



THE UNIVERSITY *of* EDINBURGH

Short Courses

Studying for Credit Guide 2020/21

Part three: Assessment Guidance

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Assessment guidance for courses assessed by essays

To be able to earn credit for a course you need to submit the required coursework by the due date or dates. For guidance on assessment submission, see the **Studying for Credit Guide Part 2: Rules and Regulations**.

In order to fulfil the learning outcomes of the course, and to prepare yourself for the assessment, you will 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.

Essay plans

All courses include the opportunity for you to complete an essay plan to help prepare you for the credit essay. While this formative assessment is not compulsory, we highly recommend that you take this opportunity to gain valuable feedback from your tutor before attempting the assessed essay.

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

You should submit your essay plan through Turnitin. Your tutor will provide feedback electronically through Turnitin. There is a proforma you can use for this which you can download from the credit section of our website and from the Centre for Open Learning student information Learn page.

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 recommended readings.

How long should my essay be?

Your essay will have a stipulated word length, and this will be shown on the essay questions document which you find on the Learn site for the course. The essay title, your examination number and the assignment details and the bibliography are NOT included in the word count. Everything else IS included. It is wise to try and restrict your use of quotations, footnotes and appendices as they use up valuable words. For length penalties, see the **Studying for Credit Guide Part 2: Rules and Regulations**.

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. **Please follow it carefully.**

- Essays, reports and projects must be word-processed and must be double-spaced.
- 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** (you can find this on the back of your Student Card) and the assessment question at the top of the first page, and remember to number the pages.
- **DON'T** put your name or your student number 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 **must** be fully referenced using Short Course's preferred referencing format (see section on '**Referencing**' below). It should have a bibliography at the end.

Assessment guidance for courses with different assessment methods

Some courses use different assessment methods, such as a take-home exam or a critical review. The above guidance on essay length and presentation is also relevant for these types of assessment. More specific guidance on these assessments will be provided by your course tutor and on the course Learn page.

Referencing

Why?

To reference means to give details of the sources that you are drawing on in your essay. Your assessment 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 at the point where you are using the information and a full one in your bibliography at the end of your essay. 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.

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.

What?

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 also need to indicate if you are representing ideas of a tutor or fellow students, if you are drawing from your earlier essays or work submitted for credit (which you should only do very sparingly), or if you received help. This can be done using an in-text reference or a footnote (see below on footnotes).

Your tutor will look both at the quality of your sources and at whether you have cited them properly. Using academic sources adds academic depth and credibility to your essay. Take care when carrying out internet searches, and in citing and using these in your essay: scholarly online sources should be used and cited (rather than popular ones such as Wikipedia).

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 COL, we use the author-title system, 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 is very comprehensive and gives details of how to reference many different kinds of sources including videos, music and unpublished sources. Do spend some time familiarising yourself with the Anglia Ruskin Harvard Referencing Style Guide before you start your reading for your course. That way, you will be able to keep full details of sources in the right format from the start.

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 the Anglia Ruskin Harvard Referencing 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 Microsoft Word, 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 Microsoft Word and Zotero enable you to select the Harvard Anglia style. We recommend that you check that the software you are using has a referencing facility and familiarise yourself with it in advance. This will save you a great deal of time when you are writing your essays.

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, an online source, an e-book or an electronic article. The [Anglia Ruskin Guide](#) sets out in detail how to do this, including when you need to include a page number (which is likely to be needed for an in-text citation), how to cite more than one author, when there is no named author etc.

Your bibliography 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 or source, the order should be chronological. It needs to include all the sources you have cited in your essay – a reference list – and sources that have helped you to prepare for the assignment even if you haven't cited them directly.

You don't need to replicate the capitalisation style of the particular book or article. Instead, to follow this guide, use a capital letter for the first letter of the first word of a book, journal article, newspaper article etc. and then use lower case for the rest of the title. The exceptions are the names of organisations, people, art movements etc.

Here is how to set out a book:

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

You can find how to set out most of the sources you are likely to use, including emails, blogs, YouTube videos in the [Anglia Ruskin Guide](#) . It also shows how to reference books which are translations, imprints and reprints where more details are needed. This is how to give the original date of publication for classic original works:

Author(s), Initials., original year. *Title of book*. (Imprint/reprint and then year). Place of publication (town or city, not country): Publisher.

The in-text citation would give the author and the original year of publication.

Websites

The Guide gives guidance on how to find the information you need from a website, including authorship, and whether it might be a corporate author.

Quite often corporate websites (such as the BBC) won't name an author. Then you will need to decide whether to name the publisher as the author, or whether to give the author as 'anonymous'. To decide which to do, you should ask yourself: does this article look as if it is essentially the work of one or more unnamed journalists or commentators who are simply writing something because they have been asked to or think it is a good idea? In that case, you should cite the author as 'anonymous'. Alternatively, is it the end result of a significant process of research and drafting where there is a clear academic apparatus underpinning the text? In that case, you should regard the author as a 'corporate author', and cite the publisher as the author.

Citing non-published sources

The [Anglia Ruskin Guide](#) has a section on how to cite unpublished works and works with missing details. Check that for e.g. how to cite course handouts and written personal communication. Please note two additional citations below:

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.

Your own previously assessed work

It is expected that you would use your previously assessed work only very rarely and sparingly since using previously assessed work is one of the forms of academic misconduct which the University lists as academic misconduct. If you do use any material from previously assessed work, this should be fully reworked and referenced, or quoted directly with quotation marks and references.

You should cite this in your bibliography as you would a printed source:

Author, Initials., year. Title of essay or other piece of assessed work, *Course code Course title*. HE Institution, unpublished.

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,

should you wish to use a footnote, number it in the text like this¹ 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 be listed in your bibliography.

Academic good practice

The **Studying for Credit Guide part two: Rules and Regulations** sets out the rules and penalties for different forms for academic misconduct. Do check this carefully at the start of your studies so you know what you need to do and what you need to avoid, and always, when reading for assessment, make sure that you take good notes and that you would be able, later, to distinguish between verbatim quotes, paraphrased material and you own ideas. The University's Institute for Academic Development (IAD) has produced very useful guidance on academic good practice and we recommend that you read this carefully close to the start of your course so that you know when and how to cite all the sources you might use in your academic work. You can find it here:

<https://www.ed.ac.uk/institute-academic-development/undergraduate/good-practice>

The Institute for Academic Development also has extensive materials on its website to help with study skills, including an online self-enrol resource on Learn called LearnBetter. Check here for details: <https://www.ed.ac.uk/institute-academic-development>

The IAD also has a new [study hub](#), which gives quick advice on specific topics.

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 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?

¹ The text of your footnote would appear here.

- 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 is 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 cloud storage). 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!

Academic writing workshops

COL offers a number of academic writing and referencing workshops each term. Look out for these on our website as they will give you a chance to discuss academic writing and ask questions in advance of writing your assessment.

Assessment criteria

When your assessment 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.

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.

Assessment Guidance for Creative Writing courses

Creative Writing courses are assessed by portfolio. This has two sections: a creative assignment (85% of the mark) and a reflective commentary (15% of the mark).

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

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

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 the reflective commentary

The reflective commentary is a chance for you to understand your writing process and the learning you have achieved in this course. This means examining your creativity and

imagination, as well as technique. It is worth 15% of the total mark and is an important step in your development as a writer. The reflective commentary is assessed using the reflective descriptors in the Extended Creative Writing Marking Scheme.

A good way to approach these commentaries is to think of them in the following terms:

- where the idea came from and what were your intentions with it;
- what you ended up doing and why; e.g. what changes did you make and why?
- how the learning from the course influenced the project in its current form;
- what you think about what you did and what you think you will do next time.

Where possible, use your writing experience and your own reading (or viewing) to back up the decisions you made.

Suggested structure for the reflective commentary:

- 1. Introduction/background:** you might want to talk about where the idea came from and what your intentions were (i.e. what the story is and what the story is supposed to say/mean; what the poetry is about and what you hoped to capture).
- 2. The writing process**

Writing fiction/ creative non-fiction: what process did you go through? Explain your approach to story and character development and any other aspects of the story world (location, time). What choices did you make regarding the structure and other formal aspects (point of view etc)? What choices did you make about the narrative voice and the language used?

Writing poems: explain your approach to poetry and the style(s) of poetry you chose and why. What process(es) and method did you follow? This could include aspects of form (free verse, sonnets etc), poetic techniques (prosody), wordplay and poetic models/influences. What choices did you make and why?

Writing journalism: How and where did you carry out research for your articles? How did you find the process of organising, holding and transcribing interviews? Did you write your pieces with a particular style or publication in mind? Did you find in-class peer reviews and tutor feedback useful when it came to compiling your portfolio?

- 3. Redrafting** is a key part of any type of writing. You should recognise the need to redraft your work or at least you need to consider the possibility of changing what you have written, based on your own ideas and/or peer and tutor suggestions. How did you edit your work from one draft to another? You could also refer to other possibilities for changes you would like to make in future edits.
- 4. Reflection and analysis:** try to objectively look at and comment on your own writing. What parts did you find the hardest to tackle? What parts are you happy and confident about? Are there any areas where you think you need more work/practice? Were there any parts of the writing that you were not able to tackle/solve?
- 5. Summary:** sum up with some general thoughts on completing the writing and your experience of doing the classes.

Assessment Guidance for Art and Design courses

Student effort

Each Art and Design credit-bearing course carries 10 or 20 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) for a 10-credit course, and 200 for a 20-credit course. Typically, for a 10-credit course, this will comprise the following:

- **Class contact hours: 30** – work you do during the class 'contact time' or supervised work undertaken in taught classes, studio work or sketchbook work undertaken independently.
- **Directed hours: 30** – work set by tutor for student to do each week, in your own time.
- **Independent study hours: 40** – work you set yourself to do, relevant to the intended learning outcomes.

Formative assessment

As well as ongoing feedback throughout the course, a formative assessment session will occur in week 6 or 7 of the course. The tutor will decide on the format of this assessment. An example of this formative assessment may be that the tutor would ask each student to give a 5-minute oral presentation on their practical work in progress to other members of the class group followed by a 5-minute group critique. The tutor will then provide written feedback on the formative assessment through your digital Learning Journal in Pebble+ which will give an indication of which areas need to be addressed in order to meet the published learning outcomes.

Summative assessment

Art and Design courses are assessed by two elements:

A digital journal documenting a summary of the learning journey as evidenced in the portfolio (indicative time spent: 20 hours). This will include a summary of idea development, media exploration, contextual research, critical reflection and outcomes through notes, annotation, illustration and photography.

A portfolio of visual art/design works

(Indicative time spent: 80 hours)

This will include a selection of resolved design works, sketchbook works, preparatory studies, visual research and evidence of a contextual awareness.

Learning outcomes

The portfolio and digital journal 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 26). 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 course(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. 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 COL 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.

Plagiarism

Before you begin your preparations for assessment please review the University regulations on plagiarism (see above). Although these have been written with mostly essay-based work in mind they apply equally to studio-based work.

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

Please see **Studying for Credit Guide Part 2: Rules and Regulations**.

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 26. 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.

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
Philosophy, Psychology and Language Sciences	Philosophy, Psychology and Language Sciences scheme
Social, Political and Legal Studies	Short Courses scheme

Appendix: 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	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. (Marks above 90% are considered outstanding and are only rarely awarded.)
80 – 89	A2	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.
70 – 79	A3	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.
60 – 69	B	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.
50 – 59	C	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

		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.

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