

5 October 2020



# **B Med Sci (Hons) Literature and Medicine Handbook**

**2020-21**

## Table of Contents

<b>WELCOME!</b> .....	<b>3</b>
<b>KEY CONTACTS</b> .....	<b>3</b>
<b>INTRODUCTION</b> .....	<b>4</b>
<b>COMPULSORY COURSES: MEDICINE IN LITERATURE 1 &amp; 2</b> .....	<b>7</b>
<b>COMPULSORY COMPONENT: LITERATURE AND MEDICINE RESEARCH PROJECT</b> .....	<b>12</b>
<b>NON-COMPULSORY COURSES: HONOURS 'CORE PERIOD' AND 'OPTION' COURSES</b> .....	<b>12</b>
<b>NON-COMPULSORY COURSES: CRITICAL PRACTICE</b> .....	<b>13</b>
<b>COMPULSORY AND NON-COMPULSORY COURSE INFORMATION</b> .....	<b>13</b>
<b>ASSESSMENT</b> .....	<b>14</b>
<b>EXTENSIONS ON COURSE WORK ESSAYS</b> .....	<b>16</b>
<b>FINAL ASSESSMENT – FINAL ESSAYS</b> .....	<b>17</b>
<b>FEEDBACK</b> .....	<b>20</b>
<b>PLAGIARISM AND ACADEMIC MISCONDUCT</b> .....	<b>22</b>
<b>POLICIES AND REGULATIONS</b> .....	<b>24</b>
<b>RESOURCES AND SUPPORT</b> .....	<b>26</b>

## WELCOME!

Welcome to your intercalated year of study in English Literature. This handbook, and the Honours pages for Current Students on our website, provide the information you'll need to navigate your way successfully through your studies with us, so do take the time to familiarise yourself with what's here. If you still can't find what you're looking for, contact the English Literature office in the first instance.

In this year we'll be aiming to help you become confident, capable independent learners, and to aid you in developing and honing your critical and intellectual skills. So you'll find more and greater opportunities to set the agenda for yourself, especially in the Research Project work you'll be undertaking. By the end of your time with us, we hope you'll be an acute critic and an alert thinker undaunted by the academic, practical, or professional challenges still in front of you.

If we're to help make that happen, you're going to have to play your part. You'll need to prepare for your courses and classes fully and in good time. You'll also be expected to participate properly in the collaborative work you'll be undertaking in your Autonomous Learning Groups. You'll need to make sure that you complete the set reading, engage in discussions with your peers and tutors, and commit to the coursework required of you with due attention. There'll be a lot of independent reading for you to do, too. For our part, we will make sure that we deal with any questions or problems that you may have as promptly and as fully as possible.

## KEY CONTACTS

Intercalated Year English Literature co-ordinator: [TBC]

Intercalated Year administrator: Sheila Strathdee: [S.Strathdee@ed.ac.uk](mailto:S.Strathdee@ed.ac.uk)

Director of Undergraduate Study: Dr Dermot Cavanagh: [dermot.cavanagh@ed.ac.uk](mailto:dermot.cavanagh@ed.ac.uk)

Chair of the Board of Examiners: Dr Simon Cooke

[Simon.Cooke@ed.ac.uk](mailto:Simon.Cooke@ed.ac.uk)

## INTRODUCTION

### Literature and Medicine

While the academic study of literature and medical education have long been pursued separately, recent years have seen an increasing interest in the ways in which they might be brought together. The advent of the 'medical humanities' as an area of research and study has brought the methods and subject matter of both medicine and a range of humanities disciplines into an often fruitful engagement, and new journals and an ever-growing number of research projects testify to the rich potential of these conjunctions.

This intercalated degree is designed to permit medical students with an interest in, and aptitude for, the critical and contextual study of literature to widen their experience and deepen their knowledge of literature and the methods by which it is studied, to develop their critical and analytical skills, and to reflect fruitfully on the ways in which the study of literature and the study of medicine might shed new light on each other. It will introduce students to some of the ways in which literary texts have taken medical science, in broad outline and specific detail, as their focus. It will also explore the ways in which the developing science of medicine has affected and shaped the ways in which literature is written and read. And it will seek to prompt reflection on the ways in which the writing and reading of literature might be of relevance and benefit both to medical practitioners and patients. In most of their courses, students will be studying alongside, and collaborating with, students taking English or Scottish Literature MA Honours.

Two 20 credit core courses focus specifically on aspects of the engagement of literature and medicine. 'Illness Narratives through History' explores the ways in which the experience of health and illness has been given narrative form in a range of key literary works in English. 'Medical Ethics in Literature' looks at the literary contribution to crucial issues in the concepts and ethical issues affecting the definition of health and illness and the practice of medicine. A 40 credit research project, on a topic developed by students in collaborative and individual work, will provide students with the opportunity to demonstrate their capacity to set out research questions, and to establish the methods best suited to furnishing them with satisfactory answers. It will also encourage students to reflect fruitfully on the differences and similarities between the epistemologies of medicine and literary-critical study.

In addition, students will take two 10 credit Critical Practice courses, in which generic issues appropriate to particular dimensions of literature or its study are explored, and a free choice of an option course from an extensive range available to third year literature students in both semesters. While some of these courses may have a thematic focus which obviously complements the medical focus of the rest of their

degree, others will provide them with a chance to pursue literary interests which may relate only tangentially to the main focus of their engagement with the discipline.

## DEGREE PROGRAMME

As an honours student taking Literature and Medicine:

(a) you must take the following compulsory courses

	Credit	Level
Medicine in Literature 1: Illness Narratives through History	20	10
Medicine in Literature 2: Medical Ethics in Literature	20	10
Literature and Medicine Research Project	40	10

(b) in addition you must take one of the following course combinations:

Critical Practice: Performance	10	10
Critical Practice: Poetry	10	10

Or:

Critical Practice: Prose	10	10
Critical Practice: Criticism	10	10

(c) in addition you must take one course from the 3<sup>rd</sup> Year English Literature Honours Core Period or Option list in the semester in which you are not taking Critical Practice courses.

The pattern for the session would therefore be:

<b>3<sup>rd</sup> Year</b>	
<b>Semester One</b>	
<b>Course</b>	<b>Credits</b>
Medicine in Literature 1: Illness Narratives through History	20
Plus EITHER	
The two Critical Practice courses taught in Semester 1: Critical Practice – Performance; Critical Practice - Poetry (10-credits each)	20
OR, alternatively, if you have chosen to do the Semester 2 Critical Practice courses	
A further Core Period OR Option course selected from those taught in Semester 1	20
<b>Semester Two</b>	
<b>Course</b>	<b>Credits</b>
Medicine in Literature 2: Medical Ethics in Literature	20
Plus EITHER	
The two Critical Practice courses taught in Semester 2: Critical Practice – Prose; Critical Practice - Criticism (10-credits each)	20
OR, alternatively, if you have chosen to do the Semester 1 Critical Practice courses	
A further Core Period OR Option course selected from those taught in Semester 2	20
<b>During Both Semesters</b>	
work for the Literature and Medicine Research Project submitted at the end of Semester 2	40
<b>3<sup>rd</sup> YEAR TOTAL Credits</b>	<b>120</b>

## COMPULSORY COURSES: MEDICINE IN LITERATURE 1 & 2

### Medicine in Literature 1: Illness Narratives through History

#### Course Organiser: Dr Katherine Inglis

This course examines the dynamic relationship between literature and medicine from the early modern period to the present day, giving students the opportunity to consider the ways in which literature and medicine have influenced each other over time. The chronology of the course does not trace a history of medical progress; rather, it follows literature's interruption of and critical reflection on that history. Grotesque bodily humour, mysterious wounds, accounts of trauma, unspeakable pain, and the disruption of mind by illness will offer an alternative, literary perspective on medical history. Students will have the opportunity to place literary texts in their historical context, in order to better understand their reflections on illness, health, and medicine. This course is, however, not merely a historical survey. It will allow students to examine the ways in which discourses of embodiment and the view of the sick body change according to shifting political, social and cultural contexts. The course will appeal to students who have a particular interest in the intersections between medicine, science and literature.

The course will achieve these aims by reading poems, plays and novels from the early modern period to the present day, alongside various non-fiction sources. If possible, this course will engage with rare items from the Centre for Research Collections in the Main Library, which has exceptional holdings in medical history.

#### Important Note re Content

In this course we will be discussing content that may be retraumatising to some students. We believe in the importance of engaging with this material and so please be assured that we will work with you to ensure you can participate fully and demonstrate your achievement of the learning outcomes of the course, without compromising your wellbeing or your academic development. If you have concerns at any point we invite you to approach the course organiser Dr Katherine Inglis ([k.inglis@ed.ac.uk](mailto:k.inglis@ed.ac.uk)) to discuss how we can best support you in your work on this course. We affirm that you will be treated with dignity and respect in all discussions and at every stage of the course.

#### Learning Outcomes (these will be revised)

On completion of this course, the student will be able to:

1. demonstrate core skills in the study of English Literature: essay-writing, independent reading, group discussion, oral presentation, small-group autonomous learning
2. perform textual analyses of literary texts
3. demonstrate competency in interdisciplinary research
4. show understanding of the relationship between literature and medicine as expressed in literary texts from the early modern period to the present day

#### Topics and texts on the course

Please note topics will not necessarily be covered in the order below. Longer texts are

marked with an asterisk \*, and texts available online (freely or through DiscoverED) are marked 'via LEARN'. These texts can be accessed quickly through the Resource List for the course. Suggestions for further reading will be given on the Resource List.

### **Illness and perspectival shifts**

Virginia Woolf, 'On Being Ill' (1926) (LEARN)

Kathleen Jamie, 'Pathologies' (2010) (LEARN)

John Berger, 'Cataract' (2012) (LEARN)

### **Laughter, the grotesque, and the ludicrous body**

Extracts from François Rabelais, *Gargantua and Pantagruel* (1532-64) (LEARN)

Extracts from Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gentleman* (1759-67) (LEARN)

### **Pain**

Frances Burney, 'Letter to Esther Burney' (1812) (LEARN)

Extract from Harriet Martineau, *Life in the Sickroom* (1844) (LEARN)

### **Dependency**

\*Thomas De Quincey, *Confessions of an English Opium Eater* (1821) and 'Appendix' (1822) (LEARN)\*

### **[Moral] contagion, community, and nursing**

\*Elizabeth Gaskell, *Ruth* (1853)\* Oxford University Press edition paperback or ebook; or transcribed Project Gutenberg version available (LEARN)

### **Disability?**

H.G. Wells, *In the Country of the Blind* (1904) (LEARN)

John Milton, 'On his blindness' [c.1655] (LEARN)

### **Trauma and WWI**

Mary Borden, 'Unidentified' (1917) (LEARN)

Wilfred Owen, 'Mental Cases' (1918), 'Dulce et Decorum Est' (1918) (LEARN)

Siegfried Sassoon, 'Repression of War Experience' (1917) (LEARN)

W.H. Rivers, 'The Repression of War Experience' (1918) (LEARN)

### **Silence = Death**

\*Larry Kramer, *The Normal Heart* (1985)\*

\*Optional reading for students who are able to acquire copies of, or watch this two-part play: Tony Kushner, *Angels in America* (1995)\*

### **Ageing and perspectival shifts**

Alice Munro, 'The Bear Came Over the Mountain' (2001), 'Down by the Lake' (2012) (LEARN)

## Medicine in Literature 2: Medical Ethics in Literature

### Course Organiser: Dr Katherine Inglis.

This course examines the representation of medical ethics in poetry, prose and drama from the late nineteenth century to the present day, tracing the development of medical ethics from a professional code of practice to the application of ethical reasoning to decision making. The course considers literary representations of ethical dilemmas encountered by medical professionals, philosophical frameworks used to negotiate competing ethical claims, and the dynamic relationship between medical practice and the humanities. English Literature and Medicine students will have the opportunity to bring the perspectives of the humanities to bear on medical ethics; but they will also be asked to critically examine the ethical positions and perspectives espoused by literary criticism and literary texts. Medical ethical frameworks will be subject to scrutiny, but so too will the ethical frameworks developed within medical humanities. The course will appeal to students who have a particular interest in ethics, the intersections between medicine, science and literature, and the medical/health humanities.

The course will achieve these aims by reading poems, plays, novels, fiction, and memoirs from the late nineteenth century to the present day, alongside various non-fiction sources. If possible, this course will engage with rare items from the Centre for Research Collections in the Main Library, which has exceptional holdings in medical history.

### Important Note re Content

In this course we will be discussing content that may be retraumatising to some students. We believe in the importance of engaging with this material and so please be assured that we will work with you to ensure you can participate fully and demonstrate your achievement of the learning outcomes of the course, without compromising your wellbeing or your academic development. If you have concerns at any point we invite you to approach the course organiser Dr Katherine Inglis ([k.inglis@ed.ac.uk](mailto:k.inglis@ed.ac.uk)) to discuss how we can best support you in your work on this course. We affirm that you will be treated with dignity and respect in all discussions and at every stage of the course.

### Learning Outcomes

On completion of this course, the student will be able to:

1. understand the relationship between literature, medicine, and ethics, as expressed in literary and critical texts from the late nineteenth century to the present day
2. utilise a critical vocabulary for analysing medical ethical dilemmas in their literary and historical contexts, drawing upon major critical and theoretical approaches to the study of ethics in the literary medical humanities, particularly: close reading, narrative medicine, narrative ethics, and disability studies
3. analyse the relationship between literature and medical ethics as expressed in texts on the course

4. understand, synthesize and employ literary critical, narrative medicine, narrative ethics, and disability studies approaches to conceptual problems encountered on the course
5. articulate (in written and oral form) an informed and critical understanding of the ethical problems explored in texts on the course

### **Topics and texts on the course**

Please note topics will not necessarily be covered in the order below. Longer texts are marked with an asterisk \*, and texts available online (freely or through DiscoverED) are marked 'LEARN'. These texts can be accessed quickly through the Resource List for the course. Suggestions for further reading will be given on the Resource List.

### **Narrative Medicine, Narrative Ethics**

Extract from British Medical Association Ethics Department, *Medical Ethics Today* (2004). (LEARN)

The Hippocratic Oath. (LEARN)

Extract from Arthur Frank, *The Wounded Storyteller* (1997)

Extract from Rita Charon, *Narrative Medicine* (2006)

Extract from James Phelan, 'Narrative Ethics' (2013, rev. 2014)

### **Paternalism; Violence**

Charlotte Perkins Gilman, *The Yellow Wallpaper* (1892) (LEARN)

Arthur Conan Doyle, 'The Case of Lady Sannox' (1894) (LEARN)

William Carlos Williams, 'The Use of Force' (1938) (LEARN)

Extract from Rebecca Skloot, *The Immortal Life of Henrietta Lacks* (2010) (LEARN)

Extract from C. Riley Snorton, *Black on Both Sides: A Racial History of Trans Identity* (2017) (LEARN)

### **The Wounded Storyteller**

Franz Kafka, *The Metamorphosis* (1915) (LEARN)

\*Optional reading for students who are able to acquire a copy of the paperback: Jean Dominique Bauby, *The Diving Bell and the Butterfly* (1997)\*

## Contagion and Public Health

\*Albert Camus, *The Plague* (1947).\* An ebook has been requested for the library, but students may need to purchase this book. It is available as an ebook and a paperback from Penguin.

## Human Subjects

\*Alasdair Gray, *Poor Things* (1992). (LEARN)\*

Andrew Ure, 'An account of some experiments made on the body of a criminal immediately after execution, with physiological and practical observations', *Journal of Science and the Arts* 6, 283-294 (1819) (LEARN)

## Anti-psychiatry and its legacies

Etheridge Knight, 'Hard Rock Returns to Prison from the Hospital for the Criminally Insane' (1968) (LEARN)

David Edgar and Mary Barnes, *Mary Barnes* (1979) (LEARN)

Extract from R.D. Laing, *The Divided Self: An Existential Study in Sanity and Madness* (1960)\* (LEARN)

Extract from Daryl Cunningham, *Psychiatric Tales* (2013) (LEARN)

\*Optional screening for students who are able to access and stream: BBC adaptation of Joe Penhall, *blue/orange* (2000)\* (LEARN)

## Trans health

\*Jackie Kay, *Trumpet* (1998)\* An ebook has been requested for the library, but students may need to purchase this book. It is available as an ebook and a paperback from Picador.

Sandy Stone, 'The Empire Strikes Back' (1987) (LEARN)

Judith Butler, 'Gender trouble' (1990) (LEARN)

## Intimations of Mortality

\*Margaret Edison, *W;t* (2000)\* (LEARN)

John Donne, 'Death, be not proud'; 'If poysonous mineralls' (1633)

Extract from Atul Gawande, *Being Mortal* (2014) (LEARN)

**Neurocosmopolitanism; or, the ethics of literary criticism**

Lisa Zunshine and Ralph Savarese, 'The Critic as Neurocosmopolite' (2014) (LEARN)

Extract from G. Thomas Couser, *Vulnerable Subjects: Ethics and Life Writing* (2003) (LEARN)

## COMPULSORY COMPONENT: LITERATURE AND MEDICINE RESEARCH PROJECT

You will undertake a research project under the supervision of Dr Katherine Inglis. Full details of the requirements, schedule and arrangements for the project can be found in the **Literature and Medicine Research Project handbook** in the Undergraduate Students/ Current Students section of the English Literature website. See link from: <https://www.ed.ac.uk/literatures-languages-cultures/english-literature/undergraduate/current/handbooks>

## NON-COMPULSORY COURSES: HONOURS 'CORE PERIOD' AND 'OPTION' COURSES

In addition to the Medicine in Literature courses, you will take one English Literature 3<sup>rd</sup> Year 'Core Period' or 'Option' course. The division of these courses into 'Core Period' and 'Option' is relevant only to students taking English Literature Honours MA programmes. This session the final assessment for both is identical.

## NON-COMPULSORY COURSES: CRITICAL PRACTICE

Full details of all Critical Practice Courses, including reading lists, lecture schedule, online discussion boards, and information on assessment, can be found in the appropriate **Critical Practice handbook** on the Handbooks page of the English Literature website:

<https://www.ed.ac.uk/literatures-languages-cultures/english-literature/undergraduate/current/handbooks>

See links to the individual Critical Practice handbooks.

## COMPULSORY AND NON-COMPULSORY COURSE INFORMATION

### AUTONOMOUS LEARNING GROUPS

All Option and Core Period courses will involve membership of an autonomous learning group as well as attending the weekly class meeting which will be held either in-person or online. These groups will be especially important in the context of online teaching in 2020-21 and will be central to your learning. Students will be divided into small groups of four or five which will meet weekly, again either in-person or online but in accordance with current policy on social distancing. The aim of these meetings will be to discuss questions or a topic set by the tutor, to discuss allocated reading, write up reports to specific questions, and respond to the comments and reports of other ALGs. The results of these meetings will form the agenda for the weekly class meeting as students report back to the broader group, respond to each other's comments and ask further questions.

Autonomous Learning Groups are absolutely integral, therefore, to the structure of Honours teaching in this department. You might regard your ALG as a great opportunity to discuss with other students those parts of a text which you did not really understand and to set the agenda for discussion. In this way, you are not alone in a class, and this should contribute directly to your confidence in speaking.

### LEARN

Your Honours courses use LEARN, the University's supported virtual learning environment, in order to give you the essential and background information you will need to participate in seminars and undertake written assignments. Each course has a LEARN section, which appears as a clickable link when you log on to MyEd. You will find Course Information here, ALG questions, a Resource List for further reading, Discussion Boards and further resources; you will be required to submit an electronic copy of your coursework via this interface. Learn is also integrated with Blackboard Collaborate, the principal medium for online meetings and you will be automatically enrolled in this as well.

## ATTENDANCE

Students should attend all classes as specified in their course programme, and undertake all preparation and reading required for them. If you are unable to attend, advance notice of absence should be given to the course tutor, the course administrator (for third years, Sheila Strathdee, [S.Strathdee@ed.ac.uk](mailto:S.Strathdee@ed.ac.uk)) and your Personal Tutor. If you are affected by ill health and will be unable to attend for more than one week, do please inform your Personal Tutor as a matter of urgency.

## ASSESSMENT

### BASIS FOR ASSESSMENT

**Medicine and Literature 1 & 2; follow pattern for any 'Option' course (20 credits):**

- **coursework assessment- 40% of final mark**
- **final essay of 3,000 words - 60% of final mark**

Where a **rubric** is provided, ten marks may be deducted for rubric violations.

Please pay careful attention to the **word limit** set for your coursework and final essay by the course organiser. For a coursework essay, the limit will usually be set at 2,500 words, but different assessments may vary in length and format according to their needs. For a final essay, the limit will usually be set at 3,000 words. In both cases, the word-limit will include quotations and footnotes, but not the list of Works Cited. If your essay falls substantially short of the word length required, it is unlikely to be of the required standard, which will be reflected in the mark. Your essay cannot receive a pass mark if it is less than half the required length. Excessively long essays will not be marked beyond the above-stated word limit.

**Word-limits** are challenging, since they force compression and clarity. The discipline of editing to this length encourages concision and precision, and results in better writing. The challenge is well worth-while since it teaches a skill valuable long after finals are over. Please note there is no 10% leeway applied to word-limits.

Full details on the presentation and layout of essays are included in the **English Literature Writing Guide**, which can be downloaded from the website. See link from: <https://www.ed.ac.uk/literatures-languages-cultures/english-literature/undergraduate/current/handbooks>

## HOW TO SUBMIT ESSAYS

With the exception of 2-hour examinations, all assessed work should be completed using **MS Word** and a clearly readable type face like the standard Times New Roman font size 12.

- Your work should be double-spaced.
- The essay, including title page with essay topic, the main body of the essay and the list of Works Cited, must be saved as a single document, with a page break inserted between each element.
- Pages should be numbered.
- A **word count**, including the body of the essay and all notes but excluding your Works Cited list, should be added to the title page.
- Please ensure that the file contains only the essay you are submitting, and that it is clearly identified during upload according to the format given below. A filename such as <YourExamNumber>-<AbbreviatedCourseName>- Essay.doc would be appropriate.

Essays should be submitted **electronically** by the deadline set for the essay. For this purpose, a Turnitin drop-box will set up on LEARN for the course, to which you should upload your essay. See below for further instructions.

Please note: once submitted, your essay will be scanned by software which generates an 'originality report', to help you and your tutors ensure that you have referenced your sources correctly.

### **When you submit your assignment you MUST:**

- Include your name and Exam Number in the 'Submission title' field as you upload your essay to Turnitin. The preferred format is <YourName>-<YourExamNumber>-EssayTitle e.g. JaneSmith-B012345-HamletEssay (It is fine to abbreviate a long essay title.)

See illustration below for example:

Without your name and exam number, your work might not be passed on quickly to your course organiser and feedback may be delayed.

### Coursework assessment and feedback

Feedback and marks will normally be provided within 15 working days of submission. It is important to note that the initial marks provided on LEARN in Grademark are **provisional** and are subject to moderation, the application of penalties for lateness and non-attendance and final confirmation at the Exam Board.

## EXTENSIONS ON COURSE WORK ESSAYS

It is a requirement that all students submit coursework on time and in accordance with the published deadlines. Tutors are under no obligation to mark or to provide feedback on written work that is submitted after the deadline without explanation. It's important to manage your time, therefore, and to ensure that all written work is submitted on schedule.

If you are seriously unwell or suffering serious personal difficulties and unable to finish your coursework essay by the deadline, you must apply for an extension in advance of the deadline. You should complete an extension request form on this link:

<https://www.ed.ac.uk/student-administration/extensions-special-circumstances/continuing-students/extensions-explained>

If you are unable to submit work within the extended deadline, it is vital you contact your Personal Tutor or Student Support Officers immediately with a view to completing a Special Circumstance form. For guidance, please see also:

<https://www.ed.ac.uk/student-administration/extensions-special-circumstances/continuing-students/special-circumstances-explained>

**Computer problems** are in **no circumstances** an acceptable reason for delayed or incomplete submission.

## FINAL ASSESSMENT – FINAL ESSAYS

### THIRD YEAR

**Medicine and Literature 1 & 2; follow the pattern for any ‘Option’ course.**

You will also do a Final Essay for the course from the 3<sup>rd</sup> Year English Literature Honours Core Period or Option list, which you are taking in the semester in which you are not taking Critical Practice courses.

**Semester 1 Option course final essay** questions will be released at 9am on Friday 20 November 2020, and the final essay will be due by **2pm on Friday 11 December 2020.**

**Semester 1 Core Period course final essay** questions will be released at 9am on Friday 20 November 2020, and the final essay will be due by **2pm on Wednesday 16 December 2020.**

**Semester 2 Option course final essay** questions will be released at 9am on Friday 19 March 2021, and the final essay will be due by **2pm on Friday 23 April 2021.**

**Semester 2 Core Period course final essay** questions will be released at 9am on Friday 19 March 2021, and the final essay will be due by **2pm on Friday 30 April 2021.**

A **final essay** of 3.000 words is designed to allow you to demonstrate your knowledge of particular texts and issues from your course as well as of the broad range of texts and topics covered. As you will be writing this essay with access to your notes, books and online resources, it is expected that it will be properly presented and referenced in line with the requirements set out in the **English Literature Writing Guide** (available on link from: <https://www.ed.ac.uk/literatures-languages-cultures/english-literature/undergraduate/current/handbooks> ).

The expectation is that a final essay is at most a **five-day task**, and is not expected to take up all the time you may have available in the allotted period.

Final essay questions are released inside the Assessment section of LEARN for the course. It is your responsibility to ensure that you can access LEARN on the days when questions are released.

A **rubric** and full instructions will accompany the questions. Please read these carefully, as rubric violations may be subject to a penalty of ten marks. Also note that a final essay may not receive a pass mark if it is less than half the required length.

Students are strongly urged not to leave final completion of their essays until the last minute.

One **electronic** copy should be submitted to Turnitin via LEARN for the course by the deadline set. This will work in the same way as with the coursework essays except that the final essay should be anonymous.

**When you submit your final essay you MUST:**

- Identify your final essay on the title page, which should mention the name of the course and the essay topic you have chosen, only by your Exam Number (to be found on your student card) NOT by your Name.
- Include your Exam Number (but NOT your Name) in the 'Submission title' field, which you are asked to complete as you upload your essay to Turnitin. The preferred format is <YourExamNumber>-EssayTitle e.g. B012345-HamletEssay (It is fine to abbreviate a long essay title.)
- Please make sure that your name does NOT appear anywhere on the final essay itself, so that the electronic copy can be marked anonymously.

For further information on the font, spacing, word count and format in which to submit your essay please refer to the advice on how to submit coursework essays earlier in this handbook.

## **EXTENSIONS ON FINAL ESSAYS**

As with coursework essays, it is a requirement that all students submit coursework on time and in accordance with the published deadlines. Tutors are under no obligation to mark or to provide feedback on written work that is submitted after the deadline without explanation. It's important to manage your time, therefore, and to ensure that all written work is submitted on schedule.

If you are seriously unwell or suffering serious personal difficulties and unable to finish your final essay by the deadline, you must apply for an extension in advance of the deadline. You should complete an extension request form on this link:

<https://www.ed.ac.uk/student-administration/extensions-special-circumstances/continuing-students/extensions-explained>

If you are unable to submit work within the extended deadline, it is vital you contact your Personal Tutor or the Student Support Officers immediately with a view to completing a Special Circumstances form. For guidance, please see also:

<https://www.ed.ac.uk/student-administration/extensions-special-circumstances/continuing-students/special-circumstances-explained>

**Computer problems** are in **no circumstances** an acceptable reason for delayed or incomplete submission.

## RESITS

In accordance with the Taught Assessment Regulations, 3<sup>rd</sup> Year students are entitled to one assessment attempt for courses at SCQF level 9 to 12 (non-attendance or non-submission is considered an assessment attempt). This means no resits are permitted unless Special Circumstances are upheld.

## MODERATION

In accordance with QAA expectations, as specified in Chapter B6 of the UK Quality Code for Higher Education, the primary purpose of moderation is to ensure that assessment criteria are being applied fairly and consistently and that there is a shared understanding of the academic standards that students are expected to achieve. Moderation also provides an opportunity to assure the quality of feedback provided to students on their assessed work, in terms of its sufficiency, clarity, helpfulness and timeliness, and to comment on aspects related to the design and implementation of the assessment that may feed into future enhancements of the assessment.

At Honours level, all forms of assessment are moderated in one or more ways.

1. All dissertations (like the research project) are double-marked; if the two markers cannot reach agreement, the dissertation goes to a third marker who can assign a final mark within the boundaries set by the first two markers.

Core Period and Option exams, exam essays, and Critical Practice assessments are sample second marked.

Moderators/second markers review every piece of feedback produced by the first marker and the overall mark distribution for their batch to ensure that assessments have been marked in line with the marking scale, that the range of available marks is used appropriately, that the feedback properly explains the grade awarded, and that all problematic scripts (including fail marks, rubric infringements, etc.) have been carefully considered.

2. Critical Practice Course Organisers have overall responsibility for moderation of CP courses, the Dissertation Organiser has overall responsibility for moderation of the Dissertation, while third and fourth-year Exam Clerks have overall responsibility for moderation of Core and Option courses. This means moderators/second markers can refer individual problematic scripts or script runs to the relevant Course Organiser/Exam Clerk. These higher-level moderators also have oversight of overall mark distributions for all forms of assessment in the courses they are responsible for (this includes term essays and participation for Core/Option courses).

Moderators at all levels have the power either to confirm or to adjust marks and feedback in consultation with the original markers before final confirmation at the Exam Board.

NB Only moderators can determine the existence of grounds for mark adjustment, and all decisions confirmed by the Exam Board are final.

3. Exam Boards and External Examiners oversee the entire marking and moderation process.

## FEEDBACK

The marks you receive for your work should always be understood in the light of the feedback that you will receive at the same time, and both marks and feedback should be read in the light of the Grade Descriptors published in the **English Literature Writing Guide** (<https://www.ed.ac.uk/literatures-languages-cultures/english-literature/undergraduate/current/handbooks>).

### THE IMPORTANCE OF FEEDBACK

Learning is a process of communication between students and teachers, and feedback is essential to that process. It helps you identify your strengths and weaknesses, zero in on problem areas, and devise strategies to improve your performance. It helps you recognise variability and trends in your own performance, and where you stand in regard to your peers. Feedback is not an end in itself, but a tool for advancing the more important goal of learning.

### WHAT FORMS DOES IT TAKE?

It is important to recognise the variable forms that feedback takes. There is more to it than just comments on individual pieces of work.

- When we think of feedback, we usually think first of written comments on specific essays, dissertations and sometimes on exams. Such feedback aims to give you some explanation of the mark you received, pointing out the main strengths and weaknesses, and suggesting what would have improved the

performance. As already suggested, such feedback tells you something about that particular performance, but also about your general academic abilities.

- It is important to remember that marks are themselves a form of feedback, providing a ranking of your performance in relation to others doing the same piece of assessment, and in relation to general standards of assessment performance. Grade descriptors are intended to give a guide to how assessment performance is judged. They provide a basic context for reading and understanding the meaning of a mark.
- Some courses provide opportunities to submit non-assessed work, often as a preparation for work that will be assessed later. Feedback on non-assessed work can be just as vital as feedback on assessed work, so you should make the most of these opportunities.
- Particularly at honours level, supervision of dissertations and research projects involves considerable feedback along the way to producing the piece of work that will be assessed. In cases like this, there is feedback both before and after the assessment.
- One of the reasons you are encouraged to participate actively in discussions in seminars and workshops is that this is one of the most fruitful opportunities for feedback, for trying out ideas, exploring your understanding of material, and raising questions. It is for this reason that our courses sometimes attach a mark to tutorial or seminar performance; on the other hand, when tutorial performance is not assessed, this provides an ideal environment to gain feedback without the pressure of formal assessment. Make the most of it.

## HOW CAN STUDENTS GET THE MOST OUT OF FEEDBACK?

First off, as suggested above, you should appreciate the various forms that feedback takes. Beyond that, here are some suggestions:

- Learn more about study and assessment skills. There is a lot of helpful literature and guidance available. Two places to start are:
  - (1) The Library. Books on 'study skills' are generally found under the Library of Congress call numbers LB2395. You can always ask a librarian for guidance.
  - (2) The Institute for Academic Development – Study development for undergraduates:  
<https://www.ed.ac.uk/institute-academic-development/undergraduate>.
- Try to consider the various forms of feedback you receive not as isolated events, but as part of an overall pattern of performance, identifying general areas of strength and weakness. This should become clearer the more you are assessed and the more feedback you receive as you progress through your programme. If you detect a consistent area where you need to improve, seek advice from tutors and course conveners about what to do.
- In the first instance, when trying to understand a mark and any associated comments, read these in the context of School marking descriptors. Marking

descriptors are necessarily general, but may help put the feedback you've received in a wider context.

- If you have questions about a mark and associated comments on coursework, you are always entitled to seek clarification from the marker. For Core Period and Option essays, you should approach the course organiser. For other pieces of Honours work, you should approach the Undergraduate Director in the first instance.

## ENGLISH LITERATURE POLICIES ON ASSESSMENT FEEDBACK

Assessment in English Literature Honours operates according to the following principles:

- Feedback on coursework is provided in written form online. You may also ask your tutor or course organiser for additional comment and advice, where appropriate.
- There is a 'fifteen working day' turn-around time expected for mid-semester coursework assessment. If this turn-around time is not being met, you should bring this to the attention of the Undergraduate Director.

**Please note:** this turn-around time does not apply with terminal assessments for Honours courses. We will endeavour to return feedback as quickly as possible, and certainly before the next round of assessment, but due to the need for double marking, moderating and/or external scrutiny, this is unlikely to occur within fifteen working days.

## PLAGIARISM AND ACADEMIC MISCONDUCT

Plagiarism is the use of material taken from another writer's work without proper acknowledgement, presenting it as if it were your own. While it is perfectly proper in academic study to make use of another person's ideas, to do so under the pretence that they are your own is deceitful. Plagiarism, whether in coursework or examinations, is always taken extremely seriously within the university as it is a form of cheating. Work found to be plagiarised may be penalised, assessed at zero, or not accepted, and in serious cases may lead to disciplinary action being initiated.

Work undertaken for our courses is designed to help you develop your knowledge and understanding, and your own powers of analysis and argument. Essays, exams and final essays assess these skills. Plagiarism therefore undermines the whole purpose of the academic study of literature. For all work for the department's courses, it is important to be aware of, and to acknowledge the sources of arguments and words. This applies to material drawn from critical books and lectures, but also from the work of other students (including tutorial or seminar discussions) and from the internet and other electronic sources. Tutors will check web-based material, as well as other sources,

where they have reason to suspect that the writing a student submits does not represent their own ideas, words and arguments.

While deliberate plagiarism involves an intention to deceive and is easy to avoid, it is possible to fall unawares into practices which could be mistaken for plagiarism if you are not familiar with the proper means of using and acknowledging material from other writers. Inadequate referencing and inappropriate use of others' material could inadvertently lay you open to charges of plagiarism. You should also be aware that the resubmission of previously submitted work is classed as misconduct, just like plagiarism, and will be treated as such. You can refer to work that you've previously submitted in a new submission, but you need to cite clearly this pre-existing material in your new submission.

Since different subjects involve different uses of material, and may have different conventions about how it should be acknowledged, it is important that in each of their subjects students consult departmental guidelines about the purpose and presentation of written work in that discipline.

Aside from plagiarism, you must also avoid all other forms of academic misconduct. These include **collusion**, the unauthorised and unattributed collaboration of students in a piece of assessed work; **falsification**, the attempt to present fictitious or distorted data, evidence, references, citations, or experimental results, and/or to knowingly make use of such material; **cheating**, the attempt to obtain or to give assistance in an examination or an assessment without due acknowledgement. This includes submitting work which is not one's own; **deceit**, the use of dishonesty to gain an advantage; and **personation**, the assumption of the identity of another person with intent to deceive or gain unfair advantage.

**DISCLAIMER: Please note that information in this handbook may change during the course of the academic year. If this happens, you will be notified of the changes by email.**

# School of Literatures, Languages and Cultures:

## Links to important information

---

This section is designed to provide details of common policies which will be important throughout your studies. Some apply across the university, while others are specific to the School of Literatures, Languages and Cultures (LLC). Students are expected to familiarise themselves with these policies. More information on the statements below can be found by following the relevant links.

**If you require this document, or any of the internal University of Edinburgh online resources mentioned in this document, in an alternative format, please contact the course administrator mentioned on page 3 of this Handbook.**

---

### POLICIES AND REGULATIONS

---

#### *The Student Contract*

<http://edin.ac/1hvcRas>

Successful study at University stems from a partnership between students and staff, and the University is committed to providing you with a learning environment and student services which enable you to fulfil your potential.

---

#### *Use of Student E-mails*

<http://edin.ac/13z6Lte>

We will communicate with you via your student e-mail account. It is **essential** that you check this **regularly**.

---

#### *Attendance and Engagement Requirements*

<http://edin.ac/1sJ0Of0>

We monitor the engagement of students on our courses and programmes and this allows us to identify and offer help to those who may be experiencing difficulties. Failure to adequately engage can have a negative impact on your studies, and may ultimately lead to exclusion. There are additional and particular requirements for sponsored Tier 4 students – see <http://edin.ac/2aPixLi> for further information.

---

#### *Obligations on Tier 4 Students*

<http://edin.ac/2aPixLi>

As a Tier 4 student visa holder, it is your responsibility to comply with the conditions of your visa. Failure to follow these conditions will result in the University reporting you to the UKVI, a consequence of which will be the cancellation of your visa and withdrawal from the University of Edinburgh.

---

#### *Taught Assessment Regulations*

<http://edin.ac/1S73Hv7>

Information on the principles of assessment used by the University of Edinburgh.

---

---

## ***Marking Scheme***

<http://edin.ac/1pq2CXg>

An explanation of the marks and grades applied to coursework and exams.

---

## ***Plagiarism and Academic Misconduct***

<http://edin.ac/2cBDopr>  
<http://edin.ac/2bl695P>

Plagiarism is taken very seriously and incurs penalties. Follow the links provided to make sure you know what plagiarism is and how to avoid it.

---

## ***Coursework submission***

<http://edin.ac/161lzRI>

Formal assignments must normally be submitted electronically through the course Learn area. Check your assessment instructions for details. All electronic submissions will be reviewed by the plagiarism detection service Turnitin.

---

## ***Extension requests for coursework submission***

<https://edin.ac/2NaUJms>

You can apply for an extension of up to 7 days by submitting a request before the assignment is due. Please note that penalties for late submission will be applied unless an extension request has been approved and this requirement applies to ALL students, including those who have an adjustment schedule.

---

## ***Penalties for late coursework submission***

<http://edin.ac/1S73Hv7>

Deductions for unauthorised late submission will be calculated as follows: 5 marks per calendar day for up to 7 days; zero awarded thereafter (Taught Assessment Regulation 28).

---

## ***Coursework feedback***

<http://edin.ac/1S73Hv7>

Feedback on in-course assessed work will be provided within 15 working days of submission, or in time to be of use in subsequent assessments within the course, whichever is sooner, but please note the following exceptions:

- This timescale does not apply to final in-course assessment, including exams.
- The University Christmas closure period is excluded from the 15 working day calculation.

(Taught Assessment Regulation 16)

---

## ***Accessing marked coursework and feedback***

<http://edin.ac/2tmFxc0>

After a piece of coursework has been marked, you will be able to view it – along with the mark and all related feedback – in Learn. You will find the assessment in the same location that you submitted it.

---

## ***Exam Diet Dates***

<http://edin.ac/1mtVGn9>

You will find dates of forthcoming exam diets at the link here, as well as exam timetables once available. Please note that exam diets are scheduled centrally and the School is unable to influence this.

---

## ***Past Exam Papers***

<http://edin.ac/1ogJkgn>

You can look at exam papers from previous years at the link here.

---

---

### *Use of dictionaries in examinations*

<http://edin.ac/1oUMqMZ>

Please note that this is not permitted, except in a few specific cases where all students on a course are allowed to do so.

---

### *Degree Progression Requirements*

<https://edin.ac/2LcyISs>

You will find full details of progression requirements in the Degree Programme Table for your degree. Please note that entry into Honours is normally by achievement of a mark of 50 or higher at the first attempt in all the compulsory second-year courses of your registered degree. There may be additional requirements for language students.

---

## **RESOURCES AND SUPPORT**

---

### *Living and studying in Edinburgh*

<http://edin.ac/1cFv39N>

A valuable source of information on all aspects of student life.

---

### *Learn*

<http://edin.ac/1hVD6jA>

Learn is the University's Virtual Learning Environment (VLE) and is used for course information, discussion forums, coursework submission and so on.

---

### *Support for Success in LLC*

<http://edin.ac/1hVD6jA>

This Learn site has been designed to provide you with the information, tools and resources you need to get the best out of your degree. Here you will find content related to study skills, academic and professional development, useful software, employability, and pastoral care and support.

Students on a degree programme with LLC as the home subject area will be automatically enrolled on this course, visible when you launch Learn.

---

### *Path*

<http://edin.ac/1oUJqQN>

Path is a neat tool to allow you to view your course selections and possible options throughout your degree programme.

---

### *Your Timetable*

<https://edin.ac/13z6Lte>

You can gain secure, private access to your personalised timetable via MyEd, and your Office 365 Calendar. To request changes to tutorials, use the Timetabling request form:

<http://edin.ac/2vivbhC>

---

### *Library and computing facilities*

<http://edin.ac/1JKRyZ5>

Information on library services, computer facilities and basic computer training.

---

### *LLC Resource Centre*

<http://edin.ac/1npNrbo>

The Resource Centre at 50 George Square provides access to films and documentaries, video and audio editing facilities, and more.

---

---

### ***Edinburgh University Students' Association (EUSA)***

<http://edin.ac/19uBr2s>

Find out how to seek help from or get involved with your students' association.

---

### ***Careers Service***

<http://edin.ac/15gDcSM>

Useful links to information on part-time, vacation and graduate jobs, year abroad opportunities and general careers advice.

---

### ***Student Disability Service***

<http://edin.ac/14iCSCf>

All students with a long-term or chronic condition (physical or mental) should contact the Student Disability Service as early as possible in order to take advantage of the help and advice available.

---

### ***Support and advice for students in LLC***

<http://edin.ac/1BGcklz>

General advice and FAQs for students studying in the School of Literatures, Languages and Cultures.

---

### ***Student Support and Personal Tutors***

<http://edin.ac/1ogOIQv>

Your Personal Tutor will be your first point of contact for all academic matters relating to your degree programme and choice of courses. Your Personal Tutor will also provide academic references. All students will have one meeting with their Personal Tutor each semester, and group meetings may also be arranged.

The LLC Student Support team will be the first point of contact for all administrative matters and pastoral care. The Student Support team deal with status letters, degree transfers, concessions and authorised interruption of studies; they can also offer guidance and information on all support services available to students at the University.

---

### ***Special Circumstances***

<https://edin.ac/2N8ab2O>

If your academic performance is affected by circumstances such as illness, you will find advice here.

---

### ***Study advice and support***

<http://edin.ac/1Lh2d16>

Students are encouraged to take advantage of the study support offered by the Institute for Academic Development.

---

### ***Counselling Service***

<https://edin.ac/2N33Wxb>

The Counselling Service aim to support you to make the most of your student experience at the University of Edinburgh. They offer a wide range of support including instant access self-help resources, drop-in presentation workshops, short term counselling and consultation.

---

---

### ***Emergency Contacts and Nightline***

<https://edin.ac/2N7FkDM>

If you need assistance as a matter of urgency either during normal working hours (Monday-Friday, 9a.m. to 5p.m.) or in the evening or at the weekend and you are uncertain who to contact, please consult the information available at the link above.

---

### ***Peer support***

<https://edin.ac/2N5thXs>

Peer Support in the context of the University means a student with more experience sharing their knowledge, skills, abilities and expertise with a new or less experienced student. Peer Support may focus around advancing your academic work, providing opportunities to socialise with other students within your School or offering additional support to ensure your wellbeing while at University. Edinburgh University Students' Association (EUSA) and the University have been widely developing the Peer Support Project across the University since 2012.

Different forms of Peer Support are available throughout LLC; if you would like to become involved in a peer support scheme, please speak to your Course Organiser or Personal Tutor or contact EUSA for more information: [peer.support@eusa.ed.ac.uk](mailto:peer.support@eusa.ed.ac.uk).

---

### ***Student feedback and Staff-Student Liaison***

<http://edin.ac/2pkJuir>

Students have various opportunities to provide feedback, both informally (e.g. by speaking to staff) and formally (e.g. through end-of-course questionnaires). Staff members at the University of Edinburgh work closely with student representatives. Edinburgh University Students' Association (EUSA) coordinates student representation and provides training and support for student representatives across the University. Student representatives ('Reps') listen to you to identify areas for improvement, suggest solutions, and ensure that your views inform strategic decisions within the University, building a stronger academic community and improving your student life. Schools share students' emails with their student representatives as a matter of course; any student wishing to opt out from this should inform the Course Secretary.

---