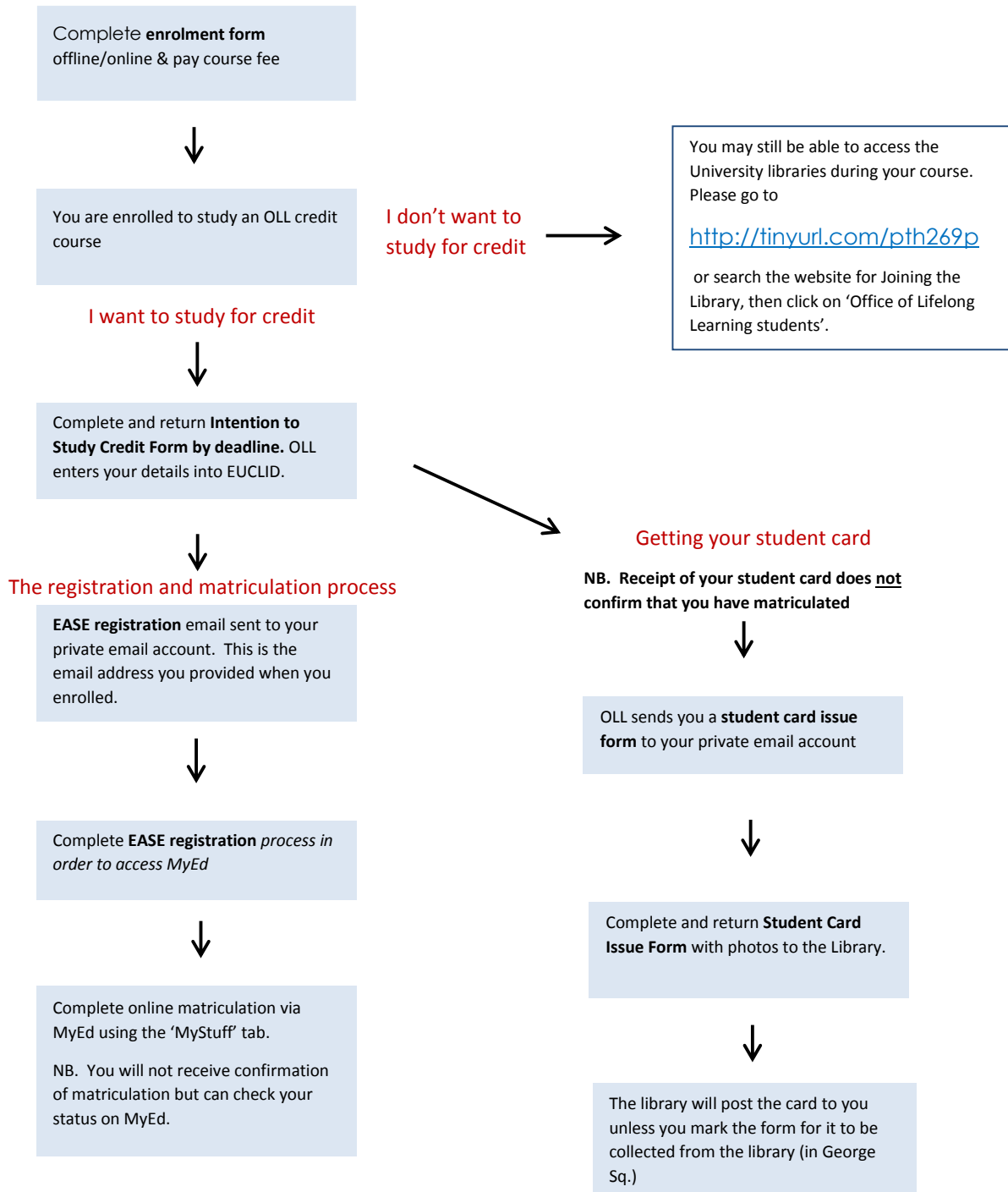
- Personal (including HESA) data.
- Addresses and emergency contacts.
- Qualifications held.
- Legal – including Data Protection and University Regulations.
- Register / Decline.

You must complete this process **by the end of week 4 of your course**. You are not a fully matriculated student until you have completed this final stage.

Failure to complete online registration by the deadline will mean that your student card will eventually be cancelled and any work you submit for assessment will not be awarded credit.

How to register for assessment

You are not registered and cannot be assessed until you have completed the online matriculation. See below for an overview of how to do this.



Checking your student email

Your student email account is accessed by logging into EASE. Your student email will be the main channel of communication on matters related to University services. You should check it regularly. Whilst some might not be relevant to OLL students, emails announcing events or details of student services may be of interest to you. You should make sure you read and respond to messages from the University library concerning library books so that, for example, you don't incur fines when books are recalled because they have been requested by another reader.

Earning credit

The final marks and grades you earn for your courses will be entered into EUCLID after our Final Assessment Board meets in August each year. You will be able to see them by logging into MyEd.

Withdrawing from a credit course

If you decide not to submit credit work, you should inform the Teaching Office by emailing OLL.CreditandQA@ed.ac.uk by 7 days prior to the submission date. We will change you to 'class only' on EUCLID. If you don't do this, a mark of 0 will be uploaded onto the EUCLID system.

Please see **Appendix D** for a chart and a table setting out this process and what you need to do.

Registering for credit as a continuing student

Once you have been fully matriculated, you just need to complete the *Intention to Study Credit* form for further courses in that academic year.

Certificate of Higher Education students

If you are still registered for the Certificate of Higher Education from a previous year, then you don't need to re-matriculate each year. You just need to complete the *Intention to Study Credit* form.

Non-certificate students

If you registered for credit for individual courses in a previous year (but not for the Certificate of Higher Education), then you do need to fully matriculate again each year.

Students with disabilities

When you are completing the enrolment form there will be an opportunity for you to indicate if you have a disability and may need adjustments or extra support. Early disclosure will enable us to ensure that whatever support you need is in place for the start of your studies. Providing this information will enable us to discuss the provision of any study support that you may require and is particularly important if you are likely to need any of the following:

- An accessible classroom and assistance with evacuation.
- Access to specialist technology.
- Alternative ways of accessing teaching and information.
- Personal assistance such as note-taking support.

Our Student Guidance Advisor Suzanne Spalding should be contacted in the first instance for any disability enquiry. You can contact Suzanne by telephone on 0131 651 1215 or by emailing Suzanne.Spalding@ed.ac.uk

People to help you

The tutor for your course

Your course tutor can help you whilst you are on your course. He or she can answer any questions about your essay and generally guide you in your studies.

Student Guidance Advisor

Suzanne Spalding, our Student Guidance Advisor, meets with students individually to look at study planning. She can help with course choices and with managing your studies once your courses have begun. To make an appointment, please contact her on 0131 651 1215 or 0131 650 4400, or by emailing Suzanne.Spalding@ed.ac.uk.

Study Guidance

Students on the Credit for Entry programme are allocated a Personal Tutor who is there to offer academic guidance, e.g. on course choices and on any study difficulties you may be having with your course. He or she can also offer advice or support when personal or health problems are affecting your studies. Contact your Personal Tutor if you are having difficulties, for example with attendance or with preparing coursework. If you are on the Certificate programme and have a query about a 'regulatory' issue such as how long you have to complete, what are the rules, and whether you can transfer credit gained elsewhere, please contact the Teaching Office at OLL.CreditandQA@ed.ac.uk

Credit for Entry

Please contact Caroline Bamford, (c.bamford@ed.ac.uk; 0131 650 4322) if you are considering taking Short Courses to prepare for undergraduate entry through the Credit for Entry programme, or if you have any queries about Credit for Entry once your studies have begun.

Studying for credit on courses assessed by essays

To be able to earn credit for a course you need to attend classes and submit a 2000-word essay by the due date. For all assessment dates, see the **Student dates schedule** at the end of this guide.

Achieving learning outcomes

On each course information page, you will find a list of the learning outcomes that students should achieve. The essay questions are related to these. However, the essay question you choose to answer is unlikely to cover all the learning outcomes for the course, and that is why we also have an 'attendance rule' for credit students.

Attending classes

To earn the credit for a course, you need to attend classes as well as complete work for assessment. By attending classes, you ensure that you cover course topics and have the chance to ask questions and discuss ideas. It is best to attend all classes, but we know that this isn't always possible. You **must** attend at least **seven** weeks of a course in our 10-week sessions.

As well as attending classes, you will also need to put aside some time each week for reading and preparing coursework. A useful 'rule of thumb' is that each 10-credit course should take about 100 hours to complete. That includes attending the course, doing background reading and preparing coursework.

Practice essays and essay plans

All courses include the opportunity for you to complete a piece of work to help prepare you for the credit essay. On some courses, this is a 1,000-word practice essay; on others it is an essay plan. On Credit Plus courses, you will have the opportunity to do both. The practice essay and essay plan are voluntary. Students are not required to complete these and they do not count towards the final course mark.

As part of this exercise, you will need to include material from your course readings, cite this in your practice essay or essay plan, and include full references in your bibliography. (For more details about referencing, please see 'Referencing' in this guide.)

Practice essays

The practice essay is designed to give you the chance to write a short essay in response to a question for feedback, before you tackle one of the credit essay questions. The practice essay question/s is given with the credit essay questions. You should submit your practice essay through Turnitin from week 6. Your tutor will feedback electronically and release comments to you from week 7. You will have the chance to submit a practice essay if you are taking a course from our Art History, History, Literature, Personal Development, Philosophy & Religion, Psychology & Language Sciences, and Society & Politics sections. Please note that you won't get a mark or grade for your practice essay – instead, it is designed to give you feedback and help prepare you for the credit essay.

Essay plans

The essay plan gives you the opportunity to receive feedback on the plan for your credit essay. You should submit your essay plan through Turnitin from week 6. Your tutor will provide feedback electronically and release comments to you from week 7. You will have the chance to submit an essay plan if you are taking courses from our Archaeology and Film, Media & Contemporary Cultures sections. Please use the proforma which is included at the end of this guide, and which you can download from the credit section of our website.

Credit essays

Essays are your chance to show that you can construct an argument in answer to a question, based on your reading and the themes and topics presented in class. You will choose a question from a choice of three or more, and your tutor will probably give you a list of readings to help guide you.

How long should my essay be?

Your essay should be 2000 words long. The essay title, your examination number and the assignment details and the bibliography are NOT included in the word count. Everything else, including all in-text references, quotations, footnotes, appendices, tables, and table and figure captions IS included. It is wise to try and restrict your use of quotations, footnotes and appendices as they use up valuable words.

Whilst you should aim to write an essay that is as close as possible to 2000 words, you will not lose marks if it is between 2000 and 2200 words. However, you **will** lose marks if your essay is longer than this. **A penalty of one mark will be taken off for every 1 to 50 words that your essay is over 2200 words, viz:**

Over-length essay	Penalty
2201-2250	- 1 mark
2251-2300	- 2 marks
2301-2350	- 3 marks
2351-2400	- 4 marks
2401-2450	- 5 marks
etc.	etc.

Whilst we won't penalise you for an under-length essay, you will be unlikely to earn a good mark for an essay that is seriously under-length. Remember that an essay of 2000 words is what your tutor is expecting. If you have written less than this, it is likely that you have left out important arguments, or not developed them in sufficient detail. You should state the word count on your essay, under the title.

How should I present my work?

You need to conform to certain academic 'conventions' when you write and submit your work. The list below sets out what you need to do.

- Essays, reports and projects must be word-processed and must be double-spaced. Please contact our Student Guidance Advisor if word-processing your essay and submitting it electronically might be difficult for you.
- Leave a margin of at least 5 cm on the left- or right-hand side of every page for markers' comments.
- Put your examination number and the assessment question at the top of the first page, and remember to number the pages.
- DON'T put your name as your essay will be marked anonymously.
- If a quotation is no more than three lines long, it should be enclosed within single quotation marks and included in the text. If it is longer it should be separated from the text of the essay by indenting every line and it can be single spaced if you wish.
- If you are using figures or tables, number them sequentially and include a caption that gives an in-text reference for the source of data used. Figure captions should also explain what the image or diagram shows. Figures used must be referred to within the essay text and should not be used for decoration only. You must give the full reference for any sources in your bibliography.
- Write in continuous prose. Use paragraphs to separate the points you are making and don't start each new sentence on a new line.
- Don't use headings, unless you are advised to by your tutor.
- Your essay should be fully referenced using Short Course's preferred referencing format (see section on '**Referencing**' on page).

Referencing

Why?

To reference means to give details of the sources that you are drawing on in your essay. Your essay should combine your own ideas, explanations and arguments with supporting evidence from a number of sources. Referencing is therefore an essential part of academic writing. It shows the reader:

- where your information/evidence is from;
- where you are representing the ideas or words of another person.

As well as giving credit to the work of other authors, citing sources enables you to demonstrate the background reading you have done, and to show how the content and conclusions of your essay are supported by work that you have consulted.

How?

When referencing, you need to do two things: give a brief reference in the text of your essay and a full one in your bibliography. This allows your reader to identify the precise source to which you are referring, and the exact location within that source. You need to provide an in-text reference (also referred to as a 'citation') for information, ideas, quotations etc. that you have taken from other sources to include in your academic work.

The kinds of things for which you **MUST** provide an in-text reference include:

- distinctive arguments or points of view;
- arguments or points of view directly attributable to or associated with a specific individual;
- primary material, case studies, reports;
- sources for pictures, statistics, data or other factual information;
- any direct quotation, no matter how brief;
- implied quotation, e.g., 'Smith has argued that...'

You should also indicate if you are representing ideas of a tutor or fellow students, or if you received help. This can be done using an in-text reference or a footnote (see below on footnotes).

Your **bibliography** is a list containing full details for all your in-text references as well as any other texts or sources that you have consulted, but that you didn't refer to directly. If you have used all your sources well and referenced them appropriately, we would expect most of the material in your bibliography to appear in in-text citations.

Format

There are different ways to reference. Some referencing styles use footnotes with a bibliography; others use what is called an 'author-date' or an 'author-title' system. In OLL, we use the latter, and require students to follow the Anglia Ruskin Harvard Referencing Style Guide. You can find this at:

<http://libweb.anglia.ac.uk/referencing/harvard.htm>

This guide gives details of how to reference many different kinds of sources.

Please note there are different versions of Harvard. They differ in the instructions they give, e.g. on where to use commas, full stops, inverted commas and brackets. Although this level of detail might seem daunting, following a style guide makes referencing simpler because it means that you can be consistent in your referencing, and your work will look polished rather than untidy.

There is software to help you do to reference. If you are using Word 2010, you can enter the details of your sources into the 'Insert Citation' field which you can find if you click the 'References' tab. Or you might like to use an online 'citation manager' tool, such as Zotero, which will also save reference details from library catalogues and other online sources. Both Word 2010 and Zotero enable you to select the Harvard Anglia style.

The required format for an in-text reference and for a full reference in a bibliography is very similar whether you are citing a book or a radio programme or an online source, and this is laid out below. If you want to find out how to reference kinds of sources not listed here, such as images, podcasts and email correspondence, check the Anglia Ruskin guide: <http://libweb.anglia.ac.uk/referencing/harvard.htm>

In-text references

Printed sources

For in-text references you should give the surname of the author, the date of publication, and, if appropriate, the page number, in brackets, in the text of your essay. You would make your point, followed by the text you are referring to, e.g. (Myers, 2002, p.117). If the author's name appears in your text, then you might be able to simply put the date, and page number if necessary.

Where there are two, three or four authors for a text, you should include them all in your citation. If there are more than four authors, you should put the surname of the first author followed by et al., e.g. (Jones, et al., 2011).

Here are some examples:

The relationship between being optimistic and being successful has been explored by psychologists (Myers, 2002).

Or:

Myers (2002) summarises psychological research into the relationship between optimism and success.

Or:

To quote one social psychologist who reviewed the research, 'Optimists also enjoy greater success. Rather than see setbacks as signs of their incompetence, they view them as flukes or as suggesting a new approach' (Myers, 2002, p.117).

To refer to work cited by others (called secondary referencing) follow this example:

Larsen and Kasimatis (1990) studied the relationship between extroversion and mood (cited in Myers, 2002, p.121).

For each of these, the full reference for the Myers work would appear in your bibliography (see below).

If two or more items have the same author and year, then distinguish between them by adding letters: Myers, 2002a; Myers, 2002b; Myers, 2002c. You would then list them in letter order in your bibliography.

If you are citing more than one author with the same surname and date of publication, then give the initial too.

If you are referring to the work of an author that appears as a chapter in a book or other document that is edited by someone else, you should put the name of the author of the piece in the citation, not the editor of the whole work.

If the work has no author but is by a recognised organisation, it is usually cited by the name of the organisation, e.g. (Anglia Ruskin University, 2010).

For examples of how to reference other works with no author, or with more than one author, check the Anglia Ruskin Guide.

Electronic journals and online books

Cite author and date, and a page number where needed and if given, as you would for a print journal.

Websites

An in-text reference for a web source follows the same format. If the website has an author, cite the author and date as for a book, and give a page number if needed and if given,

on the webpage you are consulting. If it has no author, give the source as the reference instead.

Films, television and radio programmes

To reference a film, put the title in italics and the year of public release in the country of origin, e.g. (*Bridge on the River Kwai*, 1957) in brackets in the text of your essay.

For radio and television programmes, you should put the title in italics and the year of broadcast in brackets, e.g. (*India with Sanjeev Bhaskar*, 2007).

Sources with no date or no page number

If a source has no date, you should put n.d. – e.g. Jones (n.d.) has argued that...; if it has no page numbers (as with many online sources) put n.p.: 'Good referencing shows good scholarship' (Jones, 2011, n.p.).

Full references for your bibliography

Your bibliography is a reference list that comes at the end of your essay. The bibliography should be in alphabetical order, by authors' surname. Where several items are listed under one author, the order should be chronological. If you consulted more than one type of source (e.g. websites in addition to books), you may wish to consider splitting your bibliography into different categories.

Use a capital letter for the first letter of the first word of a book, journal article, newspaper article etc. The exceptions are the names of organisations, people, art movements etc.

For materials you found online, you need to give information about the article or the book, where you found it and when you accessed it. If you found the article on a database that you accessed as a student of the University of Edinburgh and the URL does not link to it directly, then give the name of the database instead. Here are some examples. Please note when italics and brackets are used.

Books

Author(s), Initials., year. *Title of book*. Edition. (Written as e.g. 3rd ed. Only include the edition if it is not the first). Place of publication (town or city, not country): Publisher.

Myers, D., 2002. *The pursuit of happiness. Discovering the pathway to fulfilment, well-being, and enduring personal joy*. New York: Quill.

Drew, S. and Bingham, R., 2001. *The student skills guide*. 2nd ed. Aldershot: Gower.

Where there are more than four authors, just put the first listed, followed by et al. (Author, Initials. et al., year. *Title of book*. Place of publication: Publisher).

A chapter in an edited book

Chapter Author(s), Initials., year of chapter. Title of chapter. In: Book editor(s) Initials. Surname(s), ed(s). Year of book. *Title of book*. Place of publication: Publisher, chapter number (e.g. ch.4) or first and last page number (e.g. pp. 2-4).

If the chapter and book are published in the same year, then simplify to:

Chapter Author(s), Initials., year. Title of chapter. In: Book editor(s) Initials. Surname(s), ed(s). *Title of book*. Place of publication: Publisher, Chapter number (e.g. ch.4) or first and last page number (e.g. pp. 2-4).

Macdonald, D., 1970. Introduction. In: M. Levine, G. McNamee, and D. Greenberg, eds., *The tales of Hoffman*. New York: Bantam Books, pp. xi-xxiv.

Books (online)

Use information from the book and the website:

Author(s), Initials., year. ***Title***. [type of medium] Place of publication (if known): Publisher. Available at: <URL> [Accessed (insert date)].

Brontë, C., 1864. *Jane Eyre*. [e-book] New York: Carleton. Available at: www.bronte.netfury.co.uk/jane-eyre/ [Accessed 26 July 2011]

Journal article

Author(s), Initials., year. Title of article. *Full title of journal*, Volume number (issue/part number), page number/s.

Thompson, R. A., 2001. From arcadia to wonderland: reflections on a decade of continuing education in Scotland. *Journal of Adult and Continuing Education*, 7(1), pp. 111-118.

Journal article (online)

Use information from the article and the website.

If it is from a freely-available source:

Author(s), Initials., year. Title of article. *Full title of journal*, [type of medium] volume number (issue/part number), page numbers if available. Available at: <web address> [Accessed date].

If it is an article from an electronic source which you accessed through the password-protected University Library database:

Author(s), Initials., year. Title of article. *Full title of journal*, [type of medium] volume number (issue/part number), page numbers if available. Available through: name of database [Accessed date].

Crow, G. and Pope, C., 2008. The importance of class. *Sociology*, [e-journal] 42(6), pp. 1045–1048. Available through: Sage Journals online [Accessed 12 June 2012].

A newspaper or magazine

Author(s), Initials., year. Title of article or column header. *Full title of newspaper*, day and month page number(s) and column line. (The column line is given as a letter indicating the column where the article appears.)

Abrahams, M., 2011. Who cut the cheese, and how? *The Guardian*, 2 Aug., p. 31d.

Online newspaper articles

Author(s) or corporate author(s), year. Title of document or page. *Name of newspaper*, [type of medium] Additional date information. Available at: <url of database> [Accessed date].

Harvey, F., 2011. EU emissions reduction vote postponed. *The Guardian*, [online] 24 June. Available at: <<http://www.guardian.co.uk/environment/2011/jun/24/eu-emissions-vote-postponed>> [Accessed 24 June 2011].

Websites

Authorship or source, year. *Title of web document or web page*. [type of medium] (date of update if available) Available at: < url > [Accessed date].

National Library of Scotland, 2012. *Science fiction in Scotland*. [online] Available at: <<http://www.nls.uk/exhibitions/treasures>> [Accessed 11 June 2012].

Publications on websites

Author or corporate author, year. *Title of document*. [type of medium] Place: producer/Publisher. Available at: <url> [Accessed date].

Kennedy, D., n.d. *Essay guide*. [online] s.l.: Royal Literary Fund. Available at: <<http://www.rlf.org.uk/fellowshipscheme/writing/essayguide.cfm>> [Accessed 11 June 2012].

(Use s.l. (sine loco) if no place of publication is given).

Films, television and radio programmes

For films, list:

Title. Year of release. [medium] Directed by name. Country of origin: Film studio.

Bridge on the River Kwai. 1957. [film] Directed by David Lean. UK: Horizon Pictures.

For radio and television programmes, list:

Title. Year of broadcast. [type of medium] Broadcasting organisation and channel, date and time of transmission.

Afghanistan: War without End? 2011. [TV programme] BBC 2, 23 June 2011 23.20.

Course handouts/lecture notes

Lecturer/Author, Initials., year. Title of item, *Course code Course title*. HE Institution, unpublished.

Bamford, C., 2011. *Researching sources, Z300 Transition to Degree Study*. University of Edinburgh, unpublished.

Student and tutor contributions

To reference a tutor or another student, put their name, e.g. Jones, and the year into the text of your essay. In your bibliography, you would put:

Jones, J., 2 June 2007. *Student contribution, Introducing Politics*, University of Edinburgh. If you wanted to explain this contribution in a little more detail without interrupting the flow of your essay, then you could use a footnote, like this.¹

Other sources

For more examples of ways to reference e.g. emails, blogs, YouTube videos, check the Anglia Ruskin guide. This can be found at:

<<http://libweb.anglia.ac.uk/referencing/harvard.htm>>.

Footnotes

With the Harvard System, you don't need to use footnotes unless you want to put in further details from a source without interrupting the flow of your argument. Footnotes are unlikely to be necessary in an essay of this length, and they use up valuable words. However,

¹ I am grateful to Jane Jones for suggesting the relevance here of social contract theory.

should you wish to use a footnote, number it in the text like this² and then give further details either at the end of the page or at the end of the essay. Remember that footnotes are included in your word count, and that in the Harvard system, in-text references should be included in your main text and not separated out as footnotes. Any sources you cite in your footnotes need to appear in your bibliography too.

Plagiarism – rules, regulations and how to avoid it

Referencing is required to show your reader the sources you have used. This gives academic depth and credibility to your work. It also enables you to avoid plagiarism.

Here is the definition of plagiarism used by the University:

Plagiarism is the act of copying or including in one's own work, without adequate acknowledgement, intentionally or unintentionally, the work of another or your own previously assessed original work.

The key to avoiding plagiarism is to make sure that you give correct references for anything that you have taken from other sources to include in your academic work. This might include, for example, any ideas, theories, findings, images, diagrams or direct quotations that you have used, from print sources such as books and journal articles, from the web, or indeed from other students. You should use in-text references to signal, within the text of your work, the origins of any material taken from another source, even if you have put it into your own words. You then need to give full references for these sources in your bibliography. If you take any material word-for-word from another source it is essential that you make it clear that this is what you have done.

If you take material from another source, change a few words and then include the reference, you may still have plagiarised because you have not made it clear to your reader that you have essentially reproduced part of the original source. You should either express the ideas fully in your own words and provide an in-text reference for the source that you were drawing from, or use clearly labelled direct quotes and reference those.

Accidental plagiarism is sometimes the result of not taking good notes. Make sure, in taking notes, that you would be able, later, to distinguish between verbatim quotes, paraphrased material and your own ideas.

The University has produced detailed guidance for undergraduates on the avoidance of plagiarism, and we recommend that you read this. It can be found at:

² The text of your footnote would appear here.

www.ed.ac.uk/schools-departments/academic-services/students/undergraduate/discipline/plagiarism

This includes some very useful questions and answers, such as the risks of plagiarism if you collaborate with other students on work that you are required to complete individually. It also outlines the steps that will be taken if a student is suspected of plagiarism.

Plagiarism is taken very seriously by the University of Edinburgh. The credit section of our web-site includes a link to University guidance for undergraduates referred to above.

Duplication of coursework

There are other forms of academic misconduct that the University also lists. These include deceit, through resubmitting your own previously assessed work. In OLL, we follow the guidance produced in the School of Social and Political Science on Duplication of Coursework:

Students are not allowed to submit the same piece of work for more than one unit of assessment in their programme of study, nor are students allowed to submit for assessment work submitted at another institution. Each piece of writing submitted for assessment should be a substantially original piece of work produced specifically for that unit of assessment. It may occasionally be appropriate to have quite similar short passages in separate pieces of assessment, conveying more general or 'background' points the two pieces have in common, in which case the student should do their best to rephrase the material, and limit any verbatim passages to a few sentences (no more than 100 words). Apart from this, students should avoid any duplication of previously submitted coursework.

School of Social and Political Science Undergraduate Teaching Office, 2010. *Year 1 and 2 Coursework Requirement*. [online] Edinburgh: University of Edinburgh. Available at:

www.sps.ed.ac.uk/undergrad/year_1_2/assessment_and_regs/coursework_requirements

[Accessed 13 August 2015]

For a list and definitions of other forms of academic misconduct, see:

www.ed.ac.uk/schools-departments/academic-services/staff/discipline/academic-misconduct

When submitting essays, students are required to complete a checklist to confirm that the work has not been plagiarised from other sources. This is copied here so that you can see what you need to acknowledge – and what you mustn't do. Please see 'Submitting your work' for instructions on submission.

I confirm that all this work is my own except where indicated, and that:

1. I have read and understood the Plagiarism Rules & Regulations in the course sections and Programme Handbooks;
2. I have clearly referenced / listed all sources as appropriate;
3. I have referenced and appropriately indicated all quoted text of more than three words (from books, web, etc);
4. I have given the sources of all pictures, data etc that are not my own;
5. I have not made any use of the essay(s) of any other student(s) either past or present;
6. I have not submitted for assessment work previously submitted for any other course, degree or qualification;
7. I have not incorporated any work from or used the help of any external professional agencies other than extracts from attributed sources;
8. I have acknowledged in appropriate places any help that I have received from others (e.g. fellow students, teachers in schools, external sources);
9. I have complied with any other plagiarism criteria specified in the course and Programme handbooks;
10. I understand that any false claim for any of the above will mean that the relevant piece of work will be penalised in accordance with the University regulations;
11. I hereby grant the University of Edinburgh, SFC, HEFCE and TurnitinUK a non-exclusive licence to make an electronic copy of the work and make it available for assessment and archiving purposes.

By selecting the assignment link and submitting this assignment I confirm I have read and agreed to the above declaration.

If you require further guidance on plagiarism, you can:

- consult your course handbook
- consult your course organiser or supervisor

www.ed.ac.uk/schools-departments/academic-services/staff/discipline/academic-misconduct

Writing your essay: some tips

1. Plan your time
 - It will always take longer to write an essay than you think. Work backwards from the submission date allowing time for all the steps below.
2. Read the question
 - Take time to decide which question you will choose.
 - Read very carefully the question you are proposing to answer.
 - What – precisely – is it asking you to look at?
 - Are there any words or phrases which you need to take account of, understand or explain? From what perspective/angle are you going to approach it?
 - What area/s of your subject/course does it focus on?
 - Do you see any pitfalls you have to be aware of? Too broad a topic? A lack of material? Too much material? Potential bias?
3. Begin your reading
 - Always read with the question in mind.
 - Ask your tutor for help if you are having difficulty finding appropriate reading.
 - How will this reading help you to answer the question you are tackling?
 - Your reading should help you to make connections between ideas, to compare and contrast information from different sources, to evaluate theories, and to draw conclusions.
 - Try to read 'critically' by asking questions of what you read. This means asking questions of the argument or case that the author is making.
4. Use your reading to:
 - deepen your understanding of what has been covered in class;
 - find examples;
 - find ideas, and perhaps quotations;
 - explore different points of view.

Remember that the essay should reflect your grasp of the material covered in the course and recommended reading.

5. Take effective notes
 - Take clear notes that you will be able to use when you come to prepare your essay. Make sure your notes are relevant to the essay question.
 - Take down the author's name, full title and publication details and relevant page numbers of every work you consult during your research – this will save you time in the end, and will help you avoid the possibility of plagiarism. There is software to help you do this; see 'Referencing' for details.
6. Organise your material
 - Get organised before you begin to write. Go through your notes. Highlight any key points you wish to include, evidence you want to use and corresponding references to your reading.
 - Think about what approach you want to take and what your argument is.

- Write a plan. This will help you to think through your material, and to structure your essay.
- Your plan should list your key points (one per paragraph), the information/evidence (including references) you will use to illustrate each point, and the conclusions you might draw for each point/paragraph.
- Think about a logical order in which to place these paragraphs.

7. Writing your essay

- Begin writing! If you get really stuck, work on your plan/notes/idea – don't just stare at a blank screen or piece of paper.
- You don't have to start at the beginning and work through to the end of your essay. If there's a part you feel able to write best, by all means do this part first. You don't have to write the introduction first, although some people like to. But, if you write out of sequence, remember to go back and read your essay over as a whole and amend any inconsistencies.
- Make sure that each paragraph deals with a single point relevant to the question, that it is supported by evidence, and is expressed with clarity.
- Aim for precision, avoid unfocused narrative and only use quotations where strictly necessary.
- Show yourself to be open to doubt and criticism, and capable of seeing the merits of opposing views.
- Keep copies of your work. Remember to save it as you go along and keep the copy until you get your essay back. It is always wise to save electronic documents in more than one place (e.g. on your computer and on a memory stick or disk). One simple way to do this is to email your essay drafts to yourself.

8. Before you hand it in . . .

- The last thing you want to do when you have finished your essay is READ IT OVER, but you have to.
- Try to leave at least 24 hours between finishing your essay and re-reading it before you submit it. You are more likely to see mistakes and flaws in your argument if you have a break from it.
- Check your spelling, grammar and punctuation. Poor spelling can really spoil a good essay, especially if you have spelled personal names, place names or technical terms incorrectly. Clumsy grammar can impede communication of your ideas and effective use of punctuation can make your writing clearer and more dynamic.
- Does your essay flow/progress logically? Have you made your points clearly? Is your argument clear? Have you emphasised the important points? Relatively minor adjustments – even at this stage – to key areas of your essay, or to your introduction or conclusion, can lift the overall quality of your essay. Try reading it out loud for a fresh view on style and punctuation. However, you have to know when to call it a day and submit it!

Assessment criteria

When your essay is being marked, tutors will consider four key criteria:

- Knowledge
- Argument and analysis
- Language and expression
- Referencing, bibliography and use of illustrations.

The table below describes what tutors consider for each of these.

(For Creative Writing see page 32).

Criterion	What to consider	Extra notes for students
Knowledge	<p><i>Range:</i> How wide is the range of material informing the text? Is it comprehensive or limited in scope? Has the reading been well or poorly assimilated? Has the essay covered sufficient sources? Are there significant omissions? Is the material relevant?</p> <p><i>Command of material:</i> Does the essay show a good command of the sources? Does the student show original insights/evidence of independent thought? Is the command adequate? Or perhaps the essay betrays too great a dependence on the sources and may even be vague or uncertain? Is the material used accurately?</p> <p><i>Awareness of scholarship:</i> How good a grasp does the student have of the critical debates/issues associated with the topic?</p>	<p>Have you read widely enough and does your answer show that you understand what you have read and studied in class?</p> <p>Have you applied your knowledge well, avoiding too much description?</p> <p>Do you show an awareness of different approaches?</p>

Argument & analysis

Focus on question: To what extent does the text focus on the question? Does the answer display an awareness of the complexities involved or is the focus diffuse and uneven? Does the student do what the question asks for (compare/contrast, explain, discuss etc)?

Clarity of structure: Is the structure coherent or prone to lapses, ambiguity or repetition? Does the structure follow a logical sequence? Is there a clear introduction and conclusion?

Analytical skills: How critically astute is the essay? Does the argument/discussion demonstrate a critical appreciation of the question? Does the text display a tendency to a descriptive account? Are key concepts appropriately deployed? Is the conclusion compelling?

Evaluation of evidence: Has the student demonstrated compelling use of evidence? Is the evidence incorporated in a sophisticated way or deployed spasmodically? To what extent does the evidence support the argument? Is it used accurately?

Do you answer the question?

Does your essay have a clear introduction, main body and conclusion?*

Do you manage to really get to grips with the question, or do you tend to stop short at describing different approaches or issues?

Remember that you need to show how you know something – and you need to evaluate how reliable your evidence is.

<p>Language & expression</p>	<p><i>Clarity and accuracy of expression:</i> How clear and precise is the writing?</p> <p><i>Grammar and syntax:</i> Is the syntax erratic/weak or sophisticated? Is the grammar correct or prone to error?</p> <p><i>Spelling:</i> Is the spelling accurate, occasionally erroneous or seriously defective?</p> <p><i>Fluency of writing:</i> Is it easy to follow the writer's line of thought, and the flow of the argument?</p>	
<p>References & bibliography</p>	<p><i>Accuracy and consistency of referencing:</i> Are there references and illustrations where appropriate? Is the referencing consistent?</p> <p><i>Accuracy and consistency of bibliography:</i> Is there a bibliography? Is it complete and organised correctly?</p> <p><i>Use of tables/illustrations:</i> Has the student used and properly referenced illustrative material where appropriate?</p> <p><i>N.B. Failure to acknowledge sources properly via in-text references and a bibliography can lead to lower marks and disciplinary action being taken for plagiarism.</i></p>	<p>Remember to refer to the section on referencing earlier in this guide.</p>

* An introduction would tell the reader what the essay is going to be about, and how the question will be tackled. The main body would engage with the question and be divided up into several paragraphs, with each paragraph containing (1) a substantive point or idea followed by (2) some development of it. The conclusion should briefly tie everything up, summing up your argument and giving some evaluation of the essay's main issue.

Studying for credit on Creative Writing courses

Creative Writing courses are assessed by portfolio. The portfolio for Creative Writing has two sections: a creative assignment and a reflective commentary. The portfolio is marked out of 100. There is no separate mark for the commentary.

When your portfolio is being marked, tutors will consider three key criteria:

- Originality and imaginative development.
- Language and expression.
- Structure and techniques.

Criterion	What to consider	Extra notes for students
Originality & imaginative development	Does the work shows originality and a good command of the genre? Is it uneven? Is it lacking an established voice or imaginative development of material?	Review your work for consistency of voice, development and understanding of the genre based on your tutor's general guidance and formative feedback.
Language & expression	Is the use of language accomplished and imaginative? Is there evidence of control of expression or is the mastery of language and expression uneven or weak and poorly edited?	Self-edit your work and look out for typographical and grammatical errors. Check that use of tenses is grammatically consistent and has the intended effect. Proofread your work to make sure general presentation is spotless.
Structure & technique	Does the work display a good understanding of structure and technique? Does it show control over the material or is it uneven and are there lapses in organisation and development?	Check that use of first/second or third person narration is consistent throughout and has the intended effect. Leave your work aside and reread it later; take in-class feedback into account; ask someone to read your work and see how they respond.

Guidelines for reflective commentary

Your commentary should focus on the creative process that governs the writing of your portfolio and your development as a writer. This makes it different from a traditional academic essay. Instead of concentrating on what your prose or poetry means, think about how your stories, characters and ideas came about and the decisions that you took in shaping them. You can divide your commentary into three parts: genesis, development and decisions. The genesis concerns where the initial idea come from. Development concerns what you discovered during the writing process or as a result of any research you undertook. Finally, discuss the choices you made, for example on tense, point of view, imagery, rhythm etc. Don't be afraid to say you are not quite satisfied, but do try to say why.

Submitting written work: essays and Creative Writing

You must submit your work electronically to Turnitin by the published date and time.

What is Turnitin?

Turnitin is an online plagiarism detection service that enables institutions and staff to carry out electronic comparison of students' work against electronic sources including other students' work.

The service is managed by The University of Northumbria on behalf of the Joint Information Systems Committee (JISC) and is available to all UK tertiary education institutions by subscription.

The plagiarism detection service works by executing searches of the worldwide web, and extensive databases of reference material, as well as content previously submitted by other users.

Each new submission is compared with all the existing information.

The software makes no decisions as to whether a student has plagiarised, it simply highlights sections of text that are duplicated in other sources. All work will continue to be reviewed by the course tutor.

The software is used as a tool to highlight any instance where there is a possible case of plagiarism. Passages copied directly or very closely from existing sources will be identified by the software and both the original and the potential copy will be displayed for the tutor to view. Where any direct quotations are relevant and appropriately referenced, the course tutor will be able to see this and will continue to consider the next highlighted case. There is an online demonstration of the system available at <https://www.submit.ac.uk/>

Once work has been submitted to Turnitin it becomes part of the ever-growing database of material against which subsequent submissions are checked. This will be the case for

your credit essay: it will be stored in the database so that other students' work can be checked against yours.

Accessing Turnitin

When we receive your *Intention to Study Credit* form, we will enrol you for your course on 'Learn' which is available through MyEd. (Your tutor will give you details). You will find the Turnitin drop box on the 'Learn' site for your course.

Extensions

We can grant extensions for essays on grounds of illness or other serious extenuating circumstances. Please note that we don't approve extensions for things that you could anticipate or that were under your control. You must complete a *Late Submission Request Form* for an extension (available from our website and from Reception). The completed form must be forwarded to the Teaching Office (by e-mail at OLL.CreditandQA@ed.ac.uk, by post, or in person) normally before the submission date for the assessment. Most extensions are for a few days only, and longer extensions are only granted very exceptionally.

In sessions one and two, the final submission date for an essay or a Creative Writing portfolio, in cases of prolonged illness or serious other difficulties, is the submission date for the following session. For courses in session three, we will advise you.

You should provide us with medical or other evidence to confirm that you were unwell or, for other serious reasons, were unable to submit your work on the due date. Please note that your GP might require you to pay for a note, and might only provide one if they are able to see you when you are unwell. For short illnesses, if you are unable to obtain a doctor's note, you should complete the 'self-certification' section on the *Late Submission Request Form*.

Lateness penalties

If you submit your work after the submission date and do not have an extension, then a lateness penalty will be applied to your mark. Penalties apply from 12 noon each day, and are incurred for each calendar day that your work is submitted late. After five calendar days, work is returned unmarked with a mark of zero.

Date and time submitted	Penalty
After 12 noon on Friday but before 12 noon on Saturday	5 marks
After 12 noon on Saturday but before 12 noon on Sunday	10 marks
After 12 noon on Sunday but before 12 noon on Monday	15 marks

After 12 noon on Monday but before 12 noon on Tuesday	20 marks
After 12 noon on Tuesday but before 12 noon on Wednesday	25 marks
After 12 noon on Wednesday	No marks awarded

Submission dates can be found in the **Student dates schedule** at the end on page 66.

Resubmissions

To pass, students must achieve a minimum of 40%. If you submit a piece of work but earn less than 40%, or if you fail to submit by the due date and time and don't have an extension, you will be offered one chance to submit a new piece of written work within three weeks of your marks being returned to you. Please note that a different assessment question will be provided for each essay that you are eligible to resubmit. Please note that any marks achieved will be recorded as achieved on the second attempt.

Resubmissions and Credit for Entry

Please note that marks gained through resubmissions are not accepted by undergraduate admissions at the University of Edinburgh. Credit for Entry students holding offers from the University must achieve their required passes and grades at their first attempt to meet the conditions of their offer.

Final marks and grades

Essays and creative writing assessments are moderated by the Course Organiser and discussed in a meeting before provisional marks are returned to you. The moderation process is there to ensure that assessment criteria are being applied fairly and consistently and to check that there is a shared understanding by markers and course organisers of the academic standards that students are expected to achieve. A record is kept of these meetings and given to the external examiners.

You will receive provisional marks on the dates shown in the **Student dates schedule** on page 66.

Studying for credit on Art and Design courses

Art and Design courses primarily involve practice-based experiential learning which includes undertaking visual and contextual research, acquiring and practising skills and techniques, developing a visual language and demonstrating critical reflection. The courses are assessed by a portfolio of visual art and/or design works within the discipline studied, submitted on a published date after the end of the course. The portfolio submission is required to include a selection of resolved art and/or design works, preparatory studies, visual research and evidence of a contextual awareness through a completed sketchbook and/or visual journal.

Learning and teaching in Art and Design

The class teaching for each course will typically include a range of practical exercises, introductions to techniques, processes and concepts, and set projects which lead to more focused and personal exploration and critical reflection. Teaching will include practical demonstrations, one-to-one tuition, group discussions and critiques. Your progress will be monitored and supported by the tutor who will negotiate and agree with you a 'directed study plan' for work to be undertaken outwith the class hours. You will also be expected to carry out work independently, developing on what you have learned in class or through directed study.

Student effort

Each Art and Design credit-bearing course carries 10 credits for successful completion of assessment. Students studying for credit are required to attend classes, carry out directed study and independent study for a total of 100 student effort hours (SEH). Typically, this will comprise the following:

- **Class contact hours: 27.5** – work you do during the class 'contact time' or supervised work undertaken in taught classes, studio work or sketchbook work undertaken independently.
- **Directed hours: 27.5** – work your tutor has set for you to do each week in your own time.
- **Independent study hours: 45** – work you set yourself to do, relevant to the discipline studied.

Feedback and formative assessment

Throughout your course, your tutor will outline and give support on what is involved in studying for credit on the particular course you are taking, what you will need to achieve in the classes and what you need to be doing beyond it each week in your own time.

At a published point during the final sessions of each course, a formal group critique (known as a 'crit') provides an opportunity for all students to review and discuss each other's work and for the course tutor to provide guidance and feedback known as 'formative assessment'. This feedback will focus on the aspects of your work in progress which are addressing the published learning outcomes and on which aspects require further development and understanding.

Learning outcomes

The portfolio submission will be assessed against the three learning outcomes for the course. These are equally weighted and each will be given a percentage mark using the Edinburgh College of Art undergraduate marking scheme (see page 52). To pass, you must achieve an overall combined mark of 40% minimum.

On each course information page, you will find a list of the three learning outcomes that students should achieve to pass each credit course. Each course will be designed and delivered so that the three learning outcomes can be addressed by students. Assessment considers your achievement in each of the learning outcomes by looking at the evidence you have presented in your submission.

Understanding the learning outcomes

These describe what you are expected to achieve by a combination of attending the classes and carrying out directed and independent study outwith the class time.

Typically, the learning outcomes for Art and Design courses will be described and categorised as follows:

1. Research

How well you have developed and evidenced your creative thinking, research, contextual awareness and idea development relevant to the discipline studied to inform visual ideas, usually using a sketchbook or visual journal.

2. Practice

How well you have acquired, practised and exploited a range of techniques, processes and skills relevant to the discipline studied to make a range of resolved and accomplished art or design works which reveal a distinctive personal vision.

3. Presentation

How well you have selected, edited and presented a coherent body of studies, samples and completed art and design works which have been underpinned by your research and practice.

Use the class descriptions to get a sense of what you think that class expects of you. For example, is the emphasis on learning a new skill in textiles or sculpture? Or will your courses(s) develop your competence in drawing, colour or scale? Gathering this information will help you to understand your own 'learning programme' starting with what you want to do.

There is more information about evidencing the learning outcomes in the Assessment section of this guide.

Directed and independent study

For work required to be undertaken beyond the class hours, the course tutor will negotiate with you a 'directed study plan' which can be undertaken without the need for specialist workshops or access to models. This may include researching a range of suggested artists or designers and their associated movements to engender a contextual awareness. The plan may also include advice about how to annotate and evidence the research within a sketchbook, and practical outcomes as well as how to present the work for assessment.

Independent study hours can include the following:

Research time, library time, note-taking activities such as watching relevant TV programmes, listening to radio discussions on relevant topics, carrying out research or follow-up on any of these (e.g. by looking up names, terms, concepts with which you are unfamiliar).

- Reading journals, art magazines or newspapers.
- Developing a broad knowledge of contemporary culture and the culture of the past by:
 - going to the theatre, concerts, ballet or opera
 - listening to music, watching films, going to galleries, exhibitions and museums
 - talking about relevant topics to artists, fellow students or experts in other fields.
 - Preparing and presenting your coursework for assessment.

You do not need to keep track of your independent study hours in a systematic way, but, as long as you have evidenced its impact, it will be clear from your work whether or not you are keeping pace with the input required – your tutor can help to guide you in this.

Preparing your art or design portfolio for assessment

Each 10-credit course you submit for assessment represents 100 hours of your own effort. For more information on the marking and grading system please go to page 52. It is important that the assessment team can understand the journey you have taken in your work. Begin by gathering together all of your work. You don't need to submit everything you have done. However, it is important that you are able to show both your preparatory studies and samples as well as resolved pieces. It is advisable to edit out work which shows too much repetition or is less relevant to what you were trying to achieve. One element of assessment is your ability to use your judgment in selecting and presenting your work.

How to present your work

For each course assessment submission, you will be allocated a small space to submit your portfolio, usually a table top approximately 90cm x 70cm. You can also use the space under or alongside the table for larger work.

Two-dimensional works

Present your work in a portfolio, which needs only to be a folded piece of thin card with your details labelled on it.

You should not go to any great expense mounting or framing your work. For most two-dimensional works such as drawing, painting, printmaking and photography, your work should be neatly and simply presented on white card or thick paper mounts. Tidying and trimming your 2D work and mounting it onto sheets can make a huge difference to the work being seen. Do not use coloured mounts or draw frames around your work as this only distracts attention away from your achievements.

Allow each image to breathe with a good amount of white space around it. If you have a series of three or four smaller works which can fit onto an A1 sheet, make sure there is enough space and do not overlap or angle any of the images – if in doubt put less work on each sheet. The sheets should be presented in a logical order, e.g. the order in which you did the work, or thematically.

Small three-dimensional works

If you have a series of small, light 3D works such as jewellery, textiles or light constructions, which you are able to bring in, you can place these in a small box or fix them down on thicker mounting card if they are suitable. Again it is important that the works are clearly accessible.

Larger three-dimensional work

Often it is impractical for you to bring in **larger scale** 3D work such as sculpture and large stained-glass pieces. In these cases, you **may** take **good quality** photographs, print them and present them on sheets of white card. The photographs should reveal the scale and be taken from a variety of angles against as neutral a background as possible (i.e. we are not assessing the interior of your living room, just the work). Try to find a place where the work can be seen against a white or plain background. However, if you can bring in the work, you may do so, as long as you are also able to remove it at the time allocated.

Audio, video and digital Works

If some of your work is in digital format, such as videos, digital images, sound or slideshows, you will need to inform the OLL office **at least 2 weeks** before your assessment deadline, so that we can ensure that we have the right devices and software to view your work. You should NOT provide your own computer or audio/visual devices for assessment. You should discuss with your course tutor what might be the most appropriate format to show your work; this may be a DVD on a TV monitor or a PowerPoint slideshow on a PC or Mac. Please do not assume that we will just be able to view whatever format you hand in. If all or most of your work is in digital format, you will still be required to submit a paper journal or sketchbook which explains to the assessment team what they are looking at and how to access it.

Evidencing the learning outcomes in assessment submission

Look at the published learning outcomes for your course and consider whether you have included evidence to support your competence in each of the three categories:

Learning outcome 1: research

As well as resolved pieces you should submit studies, samples, experiments and at least one sketchbook or journal which informed your final works. This should include both written and visual annotation explaining and reflecting on why you have made your choices, whether artists and designers may have informed your work and any pertinent reading or research you have undertaken. Your sketchbook or journal should contain a record of relevant exhibitions you have seen, art events you attended, and artists you have discovered and so on. It should not be simply a scrapbook, but rather a record of your responses to events and how they have impacted on your studies for the course.

Learning outcome 2: practice

You should have completed a range of studies and more resolved art or design work related to the discipline being studied and practised. These should demonstrate both the

skills you have acquired during the course and how well you have exploited the medium to develop a personal visual language from sustained enquiry into visual themes, concepts or subject matter. The quantity of work will depend on the nature of the discipline, but normally there is an expectation that you produce a series of related works which show your development from study in depth.

Learning outcome 3: presentation

The way in which you select, edit and present your work demonstrates how well you have engaged in your studies and understood the requirements of professional practices within the discipline. This does not have to be elaborate – a coherent and neatly presented body of work is better than a complicated submission which does not show your work to its best advantage. Although you can take advice from your tutor, responsibility for what and how you present rests primarily with you.

Submitting work for assessment

Before submission day

Go through the checklist below before you arrive to make sure you have done everything required.

For each course submission you are required to do the following:

- Label **every item you are submitting** on the back (where applicable) with your matriculation number, the course title and course offer code.
- Make sure that any AV equipment needed to view your work has been arranged at least two weeks before.
- Include an **Art and Design Assessment Cover Sheet** (available to download at www.ed.ac.uk/short-courses) on plain paper; do not mount on any backing; the form will be retained by the assessment team so you may wish to keep a copy for yourself.
- 2D work should be in a portfolio or other folder. Please do not use plastic bags or vinyl portfolio sleeves.
- Make sure that your work is easy to find and handle as your work may be moved around several times during assessment.

On your submission day

Give yourself enough time to arrive at the assessment location and arrange your submission to your own satisfaction before the submission closing time – usually 10am. **You will be**

asked to leave the assessment room at this time, whether or not you have finished arranging your work.

On arrival:

- look out for signage directing you to the correct location for your submission
- find the space that is marked with your matriculation number
- sign the sheet confirming your submission
- place the Assessment Cover Sheet in a prominent place on your work
- make sure you know what time you should return to collect your assessed work (usually between 5pm and 7pm on the same day).

How your Art and Design work is marked

Each course submission is assessed separately and only work submitted can be considered. So even if your tutor knows that you have other work or is aware of your intentions these cannot be taken into account unless the evidence is present in your submission.

Your work is assessed against the three published learning outcomes (LOs) for the course. Markers will consider to what level you have achieved each LO and award a mark using the Edinburgh College of Art marking scheme described on page 52. Each LO is marked out of 100 and the resulting mark is weighted at 33.3% of the total for the assessment. The overall final agreed mark is an average of the three learning outcome marks. The final agreed grade is determined by the final mark.

Each submission is marked by two members of staff. One of these may be the tutor for the course although this is not always the case and is not a requirement. The second marker will be a member of staff with expertise in a relevant discipline.

The Programme Co-ordinator will moderate the marking to ensure that the process is carried out in line with university standards and is fair and consistent across the disciplines.

Penalties, fails and resubmissions for Art and Design

Lateness penalties

If you submit your work after the submission deadline on the due date, up to 1 hour beyond the deadline, and do not have an authorised Late Submission, a lateness penalty of 5 marks will be applied to your mark. If you submit your work later than this or after the due date without prior authorisation your work will be deemed a 'non submission' which is an automatic 'fail' for all of the learning outcomes.

Resits and resubmissions

To pass, students must achieve an overall combined mark of 40% minimum. Resits and resubmissions are available if you fail any or all of the learning outcomes AND you fail the course.

If you earn less than 40% overall, you can resit or resubmit that assessment once. If you earned between 30% and 39% for any or all of your learning outcomes and you failed the course, you can resit or resubmit each failed learning outcome once. Please note that resubmissions/resits are only available to students who have attempted the assessment for a course. Non-submissions will not be offered a re-sit and the fail will stand.

Assessments resubmission

You will be offered one opportunity to resubmit any failed learning outcome at the next assessment submission date.

Issuing provisional marks

You will receive provisional marks and grades usually within three working weeks of your assessment dates.

Your provisional (un-approved) marks and grades will be released to you on LEARN including the mark for each learning outcome as well as comments from the markers and the overall agreed grade and mark. These marks/grades are deemed to be 'provisional' until presented to and approved by, the final assessment board and may be moderated before this takes place.

Penalties for things like late submission will not be applied at this stage. Such penalties are approved and applied by the final assessment board and will be calculated before your marks are entered on the university student record system.

Attendance

You need to attend a minimum 8 class sessions of a 10-session course or 4 sessions of a 5-session course (approx. 80%). If you miss more than the recommended number of classes your tutor may advise you to withdraw from assessment. In that case you would be able to enrol on the course again at a later date and register for assessment.

Art and Design assessment submission arrangements

Each Art and Design course has a published date and time on which you will be required to submit your work for assessment. This is usually two weeks after the last taught class but please check and confirm this on your course information. The date and time of each assessment is fixed and cannot be varied unless exceptional circumstances apply.

You can delegate your submission to another student, family member or friend. Make sure they know how you want your work arranged as OLL staff cannot assist with the submission presentation.

Art and Design assessment dates and times for 2015/16

Unless otherwise stated, all Art and Design assessments will take place at the Holyrood Campus and not at Edinburgh College of Art.

Session 1 assessment week: Monday 14 – Friday 18 Dec 2015

Submission time: 8am–10am; Collection: 5–7pm

Monday 14 Dec	Tues 15 Dec	Wed 16 Dec	Thu 17 Dec	Fri 18 Dec
Painting: landscapes Patterns in Nature: static Introduction to Tapestry Painting: towards mixed media Stitched Textiles 1 Video for Artists Introduction to Graphic Design Jewellery and Silversmithing: etching	Material Spaces, Fibre Structures Drawing: language and expression 1 Introduction to Digital Photography Introduction to Illustration Life Drawing: structure and form	Creating Images Contemporary Watercolour Developing an Illustration project Painting Pictures Developing a Sketchbook Introduction to Artists Books Advanced Darkroom Photography Printed Textiles Design Developing Graphic Design Jewellery and Silversmithing: foundation	Contemporary Art Research: developing a project Introduction to Drawing Digital Photography Project Contemporary Printmaking, Traditional Techniques Wood Sculpture Children's Picture Books: the art of the visual narrative Digital Drawing Jewellery Techniques	Painting with expression Painting: Studio Practices

Session 2 assessment week: Monday 28 March – Friday 1 April

Submission time: 8am–10am; Collection: 5–7pm

Monday 28 March	Tues 29 March	Wed 30 March	Thu 31 March	Fri 1 April
Painting: Cityscapes Patterns in Nature: dynamic Developing to Tapestry Painting: exploring mixed media	The Whole Cloth Drawing: language and expression 2 Introduction to Digital Photography Introduction to Illustration	Images and Ideas Contemporary Watercolour Children's Picture Books: the art of the visual narrative Large Scale Painting	Understanding Contemporary Art Practice Developing Drawing Digital Photography Project Intaglio Printmaking,	Expression and Abstraction Painting: Studio Practices

Stitched Textiles 2 Video for Artists Developing to Graphic Design Jewellery and Silversmithing: enamelling Beginners' Darkroom Photography	Life Drawing: with anatomy Fashion: drawing, const. and embellishment	Developing a Sketchbook Introduction to Artists Books Developing Life drawing Advanced Darkroom Photography Printed Textiles: disperse dyes & papers Introduction to Graphic Design Jewellery: precious metals and sand casting	contemporary approaches Wood Sculpture Developing an Illustration project Digital Animation for Artists Wire Jewellery Introduction to Glass Techniques (stained and fused)	
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Session 3 assessment week 27 June – Friday 1 July
 Submission time: 8am–10am; Collection: 5–7pm

Monday 27 June	Tues 28 June	Wed 29 June	Thu 30 June	Fri July
Painting Edinburgh Painting: towards Mixed Media Stitched Textiles 1 Patterns in Nature; static 21 st Century Tapestry	Painting: studio practices Painting Pictures Introduction to Artists Books	Drawing: language and expression 1 Introduction to Illustration Children's Picture Books: the art of the visual Narrative	Painting: Portraiture Art and Environment Contemporary Watercolour	

Assessment cover sheet

An assessment cover sheet *must* accompany the submission for every course. You can download the cover sheet from the website here: <http://www.ed.ac.uk/studying/short-courses/access/submissions-assessments>

We can grant extensions on grounds of illness or other serious extenuating circumstances. Please note that we don't approve extensions for things that you could anticipate or that were under your control. If an issue arises during your course which may prevent you from submitting on time, you may request a late submission date. Where possible, you are advised to submit your request **at least 2 weeks before the due date** (although you can submit your request as late as the due date). If your request is approved, you will be given

a new date on which to submit your work. While you are awaiting a response you are advised to continue to prepare your submission as far as possible.

Plagiarism

Before you begin your preparations for assessment please review the University regulations on plagiarism (see page 23 above). Although these have been written with mostly essay-based work in mind they apply equally to studio-based work. You will find the regulations on the OLL website by clicking this link: [Regulations on Plagiarism at University of Edinburgh](#)

Marking schemes for all Short Courses

Your assessment will be given a percentage mark, and you will be given an overall percentage and grade for the course. The table below shows the percentages, grades and descriptions used.

Assessment mark	Grade	Description
90 – 100%	A1	Excellent
80 – 89%	A2	Excellent
70 – 79%	A3	Excellent
60 – 69%	B	Very Good
50 – 59%	C	Good
40 – 49%	D	Pass
30 – 39%	E	Marginal Fail
20 – 29%	F	Clear Fail
10 – 19%	G	Bad Fail
0 – 9%	H	Bad Fail

Fuller descriptions for each of these grades are included in the extended common marking schemes used by Short Courses. The table below shows which scheme is used for each section. Please check with your tutor if you aren't sure which scheme is to be used for your course.

Section/Course	Extended common marking scheme to be used
Archaeology	Short Courses scheme
Art History	Short Courses scheme
Art and Design	Edinburgh College of Art marking scheme
Creative Writing	Creative Writing scheme
Film, Media & Contemporary Cultures	Short Courses scheme or Creative Writing scheme
History	History scheme
Literature	Literature scheme
Personal Development	Short Courses scheme
Philosophy	Philosophy, Psychology and Language Sciences scheme
Religion	Short Courses scheme
Psychology & Language Sciences	Philosophy, Psychology and Language Sciences scheme
Society & Politics	Short Courses scheme

These schemes can all be found in Appendix B which starts on page 50.

Marks for all courses are considered and approved by the Final Assessment Board in mid-August, and will be available to you through MyEd. In line with University regulations, there are limited grounds for appeal after the Final Assessment Board has met.

Factors that might have affected your performance in assessed coursework, such as personal illness or the illness of a close relative or partner, and which you wish to be considered by the Board, must be drawn to our attention in writing **before the Board meets**. For details of how and when to do this, and of how to submit an appeal after the Final Assessment Board, please see <http://www.ed.ac.uk/studying/short-courses/access/appeals>

OLL has three external examiners. For 2015/16, the external examiner for Film, Media & Contemporary Cultures, Personal Development, Philosophy & Religion, Psychology and Society & Politics is to be confirmed and will be announced on our website. The external examiner for Archaeology, Art History, Creative Writing, History and Literature is Dr Peter Halkon, Lecturer in Archaeology at the University of Hull. The external examiner for Art and Design is David Henderson, formerly of Gray's School of Art, the Robert Gordon University Aberdeen; from September 2015, Head of Painting at Leith School of Art, Edinburgh.

Appendix A: Index of forms available from Reception, Paterson's Land

Standard Assessment:

TITLE
Assessment Cover Sheet (for art and design submissions)
Late Submission Request form *
Intention to Study Credit form *

* also available on our website: www.ed.ac.uk/short-courses

Certificate Registration:

TITLE
Certificate of Higher Education Fee Payment form

Fee Subsidy:

TITLE
Martha Hamilton Application form

Appendix B: Extended common marking schemes

Short Courses extended common marking scheme

These descriptors are guidelines for assessing work on similar criteria across the range of marks, but they do not provide a formula for generating a mark. It is clear, for example, that a piece of work may be excellent in one respect and substandard in another. Markers will have to make decisions on aggregate. Note that some descriptors will be more appropriate for essay or project assessment than for examination answers.

Mark	Grade	Description
90 – 100	A1	An answer that fulfils all of the criteria for 'A 2' (see below) and in addition: <ul style="list-style-type: none"> • Shows an exceptional degree of insight and independent thought • Demonstrates flair in tackling issues • Is of publishable quality, in terms of scholarship and originality.
80 – 89	A2	An authoritative answer that provides a fully effective response to the question. It should <ul style="list-style-type: none"> • Show a command of the literature and an ability to integrate that literature and go beyond it • Achieve a high quality of analysis early on and sustain it through to the conclusion • Use sources accurately and concisely to inform the answer but not dominate it • Demonstrate a critical and committed argument, mindful of other interpretations but not afraid to question them • Be very well-written and presented – its use of English and presentation should be commensurate with the quality of the content.
70 – 79	A3	A sharply-focused answer of high intellectual quality. An essay in this band should <ul style="list-style-type: none"> • Adopt a comprehensive approach to the question and maintain a sophisticated level of analysis throughout • Show a willingness to engage critically with the literature and move beyond it, using the sources creatively to arrive at its own independent conclusions • Be very well-written and presented.
60 – 69	B	A very good answer that shows qualities beyond the merely routine or acceptable. Within this range a particularly strong answer will be given 67% or over; a more limited answer will be given 63% or under. An essay in this band should <ul style="list-style-type: none"> • Address the question and the sources directly and fully • Show a critical engagement with other authors' work and make effective use of the whole range of the literature

		<ul style="list-style-type: none"> • Contain no significant errors of fact or interpretation • Develop a coherent analysis/argument proceeding to a convincing conclusion • Be without major blemish in the quality of the writing and presentation (especially referencing).
50 – 59	C	<p>A good answer with elements of the routine and predictable. Within this range a stronger answer will be given 57% or over; a weaker answer will be given 53% or under. An essay in this band</p> <ul style="list-style-type: none"> • Should be generally accurate and firmly based in the reading • May draw upon a restricted range of sources but should not just re-state one particular source. Other authors should be presented accurately, if rather descriptively • Should demonstrate no serious weaknesses in the coverage of the topic and the relevance of the material • May contain occasional factual errors and misunderstandings of concepts but this should not be a dominant impression • Should show a generally good quality of writing, referencing and presentation.
40 – 49	D	<p>A passable answer which understands the question, displays some academic learning and refers to relevant literature. Within this range a stronger answer will be given 47% or over; a bare pass will be given 43% or under. An essay in this band</p> <ul style="list-style-type: none"> • Should be intelligible and in general factually accurate, but may well have deficiencies such as restricted use of sources or academic argument, over-reliance on lecture notes, poor expression, and irrelevancies to the question asked • May give a general impression of a rather poor effort, with weaknesses in conception or execution. It might also be the right mark for a short answer that at least referred to the main points of the issue.
30 – 39	E	<p>An answer with evident weaknesses of understanding but conveying the sense that with a fuller argument or factual basis it might have achieved a pass. It might also be a short and fragmentary answer with merit in what is presented but containing serious gaps.</p>
20 – 29	F	<p>(20-29%) An answer showing seriously inadequate knowledge of the subject, with little awareness of the relevant issues or literature, major omissions or inaccuracies, and pedestrian use of inadequate sources.</p>
10 – 19	G	<p>An answer that falls far short of a passable level by some combination of short length, irrelevance, lack of intelligibility, factual inaccuracy and lack of acquaintance with reading or academic concepts.</p>
0 – 9	H	<p>An answer without any academic merit which usually conveys little sense that the course has been followed or of the basic skills of essay-writing.</p>

Edinburgh College of Art marking scheme for Art and Design

Mark	Grade	Description
90 – 100	A1	In addition to the attainment at A, below, the student has made an original contribution to the discipline, by questioning or challenging prevailing paradigms.
80 – 89	A2	In addition to the attainment at A, below, the student has made a significant contribution to the discipline within the limits of established paradigms.
70 – 79	A3	The student has theorised, generalised and hypothesised in the context of their discipline and its relationship with other disciplines in ways appropriate to the problem, situation or theme of enquiry. Connections have been made both within and beyond the brief. Learning can be applied to unfamiliar situations or problems and may extend current theory. It is questioning, speculative and reflective.
60 – 69	B	The student has analysed, evaluated and /or applied a range of concepts and theories to familiar, and a few unfamiliar situations, problems or themes of enquiry. Resolutions and conclusions are mainly complex, and result from understanding in depth. Learning demonstrates a fully integrated and /or contextualised knowledge structure.
50 – 59	C	The student has demonstrated an ability to visualise, describe and /or combine established concepts and theories. Learning makes several varying relationships and connections. A few resolutions and conclusions may be complex and original, and result from understanding in depth. However, learning does not demonstrate a fully integrated and /or contextualised knowledge structure.
40 – 49	D	The student has demonstrated that the intended learning outcomes have been acquired at a threshold level. However, only a few simple relationships and connections have been made. A deeper theoretical understanding or contextual awareness does not support learning.
30 – 39	E	The student has acquired some disconnected fragments of learning, which make little structural sense. In this state, they do not overall, address the problem, situation or theme of enquiry and therefore do not demonstrate that the intended learning outcomes have been acquired.
20 – 29	F	The student has not addressed the problem, situation or theme of enquiry and therefore, has not acquired the intended learning outcomes.
10 – 19	G	As above in F, with the addition that the student has not evidenced that they have engaged in 100 effort hours.
0 – 9	H	Bad Fail

Creative Writing extended common marking scheme

Mark	Grade	Description
90 – 100	A1	Fulfils all criteria for A2. In addition, work shows exceptional originality and imaginative development, technical skills and insight.
80 – 89	A2	Excellent work which displays insight, technical skills and significant development of material. Displays strong individuality of expression and treatment, and imaginative energy. All elements of the work successfully synthesised.
70 – 79	A3	Focused and very well-structured work. Displays individuality and imaginative energy. Material effectively and convincingly realised. Demonstrates excellent understanding of form and concepts. Skilful and imaginative use of language. Excellent presentation and editing.
60 – 69	B	Very good range, technical ability and imaginative energy. Displays control over and development of material. Effective and apt use of language. Demonstrates firm grasp of most formal and structural elements. Good presentation and editing.
50 – 59	C	Good knowledge of form and structure. Good application of key concepts. Evidence of control of structure and expression. Imaginative development, technique and attention to detail could be improved.
40 – 49	D	Satisfactory knowledge of the form and application of key components but likely to display significant deficiencies in structure and expression. Control over material could be improved.
30 – 39	E	Marginal Fail. Poor understanding of structure and technique. Poor awareness of contributing components. Poor technical skills. Insufficient development of themes. Expression and presentation likely to be weak.
20 – 29	F	Clear Fail. Very poor understanding of structure and technique. Little awareness of relevant concepts and major lack of coherence and control of expression.
10 – 19	G	Bad Fail. Insufficient in length, unclear, structurally flawed. Lack of understanding of key requirements of the form.
0 – 9	H	Bad Fail. No understanding of key requirements. No indication that the course has been followed.

History extended common marking scheme

Mark	Grade	Description
90 – 100	A1	Excellent. An answer that fulfils all of the criteria for A2 and in addition shows an exceptional degree of insight and independent thought, together with flair in tackling issues. Work displaying the highest level of scholarship and originality attainable within any given course/year of study.
80 – 89	A2	Excellent. An authoritative answer that provides a fully effective response to the question. It should show a command of the literature and an ability to integrate that literature and go beyond it. The analysis should achieve a high level of quality early on and sustain it through to the conclusion. Sources should be used accurately and concisely to inform the answer but not dominate it. There should be a sense of a critical and committed argument, mindful of other interpretations but not afraid to question them. Presentation and the use of English should be commensurate with the quality of the content.
70 – 79	A3	Excellent. A sharply-focused answer of high intellectual quality, which adopts a comprehensive approach to the question and maintains a sophisticated level of analysis throughout. It should show a willingness to engage critically with the literature and move beyond it, using sources creatively to arrive at its own independent conclusions.
60 – 69	B	Very Good. Clearly structured work displaying an ability to deal with the concepts, sources and arguments relevant to the topic under discussion and critical judgement in selecting, evaluating and organising material. In the 65 – 69 range the work will display some of the qualities of excellence outlined above, although some aspects will be less fully realised. The 60 – 64 range represents above-average achievement in all or most respects.
50 – 59	C	Good. Sound and competent work which covers the basic subject matter and is appropriately organised and presented. May tend to narrative and description rather than analysis but does attempt to answer the question. There will be some evidence of the inclusion of irrelevant material, a certain lack of focus in the discussion or deficiencies in the evidence used to support the argument. Work in the 50 – 54 band is likely to be factually sound but to show only a general grasp of the issues which the question is raising, and to be weak in critical awareness and analytical qualities.
40 – 49	D	Pass. Work which is adequate but limited. It may include irrelevant material and be too descriptive and narrative. Some aspects of the question may be answered competently, but others will be ignored because of omissions in the reading, factual inaccuracy, difficulty in identifying the key issues and arguments, or poor style, structure and presentation. In exams, an answer left unfinished may earn a mark in this range if it gives evidence of the potential to perform better.

30 – 39	E	Marginal Fail. Work which is poorly structured and of very limited relevance to the question. It may be distinguished by a lack of supporting evidence, misunderstandings, a failure to address the question asked, substantial generalisation and the lack of any real argument.
20 – 29	F	Clear Fail. Work which shows little or no real understanding of the question and which displays little or no evidence of learning.
10 – 19	G	Bad Fail. Work which fails on all criteria. It could also be the mark for a very short answer with little relevant material.
0 – 9	H	Bad Fail.

Literature extended common marking scheme

Mark	Grade	Description
90 – 100	A1	<p>Outstanding. Outstanding work which demonstrates an exceptional understanding of conceptual ideas and literary texts, showing an unusual degree of original insight and breadth of independent research. It will have an authoritative ability to synthesise material and to conceptualise and sustain a sophisticated argument. It will show excellence in its detailed readings and an ability to both engage with critical debate and intervene independently in it.</p> <p>(Marks above 90% are considered outstanding and are only rarely awarded.)</p>
80 – 89	A2	<p>Highly Excellent. Excellent work which demonstrates comprehensive understanding of conceptual ideas and literary texts, showing clear evidence of independent insight and breadth of research. It will have an impressive ability to synthesise a range of material effectively, to think analytically and to sustain a complex argument. Its detailed readings will be sensitive and nuanced and it will show an ability to evaluate alternative critical perspectives. Its style will be articulate, convincing and engaging.</p>
70 – 79	A3	<p>Excellent. Work which demonstrates excellent understanding of conceptual ideas and literary texts, showing evidence of independent insight and reading. It will have an ability to synthesise material effectively, to think analytically and to sustain an independent argument. It will show excellence in its detailed readings and an awareness of alternative critical positions. Its style will be clear, convincing and engaging.</p>
60 – 69	B	<p>Very good. Work which demonstrates an ability to understand the issues raised by the course and posed by the specific question, engaging in effective discussion. The work will show a facility in handling concepts, a very good knowledge of primary and some secondary texts, and a clear, fluent and accurate writing style, at ease with the conventions of presentation. It will show critical judgement in selecting, ordering and analysing material and an ability to use detailed analyses of texts to further its arguments. The work will demonstrate a good understanding of the way reading is affected by different critical perspectives. The work will show a thoughtful response to the texts concerned and elements of independent thinking.</p>
50 – 59	C	<p>Good. Work which covers the subject matter of the course and is appropriately organised and presented. It will demonstrate good knowledge and understanding of relevant conceptual material and literary texts, derived from a solid basis of reading. It will be accurate and clearly written, grammatically correct, use quotation appropriately and show adequate familiarity with conventions of presentation in terms of reference and bibliography. It should be able to draw on information and</p>

		ideas from lectures and secondary reading, but may not engage effectively in critical discussion.
40 – 49	D	<p>Satisfactory. Work which shows an adequate but limited knowledge of the subject matter of the course. The work shows satisfactory knowledge of the content and some response to the course texts, a basic grasp of critical vocabulary, and some ability to frame an appropriate response to the question. There are likely to be weaknesses in particular areas, such as:</p> <ul style="list-style-type: none"> • ability to maintain relevance to the question posed • appropriate illustration to substantiate argument • grasp of critical material encountered in lectures or secondary reading • breadth of reading in the set works on the course • use of effective style, good punctuation and spelling • use of the conventions specified for the presentation of essays.
30 – 39	E	Falls short of the standard expected for a pass. Work may show some awareness of the issues raised by the course but deals with them inadequately. It may show some knowledge, but clear weakness in the ability to understand and respond to individual texts. It may have stylistic problems of expression, spelling and punctuation. In examinations this mark may indicate short measure, incomplete answers or rubric violation.
20 – 29	F	Clear fail. Work which shows a lack of understanding of the ideas of the course, a substantially inadequate knowledge of the set texts, and an inability to formulate and communicate a response to the question. In examinations it will often involve seriously short measure or incomplete answers.
10 – 19	G	Bad fail. Work which shows a lack of understanding of the ideas of the course, a substantially inadequate knowledge of the set texts, and an inability to formulate and communicate a response to the question. In examinations it will often involve seriously short measure or incomplete answers.
0 – 9	H	Very Bad Fail. These marks are generally only given in examination situations indicating an un-attempted paper or profoundly short measure.

Philosophy, Psychology and Language Sciences extended common marking scheme

These descriptors are guidelines for assessing work on similar criteria across the range of marks, but they do not provide a formula for generating a mark. It is clear, for example, that a piece of work may be excellent in one respect and substandard in another. Markers will have to make decisions on aggregate. Note that some descriptors will be more appropriate for essay or project assessment than for examination answers.

Mark	Grade	Description
90 – 100	A1	<p>Outstanding in every respect, the work is well beyond the level expected of a competent student at their level of study. It</p> <ul style="list-style-type: none"> • Shows creative, subtle, and/or original independent thinking • Demonstrates breadth of knowledge and deep understanding of the subject matter • Draws on a wide, relevant literature base • Demonstrates an excellent standard of synthesis and evaluation and a critical and insightful analysis of the literature • Is well focused, with concentration on the main issues to be addressed • Presents a compelling case by means of clear logically structured argument or debate, well supported with evidence • Is written with flair • Has, where appropriate, complete and correct referencing • Is flawless in grammar and spelling
80 – 89	A2	<p>Outstanding in some respects, the work is often beyond what is expected of a competent student at their level of study. It</p> <ul style="list-style-type: none"> • Shows original, sophisticated independent thinking • Demonstrates a thorough understanding of the subject matter • Draws on a wide, relevant literature base • Demonstrates critical and insightful analysis of the literature • Is well focused, with concentration on the main issues to be addressed • Presents a strong case by means of clear, logically structured argument or debate, supported with evidence • Shows a good standard of academic writing • Has, where appropriate, complete and correct referencing • Shows a high standard of grammar and spelling
70 – 79	A3	<p>Very good or excellent in most respects, the work is what might be expected of a very competent student. It</p> <ul style="list-style-type: none"> • Explores the topic under discussion fully • Shows some complex and/or sensitive independent thinking • Complexity and or sensitivity is reflected in the argument • Demonstrates a sound understanding of the subject matter • Draws in a wide relevant literature base

		<ul style="list-style-type: none"> • Demonstrates critical analysis of the literature • Is well focused, with concentration on the main issues to be addressed • Presents a good case by means of clear logically structured argument or debate, supported by evidence • Shows a competent standard of fluent academic writing • Has, where appropriate, complete and correct referencing • Shows a good standard of grammar and spelling
60 – 69	B	<p>Good or very good in most respects, the work displays thorough mastery of the relevant learning outcomes. It</p> <ul style="list-style-type: none"> • Demonstrates a good understanding of the area in question • Draws on adequate references • Demonstrates good synthesis, analysis, reflection and evaluation of the literature • Concentrates on the main issues to be addressed • Presents an adequate case by means of clear, well structured, logical argument supported with evidence. • Has, where appropriate, complete and correct referencing of sources • Shows a good standard of grammar and spelling
50 – 59	C	<p>The work clearly meets requirements for demonstrating the relevant learning outcomes. It</p> <ul style="list-style-type: none"> • Shows evidence of sufficient knowledge and understanding of the material • Uses references appropriately to support the argument, though they may be limited in number or reflect restricted reading. • Demonstrates limited critical analysis and evaluation of sources of evidence. • Addresses the area in question clearly and coherently • Has satisfactory structure, presentation, and expression • Has, where appropriate, complete referencing of sources, though there may be minor flaws in referencing technique
40 – 49	D	<p>The work meets minimum requirements for demonstrating the relevant learning outcomes. It</p> <ul style="list-style-type: none"> • Demonstrates a sufficient level of knowledge and understanding but at a basic level, and there may be minor inaccuracies. • Lacks detail, elaboration or explanation of concepts and ideas. • Displays limited synthesis and analysis of the literature • Presents a highly descriptive account of the topic with no real critical analysis • Presents a weak argument which is not logically structured or which lacks clarity or is based on unsubstantiated statements • Has, where appropriate, complete referencing of sources, though there may be flaws in referencing technique. • Has largely satisfactory expression, though there may be minor spelling or grammatical errors

30 – 39	E	<p>The work fails to meet minimum requirements for demonstrating the relevant learning outcomes. It</p> <ul style="list-style-type: none"> • Does not demonstrate a sufficient level of knowledge and understanding • Utilises only limited reference sources and offers poor analysis of them • May not adequately address the area in question, because its content is too limited or because there are some inaccuracies • Presents a poorly structured, poorly developed, or incoherent argument, or no argument at all • Has an awkward writing style or poor expression of concepts • Has incomplete or inadequately presented references • Shows a lack of attention to spelling and grammar.
20 – 29	F	<p>The work is very weak or shows a decided lack of effort. It</p> <ul style="list-style-type: none"> • Displays very poor or confused knowledge and understanding • Does not address the area in question. • Presents no argument or one based on irrelevant and erroneous content • Displays an unacceptable academic writing style and /or presentation • Has incomplete or inadequately presented references, if any
10 – 19	G	<p>The work is extremely weak. It</p> <ul style="list-style-type: none"> • Displays no knowledge or understanding of the area in question • Presents incomplete, muddled, and/or irrelevant material • Provides no coherent discussion of the area in question • Has incomplete or inadequately presented references, if any
0 – 9	H	<p>The work is of very little consequence, if any, to the area in question. It</p> <ul style="list-style-type: none"> • Is incomplete in every respect.

Adapted from Lowrey, McQueen and Robertson (2005) by Ellen Gurman Bard, Peter Milne, Martha Whiteman.

Lowrey, J., McQueen, A., Robertson, A. (2005, May). College Undergraduate Studies Committee (HSS). Report of Working Group on Extended Common Marking Scheme, Edinburgh: University of Edinburgh CHSS UGSC.

Appendix C: Essay plan

Essay plan (Archaeology, Film, Media & Contemporary Cultures, and Credit Plus courses)

Use this form to plan your essay. (It is available to download from our website at <http://www.ed.ac.uk/studying/short-courses/access/submissions-assessments>). Your tutor will comment on it and will discuss it with you in class. Please note that you will have limited time afterwards to complete your essay, so try and be as far ahead as you can with your reading and essay planning before the end of the course. You should submit your plan through Learn from week 6.

I DECLARE THAT THIS ESSAY PLAN IS MY OWN WORK

Please see the Studying for Credit Guide for information on plagiarism

Course title:	
Course Session:	
Tutor Name:	
Your Name:	
Essay title in full:	
Main topics to address (outline)	<p>An introduction – an overview of the subject, some indication of the approach the essay will take; give some pointers on how you will approach the assignment. Take account of the process words of the essay question.</p> <p>The main body of the essay – where you develop your argument/answer covering all of the issues raised by the question. What is the relevant content and how will you structure the argument/discussion? Are there examples (images, texts, sites, artefacts) that you could use?</p> <p>The conclusion – where you do the summing up. What do you want to appear in the conclusion?</p>

<p>Write your outline here:</p>	
<p>Tutor comments</p>	
<p>Sources to consult: Texts, articles, websites</p>	<p>Correctly and accurately referenced, credible sources for quotations, and a bibliography are essential to academic writing (and avoidance of plagiarism). Please refer to the Studying for Credit Guide.</p>

List your sources here:	
Tutor comments	

Appendix D: How to register for credit

New students: forms to complete once you have enrolled for your course(s)

Please complete and return these forms:

Stage	Where from?	Where to return it to and when
1. Intention to Study Credit form	OLL Reception and on OLL's website.	To OLL Reception by Friday of week 2 (end of the second teaching week)
2. Student Card Issue form	Emailed by OLL to the email address you gave us	To the Card Services Unit, University of Edinburgh Main Library, George Square, Edinburgh EH8 9LJ. You need to attach a photo
3. Online Registration	Online registration completed via MyEd and accessed from the Personal Details Channel within the 'My Stuff' tab. Login details for 'MyEd' will be emailed to the email address you gave us. The email is called 'University of Edinburgh: Importance information about your application' and it will be from University of Edinburgh EUCLID_Support@ed.ac.uk	This is an online process

Continuing Certificate of Higher Education students: steps to take

If you were registered as a student on the Certificate of Higher Education in 2012/13, or later, you will already be fully registered on the programme for 2015/16. You can check by logging into MyEd; your programme will be shown as 'Lifelong Learning (Cert (HE))'. You just need to complete the *Intention to Study Credit* form:

Form	Where from?	Where to return it to and when
1. <i>Intention to Study Credit</i> form	OLL Reception and on OLL's website	To OLL Reception by Friday of week 2 (end of the second teaching week)

Appendix E: Submitting your essay through Turnitin

To submit your essay through Turnitin via the Learn site for the course.

1. Access Learn by logging into MyEd and selecting the course.
2. To submit your essay, click the 'submit' button next to the paper assignment.
3. Check the Declaration of Own Work and complete.
4. The paper submission page will open.
5. Enter the title for your essay.
6. To select the paper you want to submit, click the browse button and locate the paper on your computer. Turnitin accepts submissions in these formats: MS Word, Wordperfect, RFT, PDF, PostScript, HTML, plain text (.txt). Remember to put your exam number (from your Student Card) NOT your name on your essay.
7. Select a file, and click 'upload' to upload your paper.
8. Your paper will appear in the preview. Look over all the information and make sure that it is correct. To confirm your submission, click the 'submit' button. You will see a digital receipt, and a copy of this will be emailed to you. To return to your submission, click the 'Go to Portfolio' button.
9. To see your originality report, click on the Originality Report icon to the right of the assignment. You will be able to resubmit your assignment up until the due date. (Please note that it may take up to 24 hours to generate originality reports for resubmissions, so you need to allow time for this).

Student schedule 2015/16 for all courses (except Art and Design)

Session 1		
Week	Beginning	
-1	14 Sept	Complete and submit <i>Intention to Study Credit</i> form (deadline end of week 2 for session one courses)
1	28 Sept	Essay questions available on Learn
4	19 Oct	Complete full matriculation process by Friday of this week if studying credit
6 onwards	02 Nov	Submit practice essay and/or essay plan through Learn
7 onwards	09 Nov	Practice essay and/or essay plan returned with feedback through Learn
11	7 Dec	Notify OLL of withdrawal from credit study if required
12	Essays to be submitted electronically before 12 noon on Friday 18 Dec	
University closure: from 5pm on Wednesday 23 December to 9am on Tuesday 05 January tbc		
Session 2		
Week	Beginning	
- 2	21 Dec	Complete and submit <i>Intention to Study Credit</i> form (deadline end of week 2 for session two courses)
1	11 Jan	Essay questions available on Learn
2	18 Jan	Provisional marks for session 1 released by Wednesday 20 January
4	1 Feb	Complete full matriculation process by Friday of this week if studying credit (unless already done in session 1)
6 onwards	15 Feb	Submit practice essay and/or essay plan through Learn
7 onwards	22 Feb	Practice essay and/or essay plan returned with feedback through Learn
11	21 Mar	Notify OLL of withdrawal from credit study if required

12	Essays to be submitted electronically before 12 noon on Friday 01 April
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Session 3		
Week	Beginning	
-1	28 Mar	Complete and submit <i>Intention to Study Credit</i> form (deadline end of week 2 for session 3 courses)
1	11 April	Essay questions available on Learn
2	18 April	Provisional marks for session 2 released by Friday 22 April
4	2 May	Complete full matriculation process by Friday of this week if studying credit (unless already done in session 1 or 2)
6 onwards	16 May	Submit practice essay and/or essay plan through Learn
7 onwards	23 May	Practice essay and/or essay plan returned with feedback through Learn
11	20 June	Notify OLL of withdrawal from credit study if required
12	Essays to be submitted electronically before 12 noon on Friday 01 July	

Final assessment key dates

Week beginning	
11 July	Moderation of session 3 essays
18 July	Provisional marks for session 3 released by Friday 22 July
25 July	Special Circumstances Committee and Final Assessment Board meet this week
01 Aug	Final results uploaded onto EUCLID

Student schedule 2015/16 for Art and Design courses

Session 1		
Week	Beginning	
-1	14 Sept	Complete and submit <i>Intention to Study Credit</i> form (deadline end of week 2 for session 1 courses)
1	28 Sept	Course inductions and orientation begin
4	19 Oct	Complete full matriculation process by Friday of this week if studying credit
6 onwards	02 Nov	Formative feedback sessions in class
10	30 Nov	Final teaching Week
11	7 Dec	Notify OLL of withdrawal from credit study if required
12	Assessment submission week Hand-in 8-10am; collections 5-7pm. Thomsons Land.	
Mon	14 Dec	Monday courses assessed
Tue	15 Dec	Tuesday courses assessed
Wed	16 Dec	Wednesday courses assessed
Thu	17 Dec	Thursday courses assessed
Fri	18 Dec	Friday and weekend courses assessed
University closure: from 5pm on Wednesday 23 December to 9am on Tuesday 05 January tbc		
Session 2		
Week	Beginning	
- 2	21 Dec	Complete and submit <i>Intention to Study Credit</i> form (deadline end of week 2 for session 2 courses)
1	11 Jan	Course inductions and orientation begin
2	18 Jan	Provisional marks for session 1 released by 20 January
4	1 Feb	Complete full matriculation process by Friday of this week if studying credit (unless already done in session 1)
6 onwards	15 Feb	Formative feedback sessions in class
10	14 March	Final teaching week
11	21 Mar	Notify OLL of withdrawal from credit study if required

12	Assessment submission week Hand-in 8-10am; collections 5-7pm. Thomsons Land.	
Mon	28 Mar	Monday courses assessed
Tue	29 Mar	Tuesday courses assessed
Wed	30 Mar	Wednesday courses assessed
Thu	31 Mar	Thursday courses assessed
Fri	1 April	Friday and weekend courses assessed
Session 3		
Week	Beginning	
-1	28 Mar	Complete and submit <i>Intention to Study Credit</i> form (deadline end of week 2 for session 3 courses)
1	11 April	Course inductions and orientation begin
2	18 April	Provisional marks for session 2 released by end of this week
4	2 May	Complete full matriculation process by Friday of this week if studying credit (unless already done in session 1 or 2)
6 onwards	16 May	Formative feedback sessions in class
10	13 June	Final teaching week
11	20 June	Notify OLL of withdrawal from credit study if required
12	Assessment submission week Hand-in 8-10am; collections 5-7pm. Thomsons Land.	
Mon	27 June	Monday courses assessed
Tue	28 June	Tuesday courses assessed
Wed	29 June	Wednesday courses assessed
Thu	30 June	Thursday courses assessed
Fri	1 July	Friday and weekend courses assessed

Final assessment key dates

Week beginning	
18 July	Provisional marks for session 3 released by 22 July
25 July	Special Circumstances Committee and Final Assessment Board meet this week
01 Aug	Final results uploaded onto EUCLID

This guide was produced by:

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