SCHOOL OF ENGLISH
UNDERGRADUATE STUDENT HANDBOOK
2017-18
Welcome to the School of English at Kent

This handbook is a cross between an instruction book and a survival guide. It attempts to anticipate most of the questions you may have as a new or returning student in the School. Please familiarise yourself with the information in this handbook.

Your first port of call for any queries this document does not answer should be the School of English Office, in Rutherford Extension, open daily from 10.00am to 4.00pm.

As soon as you have your e-mail address and internet access you should look at our website in detail and take some time to learn your way around it. The site is packed with useful information about module content, departmental life (including a list of events and seminars), and the study of literature in general. Many lecturers will use the University's online e-learning environment, Moodle, to inform you of required reading, lecture programmes and essay titles.

We expect you to take your academic work seriously. You must attend all classes and lectures (and in some cases screenings), and keep up to date with your coursework. There are strict deadlines for handing in assignments that, if not adhered to, will result in an essay mark of zero.

But this shouldn’t stop you having an active social life: the Students’ Union offers an array of services including bars, cafés and shops. All registered students are automatically members of the Union and can take advantage of all the facilities, including the myriad of clubs and societies: see the University of Kent Student Portal (http://www.kent.ac.uk/student/) and the Students’ Union website (http://www.kentunion.co.uk/) for more information. So have fun, make new friends, relax, but do not get behind with your work.

In studying English at Kent you become part of an active and supportive academic community and we hope you will take full advantage of the many opportunities the School offers. Above all, I hope you have a very enjoyable and productive year with us. If there is anything in this handbook that is not clear, please ask. Good luck in your academic endeavours this year!

Wendy Parkins
Head of School
September 2017
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SCHOOL OF ENGLISH STAFF

The School of English is in Rutherford College Extension, a two-storey building on the Gulbenkian Theatre side of the main college.

Opposite the main entrance is the English Office, with its team of administrative staff. The office will be your first port of call if you need information on modules or administrative matters, or wish to contact members of staff outside their usual office hours. The English Office will normally be open on weekdays from 10.00am to 4.00pm. On the noticeboards around the office and the main entrance to the School you will find routine pieces of information.

Academic staff have their offices in the Extension or in the main building of Rutherford College.

The following are lists of key administrative roles within the department. For staff profiles, including room numbers, email addresses and telephone extensions please see our “Staff” pages at http://www.kent.ac.uk/english/staff.

Administrative Team Roles

a) General Management
School Administration Manager
Eleri Caruana
PA to the Head of School
Ria Koster

b) Finance, Human Resources and Facilities Management
Finance and Resources Administrator
Anna Redmond
Resources and Research Co-ordinator
Andrea Griffith
Clerical Assistant
Ria Koster

c) Research Administration
Resources and Research
Andrea Griffith
Research Support Officer
Nicole Willson

c) Student Administration
Student Office Manager
Faith Phoenix
Quality Assurance Co-Ordinator
Gill Tobin
Postgraduate Research Programmes Co-ordinator
Derretta Branche
Postgraduate Taught Programmes Co-ordinator
Megan Barrett
Student Support Co-ordinator
Teri-Rose Johns
### d) Student Support

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
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<tbody>
<tr>
<td>Student Support Officer</td>
<td>Emma Bainbridge</td>
</tr>
<tr>
<td>Student Support Co-ordinator</td>
<td>Teri-Rose Johns</td>
</tr>
</tbody>
</table>

### e) Marketing and Recruitment

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
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<tr>
<td>Recruitment and Communications Manager</td>
<td>Maxwell Howells</td>
</tr>
<tr>
<td>Recruitment and Events Co-ordinator</td>
<td>Gemma Vaughan</td>
</tr>
<tr>
<td>Admissions Officer</td>
<td>Sarah Dustagheer</td>
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### Administrative Roles Held by Academic Staff

#### a) General Management

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
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<tbody>
<tr>
<td>Head of School</td>
<td>Wendy Parkins</td>
</tr>
<tr>
<td>Deputy Head</td>
<td>Jennie Batchelor</td>
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#### b) Teaching Related

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
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<tbody>
<tr>
<td>Director of Education</td>
<td>David Stirrup</td>
</tr>
<tr>
<td>Deputy Director of Education</td>
<td>Patricia Debney Autumn: Juha Virtanen</td>
</tr>
<tr>
<td>Deputy Director of Graduate Studies (Taught)</td>
<td>Derek Ryan</td>
</tr>
<tr>
<td>Deputy Director of Graduate Studies (Taught)</td>
<td>Clare Wright</td>
</tr>
<tr>
<td>Director of Graduate Studies (Research)</td>
<td>David Ayers</td>
</tr>
<tr>
<td>Deputy Director of Graduate Studies (Research)</td>
<td>Ben Hickman (Sean Grattan covering Autumn)</td>
</tr>
<tr>
<td>Director of Research</td>
<td>Caroline Rooney</td>
</tr>
<tr>
<td>Deputy Director of Research</td>
<td>Robbie Richardson</td>
</tr>
<tr>
<td>Chief Examiner</td>
<td>Cathy Waters (Ariane covering Autumn)</td>
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<tr>
<td>Stage 1 Examiner</td>
<td>Ariane Mildenberg</td>
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#### c) Student Support

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
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<tr>
<td>Academic Adviser</td>
<td>Most academic staff not on study leave</td>
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<tr>
<td>Senior Academic Adviser</td>
<td>Ariane Mildenberg</td>
</tr>
<tr>
<td>Director of Year Abroad (Europe and Overseas)</td>
<td>Sara Lyons</td>
</tr>
<tr>
<td>Alumni Engagement Officer</td>
<td>Clare Wright</td>
</tr>
<tr>
<td>Senior Tutor</td>
<td>David Flusfeder</td>
</tr>
<tr>
<td>Student Experience Officer</td>
<td>Declan Kavanagh</td>
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<tr>
<td>Employability and Placement Officer</td>
<td>Ryan Perry</td>
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#### d) Academic Staff Support

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
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<tbody>
<tr>
<td>Equality, Diversity, &amp; Inclusivity Rep</td>
<td>Donna Landry (Staff), Emma Bainbridge (Students)</td>
</tr>
<tr>
<td>Library Representative</td>
<td>Alex Padamsee (Robbie Richardson covering Autumn)</td>
</tr>
</tbody>
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TEACHING ARRANGEMENTS

A) Choosing and registering for modules

Stage 1
Module Registration for Stage 1 is organised centrally by the Central Student Administration Office. Details of programme requirements and modules available are in the Faculty of Humanities Stage 1 Handbook [https://www.kent.ac.uk/csao/your-studies/modules/handbooks/index.html](https://www.kent.ac.uk/csao/your-studies/modules/handbooks/index.html).

For queries about registering for, or changing, your Stage 1 modules please email the Central Student Administration Office ([csao@kent.ac.uk](mailto:csao@kent.ac.uk)) in the first instance.

Stage 2 and 3
Students going into Stages 2 and 3 are contacted in the Spring term (usually late February/mid-March) with details of module choices for the forthcoming year. Details of programme requirements and modules available are in the Faculty Handbook at [https://www.kent.ac.uk/csao/your-studies/modules/handbooks/index.html](https://www.kent.ac.uk/csao/your-studies/modules/handbooks/index.html). For assistance with module choices please consult your Academic Adviser. A Module Fair, which will help you to decide which modules are most appropriate for you, will take place early in the Spring term, so check your email and general notice boards for details.

For queries about changing English modules please email Gill Tobin ([g.m.tobin@kent.ac.uk](mailto:g.m.tobin@kent.ac.uk)) in the first instance.

Please note, however, that strict deadlines apply and there is NO automatic right to change any English modules. This will depend entirely on whether places in your preferred module are available, and whether the change is compatible with your overall pattern of modules taken during Stages 2 & 3. By the start of the academic year, most modules are likely to be full or almost full. For further information please see [https://www.kent.ac.uk/csao/your-studies/modules/change.html](https://www.kent.ac.uk/csao/your-studies/modules/change.html).

All modules offered by the School are taught via seminars; many combine seminars with lectures and/or workshops, reading groups and visits.

Stage 3 Optional Dissertation
From 2016/17 all stage 3 students can opt to take one (and no more than one) of their English or American Literature modules by dissertation of 6000 words.
If you opt to take a module by dissertation, you will read, prepare for and participate in seminars and attend lectures, screenings, workshops, etc. as normal. However, instead of writing interim assignment/s half way through the term, and a final assessment for the last week of term, you would instead submit a short, non-assessed dissertation proposal (typically 500 words) by week 3, and engage in a single, extended piece of research-lead writing under the guidance of your seminar leader that would be submitted at the beginning of the term following the one in which the module is taught. Clear guidance for each module will be given by seminar leaders and module convenors.

In addition, you will be supported by a short series of additional lectures on researching, writing, and presenting dissertations.

B) Teaching formats

Lectures
These are designed to demonstrate different approaches to literary study, and to provide contexts (historical, cultural, literary, theoretical) for critical understanding. Some lecture series may directly relate to seminar topics, and enable information to be distributed to many students at once, whilst other series may aim to develop alternative readings which stimulate independent thought beyond the immediate texts. In the course of your studies you should expect to find a range of different approaches concerning the link between lectures and seminars.

Seminars
These encourage, and depend upon, contributions from all members in a sharing of knowledge. Seminars are not teaching sessions in which students can be passive. Effective seminars and workshops enable all in the group to participate in the exchange of ideas. Such exchange requires good listening skills as well as contribution of individual thought, well presented and coherently argued. Skills developed in seminars (perhaps in group work, individual presentation, preparation for debate) are valuable within social and work settings. Evaluation of seminar and workshop performance introduces another mode of assessment (currently 10% for Diploma/Degree/Stages 2 & 3 Literature courses) to student examination.

C) Attendance

Attendance at seminars is a formal requirement. Attendance is recorded and repeated absence will be referred to the Student Support Team. Please note that we may be required to pass on this information to the UK Borders Agency, so for International students this is particularly crucial as your visa status may be affected if you are not attending classes.

If you have to miss a seminar because of illness or other valid reason, please contact your seminar leader and check on Moodle as soon as possible afterwards to find out what you have missed and what work needs to be prepared for the next meeting. There are one or two ‘reading weeks’ in each term, when there will be no seminar or lecture so that you can read ahead and work in a focused way on essays. Reading weeks are set by the convenor and seminar leaders, so seminars and
lectures for a specific module are likely to have the same reading week, though there may be exceptions to this. Reading weeks may differ between modules.

D) Finding your timetable and teaching rooms
Your personal timetable for the entire year will appear on the Student Data System prior to the start of term. Please log in via the Student Guide (http://www.kent.ac.uk/student/) to check details such as lecture and seminar times, room numbers and seminar teachers’ names. You can also access your timetable from your phone or mobile device using the timetable iCal feeds. For further information please see https://www.kent.ac.uk/timetabling/icalendar/index.html

Do check your Kent email over the vacation, as your seminar teacher may contact you before the start of term, with preparation for the first seminar. Information may also be posted on Moodle. If you have not been contacted you should establish who your seminar leader is and initiate contact or, at the very least, be present at the first seminar.

Assume that teaching starts on the first day of the term and go to the first meeting. Remember that teaching rooms are spread across the whole of the campus, so make sure you know where your seminar room is located in advance of the first session. For further room information, please consult the Timetabling web pages at http://www.kent.ac.uk/ettoffice/rooms/.

Very occasionally it might be necessary to cancel or move classes for unavoidable reasons. In these cases we will endeavour to let you know as quickly as possible. Most correspondence with the department is by email, so it is vital that you check your University of Kent email regularly. You might also wish to sign up for the University’s texting service which will enable us to notify you of late timetable changes by text – see the Student Data System for details.

Timetable clashes and other difficulties
Please check your timetable carefully prior to the start of term.

In the unlikely event of a clash appearing on your timetable, Stage 1 students should contact the Central Student Administration Office (email: csao@kent.ac.uk) and Stage 2+ students should contact Gill Tobin (email: g.m.tobin@kent.ac.uk). In most cases it should be possible to change seminar groups; in some cases it may be necessary to change modules.

If, for any other reason, you would find it difficult to attend your allocated seminar group, please contact us as above, explaining the problem and it may be possible to make changes subject to available space in alternative seminar groups.

If you have not been allocated to a seminar group, or if a module is missing from your timetable and you believe it should be there, please contact us as detailed above.
Please do not just turn up at a group which does not appear on your timetable.

**ASSIGNMENTS**

Most English Literature Modules require you to submit two assignments per term during the module. Creative Writing Modules require you to submit a portfolio of writing. Many of the English Literature Period Modules also have an end of year exam. Essays for Period Modules are usually a maximum of 2500 words and Special Modules are usually a maximum of 3000 words, including quotations but excluding bibliography. **You should include a word-count at the end of your essay.** However, some modules have different requirements, which will be made clear by the seminar leader at the beginning of term. Further information about your assignments may also be found in the Module Guide on Moodle.

For details of the Stage 3 Optional Dissertation, see also page 7.

A) **How are module marks calculated?**

Essays, seminar performance and examination work contribute to the final module mark awarded. The exact assessment pattern will vary from module to module – your seminar leader will be able to advise you on the precise pattern for your module. This will also appear on the Student Data System and in the Module Guide on Moodle.

B) **How will my degree classification be decided?**

Rules and regulations regarding your degree classification are decided at University level. Information regarding this can be found on the following website:

http://www.kent.ac.uk/teaching/qa/credit-framework/creditinfoannex6.html

C) **Important Information about moderation and mark changes**

Coursework marks, as given by first markers, can be altered at any time up to and through the final Examiners’ Meeting at the very end of the academic year (usually in June). This is because all coursework and examination scripts are subject to moderation procedures in line with University regulations. These procedures are designed to ensure the fairness and accuracy of the marking and entail review of sample batches of marked material: first by an internal moderator and then by external examiners.

After marking for the term has been completed, a portion of the marked work is selected for moderation by administrative staff in the School of English office to provide a representative sample of the range of marks awarded – including examples of the highest and lowest marks and of the range in between. This representative sample of work is then reviewed by an internal moderator (who has not been involved in the teaching of the module), who must complete a report on the marking saying whether or not the marking has been carried out accurately and consistently in accordance with the marking criteria. If the marking is approved, the representative sample and the internal moderator’s report are then sent to the External Examiner for review.
External Examiners are senior academics from other Universities who are used to ensure that there is fairness, parity and transparency across university marking schemes. They have the explicit remit of ensuring that marks are being awarded with internal consistency and in line with what constitutes genuine first-class work at their own and other universities where they examine. It is through the employment of external examiners that the whole University system self-regulates across the UK. Marks may either be lowered or raised during this process on the explicit instruction of the External Examiner.

D) E-Learning and Moodle

The University Virtual Learning Environment, known as ‘Moodle@Kent’, is available to all students using their normal Kent log-in. It can be accessed via the student guide or direct at: https://moodle.kent.ac.uk/moodle/login/index.php

Online training guides for Moodle and general information regarding e-learning are available from the ‘New Students’ section of the e-learning website at:

http://www.kent.ac.uk/elearning/new-student.html

Any technical problems with your Moodle modules should be directed to the IS helpdesk at: http://www.kent.ac.uk/itservices/help/

Moodle is extensively used by Module Convenors and seminar teachers to provide information about their modules, so it is important that students log in to Moodle regularly. Prior to the start of term, a Module Handbook will be available on Moodle for each of your modules.

E) Submission of Coursework

This information applies to students submitting any piece of work to the School of English, whether it be a literature essay, a piece of creative writing, or a project. To avoid unnecessary delays, please read the following instructions, and see standard layout of first page of assignments below, to make the whole operation as trouble-free as possible. You don’t have to wait until the eleventh hour before the deadline – you can hand in your essay early: the submission process is always easier ahead of the rush.

Please note: You must answer questions as set by your seminar leader. Essays on topics other than those approved by your teacher may be awarded a capped mark of 40%.

Allow plenty of time for proof-reading etc. Leaving this until the last day or so does not provide you with any contingency time for computer problems, etc. Last year a number of students were awarded marks of zero because their work was received late. Don’t risk failing your module by leaving things until the last minute!

Moodle submission

Each assignment must be submitted on Moodle to The School of English by the
deadline indicated. Please ensure that you upload the correct and final version of your work, as resubmission may not be possible after the deadline. A receipt will be automatically generated by the electronic submission of the essay to Moodle. Please check that your assignment has successfully uploaded before logging out of Moodle.

F) Standard layout of first page of assignments

Please ensure the first page of your assignment contains ALL the information detailed below, number your pages and include a word count at the end of your assignment.

<table>
<thead>
<tr>
<th>[Seminar Teacher's Name]</th>
<th>[Your Own Name]</th>
</tr>
</thead>
<tbody>
<tr>
<td>[Address]</td>
<td>[Your Email]</td>
</tr>
<tr>
<td></td>
<td>[Date]</td>
</tr>
</tbody>
</table>

[Module Code and Title]

[Assignment Number and Title]

Type your assignment below the title, in 12 point and double-spaced ........

[Page Number]

G) Return of Marks and Feedback
Assignments will generally be marked online. Marks and Feedback will be released on Moodle three weeks after the submission date, or at the end of the first week of the following term in the case of assignments submitted on the last day of term.

After the mid-term assignment is marked, students will also be invited to one-to-one feedback sessions with their seminar teachers. You are also welcome to approach your seminar leader for advice and feedback outside the formal marking process.

H) Deadlines

If there are significant and/or confidential factors which are affecting your ability to meet your deadlines you should consult with the English Student Support Team, at englishstudentsupport@kent.ac.uk BEFORE the deadline date (see below: section I) Extensions and Concessions).

- All deadlines set for School of English modules are binding, and only the Student Support Officer may grant extensions, and only in exceptional circumstances (see Extensions and Concessions).
- Each module will publish its interim and end of term deadlines at the start of term. It is your responsibility to check on MOODLE and with your seminar leader that you have the correct dates and times for submission.
- You MUST hand in your work on or by these dates via MOODLE
- If you think you will not be able to submit on time and have a good reason then you will need to obtain an extension from englishstudentsupport@kent.ac.uk. Please see Extensions and Concessions for further details
- Individual teachers cannot offer extensions to these deadlines, so please don’t approach your seminar leaders with these requests.

Please be aware that the following notification of deadlines is binding. Students have a responsibility to familiarise themselves with this information.

The following deadlines apply to all modules offered by the School of English and to all students taking these modules, whether or not they are registered for degrees in English. Joint-Honours students should ensure that they are aware of the different deadline regime that may apply in their other subject, but must stick to this one for their work in English.

ALL DEADLINES ARE BINDING

<table>
<thead>
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<th>INTERIM DEADLINES</th>
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The date of the mid-term deadline may differ between modules. It is your responsibility to check on Moodle or with your seminar leader.

END OF TERM DEADLINE

The end of term deadline is the same for all modules:

Autumn Term: noon on Friday 15\textsuperscript{th} December 2017

Spring Term: noon on Friday 6\textsuperscript{th} April 2018

The optional dissertation deadline will be the first day of the following term.

For submissions protocols and procedures see above, section E) Submission of Coursework and Layout of first page.

PLEASE NOTE: No assignment submitted after these deadlines will be accepted for marking, unless the deadline has been formally extended by completing the appropriate forms and contacting the necessary staff. You will receive confirmation from the Student Support Officer if the extension has been granted.

If you have missed the deadline, you are required to contact the School of English Student Support Officer as soon as possible to explain the reason for the late submission (See School of English Concession).

I) Extensions and Concessions (Please refer also to https://www.kent.ac.uk/english/studentsupport/)

Extensions and Concessions

For information regarding extensions and concessions please refer to the English Student Support Moodle Page.

ESSAY WRITING HELP

Writing Skills in the School of English

Writing well is crucial to your professional development in the school of English and you should therefore take advantage of the support mechanisms we offer to develop your abilities as a writer. The gateway to writing support in the school is the English Writing Skills Moodle page. The Moodle page contains a variety of useful materials on academic style guides, practical advice on particular kinds of assignment like 'close reading' essays, and advertises the other kinds of support
offered by the school. One key method for improving your writing is to attend one of the Writing Skills Workshops offered by the school’s writing skills team in both the Autumn and Spring terms. Past workshops have included:

- Finding, Reading, and Using Secondary Sources: Avoiding Plagiarism
- Building Your Argument and Writing Your Thesis Statement
- Developing Close Reading Skills
- Structuring and Outlining Your Essay
- Preparing for the Exam (Spring term only)

The Moodle page also contains information that allows you to make one-on-one appointments with members of the English department to talk about strategies to improve your writing. A core of staff members is available during office hours to discuss writing with any English students. To make the most of this facility you should arrange an appointment via email and send a writing sample.

**Student Learning Advisory Service**

The Student Learning Advisory Service (SLAS) is a free, friendly advice service providing guidance and information on all aspects of effective learning and study skills to all students from the minute they arrive at the University until they finish their studies. SLAS is part of the Unit for the Enhancement of Learning and Teaching and is a popular resource for undergraduates, postgraduates, full-time, part-time, mature, European and international students. Learning Advisors offer:

- Individual and Confidential Advice and Study Guidance
- Mathematics and Statistics Support
- A range of programmes, initiatives and resources aimed at helping students to achieve their potential while at University.

If you wish to develop and improve your learning, or if you have any problems affecting your studies, and do not know who to talk to or where to get help, they will do their best to point you in the right direction.

<table>
<thead>
<tr>
<th>Contact Information</th>
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<tbody>
<tr>
<td>🗺 Where:</td>
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<tr>
<td>⏰ Open:</td>
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<tr>
<td>📞 Phone:</td>
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</tbody>
</table>
A) Preparing and presenting your work

All written work should follow the conventions for word-length, presentation and referencing (detailed on these pages), and must be submitted by the required deadlines, to avoid penalties being incurred. Particular advice for the presentation and marking of creative writing work will be provided by your seminar leaders.

Note-taking

Whether you are preparing for a seminar or to write an essay, you should take careful and thorough notes. Systematic referencing at this stage can save you precious time later. In particular, you should record where ideas came from (author, details of the source, web site address, page numbers) so that you can provide full references, and avoid, perhaps inadvertent, plagiarism: this detailed note-taking will enable you to differentiate at a later stage between your own ideas and those of others.

Try to structure your notes, perhaps by author / subject, linking them to other discussions of the same theme elsewhere, so that ‘linear’ notes (organised by reference to their book title, for example) can relate ‘laterally’ to other texts or discussions of the same topic. Some students find that colour-coding ideas with marker pens is an effective means of cross-referencing. Whatever organisational means you use, it will enable you to revise and structure your thoughts more effectively.

Preparation of essays

Those reading and marking your essays will be looking for evidence of independent thought, conveyed in a well-structured essay which embodies coherent argument, incisive quotation (from primary and secondary sources), and which acknowledges, questions and develops ideas from, and beyond, those sources.

Independent thought

By all means use secondary sources (i.e. criticism) but remember that quoting published criticism does not, of itself, give your essay authority. If a critic seems to have made a useful point, show how it is useful and put it to work in the service of your argument. Try to approach critics critically in order to develop your own ideas about a text.
**Structure**

An essay should have a beginning, a middle, and an end. Plan your essay carefully before writing it. Consider how you are going to organise your material in order to answer the question. An essay plan is like a map showing you the route your argument will follow. A well-thought-out structure is like a skeleton. It gives your essay shape and ensures that it will stand up, rather than wobble like a jelly. Once you have a plan and a structure you may write a rough draft. Having finished the draft, put it aside for a day or so – it is very difficult to see what is wrong with something you have just written – then go back to it with a detached and critical eye. Check the structure and the continuity of argument; cut out unnecessary detail and verbiage; polish the expression. This editing stage is crucial – expect to make a good many changes. Too often the only difference between a rough and a final draft is the handwriting or lay-out.

**A coherent argument**

An essay is a short piece of writing which should make a coherent and decisive argument. Do not feel the need extensively to recapitulate the received wisdom on any topic: rather, the received wisdom should be your point of departure. The essay should provide just enough documentation to show how its claims might be justified. The first paragraph should be an introduction which outlines the area of enquiry, and the approach of the essay. In subsequent paragraphs, the argument should be developed point by point, with a new paragraph for each new point. You should try to make clear the connections between each point as the argument proceeds: the essay should not consist of a series of disconnected ideas or observations. The final paragraph may briefly summarise the arguments and define your conclusions, even if your conclusion is that the evidence is ambiguous. The argument should be organised around four, five or six main paragraphs, each containing a fresh stage in the argument but growing out of the one which has come before, and feeding into the one to follow. In developing your argument you will need to use evidence from the text(s) under discussion. Show how this evidence supports your argument.

**Use of quotations**

Try not to leave quotations to speak for themselves. A quotation of four or five lines should be followed by as many lines of analysis and commentary. The quotation should not be assumed to be self-explanatory: you should only use a quotation if you have something to say about it. Quotations taken out of their original context are sometimes ambiguous, and in such cases it is a good idea to make clear what you understand the quotation as meaning; but do not merely repeat what a passage is fairly obviously saying: analyse it, taking account of style as well as content.

**Word count**

Stage 2 essays should be 2500 words each and Stage 3 should be 3000 words each unless specified otherwise by the seminar leader or course convenor.
This is inclusive of quotes and notes (footnotes, endnotes) but exclusive of bibliography.

**Literature essay presentation**

- Literature essays should be typed in 12-point and be double-spaced
- Long quotations should be single-spaced and the whole quotation indented
- New paragraphs should be indented, and there should be no extra white space between them

**Creative Writing Assignment presentation**

- Creative Writing essays should be presented in the same way as other English essays.
- Creative assignments in prose should be typed in 12-point and double-spaced. New paragraphs, including paragraphs of dialogue, should be indented, and there should be no extra white space between them, except where you wish to signal the beginning of a new section – normally a jump in time or setting. The easy way to do this is to type the piece exactly as it would appear if it were printed, and then to double-space the entire text. If you are unsure about how to punctuate dialogue, please look at a selection of fiction recently printed in Britain to remind yourself.
- Poetry should be single- or 1½-spaced. The usual contemporary expectation is that a poem should be aligned left (rather than centred or aligned right) and that the beginnings of lines should not automatically be capitalised, except as a conscious stylistic choice.
- All creative assignments should have a title.

**Academic integrity – avoiding plagiarism**

All students should be aware that there are especially strict rules that apply to plagiarism (literary theft, presenting the ideas of another person without acknowledgement, as if they are your own).

**What is academic integrity?**

While you are at university, you are expected and required to act honestly regarding the work you submit for assessment in your courses. General Regulation V.3: Academic Discipline states that students are required to act with honesty and integrity in fulfilling requirements in relation to assessment of their academic progress.

General Regulation V.3 specifies that any attempts to:

- cheat
- plagiarise
- improperly influence your lecturer’s view of your grades
- copy other assignments (your own or somebody else’s) or
- falsify research data
will be viewed as a breach of this regulation.

The full details of this regulation including disciplinary procedures and penalties are available at: http://www.kent.ac.uk/teaching/documents/quality-assurance/credit-framework/creditinfoannex10.pdf

Most students do not have any problems understanding the rules and expectations about acting honestly at university, although some are not familiar with academic expectations and plagiarism.

What is plagiarism?

General Regulation V.3 states that plagiarism includes reproducing in any work submitted for assessment or review (for example, examination answers, essays, project reports, dissertations or theses) any material derived from work authored by another without clearly acknowledging the source.

In addition, certain departments or subjects may define plagiarism more narrowly. This means that if you read, study or use any other work in your assignment, you must clearly show who wrote the original work. This is called referencing and correct referencing will help you to avoid accusations of plagiarism.

Referencing, footnotes and bibliography

When you are writing School of English essays you are required to engage with the primary sources you are writing about by using examples from those sources to back up your arguments. You are also required to use a number of secondary sources, such as critical essays and contextual information, to strengthen your essay’s argument (remember most of these sources are ONLY OPINIONS, not a right or wrong answer).

When writing essays, it is important to cite all sources (books, articles etc.) you reference in the body of the essay in an appropriate and accurate manner. Without correct referencing, you are liable to lose marks. Failure to reference other opinions and work can result in the essay being disqualified for plagiarism. Referencing is not as scary as it sounds, though, and is easy when you know how. This page aims to provide you with a concise but helpful guide to equip you with the appropriate skills to reference in the correct manner.

The style of referencing that students of the School of English are required to use, is that of the MHRA (Modern Humanities Research Association). This guide has been written to help students with School of English essays. A more detailed overview of the MHRA Style can be found here:

The complete MHRA Style Guide referred to at the start of the above document can be downloaded from:
What is referencing?

Referencing means acknowledging the original author or source of any material you use within your essay, including original works (primary sources) and historical and critical opinion (secondary sources) whether it be a direct quote or a summary.

When referring to existing works within an essay, two types of referencing need to be used:

- The first type of referencing takes the form of footnotes in the essay text. For further information about footnotes, please see section 4.
- The second type of referencing is the bibliography, a list that is placed at the end of the essay, of all the material referenced within the body of the essay and other material you have used to inform it. For information about writing a bibliography, please see section 5.

NB: Both footnotes and a bibliography are required in all School of English essays you write (and most others); referencing is formatted slightly differently in footnotes from bibliographies.

Quotations

There are two main ways of displaying quotations within an essay, depending on its length:

- If a quote is less than forty words long or two complete lines of verse, it can be placed within the main text, enclosed within single quotation marks (double quotation marks should be used only for a quote within a quote).
- If a quote is longer than outlined above, it should be presented as a separate paragraph, but with the text single-spaced and indented from the left hand margin. Quotation marks are not necessary, except single quotation marks for a quote within the quote.

If you are quoting more than one line of verse (e.g. poetry, drama etc.) within the main text, line breaks should be indicated using an upright ‘|’. If you choose to omit text within a quote, replace it with an ellipsis […].

Essential Referencing Guide (from MHRA Style Guide, pg. 49-56)

Use the following referencing style to cite quotations from primary and secondary sources in footnotes following a quotation (i.e. 'I had seen birth and death | But had thought they were different’¹, muses Eliot’s Wise Man.). All direct quotations from primary and secondary sources should be followed by a footnote containing information about the source. The bibliography should appear at the end of the essay and should contain a list of all primary and secondary sources cited and consulted in the essay in alphabetical order by the author’s last name. Each entry in the bibliography should be left justified and should have a hanging indent (so that

¹ Eliot, p. 57.
each line following the first line is indented by one tab).

Book:


Book (with an editor):


Subsequent ref(s): Bevington, p. 5.


Chapters in books:


Subsequent refs: Elsky, p. 47.


Articles in journals:


Subsequent entries: Hillyer, p. 10.


**Plays or poems from an anthology or collection:**


Subsequent refs:  Kyd, I.iv.87.


**Course booklet**


**Webpage (entries or images):**


Subsequent refs:  Thesen, para. 1 of 2.

Films:

Initial ref: The Grapes of Wrath, dir. by John Ford (20th Century Fox, 1940).

Subsequent refs: The Grapes of Wrath.

Bibliography: The Grapes of Wrath, dir. by John Ford (20th Century Fox, 1940).

Quotations (from MHRA Style Guide, pp. 42-46)

Short quotations are enclosed within single quotation marks and integrated within your own sentences. If the quotation is in verse, add an upright stroke ( | ) to show the separation of the lines.

Example: ‘I had seen birth and death | But had thought they were different’, muses Eliot’s Wise Man.

Long quotations are offset from the main paragraph by one space (down) and two tabs (to the right). These quotations are normally longer than two lines of text (or forty words) and should not be enclosed in quotation marks.

Example:

This play [writes Dr Johnson, referring to Cymbeline] has many just sentiments some natural dialogues, and some pleasing scenes, but they are obtained at the expense of much incongruity.

Quotations from a play or poetry that are more than two lines long should be offset from the main text (one space down and two tabs to the right) and should include the speakers’ names but should not be enclosed in quotation marks:

Macbeth Prithee, peace! I dare do all that may become a man; Who dares do more, is none.

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

Please note:

If the addition of words are required to make the quotation grammatically correct within your sentence, or if additional precision is required, include any necessary additions by using square brackets.

Example: Flanigan notes that ‘conventions of medieval [religious] ritual’ were complex.

If parts of the quotation are unnecessary then these should be replaced with ellipses.

Example: Flanigan’s argument emphasises that ‘Sunday processions are based on ... the entry of the pope into the church in Rome’.

MARKING CRITERIA

A) Literature Essays

There is no definitive list of qualities associated with each class, but the following are some of the criteria which are employed by teachers when marking essays, written assignments and exams. Particular strengths in one element may sometimes compensate for deficiencies in another. The importance of any element may vary from one kind of written work to another, and from one marker to another. Markers will always take account of a student’s level in her or his programme of studies. Failure to adhere to the designated word count may well be reflected in the final mark

| 95/100 | A superlative command of the primary texts, showing outstanding breadth and depth of knowledge and understanding, and consummately supported by quotations from and/or references to the concepts and text(s) discussed. |
| 85 | A comprehensive command of the primary texts, showing exceptional breadth and depth of knowledge and understanding, and amply supported by quotations from and/or references to the concepts and text(s) discussed. |
| 72/75/78 | A thorough command of the primary texts, showing breadth and depth of knowledge and understanding, ably supported by quotations from and/or references to the ideas and text(s) discussed. |

- An impressive sense of the wider significance of those concepts and texts (i.e., of how they might be related to their historical period, or to other ideas and texts, or to critical theories and methods).
- An exceptional ability to organise, develop and express ideas and arguments in an eloquent and sophisticated manner.
- An outstanding capacity for critical analysis striking and sustained originality in argument outstanding ability to engage with, and where appropriate contest, the terms of a question. Letter-excellent punctuation and spelling. Immaculate citations and bibliography.

| 62/65/68 | Detailed knowledge of the texts which are the subject of the essay, assignment or exam question. |
| 52/55/58 | Active and diligent engagement with the module. |
| 42/45/48 | Evidence that the module has been followed but not that the primary materials and basic concepts studied on the module have been adequately understood. Sketchiness in the response to the question or topic. |

Excellent punctuation and spelling. Exactitude in citations and bibliography.
| Judicious acquaintance with secondary material. | Writing clear and correct enough for comprehension despite some errors in punctuation, spelling or syntax. | Lack of clear focus or direction. |
| Clear sight of the point of the question. | Minimalism in citations and bibliography. | Poor grammar, mispunctuation and/or misuse of words. |
| Well-structured argument in response to the question. | Lucid and grammatically accurate writing. | |
| Lucid and grammatically accurate writing. | Correctness of citations and completeness of bibliography. | |
| Only superficial acquaintance with some of the materials studied in the module. | Writing rendered nonsensical by errors | |
| Far less than the expected length. | | |
| Lack of coherence in the argument. | | |

**Score Breakdown:**
- 0/10/20/25/32/35/38
- Only superficial acquaintance with some of the materials studied in the module.
- Far less than the expected length.
- Lack of coherence in the argument.
- Writing rendered nonsensical by errors
Creative Writing Assignments

Creative writing assignments at all levels will be assessed on the basis of: ambition (including level of risk-taking and overall vision); depth; intellectual structure (how ideas are put together); sophistication; importance (how far is it engaged with the world beyond the writer?); form (including structure); content (including choice of material, setting and characterisation); style (including language, editing and presentation).

Work that is excellent in one area but poor in another will be placed in an intermediate band as appropriate. Failure to adhere to the designated word count/number of lines specified may well be reflected in the final mark.

| 95/100 | Work in this band will demonstrate an unusually high level of ambition, and the student will have taken many risks in choice of material and in its execution. This will be highly sophisticated, important and very innovative work, with significant depth and an excellent intellectual structure that is perfectly controlled and handled. Students producing work in this band will have perfected their form, content and style to a standard beyond many of the writers on the module’s reading list, and will have made choices that are unusually complex, nuanced and daring, and go well beyond what might be predictable or simply appropriate. Work in this band will be highly confident, and students producing it will be aware that important work can appear modest, and that serious work is often very funny. There will be no surface errors or repeated grammatical, syntactical or spelling errors. Its presentation and formatting will be excellent. |
| 85 | Work in this band will demonstrate a very high level of ambition, and the student will have taken risks in choice of material and in its execution. This will be highly sophisticated, important work, with recognisable depth, and an excellent intellectual structure. Students producing work in this band will have given a lot of thought to their form, content and style, and will have made choices that are complex, nuanced and daring, and go well beyond what might be predictable or simply appropriate. Work in this band will be highly confident, and students producing it will be aware that important work can appear modest, and that serious work is often very funny. There will be no surface errors or repeated grammatical, syntactical or spelling errors. Its presentation and formatting will be excellent. |
| 72/75/78 | First class work will demonstrate a high level of ambition, and the student will have taken some risks in choice of material, or in its execution. This will be sophisticated, important work, with recognisable depth, and a good intellectual structure. Students producing work in this band will have given a lot of thought to their form, content and style, and will have made choices that are complex and nuanced and go beyond what might be predictable or simply appropriate. Work in this band will be confident, and students producing it will usually be aware that important work can appear modest, and that serious work is often very funny. There will be very few surface errors in the work, and no repeated grammatical, syntactical or spelling errors. Its presentation and formatting will be excellent. |
| 62/65/68 | Work in this band will be fairly ambitious, or very ambitious but not fully realised. This is work with a fair amount of depth, intellectual structure and importance, although some of these qualities may be difficult to discern. There will be sophistication in the work, although this may well be concentrated in one area rather than applying to the whole piece. Form, content and style will be appropriate and well-managed, if predictable in places. There will be few surface errors or repeated grammatical, syntactical or spelling errors in the work, and its presentation and formatting will be very good. |
| 52/55/58 | Work in this band will generally have low ambition, or be so ambitious that realisation is very difficult. This work will be accomplished in terms of basic form, content and style, and the student will have made mostly appropriate choices in these areas. However, many aspects of the work may seem predictable, or even clichéd in places. The work may be unsophisticated in various ways: this is where we find stereotypes, forced rhymes and other elements of low-level generic writing. It is not that work in this band does not show promise, but often the student needs to think much more about the importance of the work beyond its ‘entertainment value’. There will be noticeable surface errors and repeated grammatical, syntactical or spelling errors in the work, and its presentation and formatting will often be below average. |
| 42/45/48 | Work in this band will either lack ambition, or (rarely) be so ambitious that realisation is virtually impossible. While the work will show evidence that the student has met the minimum learning outcomes for the module, the work will seem unaccomplished in terms of form, content and style, and the student may have made some inappropriate choices in these areas. Many aspects of the work will seem predictable, clichéd and hurried, with most elements lacking sophistication or importance. There will be little evidence that the student has read widely, or perhaps too much evidence that the student has become bogged-down in genre fiction and its tropes. The work will be unsophisticated in various ways and may fall well below (or, rarely, go well over) the word-limit. There will be many surface errors and repeated grammatical, syntactical or spelling errors in the work, and its presentation and formatting will often be well below average. |

Failing creative work will tend to have serious problems of syntax, spelling and grammar and little discernible overall vision. There will be almost no ambition, and verbal or other cliché will often replace real imaginative engagement with the material. Structural problems may well mean that the work is seriously under the required word-length. Failing work will show little or no evidence of adequate engagement with the course.
B) Assessment of seminar participation (Literature courses)

Evaluation of seminar performance is designed to encourage active participation, to place value on oral skills as well as academic writing, and to increase confidence in communication. Effective seminars rely upon everyone to participate in a sharing of knowledge – not only by contributing ideas but by listening to others and responding to their observations. Listed below are some of the criteria employed by teachers for assessing oral performance: your teacher will inform you if there are any different or additional criteria for the assessment of oral performance. Attendance at seminars is expected as a matter of course.

In preparation for seminars (whether assessed through presentation or otherwise), you will wish to read widely and thoroughly, be ready to present independent thought, modify your views in response to alternative approaches, be attentive to other seminar members, respond and use questions to promote discussion. You should try not to use a script or simply read your notes, and you should be ready to give and to receive creative feedback. You should also remember that seminars are intended to allow freely-developed discussion in an enabling atmosphere – and that ‘evaluation’ is intended to be a productive means to an end rather than being itself the entire purpose of the process! For further advice on seminar performance and presentations see on-line advice and guidance offered by the University’s Student Learning Advisory Service (http://www.kent.ac.uk/ueit/learning/), part of the Unit for the Enhancement of Learning and Teaching – situated between the campus banks and the Grimond building. The Gower Guide to Good Oral Presentations software is available on all public PCs on campus.

C) Criteria for assessment of overall oral (seminar) performance in a module

- preparation: careful preparation for seminars, including:
  - reading;
  - research;
  - individual and/or group contributions.

- content: effective contribution to seminar debate, including:
  - selection and analysis of material;
  - coherence of argument;
  - development of ideas beyond 'received' lecture or seminar information.

- participation: effective participation in seminars, including:
  - raising questions and initiating debate;
  - responding to other members and reflective listening;
  - (where relevant) working in groups.

In addition to the assessment of overall seminar performance, some teachers may require a formal seminar presentation.
## D) Criteria of Assessment for Oral Presentation

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<thead>
<tr>
<th>Mark</th>
<th>Criteria and Descriptors</th>
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<tbody>
<tr>
<td><strong>First Class</strong></td>
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<tr>
<td>95 and 100</td>
<td>Outstanding in all aspects:</td>
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<tr>
<td></td>
<td>Clarity, delivery, depth of research, criticality, originality and engagement with</td>
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<td></td>
<td>scholarship within the time allowed. The content will be accurate throughout and</td>
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<td></td>
<td>questions from the audience will be handled in an outstanding manner. There will be</td>
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<td></td>
<td>no significant ways in which the presentation could be improved.</td>
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<tr>
<td>85</td>
<td>Exceptional in all aspects:</td>
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<tr>
<td></td>
<td>Clarity, delivery, depth of research, criticality, originality and engagement with</td>
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<tr>
<td></td>
<td>scholarship within the time allowed. The content will be accurate throughout and</td>
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<td></td>
<td>questions will be handled in an exceptional manner. The overall quality of the</td>
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<td></td>
<td>presentation will far outweigh any shortcomings.</td>
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<tr>
<td>75, 78</td>
<td>Excellent in most aspects with some exceptional elements including content.</td>
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<tr>
<td>72</td>
<td>Very good in all aspects:</td>
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<tr>
<td></td>
<td>Clarity, delivery, extensive research, criticality, engagement with scholarship within the</td>
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<tr>
<td></td>
<td>time allowed. The content will be accurate and questions will be handled very well.</td>
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<td></td>
<td>The high quality will predominate, but perhaps not throughout.</td>
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<tr>
<td><strong>Upper second class</strong></td>
<td></td>
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<tr>
<td>62, 65, 68</td>
<td>Good in all aspects:</td>
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<tr>
<td></td>
<td>Clarity, delivery, grasp of concepts, criticality and preparatory research. Questions</td>
</tr>
<tr>
<td></td>
<td>will generally be well handled.</td>
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<tr>
<td><strong>Lower second class</strong></td>
<td></td>
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<tr>
<td>52, 55, 58</td>
<td>Satisfactory in most aspects:</td>
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<tr>
<td></td>
<td>Reasonable clarity, delivery, coverage, understanding. Some inaccuracies, perhaps</td>
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<td></td>
<td>insufficient preparation and limited response to questions in some respects.</td>
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<tr>
<td><strong>Pass</strong></td>
<td></td>
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<tr>
<td>42, 45, 48</td>
<td>Pass in most aspects:</td>
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<tr>
<td></td>
<td>Not always clear and with some significant omissions and concepts are not always</td>
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<td></td>
<td>grasped which may indicate insufficient preparatory work. Very limited response to</td>
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<td>questions.</td>
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<tr>
<td><strong>Fail</strong></td>
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<tr>
<td>32, 35, 38</td>
<td>Fail in most aspects:</td>
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<tr>
<td></td>
<td>Generally lacking in clarity, poor delivery, insufficient coverage and grasp of concepts.</td>
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<tr>
<td></td>
<td>Seriously limited response to questions.</td>
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<tr>
<td><strong>Serious fail</strong></td>
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<tr>
<td>20, 25</td>
<td>Serious fail in most aspects:</td>
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<tr>
<td></td>
<td>Serious problems with clarity, delivery, coverage and grasp of concepts. Little</td>
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<td></td>
<td>response to questions.</td>
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<tr>
<td><strong>Very serious fail</strong></td>
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<tr>
<td>10</td>
<td>Very serious fail in most aspects:</td>
</tr>
<tr>
<td></td>
<td>Very serious problems with clarity, delivery, coverage and grasp of concepts. No</td>
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<td>response to questions.</td>
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## F) Exams

### 95/100

Work in this band will demonstrate:

- A superlative command of the primary texts, showing outstanding breadth and depth of knowledge and understanding, and consummately supported by quotations from and/or references to the concepts and text(s) discussed.

- A deep understanding of the wider significance of those concepts and texts (i.e., of how they might be related to their historical period, or to other ideas and texts, or to critical theories and methods).

- An exceptional ability to organise, develop and express ideas and arguments in an eloquent and sophisticated manner.

- An outstanding capacity for critical analysis striking and sustained originality in argument.

- Letter-excellent punctuation and spelling.

### 85

Work in this band will demonstrate:

- A comprehensive command of the primary texts, showing exceptional breadth and depth of knowledge and understanding, and amply supported by quotations from and/or references to the concepts and text(s) discussed.

- An impressive sense of the wider significance of those concepts and texts (i.e., of how they might be related to their historical period, or to other ideas and texts, or to critical theories and methods).

- Impressive ability to organise, develop and express ideas and arguments in a lucid and sophisticated manner.

- Highly developed capacity for critical analysis and originality in argument.

- Impressive ability to see where a question may be problematical.

- Letter-excellent punctuation and spelling.

### 72/75/78

Work in this band will demonstrate:

- A thorough command of the primary texts, showing breadth and depth of knowledge and understanding, ably supported by quotations from and/or references to the ideas and text(s) discussed.

- A sense of the wider significance of those concepts and texts (i.e., of how they might be related to their historical period, or to other ideas and texts, or to critical theories and methods).

- An excellent ability to organise, develop and express ideas and arguments in a lucid and sophisticated manner.

- Strong capacity for critical analysis. Significant demonstration of independent thinking.

- Ability to see where a question may be problematical.

- Excellent punctuation and spelling.

### 62/65/68

Work in this band will demonstrate:

- A detailed knowledge of the texts which are the subject of the exam question.

- A firm grasp of concepts, ability to explore complex issues and contexts without being reductive.

- A judicious reference to secondary material. Clear sight of the point of the question.

- A well-structured argument in response to the question.

- A lucid and grammatically accurate writing.

### 52/55/58

Work in this band will demonstrate:

- Active knowledge of the texts that are the subject of the exam question.

- A concerted attempt to respond directly to the set question.

- Writing clear and correct enough for comprehension despite some errors in punctuation, spelling or syntax.

- Minimalism in citations and bibliography.

### 42/45/48

Work in this band will demonstrate:

- Evidence that the module has been followed but not that the primary materials and basic concepts studied on the module have been adequately understood.

- Sketchiness in the response to the question or topic.

- Lack of clear focus or direction.

- Poor grammar, mispunctuation and/or misuse of words.

### 0/10/20/25/32/35/38

Work in this band will demonstrate:

- Only superficial acquaintance with some of the materials studied in the module.

- An unfinished or partial answer. Lack of coherence in the argument. Writing rendered nonsensical by errors.

- Minimal attempt at the whole question or a grossly incomplete response.

- Poor punctuation and spelling.
SUPPORT, RESOURCES AND FEEDBACK

A. The Personal Academic Support System

The aim of the Personal Academic Support System (PASS) is to ensure that you know whom you should go to with any query or anxiety you may have about your academic work, your progress or your personal circumstances, and that these lines of approach should be as quick, open, and effective as possible.

See Student Support website for further details:
www.kent.ac.uk/english/studentsupport

There are six ‘Schools’ of undergraduate study in the Faculty of Humanities, plus the Centre for American Studies. It is important that you are clear about which School (or Centre) you belong to, as the main provisions which PASS puts in place are on a School-by-School basis. Students registered as reading English and American Literature (all variants – Creative Writing, Year Abroad, etc.) or as reading English jointly with: Classics, Computing, Film Studies or Sociology are ‘housed’ with the School of English. If you are reading English in combination with any other Humanities subject or with Law you officially belong to the School to which the other subject belongs: this doesn’t mean that English will offer you no academic support in your work on English modules, but in cases of serious academic or personal difficulties you will need to go to the other School, where your academic record is held.

Student Support Officer

The role of the Student Support Officer, Emma Bainbridge (tel: 01227 823402) is to offer help and support to undergraduate students with administrative matters and any other general concerns, such as those relating to health, domestic or personal matters. Email: englishstudentsupport@kent.ac.uk

Academic Advisers

All students are also allocated an Academic Adviser within their ‘home’ School and you should receive an email with details of your Adviser at the start of each year.

Your Academic Adviser should be your first point of contact for any academic related matters, including:
- concerns or questions about your academic progress
- questions and advice about your module choices for the following year
- reference requests

For further details of the Academic Adviser System please see:
http://www.kent.ac.uk/teaching/advisers/index.html

If any issue is troubling you which is not mentioned in the checklist that follows, contact the Student Support Officer for advice about it. If any of the following issues is of concern, go in the first instance to the person indicated (if it is not the Student
Support Officer) and/or to the Student Support Officer if you feel you need further advice.

**ASK FOR HELP EARLY: A PROBLEM IGNORED JUST GETS WORSE**

**B. Your academic performance**
There are a number of levels on which you may become concerned about this:

**Essays** (and other module-specific problems)
Approach your seminar leader in the first instance if you are anxious about an essay or unsure about how to improve your essay work in a module or if you feel you’re struggling intellectually with the module materials and frameworks. Seminar leaders will be willing to discuss an essay while you are working on it or after it has been marked and returned.

**Seminars**
Again, talk to the seminar leader if you are unsure of what is expected of you in seminars or how to improve in this phase of the work, or if you are concerned about your role in the dynamics of your particular seminar group. If you are having a broader problem – e.g., with your self-confidence in seminars, with contributing to discussion, with note-taking, attendance, etc. – see your Academic Advisor. **Student attendance is recorded and checked, and if it is noticed at any point during the year that your attendance is becoming irregular or poor you are likely to be emailed by the Student Support team to see what concerns or difficulties underlie this.**

**Exams**
A lot of advice will be given towards the end of the second term in the form of lectures, seminars and handouts about how to approach revision and exam performance. Your seminar leader on any particular module is best-placed to give further advice and reassurance.

**General issues**
If you have academic problems across all your modules – poor performance, difficulties in balancing demands and deadlines, loss of motivation – **contact the Student Support team as early as possible.** If you are experiencing health, financial, family or personal problems that are getting in the way of your academic work, also contact the Student Support team as early as possible. The Student Support team will treat everything in absolute confidence and will undertake to reassure and negotiate with your individual teachers as required. They will also advise you on, and help you with, applications for coursework and exam concessions.
C. Alterations to your programme of study

Changing your degree subject/s
In Stage 1, 2 or 3, see the Admissions Officer/s of the relevant subject/s if early in the year. In the School of English this is Emma Bainbridge (e.bainbridge@kent.ac.uk).

D. Intermission or withdrawal

Intermission

It is important that you seek help if you are experiencing problems with your studies.

If you seek a period of intermission you are strongly advised to check the financial consequences with your sponsors. It is very important that your sponsor is consulted.

Students take time out from their degree (known as intermitting) for a variety of reasons, mainly personal, but sometimes academic or financial. If you feel you need some time out, go and see your Student Support Officer or the University Counselling Service. Intermitting does not change the duration of your degree it just gives you the opportunity to take some time away from University should you need to. The University does not encourage students to take longer than normal to complete their studies but is willing to discuss this with you. Whatever is decided you will need to speak to your funding body to ensure that any funding you receive is not affected by intermission.

Intermission is normally given for a complete academic year, or occasionally part of an academic year. Your Student Support Officer will ultimately be responsible for authorising your period of intermission. However, no intermission will be granted after the end of student examination/assessment confirmation

Possible reasons for leave to intermit are:

1. Personal Grounds - Family or personal reasons (other than illness) prevent you from continuing your studies.

2. Financial Grounds - Where your financial situation prevents you from continuing your studies.

3. Medical Grounds:

   (a) Absence from the University due to medical or emotional reasons, or other such extenuating circumstances.

   (b) Illness or extenuating circumstances, which are having a negative impact on your studies.
(c) Illness or extenuating circumstances that have interrupted your studies

When the reason for intermitting is medical, medical evidence will be requested from you. Before you return from intermission, you will be required to provide another medical certificate to testify that you are fit to return to your studies.

A few things to remember:

• Intermitting does not change the number of terms you will spend at the University, or your examination results.

• Intermitting is intended to relieve you of a disadvantage, not put you at an advantage to other students.

• You must check funding issues / implications with your Funding Body / the University Finance Office.

• If you subsequently want to change the period for which you have been permitted to intermit, you must seek approval from your Departmental Student Support Officer.

• If you have to go out of residence quickly for medical reasons, make sure you are seen by a doctor at the time so they can give you a medical certificate that reflects the severity of your condition.

• Make sure that you complete a ‘Change of Circumstances Form’ for your LEA if you intermit. If you wish to intermit you should discuss the matter with your tutor or departmental advisor in the first instance. Final permission will be granted by the Department Student Support Officer where there are good medical, financial or personal reasons, or where intermission can be shown to be in your academic interests.

Please note that if you have not had permission to intermit, your fees will not be adjusted – and you will be charged full fees for accommodation and tuition.

Withdrawal

If you wish to withdraw you should seek an interview with the Departmental Student Support Officer, to whom you must subsequently write confirming any decision to withdraw. Failure to follow these procedures will result in you being charged accommodation and tuition fees.

Please note that international students who are considering intermission or withdrawal should make contact with the Student Advice Centre (Kent Union) to discuss the implication this will have on their visa status.
E. Year-on-year academic progress

Your role

Don’t wait to be asked. If as you start stage 2 or your final year you are concerned about your own progress, or perplexed about your lack of it, or disappointed by your examination marks, do not assume that your Academic Adviser will necessarily identify you and your worries from the data they have available to them. Make an appointment to see either your Academic Adviser or the Student Support Officer soon after the start of the year; do this by email directly to your academic adviser or englishstudentsupport@kent.ac.uk. Some feedback can usually be obtained on specific exam marks if this is an issue, and the implications of stage 2 performance for final degree results can often be usefully clarified.

F. Peer Mentoring

The School of English operates a Student Mentoring Programme which is designed to help new students settle into university life by providing support and assistance through peer mentoring. The programme is administered by Gemma Vaughan englishmentor@kent.ac.uk

Each mentoring group is made up of between eight and ten new students (mentees) and one existing student (mentor) who are able to pass on information gained during their first year at Kent. Peer mentors are voluntary undergraduate students in their second or third year who have undergone training to equip them for the role. Mentors will contact all their mentees and will arrange to meet with them during Welcome Week and Week 1.

All students entering the first year to study on the following programmes will be included in the School of English Mentoring Scheme:

- English and American Literature
- English and American Literature, and Creative Writing
- English, American and Postcolonial Literatures
- English and American Literature with a Year Abroad
- English and American Literature, and Creative Writing with a Year Abroad
- English, American and Postcolonial Literatures with a Year Abroad
- Contemporary Literature
- English and American Literature and Film Studies
- English and American Literature and Sociology
- English and American Literature, and Classical and Archaeological Studies
- Music and English and American Literature
- English and American Literature and Journalism

The programme will also include students joining the School of English in Year 2 (students who have completed their first year elsewhere).
G. University Student Support [http://www.kent.ac.uk/studentsupport](http://www.kent.ac.uk/studentsupport)

The service offers support to students with disabilities, specific learning difficulties, medical conditions and mental health difficulties during their time at the University and can assist with the following:

- applying for funding to pay for specialist equipment (e.g. software programs) and helpers (e.g. note takers)
- arranging support from specialist staff, according to individual needs;
- helping you find out if you have dyslexia
- talking to your lecturers about particular help you may need in lectures and seminars
- discussing any special arrangements you need for exams
- contacting other departments about specific assistance you may require.

Students who require additional support must make contact with the University Student Support and complete the registration form.

Contact Details:
Student Support, Keynes College, University of Kent, Canterbury, Kent CT2 7NP
(Via Keynes main entrance, Rooms Hg 7-9) Open Monday to Friday: 9.00am – 5.00pm
Phone: 01227 823158
Email: accessibility@kent.ac.uk

H. Providing Module Feedback

At the end of each module you will be invited to give feedback via an online module evaluation survey which will appear on Moodle. These surveys are entirely anonymous and are really important in enabling us to identify any problems with modules or teaching and to help us in our continuous efforts to improve the quality of our programmes. It is therefore really important that you take this opportunity to comment on your experiences.

I. Complaints Procedure

Guidance for students
The University welcomes comments and suggestions for improvements and students should feel they are able to raise issues of concern which should be addressed. If you are unhappy about any aspect of your course or the School or the University in general there are some things to bear in mind.
Students should always try to resolve the matter informally in the first instance. Dissatisfaction often arises from a misunderstanding, which is why the best starting point is with the person whose actions are the cause of dissatisfaction. If you explain to someone what the problem is then they can often provide an immediate explanation or solution.

In the School of English there are a number of people you can approach to discuss the issue with informally. These include your seminar leader, the module convenor or the Student Support Officer.

Please do consider the following:

- Be clear about what the problem is. If necessary write it down to help you clarify your thoughts.
- Where appropriate suggest what action you would like to see taken to address the issue.
- Be realistic. While the University and the School will always do their best to accommodate student requirements there are limits to what can be done, particularly where issues would have a knock-on effect on a large group of students.
- Be polite. Your issue is more likely to receive a sympathetic hearing if you phrase it appropriately.
- Be prepared. Ensure that you have checked your facts and have gathered any relevant evidence you can use to support your case.

Informal complaints should follow this route:

Step 1: please contact

- Student Support Officer (Dr Emma Bainbridge via englishstudentsupport@kent.ac.uk) or your own Student Support Officer for your department/school.
• You should expect to receive a response to your initial complaint within 3 working days and given advice on what you need to do next, which may include being invited to talk to the Student Support Officer.

Step 2:

• If the Student Support Officer is unable to resolve the matter you will be directed another member of staff within the School who will be able to provide further help.
• Student Support will contact you once you have met with the member of staff and offer any further assistance you require.
• It is important that you get in touch with the relevant person and make an appointment to discuss the matter with them.

Step 3:

• If the issue remains unresolved then you will need to contact Student Support as soon as possible who will direct you to a member of the Senior Management team within the school.

Formal complaints.

All complaints should come via Student Support in the first instance and if it is clear that the complaint cannot be dealt with as an informal complaint then you will be directed to the information at http://www.kent.ac.uk/regulations/Regulations%20Booklet/complaints_procedure_students_august2013v5.pdf which requires students to complete a form and return it to Student Conduct and Complaints Office.

Useful Links:

Student Charter and Regulations which include the Complaints Procedure
http://www.kent.ac.uk/regulations/general.html

Academic Regulations which includes the Appeals Process
http://www.kent.ac.uk/teaching/qa/regulations/index.html

University Credit Framework
http://www.kent.ac.uk/teaching/qa/credit-framework/index.html

H. Year Abroad, Term Abroad and Placement Year/Year in Computing/Year in Arts

As an English and American Literature student, whether a single honours or joint honours student, it is possible to spend a year or term studying abroad in one of a number of destinations across Europe and America. There are also a few opportunities to study in Canada and Hong Kong. If you are a current student and are interested in studying abroad or would like more information, please contact Sara
Lyons. Please note: students wishing to spend a year studying abroad must achieve at least 60% average in Stages 1 and 2.

More information about studying abroad can be found on the Go Abroad webpages, including a list of possible destinations.

http://www.kent.ac.uk/goabroad/

The Faculty of Humanities Professional Placement Year

As a student studying in the Faculty of Humanities you have the opportunity to undertake a Professional Placement Year between the second and final year of your degree. The year will give you essential work experience in a real business environment, and the chance to acquire key employability skills, to enhance your CV.

Your Professional Placement Year can be taken in the UK or abroad with a wide range of employers in the private, public and third sectors (e.g. charities) in areas including the arts, education and cultural heritage. Placements will normally be related to your degree subject, however, we will consider employers that are not directly related to your course if you can identity objectives, and how the opportunity will benefit you and your learning.

The year itself will be pass/fail and is assessed through employer feedback, self-reflective logs and a final report from you. The year will offer reduced fees, is flexible in its approach and need not be specifically aligned to your subject of study.

At the end of the Professional Placement Year, you can use the experience gained on your placement when applying for graduate jobs. Previous placement students have found that the practical application of their studies, and the skills developed during their placement have, enhanced their CV, helped with their final year of study and provided an insight into their career potential. Students undertaking a period of placement often end up working for their placement provider on graduation.

For further information please contact the School's Placements Coordinator (Faith Phoenix, F.Phoenix@kent.ac.uk) or visit the Faculty’s website: http://www.kent.ac.uk/humanities/studying/placement/index.html:

A Year in Computing

The School of Computing has introduced a new undergraduate programme entitled “A Year in Computing”. The year in computing can be taken between stages 2/3 or after Stage 3. The programme is open to students already studying an undergraduate programme at Kent. The year is zero weighted so does not contribute to the degree classification: that is solely based on the student’s main, home degree. However, students who satisfactorily complete the year will add “with a Year in Computing” to their degree title.

If you are a current Stage 2 student and are interested in applying for a Year in Computing, or would like more information, please contact computing@kent.ac.uk
Please note: students must achieve at least 50% in their latest completed stage, and acceptance is subject to interview.

**HEALTH AND SAFETY AND USEFUL LINKS**

The School of English recognises its legal duty for providing a safe and healthy work place and suitable working environment for its staff, students and others (contractors, visitors and the public) that could be affected by its work and undertakings. The School of English’s Health and Safety Policy can be found at: http://www.kent.ac.uk/english/documents/School-H&S-Policy.docx

**Wellbeing Team**

Keynes College

Tel. 01227 823206 or 01227 764000 ext. 3206

Email: wellbeing@kent.ac.uk or use the ‘Contact Us’ form on the website http://www.kent.ac.uk/wellbeing

**University Student Support**

Keynes College, University of Kent, Canterbury, Kent CT2 7NP (Via Keynes main entrance, Rooms Hg 7-9)

Open Monday to Friday: 9.00am – 5.00pm

Phone: 01227 823158

Email: accessibility@kent.ac.uk or use the ‘Contact Us’ form on the website

Fax: 01227 824450

Student Support WEBSITE: www.kent.ac.uk/studentsupport

**The Student Learning Advisory Service (SLAS)**

http://www.kent.ac.uk/learning

**University Medical Centre**

www.kent.ac.uk/medical/

**University Handbook**

http://www.kent.ac.uk/academic/handbook/index.html