UNIVERSITY OF
Southampton

Faculty of Arts and Humanities

School of Humanities

English

Undergraduate Handbook

2019-20

Contents

Note: This handbook is for undergraduate students of English. Please read and observe the degree regulations with care: failure to do so could put your degree at risk. It is updated annually, and modules will vary from year to year. We do our best to ensure that these regulations conform to Faculty and University policy, but in the unlikely event of any discrepancies, please note that the Faculty and University policies take precedence.

Welcome!

English is an imaginative, demanding, sociable and creative discipline. It teaches us to ask better questions, to complicate our understanding of the stories we tell ourselves, and to explore how texts work in the world. It is thus not only a discipline, but also a crucial skill on which you will always be able to draw; it will enable you to understand more fully and to challenge more effectively the information and ideas you are presented with in your daily lives, and to create ideas and information of your own. As an English undergraduate at Southampton, you will be encouraged to experiment and test these ideas every day.

To take the intellectual risks necessary to excel in this subject and fulfil your potential, you'll need the support of tutors and fellow students. All our staff are here to help you, and if there is one piece of advice I'd give to students at whatever stage of their degree, it's to make the most of them. All your module tutors run office hours, and your [Personal Academic Tutor](#) is always happy to talk to you, whether it's about your course, an essay plan, a connection you're trying to make between two texts, or a new idea or author you want to explore in more detail. This is a friendly, informal place to study, work, and think, and a great place to make your intellectual home.

This handbook is here to help you: it's the one piece of essential reading during your degree which is there to answer your questions, rather than prompt further thinking. It contains key information about English at the University at Southampton, including regulations governing your degree, details on academic study skills, information about support, outlines of the criteria used for marking assessments, and information about some of the further study opportunities available to you. Read alongside the [English website, the](#) [Humanities](#) pages, and the [University Regulations,](#) it has everything you need to know about the nuts and bolts of your degree.

We'll be in touch throughout the year with details of extra-curricular events and opportunities, which we'll also upload to your year-group [Blackboard](#) site.

In the meantime, familiarise yourself with the contents of this handbook, and the [School of Humanities Handbook:](#) download these for reference, and refer to them throughout the year when you have a query. If there's something you'd like to see in here which you think is missing, please let us know.

We look forward to reading, thinking, writing – and rethinking - with you.

Professor Mary Hammond and Dr James Jordan
Joint Heads of English

Studying English at Southampton: our learning agreement

We believe the best university teaching, learning, and research is a collaborative endeavour. This is particularly true in English: we learn to take responsibility for our own intellectual development by working closely with tutors and students.

The following mutual expectations of tutors and students at Southampton will help you achieve your best work.

You will:
- observe the University Regulations regarding academic integrity; observe the requirements for essay presentation and deadlines in this Handbook, and the School of Humanities Handbook; and observe the requirements of your programme specifications.
- attend and prepare for all teaching sessions, emailing your tutor to let them know in advance of any absences.
- spend 32 hours per week preparing for and reflecting on your teaching sessions (8 hours per 15 credits), seeking guidance from your tutor on preparation tasks where necessary.
- reflect on written and verbal feedback from your tutors and take up opportunities to discuss it in more detail.
- seek support where necessary from module tutors, personal academic tutors, and RLF fellows to develop your writing.
- make sure all emails to tutors include your name, a clear subject line, and are not queries answered on Blackboard or better raised in seminars or learning support hours.
- take up as many opportunities to read, write, listen, perform and think outside your comfort zone as you can.

Your tutors will:

- provide full documentation for each module that you take, including a statement of aims and objectives, a list of essential readings, and clearly defined assessments.
- make criteria used for marking clear in advance.
- give fair, timely, and helpful feedback via Turnitin or other appropriate means: assessed work will be returned to you electronically within 20 working days.
- provide the space in seminars to explore ideas and concepts in depth.
- offer personalised academic support: seminar tutors and personal academic tutors will not only provide consultation on individual essays, but encourage you to make links between them, helping you apply what you've learnt.
- provide guidance on your course and advice on study choices through the Personal Academic Tutor system.
- be contactable when you need them: they respond to emails within three working days during term-time, and run weekly consultation hours.
- give the right opportunities to offer feedback on your course, from module evaluation forms and mid-semester feedback to the year reps and academic president on our Staff-Student Liason Committee.
- tell you how they act on your feedback
- create opportunities for you to work with other students as part of your course, from paired presentations or peer assessment to school placements.

The department will:

- invite you to be part of community of active researchers, thinkers, and writers, from the annual F.T. Prince Memorial Lecture, collaborative research events, to group socials co-hosted with EngSoc.
- work with alumni and student organisations on talks and workshops which help you make informed choices about future work and study opportunities.
- support you in your intellectual journey after university, wherever it takes you.

Our History, Your History

> Literary criticism in the UK went through a seismic shift .. as a result of what happened in Southampton.
> Derek Attridge, *Reading and Responsibility* (2010)

English is often called a traditional A-level, but it's a decidedly modern university subject: it wasn't examined in universities until the late nineteenth century. This is one reason why it tends to be intellectually wide-ranging: although it has links with cognate Humanities subjects including History and Philosophy, an English student might also find themselves exploring legal censorship, the history of money, or the links between poetry and nuclear physics.

If you've joined us after A-level study, you'll notice how many more texts you'll read at undergraduate level, but you will also be doing different things with them. You are coming to Southampton because you've shown you think carefully about how words work in texts: now you'll also be exploring how texts work in the world. Who reads them and how? How did they influence public debate?

Our own department is well-served to help you explore those questions. We have a long history of innovation since our founding in the 1940s, from our first Head of Department, F.T. Prince, who is now recognised as one of the most distinctive poetic voices to emerge from the twentieth-century, to our pioneering approach to literary theory, which helped change the way the subject has been studied around the world ever since.

You will help us discover where the subject goes next.

PART ONE: DATES AND COURSE DETAILS

1. LIST OF ENGLISH STAFF

Head of English: Professor Mary Hammond (Full Year)
Dr James Jordan (Semester 2)
Head of Research: Professor Stephen Morton
Directors of Programmes: Dr Stephanie Jones
Senior Tutor: Dr Ranka Primorac (Semester 1)
Dr Jakub Boguszak (Semester 2)
Examinations Officer: Professor Stephen Bygrave (Semester 1)
Dr Zoe Hawkins (Semester 2)
Academic Integrity Officer: tbc

The following is a list of Full-Time and Part-Time teaching staff who will be convening modules in 2019-20.

Staff	Email@soton.ac.uk	Office (Building 65)
Dr Devorah Baum	D.M.Baum	2031
Prof. Stephen Bending	S.D.Bending	2021
Dr Jakub Boguszak	J.Boguszak	2037
Dr Kevin Brazil	K.A.Brazil	1007
Ms Carole Burns	C.Burns	2041
Prof. Daniel Brown	dan.brown	1018
Prof. Stephen Bygrave	S.J.Bygrave	2029
Prof. Emma Clery	E.J.Clery	2039
Dr Alireza Fakhrkonandeh	A.Fakhrkonandeh	1005
Prof. Mary Hammond	E.M.Hammond	2022
Dr Zoe Hawkins	Z.V.Hawkins	2037
Dr Sarah Hayden	S.Hayden	2025
Prof. Philip Hoare	P.Hoare	
Dr Alice Hunt	A.Hunt	2023
Dr Stephanie Jones	s.j.jones	2167
Dr James Jordan	J.A.Jordan	2033
Dr Matthew Kerr	M.P.Kerr	2003
Prof. Nicky Marsh	nm8	2027
Dr Will May	wm1u07	2179
Prof. Stephen Morton	scm2	2001
Dr Marianne O'Doherty	mod1w07	2005
Dr Justine Pizzo	J.F.Pizzo	2003
Evan Placey	E.Placey	2042
Dr Ranka Primorac	rp9g08	1039
Karen Seymour	ks4	1057
Dr Kim Simpson	K.Simpson	2041
Rebecca Smith	R.Smith	2042
Student Office		
Rich Pugh, Saskia Scorey and Becca Tanner	Englhums	1121

You can find more details about academic staff here. Weekly consultation hours can be found on the year group Blackboard sites and on staff office doors.

2. IMPORTANT DATES FOR 2019-20

You can find a full list of the academic term dates for 2019-20 via this link, and in the School of Humanities Handbook.

3. DEADLINES

Deadlines for Assessed Work

Deadlines for all assignments will be listed on module Blackboard sites.

4. MODULE CHOICES, BANDS AND CONVENORS for 2019-20

Level 1 (year 1) students will normally have made module choices for their first year at enrolment. In the second semester, Level 1 and Level 2 students will take part in the online option choice process in order to choose their module preferences for the second or third year of the degree. Programme requirements and module choices can be viewied in the programme specifications and via the website.

Please take particular notice of the band requirements outlined in the programme requirements. All English modules are banded A (Medieval and Renaissance period) B (18th and 19th century literature) or C (20th and 21st century literautre and Creative Writing. We require single honours students to study at least 30 credits in each band across their second and third years of study to ensure you cover the full range of literary periods and approaches during your degree programme. We encourage joint honours students to study as widely as possible across the bands. If you need to discuss how to fulfill the band requirements, please see your Personal Academic Tutor, or Director of Programmes.

The English website lists the modules running in 2019-20, and are likely to be a good guide to next year's options. Think about modules that cover ideas that are new or surprising to you as well as fields of study that you know you enjoy. We will provide module information in mid-March to introduce you to the following year's syllabus in more detail.

4.1 Alternative Subjects and Minors

Single Honours students can take one alternative module of 15 credits in each semester. You may take a 'free elective' from another Humanities discipline or from within the University's range of interdisciplinary modules (see below). And you may use this flexibility to add a Minor to your degree. Please note that if you wish to study towards a minor, you need to contact the English administrators (englhums@soton.ac.uk), who will send you a form to complete. Enrolling you on the Minor will allow the University systems to direct you to the appropriate choices of modules. If you decide to drop your Minor, you must let the English administrators know so that they can change your enrolment.

We encourage you to see what is on offer from other disciplines in the School of Humanities, as these will complement your study of literature: first, consult the list of Undergraduate Modules by going to the following address and clicking on the relevant discipline under 'Our Academic Disciplines'; second, make sure that you satisfy any pre-requisites demanded (such as a foreign language); and third, check with the convenor of the module that you are suitable for it.. The student office will be able to let you know if there is room on the module for you.

Joint Honours students may also take one alternative module of 15 credits in either or both semesters. If you take an electivr in boh semesters, one mustreplace a single English module and one must replace a module from your other subject..

You are free to select any of the inderdisciplinary modules being offered by the University as an elective module. These modules are specifically designed for students with no special expertise in the discipline.

4.2. Changing your Programme or Module

If you decide you are on the wrong course (eg. Joint Honours rather than Single Honours), you should contact the one of the Directors of Programmes as soon as possible, but first, for our policy on transfers and the possibilities open to you, check the advice on Flexible Study.

You may change your chosen modules *up to the end of the second week of the semester*. Remember that there may not be places available on some modules, that the timetable may not permit you to opt for certain modules, and that your desire to change may be restricted by band coverage requirements.

Please email the English Administrators if you would like to change a module choice (englhums@soton.ac.uk).

4.3 Additional costs

For further information on any additional costs attached to your programme of study, please see the School Handbook.

PART TWO: ACADEMIC INFORMATION AND GUIDANCE

5. ACADEMIC STUDY

5.1 The Teaching Year

The teaching year is divided into two twelve-week semesters. Each semesterhas 10 weeks of lectures and seminars, and two 'consultation' weeks without formal teaching. Rather than running a standard 'reading week', each convenor embeds the consultation weeks at the point in the semester that makes best sense for the module. Formal examinations, where these are used, take place in the examination /assessment period after the end of each semester. Please note the University year extends beyond the taught semester. The period following the end of teaching is used for feedback sessions with tutors, preparatory reading for the following year's modules, and possibly assessments.

5.2 Course Structure and Progression

The Programme Specifications for English explain the rationale of the course, its structure and its academic goals, and the kinds of skills you will acquire. The programme specifications are directly relevant to your CV and future job applications – they will help you to recognise how to tell prospective employers the kinds of skills you have acquired as a student.

Progression from level to level is based on University rules. Below is a shortened summary of these correct at thebeginning of the academic year, but you should check the Full Regulations.

To progress from one year to the next, you EITHER have to achieve Honours equivalent standard (i.e. at least a pass of 40%) in each module OR *you have to obtain an average of 40% across all modules and fall below 40% (and not below 25%) in no more than the equivalent of 30 credits.* Marks awarded for individual modules may represent a rounding up of marks for individual components of the module, but in calculating the *40% average*, no rounding up is permissible.

First year assessment is not included in the final degree result, but for you to progress to Year 2 you must meet the minimum progression requirements outlined above. Results from your second and third year modules are used in the calculation of your final degree result. Credits taken in your third year are double-weighted in this calculation.

Your Directors of Programmes, will give lectures on programme structures and progression at the beginning of the year, and are available to answer any queries you may have.

RESITS/SUPPLEMENTARY EXAMINATIONS:

In the event of you failing any module with less than 25%, you will be required to resit the assessment for a capped mark in order to progress, irrespective of your overall average across all modules. Students who achieve an average of above 40% but fail up to 30 credits in any given year with a mark between 25 and 39, and have no documented Special Considerations (see below), are not entitled to a further opportunity to re-submit work for a capped mark of 40. Students who fail more than 30 credits in any given year, and have no documented Special Considerations, are not entitled to retake work during the supplementary period for a capped mark, but are required instead to repeat the year, for which fees may be payable. If you think that you may fail a module, you are strongly advised to seek the advice of your personal academic tutor or a Director of Programmes.

5.3 Teaching Methods and Active Learning

STUDYING ENGLISH – what can I expect? You have already demonstrated your academic ability and potential by gaining a place to study English here at Southampton. However, there are important differences between your experience of studying English at A-level or for the International Baccalaureat. Reading literature at A-level or for the IB is about following a syllabus and marking scheme; in this context, the academic work you will have done, the feedback you will have received and the general learning experience will have been focusing primarily on how you could achieve the highest possible grades for university admission. Your past achievement becomes the starting point

for your intellectual growth and development in your undergraduate years. Your experience of reading English at university will be quite different.

- Your curriculum is underpinned by original research and scholarship rather than a national syllabus: topics, approaches, and assessment methods will be diverse.

- Being an English literary scholar means approaching an area of debate from many different perspectives; it means making independent critical judgements about literary and cultural texts, their context, and their critical reception.

- Feedback is tailored to the specific context of the literary topic rather than simply specifying what you must do to reach the next level of attainment.

- English encourages active learning, which entails full participation in all activities on the course, the organisation of your own reading and study time, and the readiness to request assistance from the module convenor/seminar tutor if this is required.

PRIMARY TEXTS: The prescribed primary texts are at the heart of our studies. We work to deepen and enhance our understanding by reading them carefully and often several times. Learn to read self-consciously – to examine your own responses to the text, and the ideas they prompt.

SINGLE-WEIGHTED AND DOUBLE-WEIGHTED MODULES:Single-weighted modules (15 credits) normally involve one 45 minute lecture one 45 minute seminar a week, and one Learning Support Hour every week. In double-weighted modules, the lectures and seminars each cover two timetable slots (105 minutes), allowing more varied teaching methods. Single modules will have significantly less summative assessment than double modules. On some modules, there may also be close-reading exercises or other assessed work set in addition to, or instead of, essays.

A SHORT INTRODUCTION TO KEY TEACHING METHODS

LECTURES

Usually lecturers will have all or several of the following purposes in mind:
- to introduce a topic
- to give inspiration
- to provide information and ideas
- to encourage critical evaluation
- to explain difficult points
- to summarise large areas of the subject
- to raise awareness of research and developments in the field
- to equip and encourage you to undertake further exploration of the subject, both individually and in seminars.

You will find it very helpful to know what the lecture is going to be about before you turn up for it. You should therefore:
- consult the Blackboard site
- take note of any advance information issued in the preceding week
- ensure that you have done any recommended preparatory reading or work.

Always take notes in lectures. Research shows that students who take notes in lectures both understand and remember the content better than those who do not.

SEMINARS

Weekly seminars are a **mandatory** element of almost every module. Their purpose is to:
- deepen your understanding of the module material
- develop your discussion and presentation skills
- encourage team-work.

You are expected to:
- come having done any required reading or preparatory work, with some notes you have made from your reading

- participate fully in the discussion and development of ideas
- think actively about the topic and assigned readings.

From time to time, you may be asked to make a presentation, either on your own or in collaboration with others, and your tutor will provide guidance for this. You may also be asked to lead a seminar. Seminars are chaired sometimes by lecturers, and sometimes by module tutors who work closely with them.

PLEASE NOTE: you MUST switch off your mobile phone while in lectures and seminars and must NOT use it while in the English corridors on Levels 1 and 2: this is a matter of courtesy, and will ensure you do not disturb staff or other students during teaching.

LEARNING SUPPORT HOURS

Most (though not all) modules in English contain a timetabled weekly Learning Support Hour. This is a flexible weekly contact hour, designed to support and respond to the particular cohort taking the module from year to year. This hour may include (but not be limited to) activities such as language, theory and research skills classes; group work supervisions; assignment preparation and essay writing guidance; individual or group support, including assignment consultations; feedback and feed-forward sessions. Individual module tutors will tell you how this hour will be used at the start of the module.

CONSULTATIONS

Each module you take will have a consultation week in which you may make an appointment for an extended one to one meeting with your seminar leader to discuss your assignments and progress.

STUDY TIME: although you will spend a relatively short amount of time each week in lectures and seminars, this does not represent all the time you will need to put into studying, and does not represent all the contact time available to you.

For **DOUBLE-WEIGHTED** modules, you are expected to spend approximately 16 HOURS PER WEEK IN ADDITION TO the class time.

For **SINGLE-WEIGHTED** modules, you are expected to spend approximately 8 HOURS PER WEEK IN ADDITION TO the class time.

You will need this time for reading, research, seminar and essay preparation and writing. If you do not put in the necessary time, you will fall behind with your studies and will be unable to get the most from lectures or to contribute to seminar discussions. This is an essential point for you to understand, and you should bear it in mind if you are arranging part-time work or taking on other commitments. Remember that your tutors are available for one-to-one consultations every week.

THE INTERNET: most modules will draw on internet resources as part of their teaching and learning activities. You should be aware that the use of internet resources in written work and seminar presentations is subject to the Discipline's and University's policy on academic criticism and citation, and you should treat internet-derived information as critically as you would any other source of secondary information, and must always reference it in full in your work.

STUDY SKILLS: the acquisition of a range of skills that can be transferred from one activity or profession to another is important for the modern student. English will ensure that you have many opportunities to acquire such skills, but it is also your responsibility to reflect upon your own learning to identify the skills you are acquiring, to list them in your CV, and to increase them whenever the opportunity arises. The School/Faculty's Study Skills Toolkit is an excellent resource.

5.4 Assessment, Feedback, Marking and Results

DIFFERENT ASSESSMENT METHODS: English uses a varied portfolio of formative and summative assessment methods, including essays, examinations, oral/visual seminar presentations, journals, bibliographic tasks, literature surveys, internet research and library skills projects, group work, and longer dissertations. Each method provides the opportunity to develop different skills, and some importantly involve the selection and coherent presentation of information within strict time

constraints (including timed examinations, 'open book' examinations, 'take-away papers' or timed assignments whose questions have been made available to you beforehand).

ESSAY TITLES*:* module convenors will provide essay titles/questions early in each semester so you can start planning and reading for your essays in good time. Deadline dates are set so that students may have the benefit of feedback on their earlier essays before they complete later work for their modules.

You are likely to have several deadlines on the same day, or very close to each other: plan and organise yourself in advance. Consider completing one essay early so that you are not trying to produce two or more pieces of work at the same time. If you are unsure about how to plan your work, talk to your personal academic tutor.

ELECTRONIC SUBMISSION OF COURSEWORK: you will normally be required to submit items of coursework (including Dissertations) electronically via Turnitin. You will be given specific instructions by the English office.

Your work will be scanned automatically by Turnitin, a software programme designed to identify a materials taken from a wide range of sources. This will therefore highlight secondary sources that have not been acknowledged and referenced in the required way. Please pay close attention to the section on PLAGIARISM in 8.4 below and ensure that you provide adequate referencing throughout your work.

MARKING AND FEEDBACK:
For most modules, your feedback and annotated essay will be returned electronically via Turntin. If you have any queries, please email the English Administrators (englhums@soton.ac.uk). Electronic versions of your work will be retained for purposes of moderation and external examination. **Please note that all marks are provisional until they have been confirmed by the final Examination Boards in June**.

You should see your seminar tutors in their office hours to discuss your work. First pieces of work will be marked in time for you to absorb and apply feedback advice in preparing and writing your second piece of work. Feedback on your first piece of work should be regarded as an initial phase of preparation for essay 2 or the exam. Note that work submitted before a vacation (or at the end of the semester) will normally be available when teaching resumes (or at the beginning of the following term). **Always see a tutor to discuss the feedback and how you can apply it to your next essay.**

Feedback can take many forms:
1. Comments written on essays by staff, which you need to read carefully and reflectively, comparing them with the comments you have received on other essays for the same module *and* for different modules.
2. Individual consultations with module tutors or sessions with your personal academic tutor.
3. Group sessions often run as part of the module, e.g. on essay writing.
4. Emails from staff, whether to individuals or to the group as a whole, giving advice on assignments.
5. Peer appraisal (sharing draft work with other students).

We also value your feedback, and this also takes many forms:
6. Module evaluations – questionnaires in which students give individual responses to tutors on the quality and effectiveness of the module.
7. Module reports – reports from staff in response to the module evaluations, including their own observations on the quality and success of the module. These are posted on the Blackboard module site, and are also used for the periodic review of the department's education provision.
8. Discussions at Staff Student Liaison Committee (see page 35).
9. Staff peer observation on teaching – in which staff sit in on each other's teaching and offer support and advice.
10. National Student Survey, which you complete at the end of your course, and which serves to provide statistics so that courses may be compared nationally.

MARKING REGULATIONS: students who are dissatisfied with any marks they receive should first discuss the matter with their module convenor. You should bear in mind, however, that we do not re-mark work on request, and marks may not be challenged on the grounds of academic judgement. The marking of coursework and exams is subject to independent internal and external scrutiny. English follows standard University practices to prevent idiosyncratic or unfair marking of coursework and examination scripts: all modules are moderated by another member of English Staff, and all

dissertations are double-marked. Student work and staff marking practices are also scrutinised by a team of experienced external examiners. **All marks for all years for all students** are scrutinised at the English examinations board at the end of the year, and they are provisional until the conclusion of the Final Examinations Board. For further information, please read carefully the [University's General Academic regulations](#).

GETTING YOUR YEAR MARKS: after the Departmental Examination Board in mid-June, agreed marks go to the Examinations Board of the School of Humanities for approval. Your results will be available to view on Sussed soon after the Examination Board has taken place. You will be sent an email when they are ready to view.

5.5 Levels of Assessment and Marking Criteria

For most students, 'levels' correspond to years of study, but they do not do so, for example, for part-time students, who may take more than one year to complete a level, or for students who take their third year abroad. The following criteria underlie our marking at all levels of BA work – Qualifying (level 1), Developmental (level 2), and Research-led (level 3).

These marking criteria provide a general guide to what is expected of critical work at different levels of achievement, from the lowest fail category (24 and below) to the highest first (86 and above). However, the variety of module and assessment types in English at Southampton is broad; module convenors may therefore supplement these with information about how they relate to specific module requirements and assessment tasks using the module-specific assignment instructions documents placed on Blackboard at the start of each semester.

Most pieces of work will contain a mixture of characteristics from different bands. As a guide, if your work fully meets all the criteria of a 2.i piece of work, but does no more than this, you can expect that piece to be placed in the upper part of the 2.i band (66-9). If a piece of work largely meets the 2.i characteristics, but is marred by a small number of characteristics from the 2.ii band, you might expect it to be placed in the lower 2.i band, or on the borderline, depending on the number and significance of the 2.ii characteristics. If, on the other hand, a piece of work meets all the 2.i criteria and contains some from the first-class bands in addition, you might expect it to be placed in the borderline or low first category (69-73), depending on the number and significance of first-class characteristics.

Please note that marking criteria are by their nature general and can only act as a guide. Your tutor will be able to help you understand how to interpret the criteria within the context of specific modules and levels of study.

Over-length work will be penalised in accordance with the Faculty policy on over-length work [[School of Humanities Student Handbook (appendix 3)](#)].

Assessment Criteria for English

1. Marking criteria for standard academic work
2. Marking criteria for dissertations
   a. Marking criteria for creative writing dissertations (creative component)
   b. Marking criteria for creative writing dissertations (commentaries)
3. Marking criteria for creative writing assessments
   a. Marking criteria for creative writing assessments (creative component)
   b. Marking criteria for creative writing assessments (commentaries)

The criteria below give an indication of the kinds of qualities we associate with work in different classifications.

5.5.1. Marking Criteria for Standard Academic Work

86 and above (Exceptional First)
Keywords: original; ground-breaking; publishable

An Exceptional First is a truly outstanding piece of writing; they are very rare. In an Exceptional First essay, the student is often breaking new ground in ways markers cannot anticipate. To get a sense of this level of work, read a recent article in a peer-reviewed journal of literary studies, such as the *Review of English Studies* or *Literature Compass* (available online via Library Search). An Exceptional First features all the qualities of an excellent first, plus:

- demonstrates the ability to make a substantial original contribution to our knowledge and understanding of the module subject (see module aims)
- redefines the terms of previous critical debates; shows a substantial degree of originality
- achieves a general standard compatible with publication in a peer-reviewed journal of literary studies

80-85 (Excellent First)
Keywords: sophisticated; innovative; well-researched; precise; rigorous

Work at this level is rare. An Excellent First will often be highly innovative or ground-breaking, but may lack the level of execution of a piece in the 86-100 category. On the other hand, it may sometimes be excellent and beautifully executed, but lack the highest levels of innovation and originality. Work at this level would be appropriate for submission for national or international essay awards, such as the Global Undergraduate Awards (https://undergraduateawards.com/). It will be of a standard generally compatible with publication in a journal of literary studies, such as *Postgraduate English* (http://community.dur.ac.uk/postgraduate.english/ojs/index.php/pgenglish/) or Southampton's own Postgraduate journal, *Emergence* (https://www.southampton.ac.uk/humanities_graduate_school/activities/academic%20activities/emergence/emergencestudentjournal/emergence.page).

Work in this category will meet all the positive criteria for lower first-class work. The following supplementary criteria also apply:

Knowledge and understanding
- demonstrates an excellent level of knowledge and understanding of the module subject area(s) (see module aims); makes a contribution to knowledge in the field
- demonstrates an excellent critical understanding of relevant research context, which is deployed carefully in the essay

Evidence use
- textual analysis is consistently nuanced (recognising the complexities of the text) and effective (underpinning your argument)
- use of secondary reading is sophisticated and/or innovative

Argument
- conceptually sophisticated, and demonstrates some original thought
- demonstrates capacity to think beyond the terms of the assignment; for example, to think through how findings impact upon wider critical or theoretical debates
- demonstrates awareness of the implications and the limitations of the argument being presented

Structure
- structure will be logical with no awkward transitions, so that argument flows smoothly

Style
- high level of precision in the use of critical vocabulary
- flawless grammar and elegant prose
  uses a tone that is appropriate to the topic and essay form
- formal requirements meticulously observed (references; bibliography)

70-79 (First)
Keywords: distinctive; ambitious; focussed; persuasive; knowledgeable; fluent; consistent; insightful

Work at this level demonstrates aptitude for postgraduate study. As well as meeting or exceeding the criteria for 2.i work, work in this band will feature the following qualities:

Knowledge and understanding
- demonstrates a strong level of knowledge and understanding of the module subject (see module aims)
- develops, moves beyond, or effectively challenges lecture and seminar material
- shows evidence of broad independent reading

Evidence use
- quotations from primary sources are carefully and independently chosen, and well integrated into the essay
- textual analysis is sustained, perceptive, and alert to complexity
- secondary reading is carefully chosen, relevant, used to develop rather than replace your own thinking, and challenged where appropriate through your own analysis

Argument
- ambitious, independent, well-developed, and focussed thought and argument
- argument/s of appropriate scope and convincingly presented

Structure
- well-structured with appropriate introduction and conclusion
- well thought out, with effective transitions between paragraphs and points

Style
- lucid, concise, accurate, and fluent writing
- clear and competent use of vocabulary, grammar and punctuation throughout
- formal requirements observed (consistently and correctly formatted footnotes; complete and well-formatted bibliography)

60-69 (2.i)
Keywords: independent; well-developed; relevant; clear; analytical; critical; competent

Knowledge and understanding
- demonstrates a good level of knowledge and understanding of the module subject (see module aims)
- shows evidence of independent reading

Evidence use
- identifies relevant primary source material and uses this analytically rather than descriptively
- uses own textual analysis effectively to develop some independent points
- identifies relevant secondary material and employs this analytically; some evidence of critical approach to secondary material
- shows some reliance on and some development of lecture and seminar material

Argument
- contains evidence of having thought through the question or task independently
- contains a clear, relevant, consistent and well-evidenced line of argument
- good argumentative focus on the question/task set

Structure
- has an appropriate introduction and conclusion
- structure is largely clear
- may feature occasional lapses in paragraphing and weak transitions, but the reader will be able to follow the argument without difficulty

Style
- demonstrates a readable, competent use of vocabulary and grammar for the most part
- has observed formal requirements (footnotes and complete bibliography according to agreed style sheet)

50-59 (2.ii)

Keywords: solid; readable; coherent; descriptive; basic; undeveloped; uneven; unfocussed; timid

Knowledge and understanding
- demonstrates a solid level of knowledge and understanding of the module subject (see module aims), but may be prone to some simplification or marred by occasional significant deficiencies
- evidence of independent reading may be present but may not be well chosen

Evidence use
- supports points with both primary and secondary reading, but
  - readings of primary texts may tend towards the basic or descriptive; may make some claims not adequately supported or developed through textual analysis
  - secondary reading may not be well understood or used analytically
- derives much from lectures and seminars, without further independent development or critique

Argument
- develops a largely relevant, coherent discussion in response to the question/task with some good insights; however, relevance of points/paragraphs may not be clear throughout
- attempts to develop an argument or set of related arguments, but argument(s) may be basic, lack consistency of focus, or be undermined by gaps in knowledge

Structure
- essay has a discernible structure, but its development may be uneven; transitions between paragraphs and points may be unclear
- introduction and conclusion will be present, though these may be missing elements or not wholly appropriate to the body of the essay

Style
- mostly readable and grammatical
- there may be some basic or imprecise expression, or inaccurate vocabulary
- there may be errors in grammar, spelling and punctuation
- largely observes formal and referencing requirements (complete footnotes, bibliography), but there may be some errors and inconsistencies in the presentation of references

40-49 (Third)
Keywords: superficial; irrelevant; error-prone; limited; weak; derivative; uncritical; unclear

Knowledge and understanding
- demonstrates some knowledge and understanding of the module subject (see module aims), but this knowledge may be superficial, very basic, or compromised by some errors, gaps or misunderstandings
- demonstrates some limited understanding of primary texts
- independent reading may be minimal or absent, poorly chosen, and/or poorly understood

Evidence use
- features some evidence of understanding of texts/sources, and some textual analysis, but likely to be limited or weak
- points regularly unsupported by reference to primary or secondary reading
- lecture and seminar material may be repeated without further development or thought
- use of secondary sources likely to be derivative and uncritical

Argument
- contains some relevant discussion in response to the question/ task; however, relevance may often be unclear
- contains some attempt at argument, but may be weak

Structure
- essay may be unstructured and argument(s) very hard to follow
- introduction and conclusion may be present but weak and/or confused

Style
- some serious and consistent errors in grammar, spelling, and punctuation that impact on the reader's understanding
- vocabulary often simplistic and inaccurate
- sources will be acknowledged, but formal requirements may not be fully observed (carelessness in references, bibliography)

25-39 (Fail)
Keywords: comprehensible; under-informed; unsubstantiated; derivative; incomplete; irrelevant; unclear

Knowledge and understanding
- demonstrates some limited knowledge and understanding of module subject (see module aims), but with serious deficiencies and flaws
- significant errors and gaps in knowledge and understanding; may be unable to demonstrate understanding of the primary texts
- independent reading minimal or absent

Evidence use
- may feature some substantial levels of misreading/misunderstanding of texts/sources; textual analysis inadequate
- heavily derivative; sources may not be properly cited

Argument
- attempts to answer question/ address task, but not successfully
- argument(s) may be muddled or incomplete, though with occasional moments of sense
- essay may ignore a key component of the assignment instructions or be often, though not always, irrelevant to the question

Structure
- structure may be chaotic; essay very difficult to follow

Style
- essay may sometimes or often feature significant errors in vocabulary, syntax, spelling and punctuation
- formal requirements (e.g. adequate citation and referencing, complete bibliography) often ignored

Work that is of better quality but significantly under-length (unfinished) and so offering an inadequate response to the question may also fall into this category.

24 and below (Fail)
Keywords: uninformed; unsubstantiated; irrelevant; unstructured; unreferenced; incomprehensible; incomplete

Knowledge and understanding
- demonstrates almost total, or total, lack of knowledge and understanding of module subject (see module aims)
- displays lack of knowledge and/or consistent and considerable levels of misunderstanding of primary texts/sources

Evidence use
- textual analysis entirely or almost wholly absent
- considerable and consistent misunderstanding/misreading of sources
- sources consistently not cited

Argument
- argument entirely, or almost entirely, unclear
- essay may wholly disregard assignment instructions or be entirely, or almost entirely, irrelevant to question

Structure

- structure absent or wholly incoherent

Style
- written in very poor English and often incomprehensible
- formal requirements wholly ignored (references and bibliography may be absent)

Work that is of better quality, but very substantially under-length (unfinished) and so unable to answer the question may also fall into this category.

5.5.2. Marking Criteria for Dissertations

86 and above (Exceptional First)
All the qualities of an Excellent First, plus:
- Re-defines the terms of previous critical debates
- Shows signs of being publishable in a peer-reviewed journal of literary studies

80-85 (Excellent First)
- Ability to frame an original research question that makes a significant contribution to the particular field of literary critical inquiry
- High level of precision in the use of critical vocabulary
- Flawless syntax
- Demonstrates an excellent critical understanding of relevant research context and history of criticism, which is marshalled carefully at several points in the essay, and is reflected in the bibliography
- Demonstrates critical self-awareness of the nature and, where appropriate, the limitations of the argument being presented
- Textual analysis and argument is nuanced and conceptually sophisticated at several points in the essay
- Uses a tone that is appropriate to the topic under discussion, and, where appropriate, the form of the writing
- Shows signs of being publishable in a graduate journal of literary studies

70-79 (First)
All the qualities of 2.i work plus:
- ability to frame an original and ambitious research question
- evidence of original research and ability to draw upon an extensive and appropriate bibliography
- argument/s convincingly presented, limitations / restrictions recognized
- well-selected primary and secondary material incorporated into own text and competently and imaginatively analysed
- a sophisticated engagement with literary context, or with the theoretical implications and vocabularies of the argument being made
- readable, lucid and concise, clear and competent use of vocabulary and grammar
- well structured and signposted in agreement with argument (let your reader know where you are)
- formal requirements observed (footnotes, complete bibliography

60-69 (2.i)
All the better qualities of 2.ii work plus:
- demonstrates an ability to frame an appropriate research question with coherence and clarity
- develops a clear and consistent line of argument
- uses and selects relevant primary and secondary material analytically rather than descriptively
- some useful consideration of appropriate literary contexts, or of the theoretical implications of the argument being made
- readable, competent use of vocabulary and grammar
- clearly structured

50-59 (2.ii)
- demonstrates an ability to frame a research question

- develops an argument using evidence, although at times the argument is inconsistent or faulty
- demonstrates a relevant understanding of both primary and secondary literature, although its treatment of this material tends towards description rather than analysis
- demonstrates an acknowledgement of appropriate literary context, or of the theoretical implications of the argument being made, but likely to reveal limited understanding
- is mostly readable and grammatical; occasionally simplistic or inaccurate use of jargon
- is structured, though perhaps somewhat arbitrarily
- largely observes formal requirements

40-49 (Third)
- has an identifiable research question, but it is not well defined and is highly derivative
- uses both secondary and primary sources, but their relevance to the argument is not clear and the treatment of them is heavily descriptive
- makes an attempt at an argument, but it is unclear or arbitrary
- has little or no sense of appropriate literary context or theoretical vocabulary
- is difficult to follow, verging on ungrammatical, English poor
- the structure not clear
- fails to fully observe formal requirements

35-39 (Fail)
- research topic poorly defined
- heavily derivative; sources often misunderstood though acknowledged
- argument and structure garbled though with moments of sense
- often, though not always, irrelevant, including material irrelevant to topic
- difficult to follow; sometimes ungrammatical; English poor
- formal requirements often ignored

34 and below (Fail)
- research topic or question not defined
- argument and structure garbled
- very largely descriptive
- often incomprehensible, and written in very poor English
- formal requirements consistently ignored

5.5.2a. Marking Criteria for Creative Writing Dissertations (creative component)

86 and above (Exceptional First)
- redefines or expands our understanding of a genre or literary form
- is of publishable standard
- expert control over techniques, which are deployed with innovation and flair
- suggests new ways of thinking about a literary trope, tradition, or form

80-85 (Excellent First)
- flawless syntax and presentation
- expert control over techniques (dialogue, narration, rhythm, stage directions etc.)
- hints at new ways of thinking about a literary trope, tradition, genre, or form
- mature, nuanced and poised in its development of theme, character, image, or plot
- mature, nuanced and poised in its development of theme, character, image, or plot

70-79 (First)
- ability to construct and follow your own creative brief
- evidence of original work and ability to draw upon an extensive and appropriate reading
- complete control of dramatised story telling where appropriate
- good use of pertinent dialogue
- readable, lucid and apt use of vocabulary and grammar (which may mean recognising that some grammatical features can be used correctly in fiction that would not be acceptable in an essay)
- well structured, cohesive handling of themes, narrative threads, and verbal patterns
- formal conventions observed (such as layout of dialogue, paragraphs, stanzas, stage directions)

60-69 (2.i)
- evidence of some original treatment of a literary formula
- a coherent structure for the writing
- uses dialogue well where appropriate
- readable, competent use of vocabulary and grammar (see note above under first)
- formal requirements observed

50-59 (2.ii)
- aims of the piece clear but not fully developed
- handles an existing literary formula well
- dialogue sometimes effective
- style not always accurate and requires further improvement
- formal conventions largely observed
- is mostly readable and grammatical; occasionally simplistic or inaccurate use of jargon
- is structured, though perhaps somewhat arbitrarily
- formal requirements largely observed

40-49 (Third)
- the project is poorly defined and derivative, though not simply imitative
- narrative reliant on explanation and simple exposition
- has little or no sense of appropriate literary context or genre
- is difficult to follow, verging on ungrammatical, English poor
- the structure not clear, or needs more work
- fails to fully observe formal requirements
- evidence of effort

35-39 (Fail)
- heavily derivative and at times merely imitative
- garbled though with moments of sense
- difficult to follow; sometimes ungrammatical
- poor style
- lack of effective structure
- formal conventions often ignored

34 and below (Fail)
- fails to fulfil the requirements of the topic
- often incomprehensible, and written in very poor English
- unstructured and formal conventions consistently ignored

5.5.2b. Marking Criteria for Creative Writing Dissertation (commentaries)

86 and above (Exceptional First)
- redefines or expands our understanding of a genre, literary form or the creative process itself
- hints at an intellectual and creative curiosity suggestive of graduate work
- expert understanding of techniques, and the literary contexts and writerly practices that shape them, with innovative development of techniques in a number of areas
- critical material used with sophistication and subtlety
- evidence of extensive and imaginative wider reading

80-85 (Excellent First)
- flawless syntax and presentation
- expert understanding of techniques (dialogue, narration, rhythm, stage directions etc.) and the literary contexts and the writerly practices that shape them
- hints at new ways of thinking about a literary trope, tradition, genre, or form
- mature, nuanced and poised in its reflections on how a work has developed
- evidence of careful and extensive critical reading

- able to move from discussion of the accompanying creative work to informed analysis of wider literary trends and traditions

70-79 (First)
- evidence of original work and ability to draw upon an extensive and appropriate reading
- a reflective and mature account of your creative process (writing, editing, redrafting), with limitations / restrictions recognised
- well-selected primary and secondary material incorporated into own text and competently and imaginatively analysed
- a sophisticated engagement with literary context, or with the generic implications and vocabularies suggested by your creative work
- awareness of literary debate that pertains to this piece of work
- readable, lucid and apt use of vocabulary and grammar
- sensitivity to the themes, narrative threads, and verbal patterns of your own work
- formal conventions observed

60-69 (2.i)
- evidence of having studied and learned from the set texts and discussions of creative writing
- a good account of your creative process (writing, editing, redrafting), with limitations / restrictions recognised
- formal conventions observed
- a considerable self-reflection on your creative process, which shows an ongoing and committed engagement with the creative process

50-59 (2.ii)
- evidence of some original work and some appropriate reading
- a basic account of your creative process (writing, editing, redrafting), with limitations / restrictions recognised
- some degree of self-reflection on your creative process
- primary and secondary material incorporated into own text to a limited degree
- partial engagement with literary context, or with the generic implications and vocabularies suggested by your creative work
- emerging awareness of literary debate that pertains to this piece of work
- basic control of vocabulary and grammar
- a basic understanding of some of the themes, narrative threads, and verbal patterns of your own work
- formal conventions partially observed

40-49 (Third)
- little evidence of original work or appropriate reading
- some accounting for your creative process (writing, editing, redrafting), though limited amount of self-reflection on this process
- little primary and secondary material incorporated into own text
- little engagement with literary context
- very limited awareness of literary debate that pertains to this piece of work
- uneven control of vocabulary and grammar
- partial understanding of the themes, narrative threads, and verbal patterns of your own work

35-39 (Fail)
- little primary and secondary material incorporated into the text
- little accounting for the creative process
- limited awareness of appropriate literary contexts
- poor control of vocabulary and grammar
- few formal requirements followed

34 and below (Fail)
- little or no secondary material used

- no accounting for the creative process
- literary contexts not discussed, or poorly understood
- fails to follow formal requirements

5.5.3a Marking Criteria for Creative Writing Assessments (creative component)

86 and above (Exceptional First)
- redefines or expands our understanding of a genre or literary form
- is of publishable standard
- expert control over techniques, which are deployed with innovation and flair
- suggests new ways of thinking about a literary trope, tradition, or form

80-85 (Excellent First)
- flawless syntax and presentation
- expert control over techniques (dialogue, narration, rhythm, stage directions etc.)
- hints at new ways of thinking about a literary trope, tradition, genre, or form
- mature, nuanced and poised in its development of theme, character, image, or plot

70-79 (First)
- original, independent and relevant to the set topic
- convincing, persuasive handling of character, setting, and other materials
- complete control of dramatised story telling where appropriate
- good use of pertinent dialogue
- awareness of literary debate that pertains to this piece of work
- readable, lucid and apt use of vocabulary and grammar (which may mean recognising that some grammatical features can be used correctly in fiction that would not be acceptable in an essay)
- well structured, cohesive handling of themes, narrative threads, and verbal patterns
- formal conventions observed (such as layout of dialogue, paragraphs, stanzas, stage directions)

60-69 (2.i)
- evidence of some original treatment of a literary formula
- creates a coherent structure for the writing
- uses dialogue well where appropriate
- readable, competent use of vocabulary and grammar (see note above under first)
- formal requirements observed

50-59 (2.ii)
- aims of the piece clear but not fully developed
- handles an existing literary formula well
- dialogue sometimes effective
- style is readable and handles grammar appropriately for its genre (see note above under first)
- formal conventions largely observed

40-49 (Third)
- derivative but not simply imitative
- aims not always clear
- narrative is reliant on explanation and simple exposition
- style only partially coherent
- structure requires more work to function well
- formal conventions not fully observed
- evidence of effort

35-39 (Fail)

- heavily derivative and at times merely imitative
- garbled though with moments of sense
- difficult to follow; sometimes ungrammatical
- poor style
- lack of effective structure
- formal conventions often ignored
- shows evidence of limited effort

34 and below (Fail)
- fails to fulfil the requirements of the topic
- often incomprehensible, and written in very poor English
- unstructured and formal conventions consistently ignored

5.5.3b. Marking Criteria for Creative Writing Assessments (commentaries)

86 and above (Exceptional First)
- sharpens our understanding of a genre, literary form or the creative process itself
- expert understanding of techniques, and the literary contexts and writerly practices that shape them, with innovative development of techniques in a number of areas
- critical material used with sophistication and subtlety
- evidence of extensive and imaginative wider reading

80-85 (Excellent First)
- flawless syntax and presentation
- expert understanding of techniques (dialogue, narration, rhythm, stage directions etc.) and the literary contexts and the writerly practices that shape them
- hints at new ways of thinking about a literary trope, tradition, genre, or form
- mature, nuanced and poised in its reflections on how a work has developed
- evidence of careful and extensive critical reading

70-79 (First)
- original, independent and relevant to the set topic
- signs of an awareness of other literary work in the same genre
- awareness of literary debate that pertains to this piece of work
- readable, lucid and apt use of vocabulary and grammar (which may mean recognising that some grammatical features can be used correctly in fiction that would not be acceptable in an essay)
- sensitivity to the themes, narrative threads, and verbal patterns in your work
- formal conventions observed

60-69 (2.i)
- shows evidence of coherent critical reflection on creative process
- creates a coherent structure for the writing
- demonstrates evidence of having studied and learned from the set texts and discussions of creative writing
- readable, competent use of vocabulary and grammar (see note above under first)
- formal requirements observed

50-59 (2.ii)
- evidence of some original work and some appropriate reading
- a basic account of your creative process (writing, editing, redrafting), with limitations / restrictions recognised
- some degree of self-reflection on your creative process
- primary and secondary material incorporated into own text to a limited degree
- partial engagement with literary context, or with the generic implications and vocabularies suggested by your creative work
- emerging awareness of literary debate that pertains to this piece of work
- basic control of vocabulary and grammar

- a basic understanding of some of the themes, narrative threads, and verbal patterns of your own work
- formal conventions partially observed

40-49 (Third)
- little evidence of original work and appropriate reading
- some accounting for your creative process (writing, editing, redrafting), though limited self-reflection on this process
- little primary and secondary material incorporated into own text
- little engagement with literary context
- very limited awareness of literary debate that pertains to this piece of work
- uneven control of vocabulary and grammar
- partial understanding of the themes, narrative threads, and verbal patterns of your own work

35-39 (Fail)
- little primary and secondary material incorporated into the text
- little accounting for the creative process
- limited awareness of appropriate literary contexts
- poor control of vocabulary and grammar
- few formal requirements followed

34 and below (Fail)
- little or no secondary material used
- no accounting for the creative process
- literary contexts not discussed, or poorly understood
- fails to follow formal requirements

6. Academic Skills and Good Practice

6.1 Guidelines for Written Work

The following sections have been written to help you to develop good academic practices in the study of English Language and Literature, concentrating particularly on how to organise your essays and present your arguments in an intelligible manner, and cite references fully and accurately.

If you or your tutors have any doubts about your spelling, punctuation, or grammar, you should take steps to improve them. A good way of improving spelling is to use the spell-check of a word-processing program as a tutor, noting the spellings it consistently corrects. Errors in grammar and punctuation often show up if you read complicated sentences out loud. It is University and English policy to encourage students to use gender-neutral language in their written work. The main point to note is that if you are referring to people of both sexes, you should use appropriate wording: so, for example, a hypothetical reader who might be of either sex should not be referred to as 'he'.

The English Department has visiting Royal Literary Fund Fellows who work at Avenue Campus for part of each week. They hold both workshops and one-to-one sessions on all aspects of writing, from essay planning to letter writing and CVs. The RLF Fellows for 2019-20 are Stephanie Norgate (S.Norgate@soton.ac.uk) and Jonathan Buckley (J.Buckley@soton.ac.uk).

Essay planning: A Summary of Dos and Don'ts of Good Academic Practice

- *Do* begin writing early. Explore what you think by writing whole sentences and paragraphs in response to what you are reading. Don't think you have to read everything before you start writing the essay itself. Read while you're writing; it will give you ideas.

- *Do* complete a draft of your essay at least a week before the deadline so you have time to redraft and correct it.

- *Do* map out a plan of the essay before you start writing (but don't feel that you have to stick to it; often the act of writing means that you develop your thinking and change

your mind). Make detailed notes about the text you're reading and re-read the text before you start writing.

- *Do* use the electronic databases available via the University Library webpages to find more articles on your chosen essay topic.

- *Do* read secondary material in reliable scholarly sources (e.g. books and articles in the academic journals held electronically and/or in hard copy by the University Library).

- *Do* try to use secondary material critically and selectively. More powerful essays are those that use the critics judiciously to develop an independent argument; weaker essays repeat what the critics say.
- *Do* signpost your argument clearly, which means identifying *what* you are trying to do and explaining *why* it is important.

- *Don't* use material taken from the Internet unless you have verified the reliability of the source. See Virginia Tech's useful guide.

- *Don't* repeat material between essays for different modules. This is considered 'self-plagiarism' and is a breach of the university's acedemic integrity regulations.

- *Do refer to the guidelines in the MHRA Style Guide for more information on how to cite sources and format your work.*

6.2 Conventions of Style

We expect you to acquire appropriate skills of citation and referencing as both quality of presentation and standard of written English are included in our marking criteria. English has adopted the *Modern Humanities Research Association* (*MHRA) Style Guide* as its standard style sheet. The guide is fulsome and not difficult to follow, but feel free to ask your seminar tutors and/or personal academic tutor for assistance in using the guide. The *MHRA stylebook can be downloaded for free from their website*. The MHRA has also produced a 'Quick Guide' which is easy to use and covers the most common forms of reference.

6.3 Studying Film and Television

Some English modules involve studying film and television. The University's growing collection of film and television is held by the Avenue Campus Library, and you are able to watch all set texts at the players provided in the library. You cannot take videotapes or DVDs out of the library.

Film is a visual form, but the study of it is very similar to the study of literature. When you are researching your work and preparing to write essays on film, you will work with books, journals and articles which are available in the library, and develop the same research skills as those you use in your literature work. The basic book and journal collection in the Avenue Campus Library is a starting-point; the top floor of the Hartley Library holds a substantial collection of materials on film and television.

6.4 Dissertations

All final year students undertake an 8000-word dissertation either in English or,if taking joint honours, in English OR the other subject. The Dissertation is a double module which takes place in Semester 2.

The Dissertation allows students to undertake independent research under individual supervision on a topic in literary culture that particularly interests them; it also provides a good foundation for students interested in doing postgraduate study. The dissertation co-ordinator will assign you a supervisor.. You will meet with your supervisor to discuss research strategies, readings, draft chapters, and your writing schedule.

The deadline for submission of the completed dissertation will be advertised on the Blackboard site. You submit the final Dissertation both electronically, and as two hard copies. They are double-marked, usually by the supervisor and another member of staff. Dissertations willalso be looked at by the English external examiners.

The Dissertation co-ordinator for 2019-20 is [Devorah Baum](#)

6.5 Submission of Assessed Work: A Checklist

1. All essays must be double spaced, and presented in 12-point font (Arial. Calibri, Garamond or Times New Roman are clear choices), and follow the [MHRA style guide](#). Pages must be numbered.

2. English uses a system of anonymous marking; please **do not** write your name anywhere on your essay.

3. If you submit your essay late, please fill in a [Special Considerations](#) form. This form and accompanying evidence will need to be handed in to the Student Office as soon as possible after you have submitted the work. Lateness usually incurs a penalty unless there is an acceptable explanation and evidence – see section 8.1 below.

4. Unless otherwise instructed, submit your essay using [Turnitin](#). Instructions for using Turnitin will be sent by the Student Office at the beginning of each semester.

7. PART THREE: SUPPORT FOR YOU AND YOUR STUDIES

7.1 Practicalities

ENROLMENT: This will take place online and you will have received details about it.

NOTICEBOARDS AND EMAIL: there are noticeboards for our undergraduate students in the English corridor (Level 2 of Avenue Campus). **Please consult your University email every working day as this is the means by which academic and administrative staff will send important and urgent information** The Student Office (Humanities) also has noticeboards for student information, including registration, on the ground floor of the Avenue Campus.

READING LISTS: Staff will make readings lists available on module Blackboard sites. Reading lists for Semester 1 are made available during the summer. Reading lists for Semester 2 are made available at the end of the first semester's teaching period.

BOOKSHOPS AND BOOKSTALLS: October Books run a bookstall at regular intervals at Avenue Campus, and they have a shop on Portswood Road. John Smith's Bookshop has a branch on Highfield Campus in Gower Building, 112 Burgess Road. Both bookshops will often do "package" deals. The student English Society often run a second hand bookstall. Look out for advertisements on Facebook, Twitter and by email.

7.2 Support for Students in English

PERSONAL ACADEMIC TUTORS: All students are allocated a member of the academic staff as a 'personal academic tutor' ('PAT'). Academic tutors act as the first point of contact for help and support in matters affecting your work and student experience, and your general academic progress. They will normally be one of your referees for future work and postgraduate study, and we recommend that you discuss your CV with them.

You should feel free to contact your personal academic tutor to discuss any aspect of your work, progress, career plans, skills development etc. Issues specific to your coursework (e.g. advice on essay topic or additional reading) should be addressed in the first instance to your seminar tutor or module convenor. Seminar tutors will liaise with your PAT if they are concerned about your progress or about your attendance in classes. Your PAT may also (with your permission) let seminar tutors know of any difficulties that may be affecting your work.

If a PAT is particularly worried about your situation, they may involve the Discipline Senior Tutor.

Student Representatives: at the start of the first academic year, two representatives are elected from each year. Their role is to represent their fellow students, and to constitute the Staff-Student Liaison Committee (see below). Representatives gain a huge amount of valuable experience, including the opportunity to improve communication and listening skills. Support is offered to representatives by our Directors of Programmes. The Students' Union holds special training sessions for 'Course Reps' at the start of the academic year. See details on how to become a rep on the SUSU pages: and use your reps to make your views known. You can leave an anomyous message for your student reps in the pigeonhole on Level 2, or by emailing them:they wil let you know their contact details..

The **Staff-Student Liaison Committee** meet at least three times a semester, in the the week before each Board of Studies. These meetings are chaired by the Directors of Programmes, and are an important forum for discussion and decisions relating to any academic or pastoral issues that students have raised with their representatives. All minutes are held by the English administrator and are available to any student on request.

Board of Studies: these meetings for all English staff, chaired by the Head of Discipline, are held at least three times a semester to discuss matters of importance to English. Your English President, Evelyn Hayes, attends these meetings, and the minutes of the meetings are circulated to the student representatives. All minutes are held by the Faculty Opertaing Service and are available to any student on request.

The SUSU English Department President for 2019-20 is Ulfat Islam (english@susu.org)

SUMMARY OF ACADEMIC AND PASTORAL SUPPORT

For assistance and/or help in relation to	*go to:*
Module details, essay work, intellectual questions	SEMINAR TUTOR
Academic work progress, pattern of module choices, future careers, skills, etc.	PERSONAL ACADEMIC TUTOR
Confidential personal problem	PERSONAL ACADEMIC TUTOR AND/OR ENGLISH SENIOR TUTOR
Serious confidential personal problem	COUNSELLING SERVICE AND/OR ENGLISH SENIOR TUTOR AND/OR SCHOOL SENIOR TUTOR
Possible suspension or withdrawal	ENGLISH SENIOR TUTOR AND/OR SCHOOL SENIOR TUTOR AND DIRECTOR OF PROGRAMMES
Departmental policy	DIRECTOR OF PROGRAMMES
Special concerns involving individual students or staff	DIRECTOR OF PROGRAMMES

In 2019-20, the English Senior Tutor is Ranka Primorac (R.Primorac@soton.ac.uk) in semester 1 and Jakub Boguszak (J.Boguszak@soton.ac.uk) in semester 2. The School Senior Tutor is Julia Kelly (J.A.Kelly@soton.ac.uk).

7.3 Equal Opportunities

Statement of Intent

The University of Southampton confirms its commitment to a comprehensive policy of equal opportunities in employment and for students. Individuals are selected and treated on the basis of their relevant merits and abilities and are given equal opportunities within the University. The aim of the policy is to ensure that no job applicant or employee, prospective student or student, should

receive less favourable treatment on any grounds which are not relevant to good employment practice for staff or to academic ability and attainment for students. The University is committed to a programme of action to make the policy fully effective.

Further information can be found on the University's [Equal Opportunities policy page](#).

7.4 Information Technology

iSOLUTIONS: As a subscriber to the University computing system you have access to word-processing, printing facilities, email, and the Internet. There are workstations on Upper Level 2 of the Avenue Campus - a telephone help point will connect you to the ServiceLine for assistance, and you can phone ServiceLine on 02380 595656, or email them at serviceline@soton.ac.uk. A Wi-Fi network is available in most areas of the University – see the [iSolutions website](#) for details.

EMAIL: email is one of the primary forms of communication between English staff and students. You will receive mass emails,and convenors and tutors will communicate with module cohorts via their Blackboard module email lists. *Please note that we only communicate with students using your university email account, not any other private email accounts*.

YEAR GROUP BLACKBOARD SITES: You will be enrolled on a Blackboard site for your year group at the start of the year. This site will contain important information, includinglinks to this handbook and the School Handbook; electronic copies of late and special circumstances forms; academic integrity documentation; recordings of lectures about module choices and progression etc. If you are not enrolled on the appropriate site for your year, please contact the English administators at englhums@soton.ac.uk.

WEBSITES: remember that [the English website](#) contains essential information about all aspects of the department.

7.5 Opportunities for Students

STUDY ABROAD: The School/Faculty has arrangements with a large number of universities worldwide that allow you to study abroad at various points during your university career. We also welcome students coming to us from our partner universities abroad. They are a valued addition to our classes. Study Abroad gives you a valuable opportunity to experience another culture, and enables you to expand your language skills; it can be an important addition to your CV, while also being hugely enjoyable.You may go a for summer language course, a single semester, or an entire year. Many of our partner universities worldwide teach in English, so language need not be a barrier, although you might want to take a relevant language course here before you go so that you find it easier to find your way around while you're there.

The Study Abroad Co-ordinator for 2019-20 is tbc.

ENGSOC: the English Society contributes to the social side of life for English students, and organises such things as theatre trips, pub-crawls and the English Finalists' Party. But it also has an important pastoral role within English, and offers you a chance to develop transferable skills. Please get involved and help to enliven its broad portfolio of activities. The English Society has a set of pages on the English website, with news concerning recent and forthcoming social events; for further details about membership or help with the organisation, please see their [Facebook page](#) ,the [website](#) or see them at the bunfight during freshers week, where you can sign up to the email list.

7.6 Employability and Careers

The University has a specialist [Careers Service](#), based in Building 3 at the Highfield Campus (near the Hartley Library). It is a vital part of your forward planning to consult the Careers Service – and you should start to do so during your first year. Much of what you do in English will have a bearing on your career prospects, as much through the skills you acquire as through your subject-based knowledge. These skills are clearly listed in the detailed descriptions of each module that you have studied, and can help form the basis of both a CV and a job application.

Reliability (attendance), punctuality, preparedness, teamworking, and communications skills are fundamental employability skills that **all** employers seek, and are developed by all our modules. This table represents in more detail the qualities and aptitudes your tutors will want you to cultivate during the learning process. You can visit the University of Southampton Careers Service for more information.

Qualities	Aptitudes you will be given the opportunity to develop	Teaching and Learning Activities	Skills (based on Quality Assurance Agency 'benchmark' statements & Soton Careers Destinations docs.)	Graduate Attributes (based on Soton Careers Destinations docs.)
Reflexivity	• Curiosity • Willingness to read data and weigh evidence • Awareness of institutional structures • Willingness to develop imagination and creativity	• All forms of reading and interpretation • All kinds of strategic/institution-related advice and teaching • Extra-curricular activities related to learning and development	• Ability to communicate precisely in spoken and written forms, • Ability to analyse texts and cultural objects • Ability to plan • Development of time management skills	• Informed researcher and communicator • Reflective learner • Creative problem solver
Sense of Self-Worth	• Readiness to express yourself clearly, concisely, and without fear in a variety of media, contexts, and registers • Readiness to internalise feedback • Readiness to be proactive in developing skills and competencies	• Formative assessment • Post-assessment feedback • Seminar/group presentations, • Written/oral activities and projects • Specifically-tailored learning objects	• Ability to convey arguments & opinions effectively • Ability to engage in a reasoned manner with the opinions and arguments of others • Willingness to explore ambiguity	• Academic • Confident • Articulate • Proactive
Social vision	• Willingness to perform with and alongside others • National and international social awareness	• Module content • Group work • Seminar participation • All forms of collaboration • Module-related activities linking Soton students to other institutions • Placements and internships	• Awareness of how critical traditions shape literary and cultural history • Understanding of how cultural norms and assumptions influence questions of judgment	• Global citizen • Ethical Leader

There are also Careers seminars held at Avenue Campus which you will be encouraged to attend. In addition to providing a Careers 'library' in which students may browse for information, the Careers Service offers 'Quick Query' sessions and advice on a range of matters including CVs, interviews and psychometric testing. You are encouraged to consult the Careers web pages.

REFERENCES: If you need a job reference, you should (a) ask if a tutor is willing to act as your referee, (b) give them plenty of notice, and (c) provide them with a copy of your CV or job/course application and the job description of the post for which you are applying. When giving out the names of academic staff as referees please be aware that because all references provided by University staff are subject to the Data Protection Act, it may not be possible for staff to fill in some of the categories on 'tick sheet' reference request forms (often used by temporary employment agencies) because staff cannot comment on the personal (rather than academic) qualities of a student. For the same reason, academic staff have been advised not to give verbal references, because telephone references may be mistranscribed by the prospective employer. Remember that for the purposes of the Data Protection Act, tutors may not release information about you to a third party without your prior consent. The School of Humanities can only keep your records for three years after you graduate—if you anticipate asking academic staff for references for a longer period please retain your own records carefully and liaise as far as possible with the member of staff acting as your referee.

PART FOUR: DEGREE REGULATIONS FOR ALL STUDENTS

8. Degree Regulations

We will assume that you have read and understood the University's regulations; failure to observe them could have serious consequences, ranging from failure in individual modules to the lowering of your degree class or failure in your degree.

In particular, please see the following sections of the School of Humanities Handbook for regulations regarding:

4.3 Attendance and reporting sickness
6.2 Penalties for late coursework submission
6.4 Over-length work