

# Cardiff University School of English, Communication & Philosophy

## M.A. in English Literature

Course Guide 2011-2012



English Literature, Cardiff University, Humanities Building, Colum Drive, Cardiff CF10 3EU  
Tel: 029 2087 0322; e-mail: [Encap-pg@Cardiff.ac.uk](mailto:Encap-pg@Cardiff.ac.uk)

If you need a copy of this document in large type or on cream paper, please contact [encap-pg@cf.ac.uk](mailto:encap-pg@cf.ac.uk)

## Contents

1.	Foreword .....	4
2.	The M.A. in English Literature .....	5
	a. Aims and Objectives .....	5
	b. Teaching Methods.....	5
	c. Choice of courses .....	5
	d. Learning Outcomes .....	6
3.	Useful Information .....	8
	a. Key Staff .....	8
	b. Postgraduate Administrator .....	8
	c. Personal Tutors .....	8
	d. Postal Address.....	8
	e. Important Dates.....	8
	f. Attendance .....	8
	g. Staff-Student Panel .....	8
	h. Feedback on essays .....	9
	i. Student feedback on teaching .....	9
4.	Learning support .....	10
	a. The Library.....	10
	b. Research Skills.....	10
	c. Inter-Library Loans .....	10
	d. Technical Assistance.....	10
	e. Postgraduate Seminars .....	10
	f. Visiting Speaker Seminars .....	10
	g. The Graduate Centre .....	10
5.	Assessed Essays .....	11
	a. The Essays (including word count).....	11
	b. Essay support .....	14
	c. Plagiarism .....	15
	d. Cover Sheet/Declaration .....	15
6.	The Dissertation .....	16
	a. Planning and writing the Dissertation.....	16
	b. Supervision arrangements .....	18
7.	Assessment.....	19
8.	Examining Board Conventions .....	20
	a. Determination of results.....	20
	b. Late submission of work .....	20
	c. Extenuating circumstances.....	20
	d. External Examiner .....	21
9.	Marking Conventions.....	22
	a. Marking Procedures .....	22
	b. Numerical Marking Scheme .....	22
	c. Presentation, Command of Written English, and Word Length .....	23
10.	Marking Criteria.....	24
	a. Marking Criteria.....	24
	b. General criteria.....	24
	c. Mark scheme .....	25
11.	Academic Essay Conventions / Style Guide .....	26
	a. Academic English .....	26
	b. Plagiarism .....	27

c.	Referencing your sources .....	27
d.	Required Format .....	27
i.	General layout .....	27
ii.	Quotations and quotation marks .....	28
iii.	Acknowledging your sources.....	30
iv.	How to handle references when quoting from critics or drawing on their ideas .	30
e.	How to give references when quoting from literary texts .....	31
f.	Book titles .....	33
g.	Articles or essays in books .....	34
h.	Articles in journals .....	35
i.	Newspapers .....	35
j.	Other very small details .....	36
k.	Quoting from a critic who is quoting from another critic .....	37
l.	The Internet .....	38
m.	Films and Paintings .....	38
n.	Bibliography.....	39
o.	Avoiding Common Errors.....	40
12.	Summary of Examples .....	44
13.	Appendix 1: National Qualifications Framework: Master's Level: (level 7) The MA graduate .....	47
14.	Appendix 2: Programme specification: MA in English Literature .....	48
15.	Appendix 3: MA English Literature Calendar 2011-2012.....	52

## 1. Foreword

This course guide contains information that we have to pass on to you about assessment of the MA in English Literature and regulations affecting the degree. It describes the aims and objectives as well as the outcomes of the degree and what resources and facilities are available to you, notes about the course essays and the dissertation as well as notes about how to present your work.

The Guide should be read in conjunction with the *ENCAP Postgraduate Taught Handbook* which gives many more details of matters such as extenuating circumstances and regulations. Here we are more concerned with the particular features of your English Literature Master's degree and how to get the most out of it. Please also refer to the *English Literature Pathways Module Catalogue* on the ENCAP website for details of modules that are running in 2011/12 and to the current *Cardiff University Academic Regulations Handbook* at <http://www.cf.ac.uk/regis/sfs/regs/index.html>.

Section 7 [Academic Essay Conventions] of the Guide provides information about how to present your written work and how to detail the sources of your essays. It is most important that you follow the instructions on how to reference your work and so avoid problems of plagiarism.

This Course Guide can be made available in an alternative format, e.g. large print, coloured paper, etc. You will find an electronic version of this Guide as well as the ENCAP Postgraduate Handbook and the English Literature Pathways Module Catalogue on the ENCAP website.

If you have any suggestions for improvement of this Guide, please email them to the Postgraduate Manager, Rhian Rattray, at [RattrayR@cardiff.ac.uk](mailto:RattrayR@cardiff.ac.uk).

I hope that you find the year both stimulating and rewarding.

**Dr Jane Moore**

Director of Postgraduate Taught Studies for English Literature  
September 2011

For a campus map, visit: [www.cf.ac.uk/locations/maps/index.html](http://www.cf.ac.uk/locations/maps/index.html)

## **2. The M.A. in English Literature**

The Master's degree offers students the opportunity to explore in depth a number of related specialist modules and modern critical ideas while gaining experience in research methodology. The degree is built around the idea that students beginning postgraduate work often need to extend their range of reading and skills in a number of areas before they specialise in one particular period or author or topic for their Ph.D. This is why, in addition to taking four courses, you are required to attend supplementary classes on bibliographic techniques, resources and questions of academic presentation.

You also have to attend the fortnightly reading group working on literary theory and texts. While this element of the degree, like the training in research methods, is not assessed, it is a vital component and gives you the chance, in an informal way, to discuss some of the criticism that informs contemporary readings of texts.

### **a. Aims and Objectives**

The Master's Degree degree is designed to encourage you to develop your critical skills through three complementary routes. The first is that of reading: quite simply, by the end of the degree you should have learned to read more intensively but also be more aware of the larger critical arguments informing your reading of texts. Secondly, you should be aiming to develop your essay-writing skills, particularly your control and analysis of material. While we ask you to produce only four essays for the taught part of the degree, you should be prepared to give short written papers in which you try out your ideas and arguments. The essays themselves serve the further purpose of training you to write more extended essays than at undergraduate level and so help prepare you for writing the dissertation. Thirdly, the training in research methods is intended to help you develop your presentation of material as well as offering you ways of finding both source and critical works that bear upon your chosen essay or dissertation topic.

### **b. Teaching Methods**

Students are required to take four modules (two per semester) chosen in consultation with the teachers on the degree. Each module will be taught two hours a week by seminar.

### **c. Choice of courses**

The MA is so arranged that you can combine modules from different periods and genres. This is to encourage the exchange of ideas and also research methods and thinking across modules in cultural and historical terms. Initially, however, you may wish to consider choosing your modules on the basis of one of the set pathways.

#### **d. Learning Outcomes**

One question you might have is what makes an MA a higher degree. How does it differ from a BA? As you might expect, such questions are easier to pose than answer simply because learning is a complex process. You begin the course as a BA student; by the end you have attained MA level. The government in its National Qualifications Framework has provided a broad, general description of the nature of an MA which suggests how this change comes about:

Much of the study undertaken at Master's level will have been at, or informed by, the forefront of an academic or professional discipline. Students will have shown originality in the application of knowledge, and they will understand how the boundaries of knowledge are advanced through research. They will be able to deal with complex issues both systematically and creatively, and they will show originality in tackling and solving problems. They will have the qualities needed for employment in circumstances requiring sound judgement, personal responsibility and initiative in complex and unpredictable professional environments.

The description continues by stating that Master's degrees are awarded to students who have demonstrated:

- i. a systematic understanding of knowledge, and a critical awareness of current problems and/or new insights, much of which is at, or informed by, the forefront of their academic discipline, field of study, or area of professional practice;
- ii. a comprehensive understanding of techniques applicable to their own research or advanced scholarship;
- iii. originality in the application of knowledge, together with a practical understanding of how established techniques of research and enquiry are used to create and interpret knowledge in the discipline;
- iv. conceptual understanding that enables the student:
  - to evaluate critically current research and advanced scholarship in the discipline, and
  - to evaluate methodologies and develop critiques of them and, where appropriate, to propose new hypotheses.

This is the large framework within which all Master's degrees operate. It also includes a description of the typical MA graduate. We have included this at the end (Appendix 1) because it can provide useful ideas for your CV and help you reflect on what you are seeking to achieve.

Each degree, however, also has its own programme specification, its own particular philosophy. Once again we have included the programme specification for the MA at the end of this handbook (Appendix 2), but if you look at it you will see that it is essentially the same points we made above in the aims and objectives.

The programme specification provides you with a summary of the main features of the degree, but it also ties in with the assessment criteria which are given in section 6 [Assessment] of this handbook so that you can see how your work is marked against certain standards.

### **3. Useful Information**

#### **a. Key Staff**

The course director is Dr Jane Moore, room 2.19 (E-mail [MooreJV@cardiff.ac.uk](mailto:MooreJV@cardiff.ac.uk), Tel 029 2087 5669). The Chair of the Exam Board and Board of Studies is Professor Martin Coyle, Room 2.45 (E-mail [CoyleMJ@cardiff.ac.uk](mailto:CoyleMJ@cardiff.ac.uk), Tel 029 2087 5615).

#### **b. Postgraduate Administrator**

The postgraduate administrator for English Literature is Rhian Rattray, room 2.67 (E-mail [RattrayR@cardiff.ac.uk](mailto:RattrayR@cardiff.ac.uk), Tel 029 2087 0322). She is a fund of useful information, help and advice.

#### **c. Personal Tutors**

Professor Martin Coyle (see above for contact details) acts as personal tutor for all students on the MA in English Literature, supported by Dr Jane Moore, the course director (again see above for contact details). For further information on the School's Personal Tutor Policy, please see section 2 and appendix 1 of the ENCAP Postgraduate Taught Handbook.

#### **d. Postal Address**

If you need to write to us, the address is:

English Literature  
Cardiff University  
Humanities Building  
Colum Drive  
Cardiff  
CF10 3EU

#### **e. Important Dates**

First essays due 19 January 2012

Second essays due 7 May 2012

Dissertation final submissions date 14 September 2012.

All essays must be submitted via Turnitin (see section 11.4 [Assessment - Electronic Submission of Assessed Work] and appendix 4 of the *ENCAP Postgraduate Taught Handbook*)

#### **f. Attendance**

Attendance at MA seminars is compulsory. Please see section 8 the ENCAP Postgraduate Taught Handbook) for further information on attendance and the consequences of failing to engage with your programme of study.

#### **g. Staff-Student Panel**

There will be at least two meetings a year of the panel which covers both the BA and MA degrees and is chaired by students to discuss matters relating to the programmes. You will be made aware of your student representative and his or her contact details shortly after enrolment/induction. For more information about Staff-Student Panels and how they can help you, please see section 15 of the *ENCAP Postgraduate Taught Guide*.

**h. Feedback on essays**

Feedback on essays is via a feedback sheet of comments followed up (as appropriate) by a discussion with the course unit teacher.

**i. Student feedback on teaching**

At the end of each module you will be asked to comment (anonymously) on each module you have taken. The comments are read by the individual module tutors only after the marking has been completed. The course director will feed back issues raised to the Staff-Student Panel. For further information on Staff-Student Panels see Section 15 of the *ENCAP Postgraduate Taught Student Handbook*.

## **4. Learning support**

### **a. The Library**

The Library will be running an induction course for English Literature postgraduates new to the University during induction week. This session will be run by the subject librarian, Erica Swain. If you missed the library orientation and you are new to Cardiff University please arrange to meet with Erica Swain at another time. Please see section 10 [The Learning Environment – The Library] of the ENCAP Postgraduate Taught Student Handbook for further information on the services that the Arts and Social Studies Library offers.

### **b. Research Skills**

Martin Coyle/Jane Moore will co-ordinate classes on research skills. The classes are compulsory. A timetable for these classes will be distributed during induction week.

### **c. Inter-Library Loans**

Essential (only) books and articles may be obtained through the Inter-Library Loan system. Requests have to be counter-signed by a member of staff since each one costs a significant sum. These will be strictly limited.

### **d. Technical Assistance**

Please see section 10 [The Learning Environment] of the ENCAP Postgraduate Taught Handbook for information on technical support offered by INSRV and the ENCAP IT technicians in room 0.44.

### **e. Postgraduate Seminars**

There are lunch-time postgraduate seminars where research students give papers.

### **f. Visiting Speaker Seminars**

The Centre for Critical and Cultural Theory organises a programme of outside speakers on Monday evenings (roughly fortnightly), as does CEIR (the Centre for Editorial and Intertextual Research). For more information about the centres see section 2 of the *ENCAP Postgraduate Taught Student Handbook*.

### **g. The Graduate Centre**

The Graduate Centre in the Students' Union offers a focal point for postgraduates and a range of different resources. For further information on the services offered by the Centre see section 10 [The Learning Environment] of the *ENCAP Postgraduate Taught Student Handbook*.

## 5. Assessed Essays

### a. The Essays (including word count)

For each of the four modules you take in Part One of the MA requires you to submit a single essay of **4,000 words (this includes quotations but not bibliography and footnotes)** by the set deadline. One of the attractions of the MA is that it gives you the chance to write your essays over a fairly long period of time: instead of the weekly or fortnightly undergraduate deadline you have some 15 weeks in which to set up and complete the writing of two essays. At the same time, because the material on the modules may be unfamiliar to you or because you are wrestling with new concepts, it is possible to find your whole time taken up with reading and attending classes and to neglect the essential essay work preparation. The following notes are intended to prompt you to make an early start on your essays so that the vital process of drafting, revision and checking the essays goes on in good time and so that you meet your deadline. This is also the case with the dissertation.

The first step in this process is choosing a topic and texts. This is best done sooner rather than later. In an ideal world, of course, one should finish a module before writing on it, but this poses problems at the MA level where what is required is a piece of work that has been thought through. The MA mark scale is taken to mean that we expect to see work of a II.i level but with added maturity. This does not mean to say, however, that your essay writing has suddenly to change (many of your undergraduate essays will have touched on MA level) or that the first draft need take weeks and weeks; just the opposite: the first draft might well be dashed off in, say, three days. Once you have a draft you can begin to work on it and sort it out: places where the argument seems weak or uncertain; where you need to do some more reading; where your writing needs polishing. This means having a timetable in mind for working on the essay so that the important matters of checking and proof reading are not left until the last minute. If you remind yourself that presentation - which covers all mechanical aspects of writing, referencing, style and accuracy - is just as important as what the essay says, you will not neglect it. Good ideas badly put or inaccurately referenced or carelessly written are worth less - and get fewer marks - than sound ideas well put, accurately referenced and plainly and clearly written.

There are good reasons why we set the 4,000 word deadline. First, it offers sufficient space in which to develop a controlled, focused argument in some detail concentrating on a small number of specific texts and ideas. Clearly, in 4,000 words there is not room to take on a major project - a reading, say, of all of Dickens's novels - but there is room to focus on a particular aspect of one or two of Dickens's novels such as the occurrence of mirrors in a number of key scenes and to analyse and discuss and draw out the significance of this feature which has been overlooked by critics. Or it may be that the essay takes up a question that has been much discussed by critics - death in tragedy - and that has come to be seen in a new light following recent work on ideas about the body. The essay might want to pursue a particular aspect of

such work (the body in fragments; the erotic body) in two plays, looking especially at the language used or the politics of such representation.

The 4,000 word limit, then, provides the opportunity for some sustained analysis and argument; it provides sufficient space to develop your own ideas in an ordered way so that you can bring the reader, within a relatively short number of pages, to seeing something in a new light. 'What is it you want the reader to believe by the end of the essay, what is the hypothesis you are putting forward?' might be the way of putting this to yourself to remind you what essay writing is about. It's about, that is, making a case, bringing evidence to bear, reaching conclusions that persuade someone to change their mind or rethink their position.

Very often students approach staff for preliminary discussions about their essays but without any real idea what they are going to write on. Sometimes these discussions can be fruitful, but usually they are frustrating for both parties: students want advice or information but the lecturer cannot give it because the project of the essay hasn't been thought about, it hasn't got a focus. The advice offered here is that it is much better to approach the member of staff with some firm ideas in mind; that you treat the meeting as a sort of business meeting where you are putting up your project, outlining what you intend to do and also what particular aspect you are going to explore in the essay. If you have questions, make them concrete and specific.

Each module should offer you a clear picture of the reading programme it is following week by week, so that you should also be in a position to indicate that you might want to work on some areas of the module coming late in the term. That will give you the opportunity to read ahead of the module, to begin work on your essay and then to test out and refine your ideas in the light of the seminar discussion. Very often students who do this give a paper for the session which forms the basic draft of their essay. Delivering the essay this way helps highlight areas for revision and adjustment.

Having a shape in mind for the essay is also extremely helpful. Most essays come in at around something like 18 paragraphs. The first 6 paragraphs set out the basic case: the first sets up the issue, the problem being dealt with; the second turns to the text. A long introduction, then, is not required; building the case clearly is more important to the success of the essay. Stage one is the first six paragraphs; the next section (paragraphs 7 to 12, say) can be seen as building the case further, extending into another area but still pursuing the main line, the main argument, drawing out its implications and nuances and complications. In the final section (paragraphs 13 to 18) you might well give the essay a new direction as you move on to a third text or area, or show a way of reading the material you have been looking at in another, almost contrary way so that the reader is taken on a stage further. Of course, you may not see this final stage when you are first planning the essay, but it is something you can be conscious of in your writing.

Whereas the first stage of the essay might be thought of as simply 'solid' and the second as 'extending the case', it is in the third stage that a more adventurous proposition can be put, that your ideas can be allowed some extra room and space.

Of course, you don't have to follow these guidelines slavishly, but it does help to have a pattern in mind, to think of sections or stages to the essay - marked by subheadings or numbers if you wish - together with a clear sense of purpose: the essay is addressed to a specific academic readership, they expect a case to be made, a problem to be discussed. Having a pattern in mind means you can concentrate on your material and ideas in a more organised way and start to see how writing the essays is a way of disciplining your research ready for the dissertation.

The dissertation can itself be viewed as the equivalent of four essays, that is 16,000 words. There are separate notes on the dissertation, but it should not be seen as an entirely separate exercise: it should be subject to the same processes of drafting, revising, checking. The same advice about an early draft is also useful. The trick is to see how the skills you use and develop in your essay writing can be applied across to the dissertation: leave the introduction and conclusion till last; aim for, say, three chapters of 5,000 words each; the first chapter, like the first stage of your essay, can be 'solid' work; the second can 'extend the case'; the third can push the case on, take more of a chance in its later stages.

If you follow the logic of the advice given here it should be clear to you that at the centre of the MA lies your work on the essays and the dissertation. That may seem too obvious to say, but the temptation with any new course is to think of it terms of what it is giving you rather than seeing your own work as central. The purpose of the MA is to give you training and help in producing work of postgraduate and higher degree standard: the options you follow are intended to stretch and inform you but also to help you develop your research writing in a disciplined but also pleasurable way. They can only do this if you set about writing your essays and dissertation in good time. As far as the essays go, you should aim to have them completed two weeks before the deadline: that will give you time to put them to one side for a few days before reading them over carefully in your final check. It will also give you time to add any minor revisions or to go to the library to look up a reference again. Marks are lost by candidates who don't do these things, or they find themselves having to correct their dissertations afterwards.

Proper scholarly procedures matter: they are what the degree itself signals. If you follow the advice given here you should not only be in a position to submit your essays on time but also be able to see how to direct your own reading and work for the MA courses you are taking. That is, you should be able to make the reading preparation you do for your weekly sessions feed into your essays and dissertation; the questions you raise in the sessions should also serve this same function, so that your work has purpose and direction.

The MA, then, is designed to encourage you to be independent, to produce high quality written work on deadline by planning ahead and using the courses and your reading in a planned way. It may take you some time initially on the course to find your feet but if you bear in mind the points set out here you should be able to settle down in the programme very quickly.

**b. Essay support**

The Staff-Student Panel has asked for clarification about the kind of support students can expect on the M.A. Obviously one of our aims is to help you become as independent as possible and the best judge and critic of your own work. However, we also recognise the need for support. The system we agreed is this:

- i. Students devise their own topics and titles in consultation with the module tutors.
- ii. In the first term you may feel you cannot do this until quite late on, but the sooner you start thinking about a topic the better.
- iii. The module tutor will be happy to discuss your topic and also the plan of the essay - what might be included, further reading, additional ideas.
- iv. In the first term, however, you may feel uncertain about things such as presentation and bibliography, particularly if there are specialist texts involved. Once again the module tutor will help.
- v. What, though, if you want advice about style or an opinion as to whether the essay is working? The module tutor might be able to help. But you can also turn to Jane Moore or Martin Coyle.
- vi. If there are mechanical weaknesses in your essay such as punctuation and grammar you should also seek advice from the Writing Centre. It is important that you overcome any such weaknesses as early as possible. For details of the Writing Centre please see section 7 of the *ENCAP Postgraduate Student Handbook*.
- vii. By the time of the second set of essays you will have realised how important it is to set off early on the topic, using the teaching sessions to explore your ideas and clarify arguments. You will almost certainly begin your essay much earlier than in the first term. This will give you the necessary basis on which to find time both to revise and polish your essay, skills you will need for the dissertation.

viii. So, the system is that you consult the module tutors about plans and topics and ideas. You should use the Writing Centre if you think you need to clarify certain mechanical aspects of style.

ix. Students must understand, however, that notwithstanding advice they may get, it is ultimately their own responsibility to deliver to the best of their ability. Staff advise but don't predict outcomes.

x. Finally, if you have any other queries, ask the MA course director, Jane Moore (see section 2 of this course guide for contact details).

**c. Plagiarism**

All work for the course must include a bibliography of critical works consulted or cited. You should follow the system of reference taught in the classes dealing with research methods and techniques (summarised below). Plagiarism is regarded as an unfair examination practice which may lead to failure in the degree. Students should module tutors if they have any questions either about plagiarism or about the reference system. All assessed essays and dissertation have to be submitted electronically via the appropriate module assessment portal on Learning Central; assessed work is then run through Turnitin, the University's plagiarism software. For more information about plagiarism and Turnitin please see sections 11 and 12 and appendes 4 an 5 of the *ENCAP Postgraduate Taught Student Handbook*.

**d. Cover Sheet/Declaration**

All MA essays should be accompanied by a cover sheet that contains a declaration that all references and quotations from both primary and secondary sources as well as intellectual debts and ideas have been fully identified and properly acknowledged in the notes and bibliography. Please see section 11 and appendix 7 of the *ENCAP Postgraduate Taught Student Handbook*.

## **6. The Dissertation**

### **a. Planning and writing the Dissertation**

What follows are some brief notes to help set you up and focus your thinking. Information about what the University wants, some notes on presentation and bibliography etc. come below, so this first set of notes is concerned with the very early stages of planning. The aim is to encourage you to produce a draft of the dissertation by the end of the summer term. You will then be in a position to polish your work ready for submission by the beginning of September. In order for this happen, it is advisable to begin thinking about a dissertation topic as early as week 6 of semester one and to have arrived at an initial area of enquiry by weeks 10 and 11. During semester two the focus is very much on the dissertation and you should start tailoring your thinking to the idea or theme you wish to explore. The aim is to have chosen a dissertation topic by week 3 and to have sketched a proposal by week 5 with a view to meeting a provisional supervisor in week 8 and to have drafted a bibliography and dissertation plan by week 11. The Research Methods seminar during semester two will be largely focussed upon the dissertation.

i. Choose an area that interests you, that you enjoy reading in and that you think you will enjoy writing about. It might be a topic that grows out of your essay work; it might have been raised by the course, but your topic needn't be on the course. We are prepared to consider almost anything connected with English Literature, though it must be critically oriented.

ii. Try very early on to latch on to an idea (theme) that you think you will want to develop. It is a good idea to do this as early as week 6 of semester one. It has to be an idea that you can explore, but it needn't be an astonishingly original idea. Indeed, it is very unlikely to be original. What will be of value and originality in the dissertation is what you have to say about the texts you cite in support of the case you make. Remember, you can't discuss the whole of, say, Shakespeare in 15-16,000 words, but your central theme will be the 'hook' that should discipline and focus what you want to say and, in the process, probably enable you to say, more or less, what you want to say about the texts as a whole.

iii. To help your thinking you will find it profitable to use a well-trying format for the dissertation. Think of having three equal-sized chapters, perhaps with a brief introduction. Three novels by a single author, three plays by a dramatist, three aspects of a poet's work - all of these give you a clear shape to start with. Your supervisor will help you establish your starting plan:

a brief introduction

3 chapters of about 5,000 words

a brief conclusion

bibliography

- iv. Identify as soon as you can what is going to go into each chapter.
- v. The wording of your title can be finalised at a later stage, but it is a good idea to identify it concretely as early as you can since it will give direction to your reading and thinking.
- vi. The logic of the dissertation will be an argument that builds from a (perhaps very) simple idea. There is no need to begin in a complex way. What you are after in your first weeks of writing is ease and clarity. To begin with, you might find that you have written an overview of a text, and need to do a lot more work on the chapter draft in order to focus an argument. Don't despair if the argument takes time to crystallise; it happens again and again. One of the main ways in which your supervisor should be able to help you is by steering you towards what you are not quite managing to say/argue in early drafts.
- vii. Remember to work outwards from the text. The course has tried to encourage you to work in this way, to build on the analysis of passages towards achieving a more interesting and sustained argument. All that is different in the dissertation is that you are extending that essay practice. Indeed, you might think, to start with, that a dissertation is merely three slightly longer than usual essays that follow on from each other.
- viii. Remember to keep accurate records of the books you read, references and so on. This will save much time later on.
- ix. Your supervisor will advise you on further reading and lay-out, and also read over your material. But you should also read it over very carefully.
- x. Some students find it helpful to draft their material by writing on alternate lines. This leaves room for changes by you and/or your supervisor.
- xi. If you are sending material by post, it is advisable to keep a copy of it.
- xii. There are some simple questions to bear in mind as you begin to plan:
  - What is the question you are seeking to answer?
  - What is the best way of arranging your material?
  - What issues are central to your argument?
- xiii. Remember, it is never too early to start thinking about the dissertation. Certainly there is no point in leaving it until Easter before choosing a topic. There is, indeed, everything to be said for

arriving at an initial idea for the dissertation by week 6 of semester one and getting on with planning your topic as soon after Christmas as you can.

**b. Supervision arrangements**

- i. Once you have settled on a topic, see Jane Moore to discuss a possible supervisor.
- ii. See the member of staff to discuss your proposal and whether they are willing to supervise the project. **It is most important that you formally ask a member of staff to supervise your dissertation, and that this arrangement is understood by both parties. Confirm the arrangements to Jane Moore. (The office will circulate a list to staff.)**
- iii. You should expect to have 4 meetings of no longer than 30 minutes with your supervisor between 17 May and the end of the teaching semester. You should aim to complete a draft of the dissertation before the end of June, and a final draft by the end of July, using August for checking and polishing the writing. In other words, you should aim to have a draft of the dissertation within 10 weeks. Last-minute checks are possible in September but supervisors are not able to do any major reading of your work after July.
- iv. Staff will seek to read and return material promptly, but you should not expect to hand significant material in beyond the end of July and certainly not at the last minute in September.
- v. The thrust of these notes is to help you plan your dissertation quickly and to get on with the draft writing stage as soon as possible, and certainly before the end of June.

## 7. Assessment

Students write one assessed essay of not more than 4000 words on each course. Titles should be discussed in advance with a member of staff teaching the course. Essays should be typed on A4 paper and double-spaced, and sources should be fully acknowledged.

Candidates are not permitted to use the same material twice: that is, they are not permitted to write at length twice on the same text within essays. They may, however, write about a text in the dissertation already written on in an essay where it is expected that they will be exploring different angles or using the text to establish different ideas.

Classes on presentation will be arranged and students are expected to attend.

Essays should be clearly marked with the candidate's University number. We operate an anonymous marking system in Part One of the MA so **your name should not appear on the essay or the cover sheet. Two copies of each essay are due in on the dates given on the timetable. Late submission will be penalised.** Please see the notes on extenuating circumstances and extensions to submission deadlines in section 6 (Assessment) of this course guide and section 11 of the *ENCAP Postgraduate Taught Student Handbook*.

The overall pass mark on the course-work is 50. Marks for individual essays are awarded up to 100. The pass mark is 50; marks above 70 are given for distinguished work. Marks above 80 are exceptional. The recommended length of the dissertation is 15,000-16,000 words, but it should not in any case exceed 20,000 words. The dissertation, presented in accordance with the Regulations of the University (see Regulation 1.07at <http://www.cf.ac.uk/regis/sfs/regs/1112acadregs/academic-regulations-handbook-201011.html> and Section 11 of the *ENCAP Postgraduate Taught Student Handbook*), should be drafted by the end of July and is due in not later than **14 September 2012**. This deadline is absolute. Students should follow the guidelines for submission of the dissertation in section 11 of the *ENCAP Postgraduate Taught Student Handbook*. **Two copies of the dissertation in temporary binding** should be submitted by the submission deadline, along with two copies of the signed notice of submission form. Students should ensure that a summary of the dissertation and signed declarations are included in the dissertation in accordance with University regulations (for page order and layout see section 12.5 [Presentation of Written Work and Feedback – Presentation and Layout of Dissertation] of the *ENCAP Postgraduate Student Handbook*). There are numerous examples of dissertations in the Library and room 2.47 to consult about these points of detail

Students who do not complete the dissertation but who gain sufficient merit in the essays (a pass of 50 or more) may be considered for a Diploma.

## **8. Examining Board Conventions**

### **a. Determination of results**

- All assessed work is double-marked blind internally.
- Normally candidates are expected to pass all four essays, but the four essays are regarded a single unit, so that compensation is allowed between the essays. In addition, recognition is given to the profile of a candidate so that improvements in the second set of essays can outweigh any shortcomings in the first set. The chief criterion is that the candidate shall be deemed to have reached the MA level by the end of Part One.
- Candidates who pass the essays (Part One) will proceed to Part Two, the dissertation stage. Part One and Part Two must be passed separately: compensation is not allowed between the dissertation and essays.
- The MA is a Pass/Fail degree with only one borderline, that between 49 and 50. A borderline student is a student who achieves a mark of 49 in any of the essays or in the dissertation. In all cases the external examiner is asked as a member of the exam board to consider whether the candidate passes or not.
- The rules on failure and resubmission are those as set down by the University.

### **b. Late submission of work**

Except in cases where an extension has been granted in the light of special circumstances, University regulations require that late work receives a mark of zero.

### **c. Extenuating circumstances**

- Extenuating circumstances are reported to the Chair of the Board. They may be used as the basis for allowing extensions, or brought before the Examining Board where there is any possibility that marks have been affected. The Examining Board shall, at its discretion, modify marks in the light of extenuating circumstances. Students with extenuating circumstances should submit an extenuating circumstances form (with appropriate supporting medical documents if appropriate) to room 2.67. For further information and a copy of the extenuating circumstances form please see section 6.6 [Equality, Diversity and the Inclusive Curriculum – Extenuating Circumstances] and section 11.14 [Assessment – Extenuating Circumstances] and appendix 2 of the *ENCAP Postgraduate Taught Handbook*.

- All extenuating circumstances affecting the essays or the dissertation are reported to the external examiner. Markers are not informed of the details until the marking has taken place, and only then if the candidate has given permission. They are, however, informed when a candidate has been given an extended deadline. All students can, of course, specifically request privacy and confidentiality when asking for extensions or when drawing attention to any extenuating circumstances.

**d. External Examiner**

- All essays and all dissertations are sent to the External Examiner.
- The external examiner attends the examination board held at the end of Part One and, where possible, at the end of Part Two.
- It is not normal practice to hold viva voces for MA degrees.

## **9. Marking Conventions**

### **a. Marking Procedures**

Essays are identified by numbers. Dissertations, however, to conform to University regulations have to bear the name of the student. All essays and dissertations are double-marked internally. Double-marking within the MA is understood as 'double blind marking' (where a second marker is unaware of the marks proposed by the first marker). If the two markers cannot agree on a mark they may consult a third internal marker, who can be asked to mark without knowledge of the two existing marks.

### **b. Numerical Marking Scheme**

The following numerical marking scheme shall be employed:

86-100	Exceptional
81-85	Distinctive
76-80	Original
70-75	Excellent
65-69	Very good pass
60-64	Good pass
50-59	Pass
49	Borderline
40-48	Fail
30-39	Poor fail
0-29	Very poor fail

Examiners are encouraged to use the full range of marks, particularly at the top of the scale, but are also asked, wherever possible, to avoid marks ending in 9.

Short work. 'S' shall be added to the mark if a very short essay is produced, but the mark without the S shall be entered on the University records. The mark given shall reflect the actual performance in the script (not the potential, as if a full answer had been returned).

**c. Presentation, Command of Written English, and Word Length**

Students are required to include page references and bibliographical details in both the essays and the dissertation. Individual examiners shall make their own decision about how to penalise scripts that are deficient in this respect (taking account of how seriously they feel shortcomings in this area weaken the overall impact of a script and the importance of scholarly conventions in academic research).

Students are advised that poor spelling and ungrammatical English will be penalised (students experiencing problems are encouraged to attend the Writing Centre). There will obviously be a wide variation in such shortcomings. It is, therefore, impossible to specify any precise guidelines about penalties. The two examiners of an essay or dissertation should make their own decision about how to penalise a script that is deficient in these respects. Where the standard of a script gives cause for concern, the examiners must report the penalty at the internal examiners' meeting. All scripts, either essays or dissertations, will be sent to the External Examiner.

The word-limit for each assessed essay is 4000 words (including quotations but excluding bibliography and footnotes). The word limit for dissertations is 20,000 words (including quotations, but excluding bibliography and footnotes).

**d. Plagiarism**

An Internal or External Examiner who, whether in the course of the marking period or subsequently, considers or suspects that a candidate has engaged in an unfair practice, shall report the matter in writing to the Chair of the Examining Board as soon as possible. The Chair shall retain any relevant evidence and shall forthwith report the matter in writing to the Superintendent of Examinations. Students are advised of the nature and significance of plagiarism in the M.A. English Literature Students' Handbook and the University Students' Handbook. Students submit a signed declaration with assessed essays and dissertations that the work is their own, and that the extent of their indebtedness to other sources is fully indicated in the body and/or footnotes of their work.

## **10. Marking Criteria**

### **a. Marking Criteria**

These represent an articulation by the examining board of the standards the University requires for the achievement of the University's awards. The Examining Board for the M.A. in English Literature criteria for classification given here are based on the assumption that all students selected have achieved a 2.1 degree at the end of their undergraduate course and are capable of achieving a pass at MA level. While this does not imply that every aspect of every piece of work must reach this standard, the criteria for classification have been drawn up on the assumption that a mark lower than 50 will imply a performance that falls below our expectation.

### **b. General criteria**

#### **A Knowledge and understanding**

A knowledge of a number of discrete research areas and the critical debate surrounding them

An understanding of the interaction between context, text and critical issues in the reading of literary texts.

An understanding of the importance of checking sources, texts and data.

A knowledge of the larger issues shaping individual texts, be these historical or cultural

#### **B Intellectual skills**

Able to reason critically in a sustained manner.

Able to analyse and interpret material drawn from a diversity of sources.

Able to demonstrate and exercise independence of thought and idea.

Able to plan and execute an individual research topic.

#### **C Subject-specific skills**

Apply techniques of close analysis to both historical and literary texts .

Challenge, review or question received ideas about the meanings of historical and/or literary texts

Demonstrate a working knowledge of academic systems of the presentation of arguments .

Sustain a critical argument that engages with the nuances of the literary text

**c. Mark scheme**

The following numerical marking scheme shall be employed; work in each band meets all the criteria of the band below and surpasses them in at least one area.

86-100	Exceptional	Excellent work marked by significant research or originality combined with intellectual rigour or flair, and is of publishable academic quality.
81-85	Distinctive	A fresh or distinctive contribution to existing knowledge, and is of Ph.D quality.  A fresh or distinctive contribution to existing knowledge.  An especial ability to select and synthesise diverse material; research initiative; perceptive and incisive insights; an ability to contest and go beyond secondary material and received wisdom; sustained and cogent argument command of the techniques of close analysis and academic presentation that sustain an argument that questions and challenges
76-80	Original	
70-75	Excellent	
65-69	Very good pass	
60-64	Good Pass	A solid foundation of knowledge, a familiarity with critical and contextual material; an ability to research specific tasks with independence and understanding Ability to select and organise material purposefully and cogently; ability to handle complex ideas with clarity; evidence of independent thought and argument Good and varied expression; accurate grammar and syntax; good range and control of style; scholarly presentation evidence of relevant knowledge of material and contextual or historical material  Ability to organise an argument in a clear manner competence in presentation and close analysis of an appropriate range of texts.
50-59	Pass Diploma	Evidence of knowledge of material and of some contextual or historical material attempts to organise an argument in an ordered manner presentation and analysis of texts is evident.
49	Borderline	Work that has some limited strengths marred by some evident weaknesses.  A piece of work awarded a mark in this range will show some general achievements but have weakness in knowledge of the texts and contexts, the overall and little evidence of analysis or scholarly presentation.  A piece of work awarded a mark in this range will show weaknesses in all three areas of the general criteria: knowledge of the texts and contexts, inability to sustain an argument, and little evidence of analysis or scholarly presentation.  Work in this areas will show debilitating weaknesses in all three areas of the general criteria.
40-48	Fail	
30-39	Poor	
0-29	Very Poor Fail	

## **11. Academic Essay Conventions / Style Guide**

### **a. Academic English**

All written work must be presented in a clear, readable form, and in accordance with the recognised academic conventions, as set out in these notes (also available as a separate Style Sheet) which act as a 'global' guide for all courses run by the Board of Studies for English Literature and Cultural Criticism. You must acknowledge the sources of your ideas, give proper references for your quotations from texts and also give a bibliography at the end of your essay. These are all very simple conventions and quickly learnt.

Essays should be double-spaced. Conventionally, indented quotations, notes and bibliography are also double-spaced, but more recently single spacing for these has become the norm and should be employed in your essays. Before you hand your essays in, check the spelling and grammar, as well as the accuracy of all names and references. Poor spelling, punctuation and grammar will be penalised. Loose sheets can get lost, so submit your essay in a 'punched pocket' wallet. You might wish to get your dissertation bound; the Library offers a service for this at a small charge.

The guidelines in the Style Sheet and here are adapted from the *MHRA Style Guide: A Handbook for Authors, Editors, and Writers of Theses* (2nd edition, 2008) and should be sufficient to enable you to produce a good essay free from errors of presentation.

Conventions, however, do vary from book to book. You may have noticed, for example, that some of your module guides use underlining for titles of books rather than italics. To a printer or editor, underlining means 'use italics here'. In a word-processed essay titles should be italicised; in a hand-written exam paper, titles of books, plays and novels should be underlined. Do not, however, mix the two at any point in your essay, even in the essay title.

The purpose of the Style Sheet is to teach you the conventional academic style for essays, using indented paragraphs and an unjustified (ragged) right-hand margin. These notes and the Style Sheet itself use an extra line of space between paragraphs in order to make clear the points and details in the examples. Do not, however, use an extra line of space in your essays. Again, do not italicise or use bold for your quotations but present them instead as they are in the text you are citing.

The *MHRA Style Guide* can be downloaded for free from the web at <http://www.mhra.org.uk/>. As noted above, there are slight differences between the *MHRA* and these notes.

**b. Plagiarism**

Plagiarism is the use of the ideas or words of others without acknowledging them as such. It is an academic tradition that the ideas and words of another are not used without acknowledgement. You must adhere to this rule. Furthermore, the mark for written work in part indicates your understanding of the material of the essay. If you have merely repeated the words of another, it is difficult to assess your understanding, and so to award a mark. It is, therefore, totally unacceptable for you to plagiarise in your written work. If you do so, your mark will be affected, and you will also have committed an unfair examination practice.

You may, of course, make use of the ideas of others. However, each use of the ideas or words of another must be individually acknowledged in your footnotes or endnotes. Whenever you owe an idea to someone else, you should make this clear through your references (although this does not apply to ideas derived from lectures and seminars).

**c. Referencing your sources**

As noted above, you need to give references for the sources of your essay (the critical books and articles you may have read) and to give references for your quotations (the texts you are using).

There are two main systems for this. Use just one of these: use either footnotes, which appear at the bottom of the page, or endnotes, which appear at the end of the essay (before the bibliography). Footnotes are preferred. Both footnotes and endnotes should be single spaced. (Some word processors automatically use a smaller font size for notes, but this is not essential.) Endnotes should begin on a new page at the end of the essay or dissertation and before the Bibliography. Use arabic (1, 2, 3) numbering, not roman (i. ii. iii). Numbers in the text should be inserted using superscript, usually at the end of the sentence, thus.<sup>4</sup> Notice that the numbers come after the punctuation, not before.

**d. Required Format**

- i. General layout

- The essay must be typed or word-processed on one side only of A4 paper.
- The essay must be double spaced except for indented quotations, notes and bibliography.
- Use one size of typeface throughout, preferably 12pt Times New Roman.
- All margins should be one inch or 2.5cm.
- The first line of each paragraph should be indented (except the first paragraph of the essay, or a major subdivision within the essay or chapter). Use tabs to indent.
- Do not put extra space between paragraphs.
- Do not justify the right-hand margin.
- Do not use bold. If you want to emphasise something, use italics or underlining.
- Page numbers should be printed at the top right-hand corner.

The above conventions are the rules for academic essays and publishing (in drafting your essay you may find it helpful to leave a space between paragraphs in order to gain a sense of how to build your argument in clear paragraph-by-paragraph stages).

#### ii. Quotations and quotation marks

Use single quotation marks from the beginning of the essay and stick to this throughout, except when you need quotation marks inside existing quotation marks, as in the following instance:

According to Terence Hawkes, "The pun of "love" with which *King Lear* begins [...] has a crucial function in the play."<sup>1</sup> It is not, however, the only pun in the play.

The full stop here goes inside the quotation mark because it forms a complete sentence and is separated from the preceding passage by a punctuation mark (the comma after 'Hawkes').

Quotations are treated in one of two ways. A short quotation (up to two lines) is best included in your sentence in quotation marks. (If you are quoting, say, a line and a half of verse, then you should indicate where the line-end occurs with a slash - thus /. So:

'Experience, though noon autoritee / Were in this world. . . .')

---

1. Terence Hawkes, *William Shakespeare 'King Lear'* (Plymouth: Northcote House, 1995), p. 53. [Note here that when a title appears within another title, the subsidiary title requires inverted commas.]

If the quotation is longer than two lines, then it should be presented in the following form: introduce the quotation with a colon [:] at the end of your text (unless the syntax of the quotation continues uninterrupted that of your essay). Begin the quotation on a new line and indent the whole quotation by one tab space to distinguish it clearly from the surrounding text.

Indented quotations should not be enclosed within inverted commas. Quotations of verse must be set out exactly as in the original. If you wish to omit part of a quotation from the middle, then first check that what is left makes continuous sense as it stands. Indicate the omission with an ellipsis, that is, three spaced full stops [. . .]. This does not apply to words omitted from the beginning or end of a quotation where there is no need to use an ellipsis. It is almost always wrong to continue a sentence around a long quotation. Begin a new sentence on a new line after a quotation and (unless starting a new paragraph) place it at the left-hand margin.

Two invented examples show how this works. Example 1 is from the middle of an essay on Jane Austen; example 2 is from the start of an essay on poetry:

### **Example 1**

The crucial stage of Fanny Price's maturation comes when she refuses to accept the advice that she marry Henry Crawford. She must contend with the assumptions that all those around her share. They believe that, because she is 'the perfect model of a woman' (p. 344), she will see it as her feminine duty 'to accept such an unexceptionable offer' (p. 331). She herself, however, is put in a state of turmoil:

Her mind was all disorder. The past [...] was terrible. But her uncle's anger gave her the severest pain of all. Selfish and ungrateful to have appeared so to him! She was miserable for ever. (p. 320)

It is the pressure of obligation with which she contends. Its result is to make her mind 'all disorder'.

### **Example 2**

The power of poetry to fix and immortalise a love relationship is commonly asserted. Shakespeare proudly asserts, 'Not marble nor the gilded monuments / Of princes shall

outlive this powerful rhyme' (Sonnet 55, ll. 1-2). Donne takes a more playful, but not less confident line in 'The Canonization':

And if unfit for tombs and hearse  
Our legend be, it will be fit for verse;  
And if no piece of chronicle we prove,  
We'll build in sonnets pretty rooms;  
As well a well wrought urn becomes  
The greatest ashes, as half-acre tombs  
And by these hymns, all shall approve  
Us canonized for love.

(ll. 29-36)

Donne's wit here takes hold of the concept of the divine nature of love and plays with its relationship to poetry.

In this example, the ll. is an abbreviation of the word 'lines'; the single l. is the abbreviation for 'line'. By analogy, pp. stands for 'pages', while p. stands for 'page'. Do not use 'pg.'

### iii. Acknowledging your sources

All quotations from critics must be acknowledged, so that a reader can judge whether the quotation gives an accurate indication of the argument. Ideas drawn from the work of others must also be acknowledged, in order to avoid charges of plagiarism.

### iv. How to handle references when quoting from critics or drawing on their ideas

The way to handle references is to use footnotes (or endnotes), as in the examples already given here. The number should appear at the end of the quotation or allusion. More often than not, this will be at the end of a sentence:

As Stephen Greenblatt points out, Shakespeare's life does not make exciting reading.<sup>2</sup> This, however, is not the case with Marlowe.

As you will see from the footnotes at the bottom of these pages, titles of books, plays and novels are given in italics, whereas titles of essays (or short stories or poems), which represent an extract from a book, are given in quotation marks.

The first footnote or endnote reference to any book should be given in full:

---

<sup>2</sup> *The Norton Shakespeare*, ed. Stephen Greenblatt, Walter Cohen, Jean E. Howard and Katharine Eisaman Maus (New York and London: Norton, 1997), p. 46.

3. Catherine Belsey, *John Milton: Language, Gender, Power* (Oxford: Basil Blackwell, 1988), p. 53.

Subsequent references to the same book can be given in the shortest intelligible form. Normally this is the author's name and a shortened form of the title of the book, followed by the page reference, thus note 4 would be:

4. Belsey, *Milton*, p. 60.

As an alternative to repeating the name or title, critics sometimes use the abbreviation *Ibid.* (*Ibid.* means 'the same' in Latin) for immediately following references to the book or article cited in the note before (for example, 4. *Ibid.*, p. 60, would refer to Belsey, page 60), or *Op. cit.* (meaning 'in the work already cited') to indicate that it is a work referred to earlier rather than the work referred to immediately above (for example, 4. Greenblatt, *op. cit.*, p. 40). Such Latin abbreviations, however, can be confusing for the reader and are best avoided.

**e. How to give references when quoting from literary texts**

The system for quoting from literary texts is exactly the same as quoting from critics. However, a string of footnote or endnote references to the same novel or poem or play should be avoided by stating after the first full citation: 'All further references are to this edition and are given the text.' This procedure is reserved for the literary texts you are discussing. Do not use it for referring to critics. For a sequence of references to a critic, use the short form of reference (see above). The only exception would be, say, a critical theory essay where a critical text might be the primary text you are discussing.

Once you have stated that further references are given in the text, you simply include the line or page numbers in parentheses after the quotation (for example, ll. 1-6 for a poem; pp. 12-15 for a novel; IV.i.64-6, for a play), as explained below:

**Novels**

Let us assume you are writing an essay on Toni Morrison's *Tar Baby*. For your first quotation from the text you put a number for the note: 'He believed he was safe.'<sup>5</sup> Then, either at the bottom of the page in a footnote, or at the end of the essay in an endnote, you put the following:

5. Toni Morrison, *Tar Baby* (London: Triad Grafton Books, 1983), p. 1. All further references are to this edition and are given parenthetically in the text.

This means that when you quote further extracts from the novel in your essay, you can just give a page reference in brackets in the body of the essay after the quotation. In other words you do not need to repeat all the information in a footnote or endnote.

If you are referring to several different primary texts, make sure the reader knows which text you are referring to. For example, in an essay on Lawrence, you might be writing about both *Sons and Lovers* and *Women in Love*. Follow the advice above about footnoting, but in the text of your essay you may have to include the titles of the works you are discussing as well as the page reference:

If Miriam is ‘stunned by [Paul’s] cruelty’ (*Sons*, p. 274), Ursula seems to be constantly afraid of Gerald’s ‘frightening, impending figure’ (*Women*, p. 467).

### Plays

For plays, follow the same system. If you are writing about *Hamlet*, for example, you might quote from one of his soliloquies:

To be, or not to be - that is the question;  
Whether 'tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune  
Or to take arms against a sea of troubles.<sup>6</sup>

As with the novels and poetry, the first reference has to be given in full:

6. William Shakespeare, *Hamlet*, III.i.56-9, in *William Shakespeare: The Complete Works*, ed. Peter Alexander (London and Glasgow: Collins, 1951). All further references are to this edition and are given parenthetically in the body of the essay.

Subsequent references can be included in the body of your essay:

Hamlet delays and delays, uncertain whether ‘To be, or not to be’ (III.i.56) a revenger.

For modern plays you may have to give page numbers instead of act, scene and line numbers.

One of the purposes of saying in your note that all references are from a certain edition is that it saves a lot of unnecessary repetition. Be careful, however. If you are discussing two texts, make sure the reader knows which you are quoting from. If it is at all unclear, use a footnote or endnote.

## Poems

The same is true for poems. For example, you might be writing about Sylvia Plath.

Following your first quotation (here just a few words) from the text you put a number for the note: 'Stasis in darkness.'<sup>7</sup> Then, either at the bottom of the page in a footnote, or at the end of the essay in an endnote, you put the following:

7. Sylvia Plath, 'Ariel', in *The Norton Anthology of Poetry*, 4th edn, ed. Margaret Fergusson, Mary Jo Salter and Jon Stallworthy (New York: Norton, 1970), p. 1734, l. 1. All further references to Plath's poems are to this edition and are given parenthetically in the body of the essay.

This means that, when you quote further lines from the anthology, you can just give a line reference in brackets in the body of the essay after the quotation; so, for example, you might go on to quote the line 'Then the substanceless blue' (l. 2). Here, (l. 2) tells the reader this is line two. If in your essay you then go on to quote from another poem, such as 'Lady Lazarus',<sup>8</sup> then you should insert a new note number after the first quotation (or after the title of the poem) and locate the poem for the reader, as follows:

8. 'Lady Lazarus', in *The Norton Anthology*, p. 1735.

As ever, the important thing is that the reference is clear and helpful to the reader.

### f. Book titles

Titles of books should be underlined or in italics. (As noted above, underlining signifies that words would be printed in italics, and distinguishes, for example, Hamlet the character from *Hamlet* the play.)

The first reference should be given in full, as in the following example:

9. Tom McArthur, *Worlds of Reference: Lexicography, Learning and Language from the Clay Tablet to the Computer* (Cambridge: Cambridge University Press, 1986), p. 59.

Notice the order and the punctuation:

Author, title in italics or underlined (place of publication: name of publisher, date of publication), page number you are citing.

The date of publication is the date of the edition you are using rather than the original date of publication. But the original date should also be given in square brackets before the date of the edition you are using if it supplies important information relevant to your argument. The place of publication is a city, not the country (e.g. USA).

Subsequent references to the same book can be given in the notes in the shortest intelligible form. Normally this is the author's name a shortened form of the title of the book, followed by the page reference, thus a further reference to the book in note 9 would be:

10. McArthur, *Worlds of Reference*, p. 60.

Note the following, where the author's name is part of the title:

11. *Emily Dickinson: Selected Letters*, ed. Thomas H. Johnson, 2nd edn (Cambridge, MA: Harvard University Press, 1985), pp. 194-7.

[MA here is the abbreviation for Massachusetts, to avoid confusion with Cambridge in England. The inclusion of '2nd edn' tells the reader which edition has been cited.]

Titles of short poems, and articles from journals or collections of essays are conventionally given within inverted commas. So you would write Wordsworth's *The Prelude*, but Wordsworth's 'Hart-Leap Well'. In dealing with Chaucer it is normal to underline (or italicise) individual tales - for example, *Nun's Priest's Tale* - as well as the whole work, *Canterbury Tales*.

#### **g. Articles or essays in books**

The first reference should be given in full, as in the following example:

12. Martin Elsky, 'Words, Things, and Names: Jonson's Poetry and Philosophical Grammar', in *Classic and Cavalier Essays on Jonson and the Sons of Ben*, ed. Claude J. Summers and Ted-Larry Pebworth (Pittsburgh: University of Pittsburgh Press, 1982), pp. 31-55 (p. 41).

Notice the order and the punctuation:

Author, title of article in single quotation marks, 'in' followed by title of book in italics or underlined, 'ed.' followed by editor's name (place of publication: name of publisher, date of publication), first and last page numbers of the article (page number you are citing).

Subsequent references to the same essay can be given in the shortest intelligible form.

Normally this is the author's name and a shortened form of the title, followed by the page reference, thus a further reference to the essay in note 12 would be:

13. Elsky, 'Words, Things, and Names', p. 43.

#### **h. Articles in journals**

The first reference should be given in full, as in the following example:

14. J. D. Spikes, 'The Jacobean History Play and the Myth of the Elect Nation', *Renaissance Drama*, n.s. 8 (1970), 117-49 (p. 120).

Notice the order and the punctuation:

Author, title of article in single quotation marks, title of journal in italics or underlined, volume number (year of publication), first and last page numbers of the article (not preceded by 'pp.') (page number you are citing).

Subsequent references to the same article can be given in the shortest intelligible form.

Normally this is the author's name and a shortened form of the title, followed by the page reference, thus a further reference to the article in note 14 would be:

15. Spikes, 'The Jacobean History Play', p. 120.

#### **i. Newspapers**

Articles in newspapers or magazines require only the date of issue (day, month, and year) and the page numbers:

16. Michael Schmidt, 'Tragedy of Three Star-Crossed Lovers', *Daily Telegraph*, 1 February 1990, p. 14.

**j. Other very small details**

There are all kinds of small details that make up references:

17. Lord Broughton, *Reflections on a Long Life* (London: Macmillan, 1909), II. 70.

The point of this example is that if there is a volume number for a book, it should be given in large roman numerals, and p. or pp. should be omitted. If there are three units - volume, part, page - the sequence should be large roman, small roman, arabic (I. ix. 21).

If the edition used is other than the first, this should be stated as follows:

18. D. G. James, *The Romantic Comedy*, 2nd edn (London: Longman, 1963), p. 6

Similarly, if a book was originally published abroad, this can be indicated in brackets:

19. Kathleen Williams, *Jonathan Swift and the Age of Compromise* (Kansas City, 1958; London: Longman, 1959), p. 40.

In most traditional styles of presentation, the editor's name follows the title of a work, which itself counts as the author's name, so:

20. *Robert Henryson: Poems*, ed. Charles Elliott, 2nd edn (London: Longman, 1967), p. 97.

There is, however, no objection to the following variation:

21. Charles Elliott (ed.), *Robert Henryson: Poems*, 2nd edn (London: Longman, 1967), p. 97.

Where there are two editors, use either 'ed.' (meaning edited by) or, when using the second style, 'eds' (meaning editors).

The following example has several features:

22. Linda Bamber, 'History, Tragedy, Gender', in *Shakespeare's History Plays: 'Richard II' to 'Henry V'*, ed. Graham Holderness (Basingstoke: Macmillan, 1992), pp. 64-73.

Notice here that the titles of the plays is put in inverted commas because the main title of the book is underlined and the title needs to tell the reader that the book is about the plays *Richard II* and *Henry V*, not the characters of those names.

Notice that for references to journals we do not employ the abbreviation p. or pp. for the main page numbers, only for any particular page reference:

23. Helene Keyssar, 'The Dramas of Caryl Churchill: the Politics of Possibility', *Massachusetts Review*, 24 (1983), 198-216 (p. 201).

The title of a journal need not be given in full if there is a recognised abbreviation (e.g. *JEGP*; *PMLA*).

**k. Quoting from a critic who is quoting from another critic**

Be careful to attribute quotations to their correct author. For example, on page 23 of their *Introduction to Literature, Criticism and Theory*, 2nd edn (Hemel Hempstead: Prentice Hall, 1999), Andrew Bennett and Nicholas Royle quote a passage from Roland Barthes' 'The Death of the Author', including the sentence:

The text is a tissue of quotations drawn from the innumerable centres of culture.<sup>25</sup>

If you wanted to quote this sentence in your essay, you should attribute it to Barthes, not to Bennett and Royle, thus:

24. Roland Barthes, 'The Death of the Author', quoted in Andrew Bennett and Nicholas Royle, *Introduction to Literature, Criticism and Theory*, 2nd edn (Hemel Hempstead: Prentice Hall, 1999), p. 23.

This tells your reader where you got the quotation from. Research students should always go back to the primary source for all quotations - in this case, Barthes' essay - in order to avoid repeating any errors that may have crept into the secondary source.

#### **I. The Internet**

Internet references should include the web address, author of text and/or web designer, and date of access:

25. Martin Coyle, 'Attacking the Cult-Historicists', *Renaissance Forum*, 1: 1 (1996). Available at <http://www.hull.ac.uk/renforum> [accessed 17 December 2001].

26. Brent Cunningham, 'The World Sees News through New York Eyes', *Columbia Journalism Review*, March/April 2001. Available at <http://www.cjr.org/year/01//1/cunninghm.asp> [accessed 1 September 2005].

#### **m. Films and Paintings**

The information about films should include title, name of director, the distributor and date:

27. *The Company of Wolves*, dir. Neil Jordan (RKO: 1984)

Films should be listed under Primary Texts in your Bibliography. Use a subheading to divide films off from written texts:

##### Films

*Casablanca*, dir. Michael Curtiz (Warner Brothers, 1942)

*Modern Times*, dir. Charles Chaplin (United Artists, 1936)

For paintings, give the artist's name, the title of the painting, the date of the work (in brackets), the institution that houses the work (or 'Private Collection'), and the city:

28. Augustus Leopold Egg, *Past and Present* (1858), Tate Britain, London.

Note: underline titles of paintings (or put in italics); do not use inverted commas. Unless absolutely necessary, do not reference the paintings in terms of the book in which the image appears, but instead give the details of the picture itself.

Paintings should be listed under Primary Texts in your Bibliography. Use a subheading to divide paintings off from written texts:

##### Paintings

Sidney Harold Meteyard, *I am half-sick of shadows*, said the Lady of Shalott (1913), The Pre-Raphaelite Trust, London.

Lucy Madox Brown, *Ferdinand and Miranda Playing Chess* (1871), Private Collection

## n. Bibliography

**All essays must end with a bibliography listing all the works you have consulted in the process of preparing the essay.** This includes the edition of the principal text(s), even if it is the standard edition prescribed for the course. The bibliography should also include books and articles you actually quote from even if they are already listed in your footnotes or endnotes.

Starting on a new page after the text and after any endnotes, list the items in alphabetical order, putting the author's surname first (in a bibliography in list form, final full stops should not be used; notice the indent after the first line):

Miller, J. Hillis, 'Narrative and History', *English Literary History*, 41 (1974), 455-73  
 Thompson, Ann, 'Are There Any Women in *King Lear*?', in *The Matter of Difference: Materialist Feminist Criticism of Shakespeare*, ed. Valerie Wayne (New York and London: Harvester Wheatsheaf, 1991), pp. 117-28  
 Woolf, Virginia, *Jacob's Room*, ed. Kate Flint (Oxford: Oxford University Press, 1992)

Where there two or more authors of a book, the style to follow is:

Bennett, Andrew, and Nicholas Royle, *Introduction to Literature, Criticism and Theory*, 2nd edn (Hemel Hempstead: Prentice Hall, 1999)

You should divide your bibliography into Primary Texts (i.e. all the literary texts regardless of whether they are the main subject of your essay) and Secondary Sources (i.e. the critical books and articles). If you draw on the Introduction of an edition of a text but do not use the text itself, list it under Secondary Sources, treating the Introduction as an essay:

Barron, W. J. R., 'Introduction', *Sir Gawain and the Green Knight*, ed. W. J. R. Barron (Manchester: Manchester University Press, 1974)

Finally, at the end of the Bibliography you should list any Internet or Web Sources you have used.

Bibliographies are important to the reader. The details you give enable the reader to place a book or article in the history of scholarly or critical debate, but also to see what sources you have used. In an unseen examination, you will not, of course, be expected to provide full references or a bibliography in the manner outlined above.

As noted above, films and painting should be listed under Primary Texts, using a subheading to separate them from other texts.

It is often important to include the original date of a text in your essay. Sometimes this can be done in the the main body of your essay or chapter. but it is often useful to include such details in the bibliography:

Allen, E., *A Knack to Know a Knave* (London, 1594; facs edn, Oxford: Malone Society Reprints, 1963)

#### o. **Avoiding Common Errors**

##### **The possessive**

Look closely at the following examples:

his hers its whose

The form **it's** means 'it is' or 'it has'; the form **who's** means 'who is' or 'who has'.

##### **The apostrophe**

Apostrophes come after the person(s) or thing(s) in possession of the object or person:

Charles Dickens's novels;

Keats's odes

the novels of Charlotte and Emily Brontë: the Brontës' novels.

Apostrophes do not make words plural:

dramas, families, potatoes, the Brontës.

##### **It's**

There is no such word as the following: 'its'.

In essays we do not write 'it's', meaning 'it is'. We always write 'it is'.

### Comma splices

You cannot join sentences by a comma followed by the word 'however'. This is called a comma splice. The following is therefore wrong:

Dickens shows this happening several times, however, the main effect is one of comedy. [WRONG]

Rewrite either as:

Dickens shows this happening several times. The main effect, however, is one of comedy.

or as:

Dickens shows this happening several times; the main effect, however, is one of comedy.

You can join sentences by 'and', 'but', 'yet', 'neither', 'nor', but not by 'however'.

### The semi-colon

The semi-colon can usually be replaced by a full stop; it is used where we have two sentences together that are considering similar matter. The only other place you find a semi-colon is when it is used to divide sets of items after a colon where the reader might get confused: it might be a series of small sentences like these; it might be a group of lists; it might be sets of similar things. Make sure that you really understand the different uses of the colon and the semi-colon.

### Quotations

Avoid dropping quotations into the middle of sentences:

It is clear that Owen is on the side of the ordinary soldier, 'Move him gently into the sun' ('Futility'), and against the generals. [WRONG]

Rewrite as:

It is clear in 'Futility', for example, that Owen is on the side of the ordinary soldier as he speaks of moving the wounded man 'gently into the sun' (l. 1), and against the generals.

If you have doubts about your punctuation, get a book, and follow it. R. L. Trask, *The Penguin Guide to Punctuation* (London: Penguin, 1997) is clear and simple. If you want to improve your command of English, *The Student's Guide to Writing* by John Peck and Martin Coyle (Basingstoke: Palgrave, 1998) is readable, brief and informative. A basic grammar book is Marion Field's *Improve Your Punctuation and Grammar* (Oxford: How To Books, 2000).

### Abbreviations

Avoid the use of colloquial contractions such as don't, aren't, etc.

Commonly used abbreviations are as follows: e.g. = example; i.e. = that is; cf. = compare; ff. = following (pages or numbers); f. = the following page or number. (Note the full stops.)

You should not use abbreviations as part of your continuous text; you may use them very occasionally in your footnotes.

### Common spelling errors

You should always be aiming to increase your vocabulary; use a dictionary to check spelling of words that are new to you, especially those you have only heard and not seen in print. It is a good idea to have a dictionary by your side whenever you are working so that you can immediately check spellings and meanings. Remember that you are permitted to take a dictionary into all English Literature examinations.

Also remember to be particularly careful to check the spelling of the titles, authors and names of the characters in the texts you are writing about (e.g. *The Waste Land* - three words - not *The Wasteland*; Heathcliff, not Heathcliffe; Grendel, not Grendal). Carelessness in this area does not impress examiners.

Here is a list of the correct (UK English) spellings of words which are frequently misspelt:

accommodation	archetypal	archetype	argument	commitment	committed
corollary	definite	embarrass	epistolary	epitome	exaggerate

existence	fallible	foresight	fulfil	fulfilled	
harass					
harassment	hierarchical	hierarchy	independent	infinite	inimical
irrelevant	knowledgeable	metonymy	occur	occurred	occurrence
parallel	patriarchal	patriarchy	pseudonymous	relevant	responsible
rhythm	rigorous	separate	skilful	soliloquy	
soliloquies					
symbolic	synonymous	threshold	truly	wilful	withhold

Make a special point of checking *ance/ence*, *ent/ant*, *able/ible* endings and *ei/ie* combinations.

The words in the following pairs are often confused. Make sure you know the difference by checking them in your dictionary:

disinterested/uninterested	enormity/enormousness	infer/imply
discrete/discreet	stationary/stationery	affect/effect
dependant/dependent	practice/practise	simple/simplistic
complimentary/complementary	site/sight/cite	lose/loose
there/their	where/wear	

Centuries: when referring to centuries use a hyphen to form the compound adjective. No hyphen is needed for a noun. (It is an eighteenth-century novel. It was published in the eighteenth century.) Do not use an apostrophe before abbreviated decades: the 1960s, *not* the 1960's.

\* \* \*

Nobody expects you to get everything right all the time. As a student of English, however, you are expected to care about what you write and how you write. Spelling, punctuation and grammar matter because they help us to be precise, to be interesting and to be professional. But they also help us to enjoy the very simple pleasure of being able to make language work for us and to enjoy other people's writing.

## 12. Summary of Examples

This section simply collects together the footnotes and notes used as examples throughout the booklet and presents them as endnotes (usually just called 'notes'), together with a short specimen bibliography, again using the examples already cited.

### Notes

1. Terence Hawkes, *William Shakespeare 'King Lear'* (Plymouth: Northcote House, 1995), p. 53.
2. *The Norton Shakespeare*, ed. Stephen Greenblatt, Walter Cohen, Jean E. Howard and Katharine Eisaman Maus (New York and London: Norton, 1997), p. 46.
3. Catherine Belsey, *John Milton: Language, Gender, Power* (Oxford: Basil Blackwell, 1988), p. 53.
4. Belsey, *Milton*, p. 60.
5. Toni Morrison, *Tar Baby* (London: Triad Grafton Books, 1983), p. 1. All further references are to this edition and are given in the text.
6. William Shakespeare, *Hamlet*, III.i.56-9, in *William Shakespeare: The Complete Works*, ed. Peter Alexander (London and Glasgow: Collins, 1951). All further references are to this edition and are given in the text.
7. Sylvia Plath, 'Ariel', in *The Norton Anthology of Poetry*, 4th edn, ed. Margaret Fergusson, Mary Jo Salter and Jon Stallworthy (New York: Norton, 1970), p. 1734, l. 1. All further references to Plath's poems are to this edition and are given in the text.
8. Plath, 'Lady Lazarus', in *The Norton Anthology*, p. 1735.
9. Tom McArthur, *Worlds of Reference: Lexicography, Learning and Language from the Clay Tablet to the Computer* (Cambridge: Cambridge University Press, 1986), p. 59.
10. McArthur, *Worlds of Reference*, p. 60.
11. *Emily Dickinson: Selected Letters*, ed. Thomas H. Johnson, 2nd edn (Cambridge, MA: Harvard University Press, 1985), pp. 194-7.
12. Martin Elsky, 'Words, Things, and Names: Jonson's Poetry and Philosophical Grammar', in *Classic and Cavalier Essays on Jonson and the Sons of Ben*, ed. Claude J. Summers and Ted-Larry Pebworth (Pittsburgh: University of Pittsburgh Press, 1982), pp. 31-55 (p. 41).
13. Elsky, 'Words, Things, and Names', p. 43.
14. J. D. Spikes, 'The Jacobean History Play and the Myth of the Elect Nation', *Renaissance Drama*, n.s. 8 (1970), 117-49 (p. 120).
15. Spikes, 'The Jacobean History Play', p. 120.

16. Michael Schmidt, 'Tragedy of Three Star-Crossed Lovers', *Daily Telegraph*, 1 Feb 1990, p. 14.
17. Lord Broughton, *Reflections on a Long Life* (London: Macmillan, 1909), II. 70.
18. D. G. James, *The Romantic Comedy*, 2nd edn (London: Longman, 1963), p. 6
19. Kathleen Williams, *Jonathan Swift and the Age of Compromise* (Kansas, 1958; London: Longman, 1959), p. 40.
20. *Robert Henryson: Poems*, ed. Charles Elliott, 2nd edn (London: Longman, 1967), p. 97.
21. Charles Elliott (ed.), *Robert Henryson: Poems*, 2nd edn (London: Longman, 1967), p. 97.
22. Linda Bamber, 'History, Tragedy, Gender', in *Shakespeare's History Plays: 'Richard II' to 'Henry V'*, ed. Graham Holderness (Basingstoke: Macmillan, 1992), pp. 64-73.
23. Helene Keyssar, 'The Dramas of Caryl Churchill: the Politics of Possibility', *Massachusetts Review*, 24 (1983), 198-216 (p. 201).
24. Roland Barthes, 'The Death of the Author', quoted in Andrew Bennett and Nicholas Royle, *Introduction to Literature, Criticism and Theory*, 2nd edn (Hemel Hempstead: Prentice Hall, 1999), p. 23.
25. Martin Coyle, 'Attacking the Cult-Historicists', *Renaissance Forum*, 1: 1 (1996). Available at <http://www.hull.ac.uk/renforum> [accessed 17 December 2001].
26. Brent Cunningham, 'The World Sees News through New York Eyes', *Columbia Journalism Review*,
- 27. *The Company of Wolves*, dir. Neil Jordan (RKO: 1981)**
- 28. Augustus Leopold Egg, *Past and Present* (1858), Tate Britain, London.**

## **Bibliography**

### **Primary Texts (i.e literary or other works)**

- Woolf, Virginia, *Jacob's Room*, ed. Kate Flint (Oxford: Oxford University Press, 1992)
- Allen, E., *A Knack to Know a Knave* (London, 1594; facs edn, Oxford: Malone Society Reprints, 1963)

### **Films**

- Casablanca*, dir. Michael Curtiz (Warner Brothers, 1942)
- Modern Times*, dir. Charles Chaplin (United Artists, 1936)

### **Paintings**

Meteyard, Sidney Harold, *'I am half-sick of shadows', said the Lady of Shalott* (1913), The Pre-Raphaelite Trust, London.

Brown, Lucy Madox, *Ferdinand and Miranda Playing Chess* (1871), Private Collection

### Secondary Sources (i.e criticism)

Barron, W. J. R., 'Introduction', *Sir Gawain and the Green Knight*, ed. W. J. R. Barron (Manchester: Manchester University Press, 1974)

Bennett, Andrew, and Nicholas Royle, *Introduction to Literature, Criticism and Theory*, 2nd edn (Hemel Hempstead: Prentice Hall, 1999)

Miller, J. Hillis, 'Narrative and History', *English Literary History*, 41 (1974), 455-73

Thompson, Ann, 'Are There Any Women in *King Lear*?', in *The Matter of Difference: Materialist Feminist Criticism of Shakespeare*, ed. Valerie Wayne (New York and London: Harvester Wheatsheaf, 1991), pp. 117-28

### Internet Sources and Websites

Coyle, Martin, 'Attacking the Cult-Historicists', *Renaissance Forum*, 1: 1 (1996). Available at

<http://www.hull.ac.uk/renforum> [accessed 17 December 2009].

Cunningham, Brent, 'The World Sees News through New York Eyes', *Columbia Journalism Review*, March/April 2001. Available at

<http://www.cjr.org/year/01//1/cunninghm.asp> [accessed 1 September 2010].

### 13. Appendix 1: National Qualifications Framework: Master's Level: (level 7) The MA graduate

Much of the study undertaken at Master's level will have been at, or informed by, the forefront of an academic or professional discipline. Students will have shown originality in the application of knowledge, and they will understand how the boundaries of knowledge are advanced through research. They will be able to deal with complex issues both systematically and creatively, and they will show originality in tackling and solving problems.

They will have the qualities needed for employment in circumstances requiring sound judgement, personal responsibility and initiative in complex and unpredictable professional environments.

Description for a qualification at level 7,: Master's degree

Master's degrees are awarded to students who have demonstrated:

- i. a systematic understanding of knowledge, and a critical awareness of current problems and/or new insights, much of which is at, or informed by, the forefront of their academic discipline, field of study, or area of professional practice;
- ii. a comprehensive understanding of techniques applicable to their own research or advanced scholarship;
- iii. originality in the application of knowledge, together with a practical understanding of how established techniques of research and enquiry are used to create and interpret knowledge in the discipline;
- iv. conceptual understanding that enables the student:
  - to evaluate critically current research and advanced scholarship in the discipline, and
  - to evaluate methodologies and develop critiques of them and, where appropriate, to propose new hypotheses.

Typically, holders of the qualification will be able to:

- a) deal with complex issues both systematically and creatively, make informed judgements in the absence of complete data, and communicate their conclusions clearly to specialist and non-specialist audiences;
- b) demonstrate self direction and originality in tackling and solving problems, and act autonomously in planning and implementing tasks at a profession or equivalent level;
- c) continue to advance their knowledge and understanding, and to develop new skills to a high level;

and will have:

- d) the qualities and transferable skills necessary for employment requiring:
  - the exercise of initiative and personal responsibility,
  - decision making in complex and unpredictable situations, and
  - the independent learning ability required for continuing professional development.

## 14. Appendix 2: Programme specification: MA in English Literature

This programme specification is a concise summary of the main features of the modularised MA in English Literature at Cardiff University and of the learning outcomes that a typical student might reasonably be expected to achieve if he/she takes full advantage of the learning opportunities that are provided. More detailed information on the learning outcomes, content and teaching, learning and assessment methods of each module can be found in the Module Descriptions handbook.

<b>1 Awarding institution/body</b>	Cardiff University
<b>2 Teaching institution</b>	Cardiff University
<b>3 Programme accredited by</b>	n/a
<b>4 Final award</b>	MA
<b>5 Programme</b>	English Literature
<b>6 UCAS code (or other code)</b>	n/a
<b>7 Relevant QAA subject benchmarking group</b>	English/Framework for Higher Education Qualifications
<b>8 Date of production/revision</b>	27 November 200/ 15 January 2001 / April 2001/June 2001/July 2001, September 2003; July 2004; June 2005; July 2006; September 2007; August 2008; September 2008; September 2009; August 2010; September 2011

### 9 Programme aims

The MA seeks to provide students with the opportunity to extend their knowledge and understanding of English Literature beyond first degree stage. It aims to develop students' critical abilities and ideas about English Literature through a series of complementary modules which stress both close reading and cultural history. The programme is designed to encourage students to move from instruction to enquiry, from secondary sources to primary scholarship, and from acquiring information to producing new knowledge - in brief, from being taught to understanding how to pose, develop and resolve the questions that constitute the basis of research.

The degree is structured into two parts. In Part One students choose four modules from a range of specialist options and research pathways and also attend classes on bibliographic and research methods and a reading group concerned with modern critical theory. Part One of the degree seeks to provide students with research skills and with training in scholarly methods of research so that they can produce written work in line with professional academic standards. The first part of the degree also provides students with training in writing analytic essays on complex historical and/or cultural texts and ideas.

Part Two of the degree (the dissertation stage) is designed to enable students to undertake an extensive piece of individual research under supervision on a specific topic they have chosen. Students are encouraged to experiment with ideas and explore their insights into the meanings, language and forms of a range of literary texts.

### **10 Programme outcomes**

Students who gain the award will have demonstrated knowledge and understanding, skills, qualities and attributes in the following areas:

#### **A Knowledge and understanding**

Knowledge of a number of discrete research areas and the critical debate surrounding them.

Understanding of the interaction between context, text and critical issues in the reading of literary texts.

Understanding of the importance of checking sources, texts and data.

Knowledge of the larger issues shaping individual texts, both historical and cultural.

#### Teaching, learning and assessment methods and strategies

All modules are taught by two-hour seminar focusing on the close analysis of specific texts

All modules are assessed by a 4,000 word essay, with title devised by students in consultation with the module tutor

#### **B Intellectual skills**

Identify, gather and evaluate a wide range of materials appropriate to a topic.

Analyse and interpret material drawn from a diversity of sources.

Demonstrate and exercise independence of thought and idea.

Reason critically in a sustained manner.

Plan and execute an individual research topic.

#### Teaching, learning and assessment methods and strategies

Each module is designed to encourage the student to read both widely and intensively, while seminar teaching encourages students to explore their ideas in open debate. The assessment strategy is structured to lead students from individual essays towards a larger project of individual research.

#### **C Subject-specific skills**

Apply techniques of close analysis to both historical and literary texts

Challenge, review or question received ideas about the meanings of historical and/or literary texts.

Demonstrate a good knowledge of academic systems of the presentation of arguments

Sustain a critical argument that engages with the nuances of the literary text.

Write at a level appropriate to research work.

#### Teaching, learning and assessment methods and strategies

Intensive seminar teaching focuses both on the texts of each course and the modern critical debate that surrounds them. The reading group provides a further forum for the discussion of modern theoretical debates about literature. The bibliographic classes on methodology and writing provide instruction on the basics of research and academic presentation.

#### **D Transferable skills / other attributes**

Communicate effectively with others both orally and through writing.

Use electronic sources of information as appropriate to the project chosen.

Take responsibility for own learning programme and professional development.

Time-management when faced with substantial forward projects.

#### Teaching, learning and assessment methods and strategies

While these skills are not assessed directly, each student is made aware of the importance of working to deadlines and of the need to produce work that is of a different quality and standard from that of undergraduate level. Implicit and explicit in the programme is an emphasis on self-motivation and target-setting.

#### **E. Other features**

The MA degree is designed as a substantive element of further learning. It operates as a higher degree qualification at HE4 level, but it also operates as a lead to PhD and academic research.

#### **11 Programme structures and requirements, courses and awards**

The programme is offered in full-time (1 year) and part-time (2 years) mode. Students take four modules from a range of options and pathways, two before Christmas and two after. Each module is taught for 10 weeks and is assessed by a 4,000 word essay. These constitute Part One of the degree. Part Two of the degree is a dissertation of 15-16,000 words (20,000 maximum) to be submitted by a fixed date. Students who complete Part One only may be awarded a Cardiff University postgraduate diploma. The pass mark for all assessed work is 50.

The distinctive features of the programme are the variety of modules and pathways offered, the ability to combine modules from different periods and genres or to concentrate work in one

period or genre. The flexibility of the programme means that it provides a base both for future research work and also for employment in a variety of careers.

### 15. Appendix 3: MA English Literature Calendar 2011-2012

Week	DATES (w/c)	ACTIVITY
0	26 Sept 2011	Enrolment Week
1	3 Oct 2011	Autumn semester BA and MA teaching begins
2	10 Oct 2011	
3	17 Oct 2011	
4	24 Oct 2011	<b>21 OCTOBER MA EXAM BOARD FOR ENGLISH LITERATURE PART TWO (applicable to MA students starting their studies in the academic year 2010/11)</b>
5	31 Oct 2011	<b>WED 2 November Board of Studies</b>
6	7 Nov 2011	Reading Week for BA and MA students; <b>INITIAL THINKING AROUND DISSERTATION TOPIC</b>
7	14 Nov 2011	<b>WED 16 November Board of Studies (Annual Review)</b>
8	21 Nov 2011	
9	28 Nov 2011	
10	5 Dec 2011	
11	12 Dec 2011	<b>BA and MA teaching ends Friday 16 December 2010</b>
	17 Dec-8 Jan 2011	<b>----- CHRISTMAS VACATION -----</b>
12	9 Jan 2012	Guided study week
13	16 Jan 2012	Examination Period Week 1 <b>THURS 19 JAN MA LIT ESSAYS DUE</b>
14	23 Jan 2012	Examination Period Week 2:
1	30 Jan 2012	<b>Spring semester BA and MA teaching begins</b>
2	6 Feb 2012	<b>Wed 8 Feb Board of Studies Module Changes</b>
3	13 Feb 2012	<b>CHOOSE DISSERTATION TOPIC</b>
4	20 Feb 2012	
5	27 Feb 2012	<b>SKETCH DISSERTATION PROPOSAL</b>
6	5 March 2012	Reading Week for BA and MA students
7	12 March 2012	
8	19 March 2012	<b>MEET A PROVISIONAL DISSERTATION SUPERVISOR</b>
9	31 Mar–22 April	<b>----- EASTER VACATION -----</b>
10	23 April 2012	
11	30 April 2012	<b>BA and MA teaching ends Friday 4 May 2012; DRAFT BIBLIOGRAPHY AND DISSERTATION PLAN</b>
12	7 May 2012	Guided Study Week <b>MON 7 MAY MA LIT ESSAYS DUE</b>
13	14 May 2012	
14	21 May 2012	<b>DISSERTATION PERIOD</b>
15	28 May 2012	<b>DISSERTATION PERIOD</b>
16	4 June 2012	<b>DISSERTATION PERIOD</b>
17	11 June 2012	<b>DISSERTATION PERIOD; JUNE 15 PART ONE MA BOARD ENGLISH LITERATURE</b>
18	18 June 2012	<b>DISSERTATION PERIOD</b>
19	25 June 2012	<b>DISSERTATION PERIOD; JUNE BOARD OF STUDIES</b>
20	2 July 2012	<b>DISSERTATION PERIOD</b>
21	9 July 2012	<b>DISSERTATION PERIOD</b>
22	16 July 2012	<b>DISSERTATION PERIOD</b>
23	23 July 2010	<b>DISSERTATION PERIOD DISSERTATION DUE 14 SEPTEMBER 2012</b>

