This handbook is for the use of students taking English Literature and Creative Writing courses as both major and minor subjects.

It contains essential information relating to the courses, regulations, general / essential information and advice that you will require throughout the year.

It is imperative that, on receiving this handbook, you read it in its entirety and continue to refer to it.
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INTRODUCTION

Welcome to the department of English Literature and Creative Writing. In this guide you can find essential information for the year ahead.

The department offers three Part I modules: ENGL100 English Literature, ENGL101 World Literature & CREW103 Introduction to Creative Writing.

The department administrates the following degree programmes, BA Hons English Literature, BA Hons English Literature and (History, Philosophy, Religious Studies), BA Hons English Literature with Creative Writing, BA Hons English Literature, Creative Writing and Practice.

We have joint programmes with European Languages and Culture (DELC), Lancaster Institute for the Contemporary Arts (LICA) and Linguistics and English Language (LAEL).

We hope you'll enjoy your time in the department whether you’re a major student, taking a course as a minor subject or as a combined studies student. If you have any questions please check this handbook first and then approach the appropriate person to help (see below, Key People or the back cover of this guide).

We will be happy to help you. We hope to answer emails within 2 days but if your enquiry is urgent, please phone the department (01524 592154).

Dr Jo Carruthers
Part I Director
j.carruthers@lancaster.ac.uk
Room B205 County Main

Rebecca Shaw
Part I Coordinator
r.shaw1@lancaster.ac.uk
01524 592154
Room B114 County Main
UNIVERSITY CORE INFORMATION

http://www.lancaster.ac.uk/current-students/undergraduate-core-information/

The Undergraduate Core Information web page has all the important up-to-date information you will need as a Lancaster University Undergraduate Student, you will find information on:

- University Principles and Students’ Charter
- Term Dates and Exam Periods
- Communication by Email
- Academic Tutor and College Adviser
- Medical Conditions and Disabilities
- Student Representation and Feedback
- Enrolment for Modules
- Changing your Major (Part 1 students only)
- Who will be teaching me and how will I be taught?
- How much other work do I need to do? (Independent Learning)
- Study Abroad
- Undergraduate Assessment Regulations in brief
- Progression Requirements
- Malpractice in Examinations and Coursework
- External Examiners
- eLearning
- Intercalations
- Withdrawals
- Careers Support
- Extracurricular Activities and the Lancaster Award
- Complaints and Appeals
- Harassment and Bullying (including Sexual Harassment)
TERM DATES

Welcome Week: Monday 1st October to Friday 5th October 2018
Michaelmas Term: Friday 5th October 2018 to Friday 14th December 2018
Lent Term: Friday 11th January 2019 to Friday 22nd March 2019
Summer Term (wk1): Friday 25th March 2019 to Friday 29th March 2019
Summer Term (wk2-10): Friday 29th April 2019 to Friday 28th June 2019

Please note that term notionally begins on the Friday before teaching commences. So, although the Michaelmas Term officially commences on Friday 6th October, teaching will begin on Monday 9th October.

Due to the Easter break the Summer term is split, with term 1 of Summer term commencing at the end of Lent term. There is then a 4-week break before week 2 of Summer Term.

KEY PEOPLE

Director of Part I: Dr Jo Carruthers (j.carruthers@lancaster.ac.uk) (Office B205 County Main)
Jo is responsible for overseeing Part I within the department. You can contact her for academic advice and guidance or if you have any serious issues with the course.

Assistant Director Part I (Creative Writing): Taj Hayer (t.hayer@lancaster.ac.uk) (Office B96 County Main)
You can contact Taj for academic advice and guidance on the subject of Creative Writing.

• Module Leader of CREW103: Taj Hayer
• Module Leaders of ENGL100: Dr Jo Carruthers and Dr Dawn Stobbart (d.stobbart1@lancaster.ac.uk)
• Module Leaders of ENGL101: Dr Jo Carruthers and Rachel Fox (r.h.fox@lancaster.ac.uk)

The Part I module leaders are responsible for the different aspects of the modules. Their one-to-one consultations times are advertised on Moodle. If you have any issues in regards to these modules please contact them, you are also welcome to approach your seminar tutor too.
**Part I Co-ordinator:** Rebecca Shaw  
**Email:** r.shaw1@lancaster.ac.uk  
**Tel:** 01524 5-92154  
**Room:** B114 County Main

Rebecca’s role is to support you during your first year and to be the first point of contact for any query. Rebecca’s office is B114 in County Main; the Departmental Office does have office hours, Monday – Friday 10.30am – 12.30pm and 2.30pm – 4.30pm. But if anything is urgent please call or email (see contact details above).

**The Part I coordinator should be the first contact point if you do have any issues.**

**Tutors**  
You will have one seminar each week for every module you take within the department. As your seminar tutor will be working closely with you throughout the year, they should be the main contact for any general academic queries you may have. You will have weekly contact hours in a timetabled seminar and tutors will be available at other times via email and in office hours.

For ENGL100 seminar tutors will offer office hours throughout the year. For ENGL101 and CREW103 tutors will offer office hours the week before and week after a hand-in date. The details of these open office hours will be published on Moodle.

**Other contacts:**  
The Head of Department is Professor Hilary Hinds.  
Departmental Officer is Anne Stewart-Whalley.  
Study Abroad Director is Tony Sharpe (Term I) & Kamilla Elliott (Term II/III).  
Director for Part II (courses) is Professor Sharon Ruston (Term I) Tony Pinkney (Term II/III).  
Director for Part II (students) is Dr Brian Baker.

Information on all teaching staff, including contact details, the times of their one-to-one consultation sessions, room address, extension numbers and research interests are available on the department’s website.

*Useful link.... English Literature and Creative Writing Staff Directory*
EMAIL

The department and university will contact you primarily via email and will only use your Lancaster address (name@lancaster.ac.uk). When away from campus or Lancaster you can access your email account remotely – see http://www.lancs.ac.uk/iss/email.

If you set up a forwarding rule on your Lancaster email account double check that it is working throughout the year.

Teaching and administrative staff receive tens, if not hundreds, of emails every day. We will do our best to respond to you as soon as possible, but for any urgent enquiries please phone staff on their direct extensions or phone the department on (01524) 592154.

E-Learning

Student Portal

The Student Portal https://portal.lancaster.ac.uk gives you access to Moodle, your timetable, grades, reading lists and eventually the exam timetable. You can access the Student Services section where you can complete online enrolment and also mark your absences at seminars. Useful link.... Access to Student Portal

MOODLE

Lancaster University’s Virtual Learning Environment is called Moodle and provides information and resources to support your learning. Lecturers utilise Moodle in a variety of ways to deliver learning materials (handouts, presentations, bibliographies etc.), engage you in active learning (exercises and online tests, discussion spaces and learning logs) and update you with information about your programme. Useful link.... Moodle Help
POMs (PART ONE MENTORS)

We understand that starting University can sometimes be a daunting experience. Our Part I mentors are current second and third-year students from the department that new first-year students can go to for support. They will run drop-in sessions throughout the year where you can talk to them about anything... upcoming assessments, homesickness or just about University life in general.

The POMS are contactable through the Part I Facebook group if you feel uncomfortable speaking to them during a drop in. They will also be organising socials throughout the year encouraging everybody to get to know one another.

Helpful link.... Part I Facebook Group

Drop-in dates:

**Week 3**
_Tuesday 23rd October 2018 3-4pm_  
County Bar- Free tea/coffee/cold drink for the first 10 people!

**Week 7**
_Tuesday 20th November 2018 1-2pm_  
ELCW Student Mixing Bay / Meeting Room 2

**Week 11**
_Tuesday 15th January 2018 1-2pm_  
LICA Foyer Break-Out Space

**Week 19**
_Tuesday 12th March 2019 3-4pm_  
LICA Foyer Break-Out Space

**Week 23**
_Wednesday 8th May 2019 2-4pm_  
LICA Foyer Break-Out Space

_The POMs are:_ Alexa Muir, Amy Consterdine, Jonathan Herbert, Matthew Dunlop, Megan Hawkswell. (Year 3)  
Alix Leonard, Chelsea Allen, Chloe Adshead, Eleasha Bell, Ellie Nevin, Elysha Gill, Frankie Holman, Georgina Service, Hannah Sothcott, Jameelah Munshi, Lauren Bell, Lexi Burgess, Olivia Kenny, Sarah Blanchard. (Year 2)
General Course Information

This Section of the guide has information on the following:

- Part I Progression Requirements
  - Attendance Check In
  - Attendance Requirements
  - Changing your Major
  - Information on Part II
- Medical / Mitigating Circumstances
  - Student Rep System
  - Study Abroad
  - Academic Tutors
PART I PROGRESSION REQUIREMENTS

Passing Part I is a necessary pre-requisite for proceeding to Part II. All three subjects must be passed (even the subjects that you do not intend to study in Part II) before a student can progress to Part II.

Assessment for Part I is usually a combination of coursework and formal examinations. The formal examinations take place in May/June (Monday to Saturday inclusive) and your overall results (derived from coursework assessment and formal examinations) for each Part I subject go before a meeting of the Part I Board of Examiners held at the end of June. This Board looks at your results and decides whether or not you have qualified to proceed to Part II.

In order to do so you must, normally, pass all three Part I subjects and you must achieve an overall mark of at least 10.3 in any Part I subject in which you intend to major in Part II. For these major subjects you must achieve a minimum of 9 in each of the required elements (coursework and exam).

You will have the right to resit at the end of August any subjects in which you have failed or in which you have not been awarded a high enough mark to proceed with as either a major or minor subject.

If you fail any of the following elements you may be asked to resit:

ENGL100/ENGL101
- Coursework essay/s – Your resit will take the form of any coursework essays that you failed. You must not repeat material from work previously submitted as part of coursework/exam assessment. A list of relevant questions will be posted to you, should you fail.
- Tests – 1,500-word essay in lieu of the failed test.
- Project - You will be asked to significantly re-draft any work previously submitted as part of the original project.

CREW103
- You will be asked to significantly re-draft any work previously submitted as part of the original portfolio.

Remember: even if you do not wish to continue with a subject beyond the first year, you still have to pass the assessment.
ATTENDANCE CHECK-IN

Students will be required to check into timetabled sessions using their mobile phones through the iLancaster app. You will need to have the latest version of iLancaster downloaded onto your phone; this is available on the App Store or Google Play.

For full information on the check-in app and how to use it please visit: http://www.lancaster.ac.uk/student-based-services/check-in/

ATTENDANCE REQUIREMENTS

You are expected to attend all the classes that form part of your course, whether lectures, seminars, dissertation supervisions or any additional meetings the tutor might arrange.

⚠️ Attendance at lectures and seminars is compulsory ⚠️

If, for any reason, you know that you are going to have to miss a class because you are ill please inform us using the online self-certification form. Absences due to illness are ‘condoned’ and will not count against you. To self-certify (i.e. explain your reasons for academic absences) complete the online form via your student portal. This will notify your department who will let you know if they require further evidence.

Useful link.... How to: Mark your absence from Events in Student Portal

If you know that you will be absent for any other reason, please inform your tutor and the Part I coordinator by email, phone or in person. Provided your tutor is satisfied with this as a reason for you missing a seminar, this will also be treated as a condoned absence. Please note that it is you’re responsibly to keep your tutors and Part I coordinator informed about your reasons or missing seminars or lecturers.

In some circumstances (for example, if you miss an in-class test or exam, or require extensions on a piece of work) we will ask you for documentary evidence of your illness from a doctor or similar.

If your non-attendance is raised as a concern to the department using the data collected by the attendance check-in system then you will receive a letter/email requiring you to go and see the Director of Part I Studies to discuss your situation and ensure that there are no major problems hindering your attendance. You must respond to this letter promptly.
Failure to respond to the department, or persistent absence without good reason, will ultimately lead to you being referred to the University’s Standing Academic Committee with a recommendation that you are excluded from the University.

**CHANGING YOUR MAJOR**

Students may change their intended programme major either at Part II enrolment (which will take place in May, term 3) or before, to any programme major for which their Part I subjects will qualify them.

However, any changes are reliant on students achieving a majorable mark in any subject they wish to take as a major. Students are still permitted to change their major (Part I subjects and results permitting) at any time before the start of the second year.

If a student decides to change their major before Part II enrolment in May they will need to discuss this with the departments involved. If you decide after you have enrolled for part II courses (for example, on receipt of examination results) then you should contact the Student Registry as soon as possible.

*Useful link…. Change of Major Form*

**INFORMATION ON PART II**

For majoring students only, towards the end of your Part I year the department will circulate a Part II Enrolment booklet, giving details of the next year’s courses and enrolment procedures. There will be an information session in the form of a lecture on ENGL100 where the Part II Director will introduce Part II and explain the enrolment process.

In regards to Part II module choices you can discuss these with course convenors at any point in their one-to-one consultation sessions. You can also see the Part II Coordinator Janet Tyson in the departmental office for any advice on the process of enrolment.

Current course information is available on Moodle and on the departmental website if you would like more information on the degree programme structures and the modules which are available.

*Useful link…. Student Resources Page*
MEDICAL / MITIGATING CIRCUMSTANCES

If you would like to make us aware of medical or other mitigating circumstances which you feel are impacting on your ability to study, then the best person to contact is the Director of Part I studies as well as the Part I coordinator. They will be able to offer advice and support.

If you wish medical evidence, or other documentary evidence of mitigating circumstances, to be taken into consideration throughout the year and/or by the Examination Board, this should be submitted by Senate Deadline. If the evidence relates to the exam period, it must be submitted as soon as possible, and no later than the end of week 8, of Term 3.

Useful link.... Mitigating Circumstances

STUDENT REP SYSTEM

You will be given the opportunity to both stand as and elect student representatives for the department. This is normally done at the beginning of the year and is organised by LUSU (Students Union) and done via Moodle.

The student rep acts as another channel of communication between the students and the department ensuring that your voice is heard.

The student rep will attend the Department Meetings (where all policy and academic decisions are made), the Teaching Committee (that decides on teaching policy and practice) and the Staff-Student Consultative Committee. Student Reps have a full vote on all non-confidential business.

A list of Student Reps will be posted on the Moodle and will include contact details. We very much appreciate the contribution of Student Reps and value the time and effort put into this important role.

STUDY ABOARD

Students majoring in the department can apply to study abroad in their second year. The Director for International study is Tony Sharpe for Term I, then Professor Kamilla Elliot for Terms II and III. More information on study abroad opportunities can be found here: http://preview.lancs.ac.uk/study/international-students/study-abroad/outgoing/
All students are allocated an academic tutor within their majoring department. This tutor will be interested in and knowledgeable about your progress and will be in a position to provide academic advice and support. For English Literature and Creative Writing majors you will meet your academic tutor during welcome week during a session organised by the department.

Your academic tutor will meet with you at least once a term; you are able to contact them at any time to arrange a time to meet. The department will let you know who your academic tutor is and how to contact them. Where possible your academic tutor will be the same person throughout your time at the University.
PART I ENROLMENT

This Section of the guide has information on the following:

- Part I Enrolment
- Online Pre-Enrolment
- Main Enrolment Session
- Part I Enrolment Information - Majoring Students
- Part I Enrolment Information - Other Administering Departments
- Questions?
PART I ENROLMENT

Part I enrolment is a twofold process. There is **online pre-enrolment** which happens around 2 weeks before welcome week, this allows students to have a look at which minor/optional modules are available to take and to pre-enrol onto them before they arrive at the University. This process is done via the online student portal.

Then there is the **main Part I enrolment session, which you must attend**, this takes place on the Wednesday of welcome week. This is where students either confirm their pre-enrolments (if they took part in the online process) or sign up for their modules manually at departmental desks.

*Note: If you wish to carry on a minor subject into Part II you will have to take the right Part I subject module. So for example, to take History modules in years 2 or 3 you will have needed to have taken HIST100 in year 1. If you are unsure about any details of module pre-requisites just ask the Part I coordinator.*

⭐ **Changes to Part I enrolment will only be accepted in the first three weeks of the course module.**⭐

This allows students to change minor/optional modules within the first three weeks of the study. Students may want to change their minor for a number of reasons: they may not enjoy the module they have chosen or would prefer another subject. Changes have to be agreed by the dropped department and the new module department. There is a Part I change of minor form which needs to be completed and this is available from your major department.

*Useful link.... [Change of Enrolment Form]*

PART I ONLINE PRE-ENROLMENT

Part I online pre-enrolment opens about 2 weeks before welcome week. Pre-enrolment allows first year students to pre-enrol onto their minor/optional modules before they arrive. Though this process is **not compulsory** students may want to take part as it can make the process of formalising enrolment in welcome week a bit easier.

Students can view, through the online student portal pre-enrolment screen, the compulsory modules they are already enrolled onto and view a list of modules which they can pre-enrol onto as minor/optional modules. Students are
automatically enrolled onto the compulsory modules for each scheme so there is no need to enrol onto these modules.

If you choose to take part in pre-enrolment the ‘Part I pre-enrolment’ screen will explain how many minor/optional modules you need to select. It will depend on how many credits your scheme allows you to take in a minor subject or if your scheme has any optional modules. You can then select the modules and they will register as pre-enrolments on our student record system.

Students are able to enter the pre-enrolment screen at any point and change their choices. The pre-enrolment process is usually closed on the Monday of welcome week so that the choices are locked in for the main enrolment session on the Wednesday.

Some minor modules will require pre-requisite qualifications, so for example we require students to have at least a B in A-level in English Literature and/or English Language to enrol for CREW103. These pre-requisites are detailed on the pre-enrolment screen and are checked on the main enrolment day. We have each student’s education qualifications printed on the enrolment forms so you do not need to bring any details of these.

Student’s pre-enrolment choices are detailed on hard copy enrolment forms which are used during the main session on Wednesday. These choices are double checked and then confirmed by the relevant department on this day. Pre-enrolments can be changed during the Wednesday session by going to the relevant departmental desk.

As noted earlier the pre-enrolment session is not compulsory and students can wait until the main enrolment session on Wednesday of welcome week to complete enrolment manually. There will be a ‘Minor Marketplace’ on Monday of welcome week and students may want to attend this before making up their minds about which modules they wish to take.

**PART I MAIN ENROLMENT SESSION**

On Wednesday of welcome week all Part I students are required to attend the Part I Enrolment session either to choose or to confirm their enrolments. Students are required to come in allotted times according to their college.

Students must collect a hard copy of their Part I enrolment form from their majoring department’s desk. They must then approach the relevant department desks to either confirm a pre-enrolment or to sign up manually to a module. For
example, if you want to enrol onto HIST100 you would go to the History department desk and they would then confirm your pre-enrolment or manually sign you up.

If you have pre-enrolled for a module you still need to visit the relevant desk to get this pre-enrolment confirmed. Pre-enrolment on a module also does not guarantee you a place on a module.

Your majoring department should explain the programme requirements when you collect the form and once you have the correct number of modules you then hand the completed form to the Student Registry desk located before you leave the enrolment hall.

Departments will inform you how to sign up to seminars when you visit the desk and confirm enrolment.

**PART I ENROLMENT INFORMATION - MAJOR STUDENTS**

The following information is only relevant to majoring students within the department of English Literature and Creative Writing.

Students must take 120 credits at Part I. The majority of Part I modules are 40 credits, therefore students normally take **three modules are Part I**. There are exceptions where some Part I modules are worth 16 or 24 credits. This will be made clear to you at the enrolment stage.

The following information outlines the minor module requirements for students majoring with the department:

<table>
<thead>
<tr>
<th>Programme</th>
<th>Compulsory Module</th>
<th>Additional Credit Requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td>BA (Hons) English Literature</td>
<td><strong>ENGL100</strong> English Literature (40 credits)</td>
<td>80 credits of minor modules to be taken. This is equivalent to <strong>two 40 credit modules</strong>.</td>
</tr>
<tr>
<td>BA (Hons) English Literature and Creative Writing</td>
<td><strong>ENGL100</strong> English Literature (40 credits) <strong>CREW103</strong> Creative Writing (40 credits)</td>
<td>40 credits of minor modules to be taken. This is equivalent to <strong>one 40 credit module</strong>.</td>
</tr>
<tr>
<td>BA (Hons) English Literature, Creative Writing and Practice</td>
<td><strong>ENGL100</strong> English Literature (40 credits) <strong>CREW103</strong> Creative Writing (40 credits)</td>
<td>40 credits of minor modules to be taken. This is equivalent to <strong>one 40 credit module</strong>.</td>
</tr>
</tbody>
</table>
The following programmes are not administrated by the department of English Literature and Creative Writing but are joint major programmes with the department:

<table>
<thead>
<tr>
<th>Programme</th>
<th>Administering Dept</th>
</tr>
</thead>
<tbody>
<tr>
<td>BA (Hons) Film and English Literature</td>
<td>LICA</td>
</tr>
<tr>
<td>BA (Hons) Fine Art and English Literature</td>
<td>LICA</td>
</tr>
<tr>
<td>BA (Hons) Theatre and English Literature</td>
<td>LICA</td>
</tr>
<tr>
<td>BA (Hons) Film and Creative Writing</td>
<td>LICA</td>
</tr>
<tr>
<td>BA (Hons) Fine Art and Creative Writing</td>
<td>LICA</td>
</tr>
<tr>
<td>BA (Hons) Theatre and Creative Writing</td>
<td>LICA</td>
</tr>
<tr>
<td>BA (Hons) French Studies and English Literature</td>
<td>Languages and Cultures</td>
</tr>
<tr>
<td>BA (Hons) German Studies and English Literature</td>
<td>Languages and Cultures</td>
</tr>
<tr>
<td>BA (Hons) Spanish Studies and English Literature</td>
<td>Languages and Cultures</td>
</tr>
<tr>
<td>BA (Hons) English Literature and Linguistics</td>
<td>Linguistics and English Language</td>
</tr>
<tr>
<td>BA (Hons) Linguistics and Creative Writing</td>
<td>Linguistics and English Language</td>
</tr>
<tr>
<td>BA (Hons) English Language and Creative Writing</td>
<td>Linguistics and English Language</td>
</tr>
</tbody>
</table>

Students on these programmes are required to take either ENGL100 English Literature or CREW103 Creative Writing depending on the subject of their joint major. The requirements for enrolment will be made clear during the enrolment process and will be organised by the administering department.

### Part I Enrolment – Questions?

If you have any questions about Part I enrolment don’t hesitate to get in touch:

**Part I Co-Ordinator: Rebecca Shaw**

**Email:** r.shaw1@lancaster.ac.uk

**Tel:** 01524 5-92154

**Room:** B112 County Main

*Useful link... Part I Online Guide*
COURSEWORK
SUBMISSION

This Section of the guide has information on the following:

- Submitting Coursework to the Department

- Extensions

- Penalties for Late Submission
SUBMITTING COURSEWORK TO THE DEPARTMENT

We require students to submit both a hard copy and an electronic copy of their work.

Deadlines for assessments are announced for each course in the module section of this handbook and on Moodle. Tutors will give topics or essay-titles well in advance of them.

A paper copy must be submitted to the appropriate Essay Box in the department Mixing Bay and an electronic copy to the Moodle site in the correct coursework submission area. Essays, reports and portfolios must not be handed directly to your tutor.

The coursework submission boxes for all ENGL & CREW modules are located within the English Literature and Creative Writing Department on B floor of County Main. The boxes are in the Student Mixing Bay. (The Mixing Bay is in the corner of the building adjacent to the Departmental Offices.)

If you are unsure of how to find the department or mixing bay see below:

Every assignment must be accompanied by a Coversheet. On the coversheet you need to include your own name and your tutor’s, the title of the essay and course, the date due and the date of actual submission. In signing this cover-sheet, you are giving an undertaking that it is all your own work (see the sections on Plagiarism). For students on ENGL100 English Literature and ENGL101 World Literature you are also require to submit an Essay Presentation Checksheets.
Hard copies of the coversheets and essay presentation checklists are available in the student mixing bay. Electronic copies are also available on Moodle.

If you need advice on how to submit work electronically on Moodle there are guides available under the Moodle ‘Help’ section. Your electronically submitted work will automatically go through Turnitin once you have submitted it. Turnitin is software the University uses to detect plagiarism. It is used for all assessments. For more information please see the ‘plagiarism’ section of this guide.

If, exceptionally, you have to submit an essay by post please let the Part I coordinator know and: a) make a copy to be retained by yourself, b) send it to the Part I Coordinator, not the tutor, and c) use Recorded Delivery. The work should have course number, tutor name and your name on its first page. Written work submitted in any other manner or place is deemed not to have been submitted.

EXTENSIONS

The Department’s regulations on extensions and penalties for late submission of work are in line with the policy of the University.

If you think you are going to have difficulty submitting your essay on time and want to request a 3 day extension, you must email your tutor copying in the Part I coordinator. Your tutor will discuss the request with you and, on the basis of that discussion, decide either that the request be granted or that it be refused.

For ENGL100 & ENGL101

In the case of an extension of more than 3 and up to 7 days, you must email the Part I Assistant Directors (ENGL100 Dawn Stobart or ENGL101 Rachel Fox), copying in the Part I coordinator. The Part I Assistant Director will discuss the request with you and, on the basis of that discussion, decide either that the request be granted or that it be refused.

Extensions over 7 days are only granted in exceptional circumstances. To request an extension of 7 days or over you must email the Part I Director, Dr Jo Carruthers copying in the Part I coordinator. The Part I Director will discuss the request with you and, on the basis of that discussion, decide either that the request be granted or that it be refused.

For CREW103

All extensions requests of more than 3 days must be emailed to the course convenor Taj Hayer, copying in the Part I coordinator. The course convenor will
discuss the request with you and, on the basis of that discussion, decide either that the request be granted or that it be refused.

It is important that you take action early, and make the request as early as you can, except in an emergency. **Don’t wait until the day on which the essay is due.** Essay extensions are not granted automatically. If the essay/piece of assessment is more than 3 days late without good reason, the piece of work will be classed as failed.

Please note that computer problems, especially recurring computer problems, will not be automatically accepted as an excuse, and clear evidence, preferably by technical experts, may have to be provided in such cases.

If your essay is going to be late, you must contact your tutor *before* the deadline to request an extension. **Extensions will not be granted retrospectively except in special circumstances, and you will need to see the Director of Part 1, Dr Jo Carruthers.**

**If your extension runs beyond the end of term, you are required to send your essay by Recorded Delivery, on or before the extended submission date, to:** The Part I Coordinator, Department of English Literature and Creative Writing, County College, Lancaster University, LA1 4YD. You should mark the name of your seminar tutor on the envelope.

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**PENALTIES FOR LATE WORK FROM PART I STUDENTS**

The penalty for work submitted late without an extension is a reduction of one full grade for up to **three days late**, and F4 (fail) thereafter. If an extension has been granted, the above remains true from the new date of submission (if the work is submitted within three days after the expiry of the extension, then a reduction of one full grade will be applied. Work submitted more than three days after the expiry of the extension will receive F4 (fail)).

*The University requires that, without exception, all coursework is submitted before the Senate Deadline. The Department is not permitted by University regulations to mark any work submitted after this date.*
COURSEWORK PRESENTATION REQUIREMENTS

This Section of the guide has information on the following:

- Overlap Rule
- Word Limit Penalties
- Presentation Penalties
- English Literature style sheets - MHRA Style Guide
- Essay Presentation Check List
OVERLAP RULE

Within any one year, you should not write on the same primary literary or cinematic text in more than one piece of assessed work. You may use the same theoretical or methodological approach (e.g. Structuralism, feminism) in multiple pieces of assessed work as long as there is no exact overlap.

Students should note that examiners do, as a matter of routine, check for Overlap, and appropriate penalties are imposed.

WORD LIMIT PENALTIES

Penalties are applied to work which is either over or under the length of the stated word limit. Students are required to learn the skill of producing work to a required word limit. Markers will only read to the stated word limit. Any work over the work limit will not be read or assessed.

Footnotes, endnotes and bibliography are NOT included in the word count; however, students should, of course, use common sense with respect to this ruling, as will tutors when assessing the overall submission/piece of work.

More information regarding word limits can be found in the MHRA style sheet which is detail further on in this guide.

PRESENTATION PENALTIES

All coursework must be word-processed, unless special permission is given in advance by the tutor. All coursework must be presented according to the conventions set out in the relevant Style Sheet (on Moodle and on the ‘Resources for Students’ on the department’s website).

There are presentation penalties for failure to follow the required conventions. The checklist on the Style Sheet below gives you the details concerning key elements that are required, and areas where penalties are applied. If serious mistakes are persistently made, you will be penalised for each category below. Occasional slips will not be penalised. Students diagnosed as dyslexic may find it helpful to attach cover sheets (available from Student Services) to the work they submit.

1. Layout: Margins, double-spaced lines, pages numbered with your name (e.g. Smith 8), paragraphs clearly indicated by indentation or line-space.
2. **Spelling and proof-reading**: Spellcheck used if available; essay read through for things the Spellcheck won’t spot; correct use of apostrophe to mark possessives and omission of letters (e.g. its and it’s; society’s and societies). **NB** You may put in corrections by hand; you do not need to retype.

3. **Quotations**: Short quotations and longer quotations handled differently in the correct manner.

4. **Titles, referencing and notes**: Titles of book-length works (including book-length poems and plays, and names of learned journals), and titles of short works (short poems, essays, short stories, chapters of books, articles in learned journals) handled correctly. All quotations referenced. Notes (where used) set out correctly.

5. **Bibliography**: in alphabetical order of author; all required information in the right order and punctuated correctly.

**PLEASE NOTE**: Tutors will also penalise for inaccurate English – problems with grammar, syntax, sentence fragments, incorrect punctuation, and incorrect use of words. These penalties will be incorporated in the overall grade given for the essay.

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**ENGLISH LITERATURE STYLE SHEET**

**MHRA Style Guide**

**Why do I have to present my work in this way?**

All scholarly work in our field, such as you find in the Library, is presented in a particular format. There are about four different formats; you only have to learn one version. These formats have been designed to present information precisely and economically. Preparing your work in this way also gives you practice in following highly detailed instructions, something that most jobs will require at some point.

**Which format does the Department use?**

We have chosen to adopt the **MHRA Style Guide** (MHRA standing for the Modern Humanities Research Association – www.mhra.org.uk). You must therefore study that Style Guide carefully and systematically adopt its conventions.

The Guide is available as a downloadable document on the web at: [www.mhra.org.uk](http://www.mhra.org.uk) (go into the ‘Popular Downloads’ section in the right hand column).
The following pages give some of the most important rules of presentation from the *MHRA Style Guide*, but they are only a selection and you must consult the full document if issues come up in presenting your work which are not covered here.

**Instructions for presenting your work**

**How do I lay out the page?**

- **Margins**: You should leave a margin of 2.5cm all round for your tutor's comments.

- **Line Spacing and font size**: If typing, use double line spacing, and choose 12 point for your font size. Footnotes/endnotes may be in 10 point.

- **Type face**: use a single serif font for the essay, such as Times New Roman. Use black throughout. Do not use bold in your text. Avoid the use of italics for emphasis (create emphasis verbally instead), and don’t use exclamation marks in academic writing!

- **Numbering of Pages**: Pages should be numbered at the top right-hand corner, with your surname (e.g. Smith 9).

- **Paragraphing**: To indicate the beginning of paragraphs, indent 5 spaces (alternatively you can use the tab) at the start of the line, except for the first paragraph of an essay or dissertation chapter.

- **Title**: The essay should be given a title.

- **Dissertations** will have a title page, a contents page and optionally an acknowledgments page, and its several chapters should each start on a fresh page. The footnote numbering can run continuously through the dissertation or begin afresh with each chapter (you achieve this by creating a new document for each chapter, formatting the Insert: Page Numbers to follow the previous chapters’ page numbers). Please see the ENGL 301 Dissertation handbook for details.

**Titles of Works**

The basic rule is: Titles of novels, plays, films, longer poems published as works in their own right, critical books, and collections (of short stories or poems) are presented in italics (e.g., Thomas Hardy, *Jude the Obscure*; Shakespeare, *King Lear*; Byron, *Don Juan*; Terry Eagleton, *Against the Grain*; Arthur Conan Doyle, *The Adventures of Sherlock Holmes*; and Seamus Heaney, *Station Island*).

Titles of shorter poems or short stories, chapters in books or essays are presented in single quotation marks (e.g. Hardy, ‘The Darkling Thrush’; Conan Doyle, ‘A Case of Identity’; and Eagleton, ‘The Critic as Clown’).
References (Footnotes or Endnotes)

A reference is an acknowledgement of the source of either a quotation written by another person or an idea from another person which you have used in your essay. References are important for three reasons:

1. They demonstrate where you are getting the evidence for your statements, thus showing the good research and close reading you have done for your essay.
2. They enable your reader to find the quotation in the original source text if he or she so wishes.
3. They avoid accusations of plagiarism (passing off the work of another author as your own), which is a serious academic offence.

References should be placed in a note, either an endnote or a footnote. These should be numbered consecutively throughout the essay in Arabic numerals (1, 2, 3). In a dissertation, they can be numbered consecutively through the dissertation or begin afresh for each chapter. Wherever possible, the note number should be placed at the end of the sentence where it will disrupt your reading least. Sometimes it is a good idea to group references into a single note rather than have a rash of note numbers in a paragraph.

What information may need to be included?

The guidelines given below are abbreviations of entries from the MHRA Style Guide; full details can be found in sections 10 and 11. Not every text for each category will require information such as editors or editions, but where applicable, please lay out the first reference to a new text as below:

-Single author books (either fictional or academic):

Author, *Title*, Editor(s) (ed. by), Translator(s) (trans. by), Edition (e.g. 2nd edn) (Place of Publication: Publisher, Year of Publication; repr. Year of Reprint), Page Number(s).

This information will usually be found on the title page of the book you are citing. For example: Michael Greaney, *Conrad, Language and Narrative* (Cambridge: Cambridge University Press, 2002), pp.101-2.

If there is risk of confusion, use the two-letter abbreviated forms for American states, such as Cambridge, MA. If the name of the state is included in the name of the publishers then the two letter abbreviation is not required (e.g. Athens: University of Georgia Press). If a book is published by the same publisher in multiple cities it is sufficient to refer only to the first. If it is published by more than one publisher, it should be laid out as follows:

If the text has a title and subtitle, these should be divided by a colon, and the first word following should be capitalized. For example: David Punter, Gothic Pathologies: The Text, the Body and the Law (London: Palgrave, 1998), p. 29. The page number of a quotation from a single page is preceded by p. A quotation that extends over more than one page is preceded by pp. (indicating the first and last page number).

-Multiple author/editor books:
If a text has up to three authors/editors, their names should be given in full; if it has four or more authors/editors then only give the name of the first author, followed by ‘and others’.

-Short stories or short poems or essays:
Author, ‘Title of Work’, Title of Book in which it is Printed, Editor (ed. by) (Place of Publication: Publisher, Year of Publication), page number(s).


-Edited collections:

When referencing whole edited collections or anthologies, the title precedes the name(s) of the editor(s). Note that references to a long work in the title of a book are denoted by using single quotation marks.

-Chapters in books:

Titles of works of literature appearing in the titles of chapters or articles should either be italicized or placed in quotation marks following the usual conventions. As shown in the example above, shorter works should be given in double quotation marks to differentiate them from those demarcating the title of the chapter/article.
Note that the first and last page numbers of the chapter/article are given before the specific page number in parentheses.

**-Journal articles:**
Author’s Name, ‘Title of Article’, *Title of Journal*, Series Number, Volume Number (Year(s) of Publication), First and Last Page Numbers, (Page Number(s) of Quotation).


Note that the first and last page numbers are not preceded by pp. For more examples, see pp. 56-7 of the *Style Guide*.

**-Online publications:**
Make sure that any online sources you use are of the same academic standard as published hard copy critical texts. Wikipedia is not subject to the same review process as is academic work, so should be avoided as a formal source.

**-General:**
Author’s Name, ‘Title of Article’, *Title of Journal, Book or Resource* (Publication Details- corresponding to form of resource) <Full URL Address of the Resource> [date you consulted it] (location of passage cited).


**-Online articles:**

**-Plays and long works:**
‘Small capital roman numerals should be used for the numbers of acts of plays, and for the numbers of ‘books’ and other major subdivisions. Smaller subdivisions (scenes, cantos, chapters, etc.) and line numbers are usually indicated by Arabic numerals. Later references and the identification of quotations should be given in the form: *Macbeth*, iii. 4. 99–107, *Samson Agonistes*, i. 819. Note that figures in references should be separated by full points (not commas) and spaces ’, *Style Guide* (p. 59).

**-Lectures:**
Lecturer’s name, title of lecture, date and place of delivery.

nb. You only need to reference a lecture if you are quoting verbatim from the lecturer – in which case you need to know his/her exact words. It is better to use a lecture to follow up key words, ideas, concepts and theories in books and other academic material. Your lecturers will often include references that you can follow up in greater detail.

(Seminar discussions do not need to be referenced, but material taken from a handout given to you by the tutor would need to be).

**-Theses/Dissertations:**

Please note that American universities distinguish between a master’s ‘thesis’ and a doctoral ‘dissertation’.

**-Newspaper/magazine articles:**

**-The Bible:**
Isaiah 22. 17. An equivalent system can be used for the Qur’an or Torah.

**-Recordings:**
‘Reference to recordings of music or speech should incorporate the following items, as relevant: composer or author; title of piece and/or compilation, in italics; artist, orchestra, conductor, etc., separated by commas; recording company, CD reference, and date in parentheses’ (*Style Guide*, p. 62):


**-Films:**
The Grapes of Wrath, dir. by John Ford (20th Century Fox, 1940).
To help your readers find the particular scenes you are referring to, please give the start and end time in the following format: (Hour:Minute:Second-Hour:Minute:Second), e.g. (01:05:30-01:07:40).

**Video games:**  
Please refer to the following, free downloadable guide:  

**Images**  
Artist’s name, *Title*, date.

**Subsequent references from the same text**  
It is important that you make the source of your quotations clear to your reader when using any form of abbreviated reference.

There are two key shortened forms for subsequent references to the same text:  
1. You can use the shortest intelligible form, such as author, page number: e.g. Greaney, p. 76. If you refer to more than one work by the same author, either give their name and a shortened form of the title, such as Greaney, *Conrad*, p. 76 OR if there is no doubt as to the author, just use a shortened form of the title, e.g. *Conrad*, p. 76. The term ibid (Latin for ‘in the same place’) can be used sparingly, when it will not lead to any confusion, to refer to the last reference, but they should be separated by no more than four lines of typescript.

2. In the case of a text you need to cite very frequently (mostly your primary texts), you can add the following sentence to the footnote giving the first reference: ‘Further references [to this edition, etc.] are given after quotations in the text’. Thereafter you simply give the page/line number(s) in parentheses ( ) after quotations from it in your own text. This saves a lot of unnecessary foot/endnotes, but you need to make clear which text you are referring to in the main body of your essay. For example:

   As Greaney elaborates, ‘...’ (76).  
   We see this in *For Whom the Bell Tolls* when ‘...’ (36-8).

If there is more than one item by the same author in your bibliography, you should include the first significant word from the title. For example:

   In *Archaeology*, Foucault argues that ‘...’ (91).
Setting out quotations in your essay

Make sure that you copy out quotations exactly as they appear in the source texts (e.g. spelling, capitalization, italics, and punctuation). When quoting from poems please give the line numbers in parentheses after the final quotation mark.

If you omit sections of text between the parts you are quoting, please indicate this by using an ellipsis [...]. Short and long quotations are handled differently:

- **A short quotation** (defined as forty or less words of prose or up to two complete lines of poetry) is incorporated into your own text in ‘single quotation marks’. For verse quotations including a line division, mark the break between lines with a spaced upright stroke ( | ), such as: ‘I had seen birth and death | But had thought they were different’. If there is a quotation within a short quotation, this should be indicated with double quotation marks, for example: Mrs Grose replies that ‘Master Miles only said “We must do nothing but what she likes!”’. If a short quotation is used at the end of a sentence then the final full stop should be ‘outside of the closing quotation mark’. If the quotation ends with either a question or exclamation mark, this should be included before the final quotation mark, which is then followed by whichever form of punctuation is necessary for the complete sentence. The final full point of a sentence including a quotation should only precede the closing quotation mark if and when the quotation is a full sentence and separated from the preceding text by a punctuation mark.

- **A long quotation** (more than forty words of prose or two lines of poetry) is indented in your text as a separate paragraph introduced by a colon and without quotation marks:

  If there is a quotation within an indented quotation, please use single quotation marks. If there is a further quotation within the quotation use double quotation marks. Long quotations from a poem should be set out as they are in the original text. Long quotations should be double-spaced like the rest of your essay.

If the quotation is from a poem, then follow the layout in the primary text. If there is a quotation within an indented quotation, use single quotation marks. If there is a further quotation within this, use double quotation marks.

If including page numbers parenthetically rather than in a footnote, the parentheses should be placed after the final full point of the quotation, without a full point of its own. An indented quotation is usually preceded by either: no punctuation, a comma or a colon. You need to consider what makes grammatical sense in relation to the sentence or part sentence that precedes the indented quotation.
Long quotations from plays:

‘Prose quotations are set […] out with the speakers’ names in small capitals, without final punctuation but followed by a space. Second and subsequent lines of a speech are indented. Stage directions within a line of text are set in italic type within roman parentheses’ (Style Guide, p. 45). For example:

BRASSBOUND It will teach other scoundrels to respect widows and orphans. Do you forget that there is such a thing as justice?

LADY CICELY (gaily shaking out the finished coat) Oh, if you are going to dress yourself in ermine and call yourself Justice, I give you up. You are just your uncle over again; only he gets £5000 a year for it, and you do it for nothing.

She holds the coat up to see whether any further repairs are needed.

BRASSBOUND (sulkily) You twist my words very cleverly.

For verse quotations, the character’s name is indented, followed by a colon, a further two indents and then their line of dialogue. For example:

MACBETH: I dare do all that may become a man; Who dares do more, is none.

LADY MACBETH: What beast was’t then That made you break this enterprise to me? When you durst do it, then you were a man; And to be more than what you were, you would Be so much more the man.

For full details of how to present quotations in your work, see section 9 on Quotations and Quotation Marks in the MHRA Style Guide.

Bibliographies

A bibliography is the list of the texts (including books, internet materials, videos, films, illustrations, etc) that have been used or consulted in the writing of a scholarly work; it is usually listed as an appendix after the essay and notes. You should always include a bibliography for your essays and dissertation.

A bibliography gives the same information as a reference, except that:

1. the bibliography should be arranged in alphabetical order of surnames;
2. the first author’s/editor’s surname is placed before their first name;
3. page numbers are only given for articles in journals, essays in edited volumes, and short works appearing in a longer book;
4. the information should not be shortened in any way;
5. do NOT end entries with a full stop;
6. You should not number or bullet-point items.

See section 11.6, on Bibliographies, in the MHRA Style Guide, pp. 65-6.

Sample Bibliography:

Barthes, Roland, ‘Réponses’, Tel Quel, 47 (1971), 89–107**

Baudrillard, Jean, Baudrillard Live: Selected Interviews, ed. by Mike Gane (London: Routledge, 1993)


Saussure, Ferdinand de, Course in General Linguistics, trans. by Wade Baskin (London: Peter Owen, 1960 [1916])


* If you are listing several works by the same author, entries after the first (in alphabetical order of title, disregarding definite or indefinite article) should replace their name with a long dash.

** Do not use pp. for the page numbers of journal articles.

Some common language problems:
You are students of English, so the fact that most of the population regularly misuses standard English (and language is always in a state of change anyway) does not excuse lapses in written academic English. Academic writing tends to be more formal than some other forms of writing, and it mostly requires us to stick to established conventions and to avoid some of the constructions that are normal in spoken conversation. So, if you don’t want to look bad, or make your reader stumble, or infuriate your tutor, avoid common mistakes. Mistakes matter and marks will be deducted for common errors repeatedly made. Here are some of the most frequent mistakes:
confusing possessive and plural forms of nouns: there are vital differences between girl, girl’s, girls, girls’. If one writes societies when one means society’s, the sentence becomes garbled. 1990s and 1990’s mean different things;

misplaced apostrophes (aka the its / it’s problem): apart from the possessive apostrophe (needed to indicate to whom/what a thing belongs), apostrophes are only used to indicate missing letters. So, it’s = it is, in just the same way as they’re = they are. Its (the possessive form of it) doesn’t need an apostrophe to distinguish it, anymore than his or our or their (you wouldn’t write hi’s);

However should not be used in the middle of a sentence to join two separate bits of a sentence together. Start a new sentence instead. However should be preceded and followed by commas if it appears anywhere except at the start of a sentence (where a comma should follow it);

The semi-colon is a commonly misused punctuation mark—a pity since it is a subtle tool when used correctly. Apart from its use in lists where it may separate out lengthy items already requiring internal commas, the semi-colon can be used in only one way: it yokes together what could be two separate, complete sentences. So, check that what follows a semi-colon could stand alone as a sentence. If it couldn’t, then you probably need to use a comma instead, or reshape your sentence in some way;

There is a colloquial construction using which that works well in speech but is very confusing when written down: for example, After speaking with the Ghost Hamlet keeps postponing the moment of revenge, which only leads to more difficulties. The problem here is that the writer did not mean that it was the moment of revenge that leads to more difficulties. However, grammatically the word which qualifies moment of revenge and not the whole idea of postponement. This is simply corrected by beginning a new sentence: This only leads....;

Don’t use contractions such as: i.e., e.g.;

Get into the habit of using your dictionaries to use words accurately: ‘disinterested’ means something entirely different from uninterested, and ‘simplistic’ certainly does not mean very simple.
Before you finish
What else should I check before handing in my work?

☐ Always proof read, and correct any errors. It is perfectly acceptable to do these corrections by hand (it may spoil the pretty look of the essay but it’s better than leaving errors.

☐ Always check your spelling and punctuation before handing in your work. If you are uncertain, consult a dictionary. You can use a spell-checker if you have one on your word-processing package, but remember that it can only check whether you have produced a recognisable form, but not whether it is the word you meant to use (for example, it will regard ‘there cat’ as correct because it cannot spot that you should have typed ‘their cat’).

☐ You may find the department Essay Presentation Checklist useful especially since it reminds you of where you could lose precious marks. But use it well: some people mysteriously seem to think that checking its boxes without checking the essay against the Style Sheet will somehow make it all right!

☐ If you are diagnosed dyslexic or have some other form of special needs, you have the choice of letting your tutors know about it, so that they understand the conditions in which the essay is written. For instance, the Student Support Office has coversheets that you can attach to your work.

☐ Make a photocopy of it or retain it on a back-up disk, and keep this in a safe place, in case of accident or query (or even theft).

☐ Take your essay to the mixing bay, fill in a Coversheet (you will find them in the bay), and then post the essay through the correct slot in the Essay Box, also in the Mixing Bay.

☐ Post an electronic copy of your essay on the Moodle website, in the coursework folder.

FURTHER INFORMATION can be found in:

☐ MHRA Style Book: Notes for Authors, Editors, and Writers of Theses, 2nd edn (London: Modern Humanities Research Association, 2008)

☐ Lynn Truss, Eats Shoots and Leaves (London: Profile Books, 2003) is a fun way to learn about punctuation.

This Style Sheet is open to queries and corrections, but in the first instance do ask your tutor.

Non-Discriminatory Language
It is also now standard practice in all official publications (government, business, legal, etc.) to use non-discriminatory language. The Department expects you to be
aware of this. Furthermore, the generic masculine (he meaning both women and men) has fallen out of use in academic writing, so continued use may create confusion in your readers’ minds. Using plural forms (for example, readers instead of the reader) is often a neat way of handling this (rather than the more cumbersome s/he and her/his), while nicely indicating a sense of plurality and difference. Avoid terms like 'man', 'mankind' when you mean people, humanity, human beings, humankind. Similarly, avoid the outmoded term, 'negro', when you mean African American or Black. When quoting from literary or critical texts, however, do not alter older practices.

**Ethical Issues (for projects and/or coursework)**

Depending upon the nature of the work you are doing, there may be specific research ethics issues that you need to consider (for example if your project involves human subjects in any way). You may need to complete a research ethics form and you should consult your dissertation/research supervisor for details of the required process.

**Word Limits**

Footnotes, endnotes and bibliography are NOT included in the word count; however, students should, of course, use common sense with respect to this ruling, as will tutors when assessing the overall submission/piece of work. Footnotes, for example, should not be unduly discursive or used as a means to extend the basic content of an essay.

Markers will only read to the stated word limit. Any work over the word limit will not be read or assessed.

**ESSAY PRESENTATION CHECKLIST**

Copies of the essay presentation checklist will be made available in the department mixing bay and on Moodle. For ENGL100 and ENGL101 please ensure you complete and attached to your hard copy assessment before submission.

**Before you finish**

What else should I check before handing in my work?

- Always proof read, and correct any errors. It is perfectly acceptable to do these corrections by hand (it may spoil the pretty look of the essay but it’s better than leaving errors.
- Always check your spelling and punctuation before handing in your work. If you are uncertain, consult a dictionary. You can use a spell-checker if you have one on your word-processing package, but remember that it can only check whether you have produced a recognisable form,
but not whether it is the word you meant to use (for example, it will regard ‘there cat’ as correct because it cannot spot that you should have typed ‘their cat’).

- You may find the department Essay Presentation Checklist useful especially since it reminds you of where you could lose precious marks. But use it well: some people mysteriously seem to think that checking its boxes without checking the essay against the Style Sheet will somehow make it all right!
- If you are diagnosed dyslexic or have some other form of special needs, you have the choice of letting your tutors know about it, so that they understand the conditions in which the essay is written. For instance, the Student Support Office has coversheets that you can attach to your work.
- Make a photocopy of it or retain it on a back-up disk, and keep this in a safe place, in case of accident or query (or even theft).
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Ethical Issues (for projects and/or coursework)

Depending upon the nature of the work you are doing, there may be specific research ethics issues that you need to consider (for example if your project involves human subjects in any way). You may need to complete a research ethics form and you should consult your dissertation/research supervisor for details of the required process.
ESSAY PRESENTATION CHECKSHEET

This checksheet is designed to help you get presentation right. You will find copies of this checksheet in the Departmental Mixing Bay. Fill one in for every piece of work you submit and add it to the work and the coversheet. Don’t tick the boxes without thinking about it!

Tick

1. **Accurate English**: grammar, syntax, no sentence fragments, correct punctuation

2. **Layout**: Margins, double-spaced lines, pages numbered with your name (e.g. Smith 8), paragraphs clearly indicated by indentation or line-space.

3. **Spelling and proof-reading**: Spellcheck used if available; essay read through for things the Spellcheck won’t spot; correct use of apostrophe to mark possessives and omission of letters (e.g. its and it’s; society’s and societies). NB You may put in corrections by hand; you do not need to retype.

4. **Quotations**: Short quotations and longer quotations handled differently in the correct manner

5. **Titles, referencing and notes**: Titles of book-length works (including book-length poems and plays, and names of learned journals), and titles of short works (short poems, essays, short stories, chapters of books, articles in learned journals) handled correctly. All quotations referenced. Notes (where used) set out correctly

6. **Bibliography**: in alphabetical order of author; all required information in the right order and punctuated correctly

NB If serious mistakes are made, your tutor will take these into account when grading your essay. This does not include occasional slips. Therefore tutors will take into account inaccurate English – problems with grammar, syntax, sentence fragments, incorrect punctuation, incorrect use of words. Such errors will be reflected in the overall grade given for the essay.
MARKING

This Section of the guide has information on the following:

- Marking Criteria for Part I
- English Literature Marking Criteria
- Creative Writing Marking Criteria
- Degree Classifications
  - Appeals
  - Plagiarism
- Departmental Marking Procedures
MARKING CRITERIA FOR PART I

The University’s Assessment Regulations are available on; http://www.lancaster.ac.uk/current-students/

The University uses a 24 aggregation point system to grade you. The majority of assessed work is marked using letter grades and these are what you will see on your returned work. The grades are converted, in the student marks system (LUSI), to an aggregation score on a 24 point scale. This is for the purpose of calculating your overall module results.

The English Literature and Creative Writing department will mark in letter grades; however some departments whose assessments are quantitative may mark in percentages. These are then converted to the 24 point aggregation scale.

Grade and aggregation score equivalents are:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Point</th>
<th>Grade</th>
<th>Point</th>
<th>Grade</th>
<th>Point</th>
<th>Grade</th>
<th>Point</th>
<th>Grade</th>
<th>Point</th>
</tr>
</thead>
<tbody>
<tr>
<td>A+</td>
<td>24</td>
<td>B+</td>
<td>17</td>
<td>C+</td>
<td>14</td>
<td>D+</td>
<td>11</td>
<td>F1</td>
<td>7</td>
</tr>
<tr>
<td>A</td>
<td>21</td>
<td>B</td>
<td>16</td>
<td>C</td>
<td>13</td>
<td>D</td>
<td>10</td>
<td>F2</td>
<td>4</td>
</tr>
<tr>
<td>A-</td>
<td>18</td>
<td>B-</td>
<td>15</td>
<td>C-</td>
<td>12</td>
<td>D-</td>
<td>9</td>
<td>F3</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>F4</td>
</tr>
</tbody>
</table>

The department has subject specific marking schemes which are detailed on the following pages. They are also available on the department’s website and on course pages on moodle: please read these carefully.

These marking criteria explain the guidelines by which tutors mark work and explain what is required to obtain each grade.
ENGLISH LITERATURE MARKING CRITERIA

This is a streamlined version of the full marking criteria, which can be found on the departmental website. For each grade, a “plus” mark – A+, B+, etc – represents a further strengthening of the qualities indicated, while a “minus” grade – A-, B-, etc – indicates a lesser degree of these qualities.

A. Outstanding range and depth of attainment of intended learning outcomes, and an uncommonly strong grasp of the text and relevant issues. Discriminating command of a comprehensive range of relevant materials and analyses. Wide and adventurous critical reading, and impressive handling of critical and theoretical tools. Deployment of considered judgment relating to key issues, concepts and procedures; a rigorous and stylishly expressed argument, with some originality of thought and strong evidence of independent thinking. Excellent skills of planning and organisation; written with clarity, penetration and flair; very high presentational skills and accuracy, with precise referencing and scholarly apparatus.

B. Good attainment of virtually all intended learning outcomes, and a relevant and perceptive engagement with the topic. Close familiarity with a wide range of supporting evidence, and very sound researching and reading skills. Perceptive interpretation and evaluation of text(s), and skill at relating textual details to broader contextual or theoretical issues. A good depth of understanding with an overall coherent argument, and ability to synthesise a range of ideas. Only occasional errors of expression or gaps in argument. Good skills of planning and organisation, with accurate presentational and referencing skills. Fluently and clearly written, with only occasional spelling or presentational errors.

C. Competent attainment of most of the intended learning outcomes. Approach to texts mixes the descriptive and analytical, and readings of them tend to be conventional. Less assurance in supporting general argument by textual detail, and a circumscribed range of evidence only. Variable depth of understanding of concepts or theory, and some looseness in organising material or sustaining coherent argument. Reasonable planning and organisation, with evidence of researching and reading skills. But also recurrent spelling and presentational errors, inconsistent or incorrect referencing, and pedestrian writing.

D. Limited attainment of intended learning outcomes and some familiarity with primary material, but also misunderstanding of or irrelevance to the question; may be significantly underlength. Limited familiarity with a minimally sufficient range of materials; excessive generalisation, and description predominates over analysis; little secondary material or contextual reference. Some grasp of analytical issues and concepts, but serious deficiencies in organisation of material and weak argument. Generally poor presentation, including referencing, bibliography, style, spelling.

Fail (F1-F4). Descending degrees of: very limited attainment of learning outcomes; poor interpretation and analysis; little engagement with primary material and weak argumentation; serious presentational inadequacies across the board.
Lancaster Creative Writing Marking Criteria

Each creative project sets out its own parameters which vary broadly from prose to poetry to scripts and beyond. Within these parameters, however, there are degrees of achievement, which we categorise here for the purposes of assessment. These categories are not exhaustive but should serve as benchmarks when writing exhibits outstanding, strong, competent or limited elements not covered by these parameters.

Language (imagery, diction, freshness, clarity)
Outstanding language may refer to consistently remarkable and appropriate diction or imagery. Strong language will be polished and fresh with a clarity of narrative present. Competent language will be mostly clear with rare reliance on cliché. Limited use of language will be unclear or reliant on familiar phrasing.

Subject Matter (theme, world-building, realisation, ambition)
Outstanding subject matter may refer to a fictive world of surprising depth, or work that deals with distinctly original material. Strong subject matter may revisit familiar themes/genres with ingenuity, or show a well-realised fictive world. Competent subject matter may have a clear fictive world or a new take on familiar themes. Limited subject matter will risk incredulity by its own logic or follow genre-tropes without style or innovation.

Structure (plotting, versification, POV, cadence)
Outstanding structure may refer to excellent plotting, deft versification or a deep engagement with the medium. Strong structure may refer to adept plotting, polished script-formatting or thoughtfully formed verse. Competent structure may refer to the correct formation of filmscripts or sonnets, or a clear plot arc. Limited structure includes incoherent plots, a failure to grasp the requirements of the medium or jarring effects with little payoff.

Voice (dialogue, characterisation, poetic persona, authenticity)
Outstanding voice may refer to innovative or authentic dialogue, deeply engaging characters or a convincing poetic persona. Strong voice may include fresh believable dialogue or three-dimensional characters or a developing poetic identity. Competent voice may refer to largely believable dialogue or credible characters. Limited voice may refer to one-dimensional characters, inappropriate dialogue or an affected poetic voice.

The Reflective Commentary
The reflective commentary is marked on the student’s awareness of the literary context of their work, the sophistication of the discussion of creative processes and techniques and the relevance of citation and bibliography. Outstanding commentaries will involve a critical or theoretical synthesis of ideas. Strong commentaries will reflect on other sources as well as their own work. Competent commentaries will be reflective but occasionally descriptive. Limited commentaries will be almost entirely descriptive.

Mark Bands
Creative writing portfolios may exhibit a greater range of achievement than more traditional academic subjects, whereby a portfolio may contain outstanding elements alongside good, competent and even limited writing. For an overall grade, we categorise work according to consistency of achievement as described below.

A+ to A- Outstanding in most areas.
The highest level work will be outstanding in all areas, whereas there will be a greater proportion of strong or competent writing down the scale.

B+ to B- Strong in most areas.
Work in this range will be largely strong, although it may include outstanding elements at the top of the scale, and a mix of competent or limited writing down the scale.

C+ to C- Competent in most areas.
Work in this range will be largely competent, although may show elements of strong or rare elements of outstanding writing at the top end, with more limited work down the scale.

D+ to D- Limited in most areas.
Work in this range will have serious limitations throughout, but there may be elements of strong or competent writing present, decreasing down the scale.

F1-F4 Limited work with little evidence of Competence.
Work here will fail to engage with the reader, the course or the requirements of the genre.
DEGREE CLASSIFICATIONS

At the end of the degree programme a student’s overall mean will be calculated from their module aggregation scores taking into account the relative weightings (credit value) of the modules. That overall mean will then be rounded to one decimal place and be used to determine the class of degree to be awarded as follows:-

<table>
<thead>
<tr>
<th>Overall mean aggregation score</th>
<th>Degree class awarded</th>
</tr>
</thead>
<tbody>
<tr>
<td>17.5 – 24.0</td>
<td>First class honours</td>
</tr>
<tr>
<td>17.1 – 17.4</td>
<td>Borderline – either first or upper second class honours</td>
</tr>
<tr>
<td>14.5 – 17.0</td>
<td>Upper second class honours</td>
</tr>
<tr>
<td>14.1 – 14.4</td>
<td>Borderline – either upper or lower second class honours</td>
</tr>
<tr>
<td>11.5 – 14.0</td>
<td>Lower second class honours</td>
</tr>
<tr>
<td>11.1 – 11.4</td>
<td>Borderline – either lower second or third class honours</td>
</tr>
<tr>
<td>9.0 – 11.0</td>
<td>Third class honours</td>
</tr>
<tr>
<td>8.1 – 8.9</td>
<td>Borderline – either pass degree or fail</td>
</tr>
<tr>
<td>0 – 8.0</td>
<td>Fail</td>
</tr>
</tbody>
</table>

If a student’s overall mean falls into one of the borderline ranges defined above, the examination board will have discretion to decide which of the alternative awards to recommend based on previously approved criteria. Such criteria may include, for example, performance in exams, the final year versus earlier years, core modules, placements/study abroad, viva voce examinations, etc.

Full details of the degree classification regulations are given within the Manual of Academic Regulations and Procedures (MARP) which can be found at: [https://gap.lancs.ac.uk/ASQ/QAE/MARP/Pages/default.aspx](https://gap.lancs.ac.uk/ASQ/QAE/MARP/Pages/default.aspx)
**APPEALS**

If a student wishes to appeal against the imposition of a penalty, this should be done in writing, and addressed to the Director of Part I Studies. S/he will then review the case in consultation with the Departmental Teaching Committee, which may decide to modify or remove the penalty.

**MALPRACTICE IN EXAMINATIONS AND COURSEWORK (PLAGIARISM)**

The rules of the university and the examination regulations define in detail the definitions and penalties for dealing with malpractice; you can find these on the university website. It is important that you abide by these rules and don’t attempt to gain advantage by any unfair means. When submitting coursework, it must be your own work and any assistance must be correctly acknowledged.

Plagiarism involves the unacknowledged use of someone else’s work and passing it off as if it were one’s own. This may occur for many reasons. For example, the University recognises that students may submit plagiarised work because of poorly developed study skills (e.g. inadequate paraphrasing), and that some students, particularly those from different cultures and educational systems, may find UK academic referencing/acknowledgement systems and conventions unfamiliar.

However, some students do plagiarise deliberately, sometimes because they are unable or unwilling to do the required work, and with the intent to deceive and gain academic benefit. This is a conscious, pre-mediated form of cheating and is regarded as a serious breach of the core values of the University and damaging to the reputation of the University and its programmes.

This Plagiarism Framework explains how the issues of plagiarism are to be handled at Lancaster University and defines how possible cases of plagiarism will be dealt with under the terms.

The University’s Plagiarism Framework can be found at: [https://gap.lancs.ac.uk/ASQ/Policies/Pages/PlagiarismFramework.aspx](https://gap.lancs.ac.uk/ASQ/Policies/Pages/PlagiarismFramework.aspx)

As noted in the coursework submission section work submitted electronically through Moodle is put through the Universities plagiarism software Turnitin. The module convenor checks the software for any detection of plagiarism.

**Please note** that the University rules on plagiarism apply to creative writing no less than any other area of study within the institution. Plagiarism concerns the work of others but also includes self-plagiarism. All submitted work will be checked for plagiarism through Turnitin software.
Departmental Marking Procedures

The department has rigorous marking procedures in place to ensure that all assessments are marked consistently and fairly.

All assessments are moderated by means of sampling. Sampling involves second markers reviewing a sample of student scripts from the first marker to ensure the consistent application of marking criteria and marks awarded.

For examinations and tests all papers are marked anonymously, whereby the identity of students is masked from the marker. For exam-equivalent coursework assessments (this is the name we give to the final assessment of a module with 100% coursework), the assessments are second marked.
RETURN OF MARKS & FEEDBACK

This Section of the guide has information on the following:

-When do students receive their marks and feedback?
  -Written Feedback
  -Oral Feedback
  -Module Statistics
  -Student feedback to the Department
WHEN DO STUDENTS RECEIVE THEIR MARKS AND FEEDBACK?

The department is required to return feedback to students within 4 weeks of submission. Marks are published to the student portal and are available to view via the online interactive transcript. The department will email students to inform them when marks are going to be published. Students will then get a notification through the student portal to say the mark is available to view.

Marks published are subject to ratification by the Senate and are regarded as provisional until ratified, normally through the annual meeting of the Committee of Senate. Though marks are thoroughly checked when inputted by the departmental office students should check that the mark on the student portal reflects that given on the hard copy feedback coversheet.

You will be informed whether to collect the hard copy of the marked essay from your tutor or the departmental office. If it is not returned, you should firstly ask your tutor for an explanation.

When the hard copy assignment is returned to you, the tutor will also give you a completed feedback coversheet. This will have the given a grade (minus any penalties for lateness or presentation) and his or her principal responses to the work (though there may, of course, be additional comments on the essay itself).

We keep these coversheets on file to help us keep an overview of your progress in the department, and they are used for writing references for you.

WRITTEN FEEDBACK

Written feedback is provided to all students on all assessments. For each assessment students are given a typed written feedback sheet which the department refers to as a coversheet.

This feedback is written by the assessment marker. The coversheet has two areas of feedback, the tutors general comments and then suggestions for improvements. The coversheet is printed with a copy of the relevant marking criteria so that students can reference their feedback in relation to this.

ORAL FEEDBACK

There is plenty of opportunity for students to receive oral feedback on their assessments. All academic members of staff offer open office hours in term time.
This is normally one to two hours every week in term time. These open office hours allow students to informally drop in to see lecturers or tutors and to speak to them about assessment feedback or general academic matters.

Academic staff member’s office consultation hours will be published on Moodle and are normally displayed on staff members doors.

For ENGL100 seminar tutors will offer office hours throughout the year. For ENGL101 and CREW103 tutors will offer specific office hours around the time of assessments. The details of these open office hours will be published on Moodle.

Students majoring in the department will have been assigned an academic tutor at the beginning of the year. Academic tutors can be consulted on assessment feedback or general academic advice during their open office hours or students can make an appointment to see them via email.

### MODULE STATISTICS

The Part I coordinator will publish a ‘How are you doing’ page on each module Moodle space. For each module this page will detail the average mark for the whole cohort on each assessment. It will also detail how the students in previous year did.

This information is designed to help you to understand how you are performing in relation to the context of your peers and within the module as a whole. It may be that you are disappointed with your mark but when compared to the cohort average you actually did very well. It is about managing your expectations and also about us providing you with the knowledge to help you achieve your goals.

### STUDENT FEEDBACK TO THE DEPARTMENT

Towards the end of a module you will be requested, via Moodle, to complete a module evaluation form. This will be your opportunity to feedback to the department and comment on the module. The feedback is anonymous and is collated then sent to the Part I Director as well as the module leader. The department uses this feedback to improve modules for future years.

Students can give us feedback throughout the year, if they feel there is an issue or problem. The Part I Director and coordinator are always contactable as are the student reps.
This Section of the guide has information on the following:

- Student Support Services
- Medical Conditions and Disabilities
- Counselling Service
- Intercalation
- Learning Support in the Faculty
- Careers and Employability
STUDENT SUPPORT SERVICES

The University offers a wide range of support systems to help while you are studying with us. The central University student support services are located in ‘The Base’. The Base is located in Alexandra Square by the Library and staff on the front desk can offer guidance on a wide range of personal and academic issues and make appointments with specialist staff where needed.

It is open Mon-Fri 9am-5pm. Staff at The Base can be contacted via telephone on: 01524 592525 or email: thebase@lancaster.ac.uk.

If you need any support during your time at Lancaster you can always approach a member of staff for guidance. There are many people to turn to for support in the department. If you are unsure of who these are and how to contact the just ask the Part I coordinator or at The Base.

If you have any medical concerns or mental health issues that impact on your studies that you would like the Department to take into account, please contact the Director of Part I, Jo Carruthers (j.carruthers@lancaster.ac.uk), or the Part I coordinator, Rebecca Shaw (r.shaw1@lancaster.ac.uk).

MEDICAL CONDITIONS AND DISABILITIES

The University has a dedicated disabilities service [http://www.lancaster.ac.uk/student-based-services/disability/](http://www.lancaster.ac.uk/student-based-services/disability/) which supports students who have medical conditions or impairments which may affect University life.

The disabilities service is located within The Base, but staff are usually in touch with students who have noted any conditions on their UCAS forms during the admissions cycle. Advice and support is available throughout student’s time at University from The Base.

Students may be given an intensive learning support plan which details any additional support required. The Department will get a copy of this and will do what they can to support students and implement the recommendations. Some of the recommendations require students to contact the department, if this is the case please don’t hesitate to contact the Part I coordinator (r.shaw1@lancaster.ac.uk) for guidance.

If using the library is an issue because of dyslexia, a disability or medical condition, get in touch with Fiona Rhodes, (f.rhodes@lancaster.ac.uk) for advice and help.
COUNSELLING SERVICE

Appointments (01524) 592690 or counselling@lancaster.ac.uk
An online self-referral form is also available through Student Based Services at: http://www.lancaster.ac.uk/student-based-services/wellbeing-counselling-and-mental-health/contact/

The Counselling Service is part of Student Services and offers a confidential, professional service to all members of the University. People come to Counselling with a range of concerns varying from short term personal, social, family or academic worries to longer term, often more complex, psychological problems. Some may come only once or twice, others may use the service for regular meetings over a period of several months.

During busy times we may have to operate a waiting list, which means there may be a longer waiting time before an appointment is offered.

INTERCALATION

If for any reason you feel that you need to suspend your studies for a year, intercalation is available. While this option can be beneficial there may also be drawbacks so it is important to think carefully and discuss your options thoroughly. If you are having difficulties please don’t hesitate to contact somebody in the department, either the Part I coordinator (r.shaw1@lancaster.ac.uk) or the Part I Director (j.carruthers@lancaster.ac.uk).

Further information and advice on intercalation can be found by contacting The Base or the Retention and Progression Advisor Jo Malbon (j.malbon@lancaster.ac.uk).

LEARNING SUPPORT IN THE FACULTY

In addition to the support which is integrated into your study programme (e.g. guidance and feedback given to you in seminars, meetings with your Academic Tutor, written feedback on your coursework assignments) you can also contact Joanne Wood, our Faculty Student Learning Developer or sign up for a meeting with one of our writing mentors in the Writing space.

The FASS learning development team offers:

- One-to-one tutorials
- Individual diagnostic readings of marked coursework
- Support for students with dyslexia
- Appointments with writing mentors
• Exam and revision advice
• Film nights for international students

All the information you need about the Writing space and other support that is available is on the FASS Effective Learning Moodle site or email: LearningDevelopmentFASS@lancaster.ac.uk

CAREERS AND EMPLOYABILITY

A degree in English Literature and Creative Writing allows you to develop many transferable skills which lead to a wealth of career options. This can make choosing a career a little challenging!

Fortunately, during your time at Lancaster University, you will be able to engage with activities specifically designed to help you inform your career decisions.

Whether you need one to one help to explore career possibilities; careers information; work experience including part-time jobs and internships; advice on postgraduate study; guidance on starting your own business; or anything else career related, the English Department’s Careers consultant, Elaine Davis, and the wider Careers team can help.

**Start the Lancaster Award** | **Explore ideas** | **Find a campus job** | **Discover Graduate Employers** | **Gain a mentor** | **Secure work experience** | **Craft a great CV** | **Ace the interview process**

**Use** Target Connect to book onto any of our workshops and events, make a careers interview appointment, find out the times of the Careers drop in and check out the latest job vacancies https://lancaster.targetconnect.net

Find the Careers team - on [Facebook](#), on [Twitter](#) & the [web](#).

*The University’s Careers department is located in The Base (Alexandra Square)*

The departmental careers and Employability Officer is [Dr Philip Dickinson](#) term I and [Dr Sara Wasson](#) in terms II/III. Dr Dickinson and Wasson will each hold a weekly consultation hour for the discussion of Careers and Employability issues. Up-to-date information can be found on the dedicated Moodle site: UG Careers. There is also a Careers Hub located in the student mixing bay.
MODULE INFORMATION

This Section of the guide has information on the following:

- ENGL100 English Literature
- ENGL101 World Literature
- CREW103 Creative Writing
ENGL 100: ENGLISH LITERATURE

ENGL100 is the core compulsory module for all students majoring within the Department of English Literature and Creative Writing. The module covers the last five hundred years of literature and aims to introduce students to both classic and recent debates about literature. Focusing primarily on British literature, the course covers well known and lesser well known authors, tackling questions about the canon, genre and identity.

The module also has 4-week project based element in which students engage in with a specialist subject.

Lecture Time and Venue:

LECTURE A: Weeks 1-20, Monday, 2.00pm-3.00pm, LEC Biology LT

LECTURE B: Weeks 1-20*, Tuesday, 2.00pm-3.00pm, Great Hall
*except weeks 3, 7, 10 & 19. Students will be need to attend either:
Tuesday 5-6pm Welcome Centre LT 2 or Friday 5-6pm George Fox LT 5

Students will be allocated to a session and it will be updated on their timetable.

Film Screening:

Week 1 - Twelfth Night, Thursday 6-9pm, LEC Biology LT
Week 3 – Wife of Bath, Friday 6-9pm TBC
Week 15 - Blade Runner, Thursday 6-9pm, Faraday LT

Additional Events:

Library talk: Week 2, TBC
Enrolment talk: Week 19, TBC
Project talk: Week 20, TBC
Careers talk: Week 21, Tuesday, 5:00pm-6:00pm, LEC Biology LT

Course Convenors: Dr Jo Carruthers and Dr Dawn Stobbart
### TERM 1: Medieval to Renaissance (Weeks 1-5) Eighteenth Century to Romanticism (Weeks 6-7)

<table>
<thead>
<tr>
<th>Week</th>
<th>Seminar Reading</th>
<th>Lecture A</th>
<th>Lecture B</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Lancaster Words</td>
<td>Reading Literature (BB/JAC)</td>
<td>Reading Criticism (BB/JAC)</td>
</tr>
<tr>
<td>2</td>
<td>Shakespeare, <em>Twelfth Night</em></td>
<td>Shakespeare, <em>Twelfth Night</em> (LOB)</td>
<td>Writing and Reading Film (BB)</td>
</tr>
<tr>
<td>3</td>
<td>Sonnets and Blazons</td>
<td>Renaissance Sonnets (AES)</td>
<td>‘Blood, Blazons and Bodies’ (LOB)</td>
</tr>
<tr>
<td>4</td>
<td>Chaucer, <em>Wife of Bath</em></td>
<td>Chaucer, <em>Wife of Bath</em> (LOB)</td>
<td>How to Read Literature (TE)</td>
</tr>
<tr>
<td>6</td>
<td>Independent Study Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Aphra Behn, <em>Oronooko</em></td>
<td>Aphra Behn, <em>Oronooko</em> (JAC)</td>
<td>Race, Gender and Class: An Introduction (JAC)</td>
</tr>
<tr>
<td>8</td>
<td>Jane Austen, <em>Mansfield Park</em></td>
<td>Jane Austen, Mansfield Park (JAC)</td>
<td>The Emergence of the Novel (AES)</td>
</tr>
<tr>
<td>10</td>
<td>Whitman and Dickinson</td>
<td>American Romanticism (AWT)</td>
<td>Learning from Essay Feedback (Joanne Wood &amp; JAC)</td>
</tr>
</tbody>
</table>

### TERM 2: Victorian to Modernism (Weeks 11-15) Contemporary (Weeks 17-20)

<table>
<thead>
<tr>
<th>Week</th>
<th>Lecture A</th>
<th>Lecture B</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>Dramatic Monologues (NA Poetry)</td>
<td>Victorian Dramatic Monologues (MK)</td>
</tr>
<tr>
<td>13</td>
<td>Stevenson, <em>Jekyll and Hyde</em></td>
<td>Structuralism and de Saussure (AHB)</td>
</tr>
</tbody>
</table>
Lectures may be subject to change

TERM 3
Weeks 21-24: Projects

For the first four weeks of the summer term students will go into project groups. You will no longer have your normal timetabled lecture and seminars; instead you will have a two-hour lecture/seminar with the project lecturer. Details of when these will be timetabled will be published during Lent term.

The projects aim to link specialist teaching to real-world scenarios by using a practice-based approach. In small group workshops students are asked to work together on a project brief which is centred around a specialist area of literary research. The projects are an opportunity for students to steer their own course and follow their own interests, as well as work closely with academics in their own specialised field of research.

Students will make their project choices in Lent term. There will be limited numbers on each project and students will be asked to selected second and third choices. Where possible we will aim to give students their first choice, but they may have to be allocated their second or third depending on demand.

Examples of projects offered last year; Literary Lancashire (CLS), Literature and Medicine (SW), Emily Dickinson (AES), Early Modern Drama in Parts (AGF), Reading the Priory (MK), Literature and the Environment (AWT). A confirmed list of projects will be published in the Lent term.
Assessment Structure and Hand-in Dates:

Module is 100% Coursework

Practice Essay, 0%, Week 3 Friday 26th Oct 2018 12noon
500 word practice essay

Essay 1, 10%, Week 6 Friday 16th Nov 2018 12noon
1,500 word essay extending on the practice essay

Group Presentation, 10% Weeks 8, 9 & 10 during seminars
Oral presentation on an argument related to text studies in a seminar. To be delivered in groups of 3 to 4 with accompanying notes and bibliography.

Essay 2, 10%, Week 15 Friday 15th February 2019 12noon
2,500 word essay, students will be given a choice of questions.

In-Class Tests, 40%, Week 20 lecture slots
1) A close reading exercise and 2) an essay exercise. Both test papers will be given out the week before. Each test will be weighted 20%.

Project Showcase 15% Week 24 workshop slots
Project outputs will be showcased during workshop time.

Project Reflective Essay, 15%, Week 26 Friday 31st May 2019
A 2000 word individual reflective critical essay.

More information on lectures & assessments will be made available on Moodle.
ENGL 101: WORLD LITERATURE

ENGL101 World literature is an exciting and innovative module which focuses on texts and concepts outside of the traditional British literary canon. Students will explore a wide range of texts from a diverse range of writers. From across the globe and from a range of historical and cultural contexts.

The module covers subjects such as literary theory, translation and form. The module culminates in a student led creative/critical project which allows students to thoroughly explore the subject and develop their own ideas.

Lecture Time and Venue:

Tuesday, Weeks 1-25, 10.00am-11.00am, Fylde LT 1
Wednesday, Weeks 1-25, 9.00m-10.00pm, Marcus Merriman LT

Course Convenors: Dr Jo Carruthers and Dr Rachel Fox

TERM 1: Founding Worlds & Founding Forms

<table>
<thead>
<tr>
<th>Week</th>
<th>Lecture A</th>
<th>Lecture B</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Introduction (LOB)</td>
<td>The Bible: The flood (JAC)</td>
</tr>
<tr>
<td>2</td>
<td>Bible and Novel: David Maine, <em>The Flood</em> (AWT)</td>
<td>Bible and Contemporary Fiction (AWT)</td>
</tr>
<tr>
<td>3</td>
<td>Ovid, <em>Metamorphosis</em> (SR)</td>
<td>What is the Body? (Who am I?) (LOB)</td>
</tr>
<tr>
<td>4</td>
<td>Kafka, <em>Metamorphosis</em> (SJS)</td>
<td>Translation: Walter Benjamin (JAC)</td>
</tr>
<tr>
<td>5</td>
<td>Thomas Moore, <em>Utopia</em> (BB)</td>
<td>Heterotopia (JAC)</td>
</tr>
<tr>
<td>6</td>
<td>Independent Study Week</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td><em>The Thousand and One Nights</em> (LCM)</td>
<td>Orientalism (LCM)</td>
</tr>
</tbody>
</table>
## Module Information

### TERM 2: Locating and Relocating / Borders and Boundaries

<table>
<thead>
<tr>
<th>Week</th>
<th>Lecture A</th>
<th>Lecture B</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>World Vampires I (CLS)</td>
<td>World Vampires II (CLS)</td>
</tr>
<tr>
<td>12</td>
<td>Rabelais and Early Modern Prose (AGF)</td>
<td>Bakhtin and the Grotesque Body (CLS)</td>
</tr>
<tr>
<td>13</td>
<td>Gaelic Poetry (PM)</td>
<td>Gaelic Poetry (PM)</td>
</tr>
<tr>
<td>14</td>
<td>Reading Graphic Novels (BP)</td>
<td>Graphic Novel: Fun House (HH)</td>
</tr>
<tr>
<td>15</td>
<td>Haruki Murakami (TP)</td>
<td>What is my ‘Project?’ (JAC)</td>
</tr>
<tr>
<td>16</td>
<td>Independent Study Week</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Chris Abani, Song for Night (PD)</td>
<td>Contemporary African Writing (GRM)</td>
</tr>
<tr>
<td>18</td>
<td>Borges, Labyrinth (SJS)</td>
<td>Labyrinths (SJS)</td>
</tr>
<tr>
<td>19</td>
<td>Kanafani, ‘Men in the Sun’ (LCM)</td>
<td>Boundaries, Borders, Enclosures (PD)</td>
</tr>
<tr>
<td>20</td>
<td>Tom Sperlinger, Romeo and Juliet in Palestine (TS)</td>
<td>Arendt (TS)</td>
</tr>
</tbody>
</table>

### TERM 3: Transformations

<table>
<thead>
<tr>
<th>Week</th>
<th>Lecture A</th>
<th>Lecture B</th>
</tr>
</thead>
<tbody>
<tr>
<td>21</td>
<td>Revisiting Theory (LOB)</td>
<td>Monsters and Mutants (SR)</td>
</tr>
<tr>
<td>22</td>
<td>Monstrous in Film (BB)</td>
<td>Monstrous in Film (BB)</td>
</tr>
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</table>
Lectures may be subject to change

**ENGL101 Lecturers:**

<table>
<thead>
<tr>
<th>Lecturer</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>BB</td>
<td>Brian Baker</td>
</tr>
<tr>
<td>JAC</td>
<td>Jo Carruthers</td>
</tr>
<tr>
<td>KLE</td>
<td>Kamilla Elliott</td>
</tr>
<tr>
<td>PD</td>
<td>Philip Dickinson</td>
</tr>
<tr>
<td>AGF</td>
<td>Alison Findlay</td>
</tr>
<tr>
<td>HH</td>
<td>Hilary Hinds</td>
</tr>
<tr>
<td>LCM</td>
<td>Lindsey Moore</td>
</tr>
<tr>
<td>GRM</td>
<td>Graham Mort</td>
</tr>
<tr>
<td>PM</td>
<td>Paul Muldoon</td>
</tr>
<tr>
<td>LOB</td>
<td>Liz Oakley-Brown</td>
</tr>
<tr>
<td>BP</td>
<td>Benoit Peters</td>
</tr>
<tr>
<td>TP</td>
<td>Tony Pinkney</td>
</tr>
<tr>
<td>SR</td>
<td>Sharon Ruston</td>
</tr>
<tr>
<td>SJS</td>
<td>John Schad</td>
</tr>
<tr>
<td>TS</td>
<td>Tom Sperlinger</td>
</tr>
<tr>
<td>CLS</td>
<td>Catharine Spooner</td>
</tr>
<tr>
<td>AWT</td>
<td>Andy Tate</td>
</tr>
<tr>
<td>EW</td>
<td>Eoghan Walls</td>
</tr>
</tbody>
</table>

**Assessment Structure and Hand-in Dates:**

Module is 100% Coursework

**Practice Essay**, 0%, **Week 5** Friday 9th November 2018 12noon
500 word practice essay

**Essay 1**, 15%, **Week 9** Friday 7th December 2018 12noon
1,500 word essay, students are given a choice of essay questions.

**Essay 2**, 25%, **Week 16** Friday 22nd February 2019 12noon
Student may produce a 2000 word essay or a piece of critical/creative writing. Students will be given a choice of essay questions or can discuss the topic of submission for a critical or creative piece with their seminar tutor.

**Project Proposal**, 10%, **Week 20** Friday 22nd March 2019 12noon
The proposal should outline the intended final project. The proposal should set out your argument, indicate the rationale for your choice of texts, and contain a bibliography. It will be produced after discussion with your tutor.

**Project**, 50%, **Week 27** Friday 7th June 2019 12noon
The project may take a range of forms. It could be a long essay or a piece of creative/critical writing.

More information on lectures & assessments will be made available on Moodle.
CREW103: INTRODUCTION TO CREATIVE WRITING

Our first year creative writing module teaches students the basic fundamentals of writing. Weekly lectures introduce students to a variety of different genres. Prose and poetry are explored at the beginning of the year, moving to more diverse forms of writing such as television and theatre. Lectures are delivered by practicing and published writers who share their own experience and knowledge on the subject.

Students will develop their own writing through critical engagement and discussion at weekly workshops. In the workshops students are guided through the process of writing and critique by a tutor.

Lecture Time and Venue:

LECTURE A: Weeks 1-25, Thursday, 1.00pm-2.00pm, Elizabeth Livingston LT

LECTURE B: Weeks 1-25, Friday, 1.00pm-2.00pm, Elizabeth Livingston LT

Course Convenor: Dr Taj Hayer

TERM 1: Introduction to Fiction

<table>
<thead>
<tr>
<th>Week</th>
<th>Lecture A</th>
<th>Lecture B</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Introduction: Creative Writing in Part I. What is Creative Writing? (TSH)</td>
<td>Writing as Practice (EW)</td>
</tr>
<tr>
<td>2</td>
<td>Creative Character (JA)</td>
<td>Times arrow – How we experience time: how we write it; how the reader navigates it (GRM)</td>
</tr>
<tr>
<td>3</td>
<td>Graft: process of researching, writing, editing and finishing (JA)</td>
<td>Dialogue (GG)</td>
</tr>
<tr>
<td>4</td>
<td>Voice: Signature, logo and style in fiction (GG)</td>
<td>An Introduction to Narrative Mode (Person, Tense &amp; Point of View) (DA)</td>
</tr>
<tr>
<td>5</td>
<td>Narratology: The Elements of Storytelling (VT)</td>
<td>‘The Short &amp; Long of it’ (ZL)</td>
</tr>
<tr>
<td>6</td>
<td>Independent Study Week</td>
<td></td>
</tr>
<tr>
<td>Week</td>
<td>Lecture A</td>
<td>Lecture B</td>
</tr>
<tr>
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</tr>
<tr>
<td>11</td>
<td>Theatre Lecture (TSH)</td>
<td>Write like Shakespeare? (LOB)</td>
</tr>
<tr>
<td>12</td>
<td>Writing for the screen- Introductions (TSH)</td>
<td>Camera angles and prose (JA)</td>
</tr>
<tr>
<td>13</td>
<td>Paul Muldoon (PM)</td>
<td>Poetic Form 1: Flash Sonnet (PF)</td>
</tr>
<tr>
<td>14</td>
<td>Introduction to Graphic novels (BP)</td>
<td>Poetic Form 2: Here Comes the Science (PF)</td>
</tr>
<tr>
<td>15</td>
<td>Writing for radio (TSH)</td>
<td>Sound and Soundscapes in Literature (JAC)</td>
</tr>
<tr>
<td>16</td>
<td>Independent Study Week</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td><em>The Friday Gospels</em> - Research into Writing (JA)</td>
<td><em>The Salt Harvest</em> (EW)</td>
</tr>
<tr>
<td>18</td>
<td>The Late Walter Benjamin (SJS)</td>
<td>North Country (TSH)</td>
</tr>
<tr>
<td>19</td>
<td>The Secret life of a poem (PF)</td>
<td>The Mattressphere (PF)</td>
</tr>
<tr>
<td>20</td>
<td>Editing your work (EW)</td>
<td>Completing and submitting your portfolio (EW)</td>
</tr>
</tbody>
</table>
CREW103: TERM 3: Advanced Technique

<table>
<thead>
<tr>
<th>Week</th>
<th>Lecture A</th>
<th>Lecture B</th>
</tr>
</thead>
<tbody>
<tr>
<td>21</td>
<td>Writing for screen – short films (TSH)</td>
<td>Language and Shock (EW)</td>
</tr>
<tr>
<td>22</td>
<td>In dialogue with genre (TSH)</td>
<td>Exploding Genre (EW)</td>
</tr>
<tr>
<td>23</td>
<td>Mythological Structures</td>
<td>Writing History</td>
</tr>
<tr>
<td>24</td>
<td>Paul Muldoon (PM)</td>
<td>Twenty Short Lectures on Poetry (PF)</td>
</tr>
<tr>
<td>25</td>
<td>Graphic Novels (CD)</td>
<td>No Lecture</td>
</tr>
</tbody>
</table>

*Lectures may be subject to change*

**CREW103 Lecturers:**
- DA = Deborah Andrews
- JA = Jenn Ashworth
- BB = Brian Baker
- JAC = Jo Carruthers
- CD = Chris Dows
- KLE = Kamilla Elliott
- PF = Paul Farley
- MG = Mike Greaney
- GG = George Green
- TSH = Tajinder Hayer
- ZL = Zoe Lambert
- GRM = Graham Mort
- PM = Paul Muldoon
- LOB = Liz Oakley-Brown
- BP = Benoit Peeters
- AES = Tony Sharpe
- VT = Veronica Turiano
- EW = Eoghan Walls

**Assessment Structure and Hand-in Dates:**

Module is 100% Coursework

**Assessment 1 - Week 11 Friday 18th January 2019 12noon**
- 1000 words Portfolio 12%
- 500 words Reflection 4%
- 500 words Project Proposal 4%

**Assessment 2 - Week 25 Friday 24th May 2019 12noon**
- 4000 words Portfolio 72%
- 1000 words Reflection 8%

More information on lectures & assessments will be made available on Moodle.
APPENDIX

This Section of the guide has information on the following:

- Frequently Asked Questions
- Seminar Hints and Tips
  - Transition advice
  - Visiting Students
- Department Code of Practice
  - Blank Timetable
Frequently asked Questions

I’m ill and can’t attend my seminar
If you know you won’t be able to attend a seminar due to illness you must let us know through self-certification, which you can do through your student portal. If you know you are going to miss a seminar for another reason you must let both your tutor and the Part I coordinator know.

I’m having doubts about my course and am thinking about swapping or withdrawing
Get in touch with somebody who can offer you advice and talk through your options. This could be the Part I coordinator, Part I Director of Studies, your college or academic tutor or a member of the team at The Base (on Alexandra Square). You may have more options than you think: there is plenty of help you can access and the possibility to change courses before Part II.

I’ve missed the coursework deadline what do I do?
Contact the Part I Co-ordinator as soon as you can to explain why the coursework is late and when you will be handing it in. Penalties are applied to late coursework. Do let us know about any mitigating circumstances as they might be taken into consideration.

I’ve missed a test
If there are mitigating circumstances, i.e. illness, this can be taken into consideration if evidence is provided- so contact the office if this is the case. Otherwise you will receive ‘F4’ for no attendance.

I’m struggling with my essay. I need some help.
In the first instance speak to your seminar tutor and they will be happy to offer advice and additional help. The module leaders (Course Directors) will also be able to offer assistance. There is extra help available through the library and on the Effective Learning Moodle page. If you are still struggling have a chat to the Part I Director to see what we can do to help.
**How can I improve my work?**

Course tutors spend a lot of time reading and annotating any course work essay you submit. These comments are the best resource to identify areas in which you can work. You can also speak to your tutors one-on-one about the feedback during their office hours.

**What will I be expected to do in a seminar?**

Seminars are a collaborative experience. They are a forum for you to share your ideas and thoughts, and to engage in a critical conversation with your tutor and peers. Be confident in your own ideas and be prepared to discuss them with others; the academic environment should be about the free exchange and discussion of your ideas. Creative Writing workshops are built upon the peer-review model and so it is absolutely necessary that you attend every week.

**What will my modules be next year?**

Have a look at the online courses handbook to see what is on offer. Towards the end of Part I majoring students will get a copy of the Part II handbook to read through, this will detail all the options available. There is also the Part II coordinator and Part II Director available to speak to.

**What do the aggregation scores mean?**

The final module aggregation score is an overall result of all the grades you have received throughout the year. It takes into consideration the weighting of assessments and gives an average score overall for the module. Using the chart included in this guide a 16.5 equates to a B to B+. A full conversion chart is available through the Student Registry web page.

Useful link…. *[University Regulations]*

**What constitutes ‘overlap’?**

Any repetition of essay material *within the same academic year* is to be considered overlap and must be avoided. If you repeat material from the previous assessments in later essays or exam answers, you will be penalised and the repeated work set aside. You should write on new texts for each piece of coursework and minimize overlap of authors so that you are covering a range of periods, genres and authors in your assessments. (For example, if you’ve written on Shakespearean Sonnets you can also write on *Macbeth*, but your mark might be impacted if you wrote on Shelley’s poetry in more than one assessment (even if you looked at different poems).
However, you may return to the same theoretical or critical approach (feminism, Marxism etc.), as long as this informs the reading of different literary or film texts, and that you do not directly repeat any explanatory material from previous assessment.

**What are included & excluded from word counts- is there any flexibility?**

Footnotes, endnotes and bibliography are not included in the word count. The title is included, as are any section subtitles. In the case of Creative Writing titles of poems, short stories or extracts from longer prose works are included in the word count. Footnotes should not include discussion but only include publishing and reference information.

The rules state that markers will only read to the stated word limit and any work over the world limit will not be read or assessed.

**What grades do I need in order to progress to Year 2?**

For your majoring subject you need to achieve an overall module aggregation score of 10.3 and 9 overall in each element (the exam and coursework).

Your majoring subjects will be those named in your degree scheme, so for example, ENGL100 for English Literature majors or ENGL100 & HIST100 for English Literature and History majors.

Your other subjects are considered as minors and you must achieve at least a 9 overall in these modules in order to proceed to year 2.
Seminar Hints & Tips

A lot of your learning and understanding of the subject will come from discussion and debate with your peers. It is important in both English Literature and Creative Writing to articulate and develop your ideas, formulate arguments and be critical and constructive and to listen to others and help them to develop too.

Seminars will be in small groups of around 10-12 students, the discussion will be led by the seminar tutor but it is important that you participate in order to get the most out of your time with us.

It can be difficult knowing what to say, when and how. You may be shy or not very confident about your ideas but part of being at University is an opportunity to grow in confidence.

So to help you we have asked our seminar tutors and students for some tips and hints for participating and getting the most out of a seminar:

1. Bring along questions or topics you want to discuss (or send them to your tutor in advance)
2. Reflect on the readings and lectures before the seminar - don’t just read/listen, but actively engage with the material. Making notes often helps.
3. If you don’t understand something or disagree with your seminar tutor don’t be afraid to question them. It facilitates debate and helps develop your academic skills.
4. For creative writing, consider all pieces ‘works in progress’: the point of the seminars is to develop and improve work. There is no such thing as ‘bad’ or ‘perfect’ work, just work that has room to grow and strengthen.
5. Engage with and encourage fellow students to participate in discussion and group work.
6. Finally, don’t be afraid to-
   - Be vocal
   - Ask questions
   - Challenge ideas
   - Have opinions and express them
   - Be open to other opinions and views
Visiting Students

Visiting students may study a module with the department for a full year, or part of the year. Part year students can be here either for Michaelmas term or Lent/Summer term. The following assessment information is relevant to visiting students only:

For all modules Full Year Students will take the same assessments as home students; these are detailed earlier in the handbook.

**ENGL100 English Literature**

**Michaelmas Term only**-
- Practice Essay 500 words, 0%, **Week 3 Friday 26th Oct 2018 12noon**
- Essay 1 2,000 words, 50%, **Week 6 Friday 16th Nov 2018 12noon**
- Group Presentation, 50% **Weeks 8, 9 & 10 during seminars**

**Lent/Summer Term only**-
- Essay 2 2,500 words, 60%, **Week 15 Friday 15th Feb 2019 12noon**
- Project, 40%, **Week 24 during workshop & Week 26 Friday 31st May 2019**

**ENGL101 World Literature**

**Michaelmas Term only**-
- Practice Essay 500 words, 0%, **Week 5 Friday 9th Nov 2018 12noon**
- Michaelmas Essay 3,500 words, 100%, **Week 10 Friday 14th December 2018 12noon**

**Lent/Summer Term only**-
- Essay 2 2,000 words, 50%, **Week 16 Friday 22nd February 2019 12noon**
- Lent/Summer Essay 2,500 words, 50%, **Week 27 Friday 7th June 2019 12noon**

**CREW103 Creative Writing**

**Michaelmas Term only**-
- Portfolio 2,500 words, 80% **Week 10 Friday 14th December 2018 12noon**
- Reflective Essay, 1000 words, 20% **Week 10 Friday 14th December 2018 12noon**

**Lent/Summer Term only**-
- Portfolio 4000 words, 90% **Week 25 Friday 24th May 2019 12noon**
- Reflective Essay, 1000 words, 10% **Week 25 Friday 24th May 2019 12noon**
DEPARTMENT CODE OF PRACTICE

Teaching and learning is essentially about dialogue and co-operation. The relationship of student and member of staff is based on a shared commitment to learning that entails responsibilities on both sides. The following Code helps to define what is expected from you in lectures and seminars, and what you in turn are entitled to expect.

General matters:

What you should expect of us:
♦ We aim to be a friendly and accessible department, in which a number of people should be available regularly in term-time, unless absent with good reason, to deal with your questions and possible problems.
♦ Your tutors should have their one-to-one sessions posted by their doors, during which you may consult them about any appropriate matter.
♦ The University will do whatever is possible to assist you, within the Rules and Guidelines of the University, if you are having problems, provided that we are aware of those problems.

What we expect of you:
♦ You enrol properly and on time for all courses and in all years, signing up for Year 2 and 3 seminars in Intro Week, and registering for Part II courses in April of Years 1 and 2.
♦ You familiarise yourself with your lecture and seminar timetable before teaching begins each term, and that you follow guidance on how to change seminar or workshop groups, if need be.
♦ Try to consult members of staff in their one-to-one sessions whenever possible.
♦ You take note of all assessment requirements accurately, participating in presentations, attending all in-class tests and exams, and submitting all coursework or portfolios on time.
♦ You are prepared, so far as is possible or reasonable, to inform the department (by contacting any appropriate Departmental person or your college office, your personal tutor, the College Senior Tutor, the Counselling Service, the Student Based Services or the Students’ Union Advice Centre) of any factors, financial, personal or academic, which impair your ability to work for your degree to the best of your ability. It is your degree, and it is your responsibility to seek help if you are experiencing difficulties.
Seminars:

What you should expect of us:
♦ The tutor will be punctual, and will also end the class on time (i.e. ten minutes before the hour, for ‘hourly’ seminars).
♦ S/he will respect and encourage everyone in the group to contribute to the discussion, and contribute to the discussion her/himself.
♦ S/he will adopt methods of discussion which enable the participation of everyone

What we expect of you:
♦ You are required to attend seminars in all courses for which you are registered. We will keep a record of any that you miss. If, for any reason, you have to miss a seminar, you must inform the tutor (or a secretary), preferably in advance and certainly before the following seminar why you are absent. Absences are recorded. You should check what is required for the next session.
♦ You will arrive in good time, having made proper allowance for traffic, missing transport and the lack of parking spaces.
♦ You will have prepared properly for the seminar by reading the text, thinking about it, making useful notes and considering any questions and issues, including those posted on the course Moodle site.
♦ You will contribute actively to the discussion to the best of your ability, and make contributions courteously in a spirit of debate and co-operation.

Lectures:

What you should expect of us:
♦ Lectures that give an introduction to the topic that provides a good context and broad knowledge to lead into seminar discussion.
♦ Take account of any special needs of any members of the class when made aware of them.

What we expect of you:
♦ Where appropriate, read for the lecture in advance.
♦ Arrive on time, and behave in a courteous, considerate fashion so as not to distract anyone (including the lecturer). This includes not talking to your neighbours or using your mobile phone for texting during a lecture.
♦ Alert the lecturer to any aspects of the environment that impair concentration.
♦ Listen actively, taking selective thoughtful notes.
Literature Essays:

What you should expect of us:
1. Proper warning of what work will be required, and when – this may involve use of the course Moodle site. Titles for the essays should be available no later than four weeks before the relevant deadline.
2. Tutors will be available in office hours to discuss any problems you have with assignments.
3. Tutors will return all essays submitted by the deadline no later than four weeks after the deadline. The coversheet of the returned essay will carry the tutor’s main comments on the assignment, full enough to explain the recommended grade.
4. Tutors will advise on the return of coursework to you (do not ask at the Office for it unless directed to do so by your tutor)

What we expect of you:
♦ Essays that are written fully in accordance with whatever special course instructions your tutors have given you.
♦ Essays completed by the specified deadline, and submitted with a coversheet attached, (together, in the case of Part I students, with a completed ‘Essay Presentation Checklist’) via the essay box situated in the Departmental Mixing Bay.
♦ Essays are also submitted electronically by the deadline.
♦ Essays that are correctly and fully referenced and completely free from plagiarism (see section on Plagiarism below).
♦ Essays that are presented in full conformity to the Department Style Sheet.
♦ You will reflect on the advice, suggestions and corrections offered throughout your marked essays and on the coversheets, and endeavour to take on board these suggestions.
♦ Seek help for any serious problems that have been identified.

Creative Writing Workshops:

What you should expect of us:
♦ The tutor will be punctual, and will end the class on time.
♦ S/he will respect and encourage everyone in the group to contribute to discussion, and participate in discussion her/himself.
♦ S/he will adopt methods which enable everyone to participate in the workshop, help refine discussion, and foster a spirit of effective creative debate.
♦ S/he will focus the group’s attention on particular issues and be alert to the individual creative needs of participating writers.
What we expect of you:

♦ Attendance at all workshops in all courses for which you are registered. If, for any reason, you are obliged to miss a workshop, you must inform the tutor or a secretary, preferably in advance and certainly before the following seminar. Absences are recorded. You must ensure that you find out what is required for the following session.

♦ Punctuality.

♦ Preparation. You must submit work as directed by your tutor, and be prepared to receive feedback on the work submitted. You must read the work submitted by your fellow students, make concise and useful notes, and be prepared to contribute to the workshop discussion to the best of your ability.

♦ When you receive feedback on your work, you reflect upon it, and redraft submitted work with these reflections in mind.

♦ Contributions to discussion should be made in a spirit of mutual respect and generosity of spirit. They should be analytical, diagnostic and developmental, rather than subjective and impressionistic.

Creative Writing Portfolios:

What you should expect of us:
♦ Proper warning of what will be required and when.
♦ Tutors will be available in office hours or personal tutorials to discuss your portfolio submission.
♦ Portfolios will be available for collection after the examination procedures have been completed.
♦ Mid-year feedback with an interim mark on your achievement.

What we expect of you:
♦ Portfolios that meet the guidelines given by tutors and in the course handbook.
♦ Portfolios to be submitted by the deadline, with a coversheet attached.
♦ Portfolios that are correctly and thoughtfully presented in accordance, and completely free from plagiarism.
♦ That you will have reflected upon the advice, suggestions, and corrections offered throughout the teaching year, redrafted your work as a result of these reflections, and submitted a portfolio of writing representative of this process.
## Full List of Part I English Literature and Creative Writing

### Hand-in Dates

<table>
<thead>
<tr>
<th>Course</th>
<th>Assignment</th>
<th>Weight</th>
<th>Weeks/Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL100 English Literature</td>
<td>Practice Essay</td>
<td>0%</td>
<td>Week 3 Friday 26th Oct 2018 12 noon</td>
</tr>
<tr>
<td></td>
<td>Essay 1</td>
<td>10%</td>
<td>Week 6 Friday 16th Nov 2018 12noon</td>
</tr>
<tr>
<td></td>
<td>Group Presentation</td>
<td>10%</td>
<td>Weeks 8, 9 &amp; 10 during seminars</td>
</tr>
<tr>
<td></td>
<td>Essay 2</td>
<td>10%</td>
<td>Week 10 Friday 15th Feb 2019 12noon</td>
</tr>
<tr>
<td></td>
<td>In-Class Tests</td>
<td>40%</td>
<td>Week 20 lecture slots</td>
</tr>
<tr>
<td></td>
<td>Project</td>
<td>30%</td>
<td>Week 24 during workshop &amp; Week 26 Friday 31st May 2019</td>
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<tr>
<td>ENGL101 World Literature</td>
<td>Practice Essay</td>
<td>0%</td>
<td>Week 5 Friday 9th Nov 2018 12 noon</td>
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<td></td>
<td>Essay 1</td>
<td>15%</td>
<td>Week 9 Friday 7th Dec 2018 12noon</td>
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<td>Essay 2</td>
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<td>Week 16 Friday 22nd Feb 2019 12noon</td>
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<td>Project Proposal</td>
<td>10%</td>
<td>Week 20 Friday 22nd March 2019 12noon</td>
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<td>Project</td>
<td>50%</td>
<td>Week 27 Friday 7th June 2019 12noon</td>
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<tr>
<td>CREW103 Creative Writing</td>
<td>Assessment 1</td>
<td>12%</td>
<td>Week 11 Friday 18th January 2019 12noon</td>
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<td>4%</td>
<td>500 words Portfolio</td>
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<td>500 words Project Proposal</td>
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<td>Assessment 2</td>
<td>72%</td>
<td>Week 25 Friday 24th May 2019 12noon</td>
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<td>8%</td>
<td>1000 words reflection</td>
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<td>9-10</td>
<td>ENGL101 Lecture A</td>
<td>ENGL101 Lecture B</td>
<td>ENGL100 Lecture B (wk 3, 7, 10, 19)</td>
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<td>10-11</td>
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</table>
IMPORTANT INFORMATION

TERM DATES

Michaelmas Term:
5 October 2018 to 14 December 2018

Lent Term:
11 January 2019 to 22 March 2019

Summer Term:
25 March 2019 to 29 March 2019 (week 1)
29 April 2019 to 28 June 2019 (week 2-10)

CONTACTS

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LA1 4YD

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Facebook: English Literature and Creative Writing at Lancaster
Facebook Group: Part I 18/19 English Lit & Creative Writing