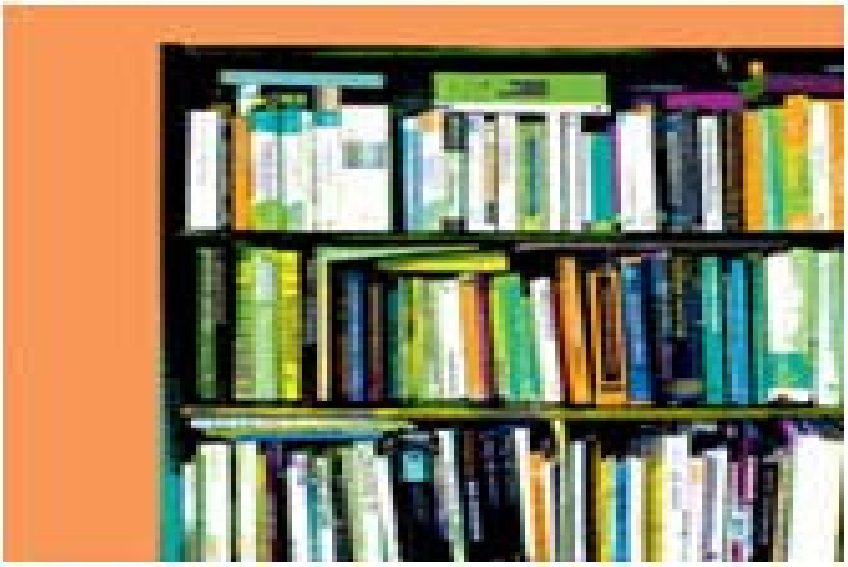
School of Arts & Humanities

English



English Student Handbook 2008-2009

A PEARSON COMPANY

NOTTINGHAM TRENT UNIVERSITY

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1. Introduction

Welcome to English at Nottingham Trent University. Whether you are joining us as a Single Honours student in English or English with Creative Writing, on one of the Joint Honours programmes in the Humanities, or as a study abroad student or someone taking English as a supplementary subject, we hope you will find the study of literature stimulating, enjoyable and rewarding. You have joined a community of that is passionate about the study and writing of literature and which values rigorous intellectual engagement and lively debate.

The history of English at Nottingham Trent dates back to the institution's earlier incarnations as a teacher training college in the 1960s and a polytechnic. Since the institution achieved university status in 1992, English has continued to flourish. We currently have a team of over twenty staff, comprising scholars, who research, publish and teach in a wide variety of areas, and published writers who work in a range of genres. Later in this handbook you'll find brief summaries of the main interests and areas of expertise of members of the English team, along with the titles of a few of their more recent publications.

You have the opportunity, while you are here, to engage in debates at the cutting edge of literary studies. In order to do well you'll have to come to grips with complex material and deal with it in a sophisticated way, and we have high expectations of your levels of insight, commitment and professionalism. You'll find that there is hard work involved: as well as contributing fully to classes, you'll need to be independent and organise your time to do lots of reading and research on your own. However, you will also reap the substantial personal and intellectual benefits of advanced engagement with the subject, and you'll be able to contribute your perspectives and insights to our understanding of literature.

This handbook introduces you to English at Nottingham Trent and outlines some of the main requirements relating to your studies: what you are expected to do, how you are meant to prepare your work and who you can turn to for advice. Please read the handbook and use it as a first point of reference for any queries you might have – we expect you to be familiar with the advice it contains and very frequently you will find within it the answers to your questions. (If you have any suggestions for future editions of the handbook, or observations about how it could be improved, please do let me know.) You'll also need to familiarise yourself with other sources of information (notice boards, announcements in lectures and seminars, your university e-mail account, the Nottingham Trent Online Workspace etc.) and check them regularly.

Enjoy your studies and your life at university.

Dr Daniel Cordle
Subject Leader for English

2. English in the University and at Clifton Campus

English is located in the School of Arts and Humanities (one of the 10 Schools that comprise Nottingham Trent University). Other subjects housed within the School include Broadcast Journalism, Philosophy, European Studies, Heritage Studies, Human Geography, International Relations, Linguistics, Media and Cultural Studies, Modern Languages, Politics and Sociology.

Most of the subjects are based at Clifton Campus, and all of your study for English is likely to be here. English's 'home' is in the George Eliot building. With one or two exceptions, staff in English have their offices on the first floor corridor, running in a roughly horseshoe shape, from room 134, around the corner and over the 'bridge' to room 173.[1] Along this corridor, you will find:

- Most English academic staff offices.
- Administrative staff with responsibility for English.
- A display case, showcasing recent work by staff in English.
- Notice boards devoted to English (Creative Writing, Research and a general subject board), as well as various degree programme noticeboards (including those for Single Honours English and Joint Honours Humanities).
- An English Resource Lobby (room 173), containing general information and other material – for some modules handouts will be placed here for you to collect.

Lectures, seminars and other classes take place all over Clifton Campus. The main lecture theatres are the John Clare lecture theatres, and those housed in the George Eliot building. Seminars may take place in any of the buildings on the campus.

English offers BA Single Honours degree programmes in English and English with Creative Writing, and contributes to various BA Joint Honours programmes, where it is studied alongside one or more other subjects. English is also offered as a minor component of some Single Honours degree programmes in other subjects. We believe that the variety of programmes through which students approach English is a strength of our provision here, so make the most of the expertise that your fellow students bring from other subjects and from their own routes through English.

English also has a thriving postgraduate culture. There are MA programmes in English Literary Research and Creative Writing. Research students also work with supervisors in English toward MPhil and PhD degrees. If you are interested in taking your studies beyond undergraduate level please do talk to us about the options that are open to you.

2.1. Prizes Open to English Students

The following prizes are awarded at the end of the academic year to students completing their degrees:

- The Penguin Prize for the Best Student in English
- The English Subject Prize
- The Michael Klein Prize for the Best Student in American Studies
- Five Leaves Publications Prize for Creative Writing

[1] Unless otherwise indicated, all room numbers in this handbook refer to George Eliot building

3. English Staff

3.1. Roles in Which You Will Encounter Staff

During your studies you will encounter a range of staff, and it is important that you contact the right person at the right time if you are to make the most of your opportunities here. While overall responsibility for English rests with **Professor Nahem Yousaf, the Academic Team Leader for English**, you will find you deal predominantly with the **module teams** for the options you take, with the **programme team** for the degree for which you are studying or, more rarely, with the **subject team** who have overall responsibility for the health of English at NTU.

Module Teams

Module Leader
This is the person with overall responsibility for a module. You should contact him or her for broad issues to do with a module (e.g. if you are likely to be absent for extended periods, or if you think you need an extension for an assignment). However, to begin with, you will most likely to need to talk to your **seminar or workshop tutor** if you are taking a module with these sorts of teaching sessions.

Seminar or Workshop Tutor
This is the person who takes you for seminar discussions or who runs workshops. It is he or she you should contact in the first instance with queries about your work and assignments, and for general advice about your study on the module. You are expected to inform him or her if you are absent from a class.

Programme Teams

Programme Leader / Deputy Programme Leader
The Programme Leader for your degree is the person to whom you should turn with more general issues to do with your studies (if, for instance, there are personal circumstances affecting your work). For the BA English programmes, responsibility is split between the Programme Leader and the Deputy Programme Leader:

- Programme Leader: Dr Phil Leonard.
- Deputy Programme Leader, and Tutor with Responsibility for the Writing Pathway: Mr Mahendra Solanki.

The Programme Leader for BA Joint Honours degree programmes is Dr Ben Taylor.

Programme Coordinator
The Programme Coordinator is the main administrator for your degree programme, and is an important source of general advice. The BA English Programme Coordinator is James Smith (room 106, tel. 0115 848 6629) and the BA Joint Hons Humanities Coordinator is Elizabeth Heale (room 107, tel. 0115 848 3589).

Subject Team

English Subject Leader
The English Subject Leader, Dr Daniel Cordle, has overall responsibility for co-ordinating the provision of English courses.

English Administrative Assistant
Ms Frances Banks has general administrative responsibility for the English Team and can be found in room 108.

3.2. Contacting Academic Staff in English

With far greater personal responsibility for your studies than at school or college, you will need to be proactive about contacting your tutors. Usually this will be to discuss a book or an intellectual issue that is fascinating you. Occasionally, however, it will be because you are facing difficulties with your studies. In these instances, it is imperative that you make contact sooner rather than later – in general, the more quickly a problem is addressed the more quickly it can be resolved. Please also remember that there are excellent services, based in the Student Centre, offering confidential support and advice on a range of issues that might affect you (e.g. personal, medical or financial issues, as well as academic ones).

There are a number of ways to contact academic staff; please think about which is most appropriate to your particular need:

- The best way, normally, is to use the office hours system and see your tutor in person. All teaching staff have a list of office hours, with sign-up slots, pinned to their doors. Seeing your tutor in person is almost always best if you want to discuss an essay or talk about the literature you are studying.
- If you have a quick query, about a point of information, you may find it best to ask at the end of a seminar or lecture.
- You can also contact us by e-mail, but please, a) use the subject line to indicate the topic of your query and the module to which it refers (we get a lot of e-mail and poorly specified messages are likely to get lost amidst junk and spam e-mails), b) sign the bottom of your message with your full name (when it appears in our In-boxes it will only have your student number in the 'From' field), and c) be aware that for extended advice, for instance regarding an essay, a face-to-face discussion, during office hours, will almost always be better.
- While you are welcome to contact us by telephone, please be aware that, because of pressure of time, it is not normally possible to return phone calls.
- Please note that **in English we do not use the 'buzz' tool (the instant messaging facility) on NOW** – if you use this to contact your tutor you cannot assume s/he has received or will respond to your message. Please use e-mail instead or, better still, chat to him or her in person.

3.3. English Academic Staff 2008-09: Selected Interests and Publications

The list below indicates some of the main areas of expertise of lecturing, research and sessional staff in English, and lists a few of their publications.

Dr Kerri Andrews – room E116

- Women's writing in the late 18th century; print culture during the French Revolution; the abolition debate; patronage and labouring-class poetry
- 'Countering "the poverty of thought in novels"'; 'Radical Authorship and *The Royal Captives* by Ann Yearsley'

Dr Anna Ball – room 117c

- Postcolonial writing, film and theory; gender studies; contemporary Middle Eastern fiction and film; representations of female Muslim identity.
- 'Third States: Envisioning a Postcolonial Palestine'; 'Critical Exchanges in Postcolonial Studies post-9/11'; 'Writing in the Margins'

Mr David Belbin – room 129b

- Creative writing, especially young adult fiction; Stanley Middleton
- *The Pretender*; *Denial*; Stanley Middleton, *Harris's Requiem* (ed.)

Dr Tim Burke – room 118

- Labouring class writing; Romanticism
- *Eighteenth-Century English Labouring-Class Poets*, vol. 3 1780-1800; *Ann Yearsley: Selected Poems* (ed.)

Dr Rob Burroughs – room 117

- Travel writing, especially about Africa; writing about slavery

- 'In Conrad's Footsteps: Critical Approaches to Africanist Travel Writing'

Dr Catherine Clay – room 114

- Late nineteenth- and early twentieth-century literature; women's writing, feminism, gender and sexuality; life-writing; periodical studies
- *British Women Writers 1914-1945: Professional Work and Friendship*; 'Letters and Women's Passionate Friendships in the 21st Century'; 'Storm Jameson's Journalism: The Construction of a Writer'

Dr David Coleman – room 172a

- Early modern literature and culture; Renaissance drama; religion and politics in early modern England; Renaissance nationalisms and ethnicities
- *Drama and the Sacraments in Sixteenth-Century England: Indelible Characters*; 'Ireland and Islam: *Henry V* and the "War on Terror"'; 'Translating St. Patrick: Political Ethnicity, Ulster, and the Early Modern Anglo-Irish.'

Dr Daniel Cordle – room 163

- Literature and science; nuclear and other Cold War literature; North American literature; postmodernism; culture of the 20th and 21st centuries
- *States of Suspense: The Nuclear Age, Postmodernism and United States Fiction and Prose*; *Postmodern Postures: Literature, Science and the Two Cultures Debate*; 'Cultures of Terror: Nuclear Criticism During and Since the Cold War'

Dr Keri Davies – room 172a

- William Blake; spiritual microcultures (alchemy; Moravianism; Swedenborgianism); microcultures of print-making and collecting
- 'Blake in the *Times* Digital Archive'; 'William Blake's Mother: A New Identification'; 'The Lost Moravian History of William Blake's Family: Snapshots from the Archive'

Dr Judith Fish – room tbc

- Romantic literature, especially Romantic era prose; Charles Lamb
- '"A merry Season to us all, & auspicious New Year to our London": Charles Lamb and the Representation of a City'

Professor Tim Fulford – room 173

- Romantic literature of the late 18th and early 19th centuries, especially in the contexts of politics, science, empire and travel; Native Americans during the Romantic era; Coleridge; Southey; Wordsworth; Mary Robinson
- *Romantic Indians: Native Americans, British Literature and Transatlantic Culture 1756-1850*; *Landscape, Liberty and Authority: Poetry, Criticism and Politics from Thomson to Wordsworth*; *Romanticism and Masculinity*

Professor John Goodridge – room 166a

- Recovery research and publication; labouring-class poetry, women's poetry, georgic and pastoral poetry, 1700-1900; John Clare; Thomas Chatterton; Robert Bloomfield; literary responses to the Spanish War; science fiction; Philip K. Dick
- *Rural Life in Eighteenth-Century English Poetry*; *Nineteenth-Century English Labouring Class Poets: 1700-1900* (ed.); *Robert Bloomfield: Lyric, Class and the Romantic Canon* (co. ed.)

Dr Betty Hagglund – room 118

- Travel writing; women´s writing; children´s literature; women, science and travel; Scottish writing; Romantic era literature; seventeenth century Quaker writing
- '"Not absolutely a native nor entirely a stranger": the journeys of Anne Grant'; ´Travel writing as domestic ritual´; 'Interrupted Travelling: the captivity diaries of Mary and Martha Russell'

Professor Claire Jowitt – room 168

- Renaissance literature and culture; Renaissance travel writing; Early Modern colonialism and the origins of empire; the politics of piracy and violence at sea

- *Travel Drama and Gender Politics: Real and Imagined Worlds*; *Pirates? The Politics of Plunder, 1550-1650* (ed.); 'Colonialism, Politics and Romanization in John Fletcher's Bonduca'

Dr Graham Joyce – room 129e

- Creative writing; genre fiction
- *The Tooth Fairy*; *The Limits of Enchantment*; *Indigo*

Dr Phil Leonard – room 165

- Literary critical and cultural theory, especially poststructuralism and postcolonial theory; narrative and technology; negative theology; postmodernist fiction and theory
- *Nationality Between Poststructuralism and Postcolonial Theory: A New Cosmopolitanism*; *Trajectories of Mysticism in Theory and Literature* (ed.); 'Teach Phenomenology the Bomb: Starship Troopers, the Technologized Body and Humanitarian Warfare'

Ms Georgina Lock – room 129c

- Creative writing; screenplay and scripts for radio; prose fiction; film making; script editing; translation of French and Spanish films
- *Short, White, Pleated* (10 minute film); *The Pick Up* (5 minute DVD); *Charity* (feature length screenplay); script editor on 5 Sierra Leonian Short films for Scriptnet's Reel Peace Project. Short fiction for Mezzanine Anthology and Brittle Star Magazine

Dr David Miller – room 118

- Creative writing (poetry); interaction between literature and other art forms, especially visual art and music
- The Waters of Marah: Selected Prose 1973-1995; Dark Ground; Spiritual Letters

Mr Souvik Mukherjee – room tbc

- Narrative, gameplay and technicity in digital media, especially computer games; Renaissance literature; history of the book; the poetry of John Milton

Dr Michael Murphy – room 164

- 19th and 20th century European modernism; 20th century British and Irish poetry; literature of exile and diaspora; creative writing (with a focus on poetry)
- *Elsewhere* (2003); *Poetry in Exile* (2004); *Proust and America* (2007)

Dr Sharon Ouditt – room 115b

- Twentieth-century literature, especially the First World War; literary and cultural representations of the English in Italy; women's writing; feminist thought
- *Fighting Forces, Writing Women*; *Women Writers of the First World War: An Annotated Bibliography*; 'Elemental and Permanent Things: George Gissing and Norman Douglas in Southern Italy'

Dr Peter Smith – room 129d

- Shakespeare; Early Modern literature; English Renaissance theatre and history; contemporary theatre production
- *Social Shakespeare: Aspects of Renaissance Dramaturgy and Contemporary Society*; 'A "consummation devoutly to be wished": The Erotics of Narration in *Venus and Adonis*'; 'M.O.A.I.: What Should That Alphabetical Position Portend?: An Answer to the Metamorphic Malvolio'

Professor Stan Smith – room E118

- 20th century British, Irish and American poetry; modernism and postmodernism; Auden and his contemporaries; contemporary poetry; politics; poetics; ideology; theory
- *Poetry and Displacement*; *Right Left Right: Revolving Commitments, France and Britain 1929-50* (with Jennifer Birkett); *Family Fortunes* (poems)

Mr Mahendra Solanki – room 129E

- Twentieth-century and contemporary poetry; postcolonial literature, especially Indian writing and culture; creative writing
- *Exercises in Trust*; *The Rat's Mirror*; *What You Leave Behind*

Dr Carl Thompson – room 162

- Romantic literature; travel writing and travel theory; shipwreck narratives; Romanticism and environmental issues; poetry and close reading
- 'The Heroic Age of the Tin Can: Technology, Ideology and Exploration in the Arctic, 1818-1835'; *Romantic-Era Shipwreck Narratives: An Anthology*; *The Suffering Traveller and the Romantic Imagination*

Dr Abigail Ward – room 115a

- Postcolonial literature; 20th-century literature; representations of slavery and Indian indenture; gender studies
- '"Words are All I Have Left of My Eyes": Blinded by the Past in J. M. W. Turner's *Slavers Throwing Overboard the Dead and Dying* and David Dabydeen's "Turner"'; 'David Dabydeen's *A Harlot's Progress*: Re-presenting the Slave Narrative Genre; 'An Outstretched Hand: Connection and Affiliation in *Crossing the River*'

Professor Greg Woods – room 126

- Gay literature; Modernism; American literature; European literatures; Creative Writing (poetry)
- *Articulate Flesh: Male Homo-eroticism and Modern Poetry*; *A History of Gay Literature: The Male Tradition*; *This Is No Book: A Gay Reader*

Professor David Worrall – room 166

- Romanticism and radicalism; William Blake; Artisan drama, 1700-1900
- *Theatric Revolution: Drama, Censorship, and Romantic Period Subcultures 1773-1832*; *Blake, Nation and Empire* (co-author); *Blake in the Nineties* (co-author)

Professor Tim Youngs – room 136

- Travel writing; African-American Writing; United States literature
- *The Cambridge Companion to Travel Writing* (ed. with Peter Hulme); *Perspectives on Travel Writing* (ed. with Glen Hooper); *Nineteenth-Century Travel Writing: Filling the Blank Spaces* (ed.)

Professor Nahem Yousaf – room 131

- Postcolonial writing; South African fiction; Black British writing; contemporary American fiction; colonial discourse and postcolonial theory
- *Chinua Achebe*; *Alex La Guma: Politics and Resistance*; *Hanif Kureshi's* The Buddha of Suburbia

3.4. Other Useful Sources of Help and Information

You are also likely to deal with other members of staff, either in an academic capacity or in relation to broader issues. There are a range of excellent sources of help and information available. The following brief list might provide a useful starting point:

- School Office (room 105) – admissions; enrolments; other administrative matters.
- Tracking Office (room 103) – handing in of work and the recording of marks.
- Academic Support – there is a regular programme of events designed to help you improve the efficiency and quality of your work. See 4.2, below, for more details.
- Library – there is a dedicated Information Specialist for English.
- Student Centre – a source for all sorts of information and expertise on a range of matters; includes medical, counselling, careers and financial advice and services.

4. Study Skills and the Demands of Degree-Level Academic Work

4.1. Adjusting to University Study

While your main focus as an English student is on the reading and understanding of literary texts, their contexts and critical / theoretical approaches to texts, you also need to reflect on the process of studying. As a starting point you might like to think about the differences between your pre-university studies and the work you are now undertaking, which include:

- The *pace* of study – you will have to read a lot more, a lot more quickly, now you are at university.
- The *depth* of your study – you will need to develop a more profound and knowledgeable understanding of texts, their contexts and the various critical approaches through which they can be read.
- The *independence* of your study – you are likely to have less timetabled contact than at School or Sixth Form College; this is to allow you to get on with your reading and research, and to develop your intellectual independence.
- The *responsibility* you must take, from the very beginning, for your own work. For instance, please be aware that **you cannot redo assignments in order to get a better mark** – you are expected to do them to the best of your ability first time around.

In order to meet these challenges, you need to take control of your work and develop the self-discipline to do it to the best of your ability. In particular, you will need to:

- *plan carefully* – you will be juggling a number of modules, and will have to be aware of your targets for each week and anticipate busy periods (for instance, when more than one assignment is due). **An essential piece of equipment is a diary with a 'week-to-view' layout**: put in all your lectures, seminars and deadlines, and use it to sketch out the work you are going to do on different days; if you also write in forthcoming social activities, you might find it easier to juggle your academic and social life.
- *read widely* – as well as the set reading for each week, you are expected to identify and familiarise yourself with other relevant literary texts and secondary sources.

4.2. Study Skills Support

While your primary source of advice about your work and your writing will be your tutors, it is also well worth making the most of the programme of events the School's Study Skills team run. This support is not only for people who are struggling – we've had students in the past who've attributed a leap from upper second to first class level to our Study Support team. There is a regular programme of sessions on Wednesdays at 1pm in 034, to which you can just turn up. There is also the opportunity to book a one-to-one session to work on your academic writing with the playwright Amanda Whittington, a Writing Fellow sponsored by the Royal Literary Fund, who will be in on two days a week to work with students on expression in their essays and other assignments. You can book a session by e-mailing AAH Academic Practices. Look out for advertised information around the campus and consult the Study Support website.

5. Resources for English Students

In order to perform to the best of your ability, you will need to draw on a number of resources. Some of the most important of these are:

5.1. Books!

- As an English student, books will be your main resource. You are normally expected to provide your own copies of set texts. The campus bookshop stocks texts on current reading lists for every module, and will help you get any books currently in print for your general reading. The bookshop also runs a second-hand scheme.
- You will need regularly to make use of the university library's stock of books and journals for your research (on which, there is more information below). Ensure you also acquaint yourself with other sources of books: other libraries in Nottingham and elsewhere, bookshops and second-hand bookshops, and the Internet.

5.2. Computing

- Every student should register with the university's computing services: gaining IT experience is crucial, you will need to word-process your work, and you will be contacted via your university e-mail address, at various times, with important information.
- If you are unfamiliar with computers, there is support available – please make use of it.

5.3. The NTU Online Workspace (NOW)

- NOW is an important gateway to the university's online resources. Every module has a dedicated page, and you will find that different modules use this page in different ways: some may use it quite extensively (e.g. by setting up discussion boards or putting teaching resources online), but for others the 'virtual' environment is not as appropriate to the teaching of the subject, and it will contain only basic information (e.g. the module handbook).
- One of the features of NOW is 'module news' – make sure you check this regularly to see if there is any important information (but don't neglect the 'real' notice boards in the George Eliot building).

5.4. The Internet

- The Internet is a resource of growing importance. However, it is also packed with irrelevant and sometimes inaccurate information, so learning to use it effectively is crucial: simply typing something into Google doesn't constitute research!
- Be extremely careful about how you use Internet sources in your work. All sources must be declared (through proper use of references, footnotes and a bibliography) and you are as liable to lay yourself open to charges of plagiarism if you misuse them as you are if you misuse printed sources. In general this means not only that you cannot cut and paste material from websites into your work, but also that you cannot simply paraphrase ideas you find there without acknowledgement. *Never* cut and paste articles from web sites into the file you are using to write an essay, even temporarily. It is too easy to lose track of what is your work and what you have copied from the web, and to lay yourself open to charges of plagiarism. Saying you didn't know the material was there is not an acceptable defence. See the advice elsewhere about plagiarism, and ask if you are in any doubt about what it means.
- Whenever you quote from online resources, make sure you reference them fully (they should be footnoted, and they should also appear in your bibliography; include the date on which you accessed them). Guidance on the proper presentation of this information is included in Appendix 3.
- Learn how to search the Internet effectively. This involves a more considered approach than simply typing the name of an author into 'Google': there are different ways of searching Google (e.g. putting a phrase into double inverted commas, " ", will search for that specific phrase), but there are also other search engines, which organise information in different ways, and which therefore yield alternative results.

- Identify useful and trustworthy resources. This means that you will need to ask yourself from where, and from whom, information has come, and who has authorised it before publishing it. For example, pages associated with universities that carry out research into a particular topic or author are likely to be more rigorously checked than 'fan' sites.
- Check the library's homepage, which links to some useful electronic resources, and consider how they might be useful. For example, the **Modern Language Association (MLA) bibliography** might help you to identify articles held in journals in our library, which will not be turned up by a search of the library's catalogue, and **JSTOR** is an excellent electronically searchable archive of top quality academic journals. You might also use resources like the Times digital archive to identify contemporary reaction to books, in the form of newspaper reviews, when they were first published.
- Beware banality and beware the 'quick fix' approach to research. Customer reviews on Amazon rarely get beyond the 'I liked this / I didn't like this' level of criticism. Spark Notes, while perhaps a prompt to general topics and questions you might consider, are *not* appropriately scholarly for the intellectual level on which you should be operating for a degree. Wikipedia might work as a source of basic information (though not always a trustworthy one), but is only an encyclopedia – it is not a proper source for academic debate and literary criticism.

5.5. English Resource Lobby (room 173)

- In room 173 you will find useful handouts and information. Preliminary reading lists, for the next academic year, are generally posted here before the summer. Class lists for modules are also sometimes displayed here.
- There are also English notice boards in the corridor running beyond room 131.

5.6. Colleagues in English

- Remember that your fellow students, and your tutors, are also an excellent source of inspiration and knowledge. The emphasis, in English, is on intelligent debate, and it is therefore crucial to the life of English at Nottingham Trent that you contribute frequently to seminar discussions, and respond thoughtfully to others' perspectives on texts and issues.

5.7. The Library

- This is your central resource as an English student, and learning to use the library effectively is crucial to your success. Your Smart Card is necessary for you to gain access to the library and borrow books.
- Learn how to search the library. As well as finding tactics to get the most out of the library catalogue, familiarise yourself with the layout of the library and identify where different subjects are housed – sometimes walking through the stacks, and browsing book titles, contents pages and indexes, can uncover material that you would otherwise miss.
- Make use of the journals housed in the library. Articles in journals won't be indexed on the library catalogue, so you'll need to browse through journals and learn to use citation indexes (like the MLA bibliography) in order to identify them.
- Make use of the library's electronic resources. For instance, JSTOR is an electronic archive of a large number of academic journals, giving you access to articles that are not otherwise easily available in print.
- Make use of the information leaflets about the library, and ask library staff if you're unsure how to identify or use any of the library resources. For more specialist queries, consult the library's Information Specialist for English.
- Use the library considerately. Return books when you aren't using them (don't automatically keep them until the end of their loan period), and when you are working in the library respect the 'silent' and 'quiet working' zones.
- Never write in, or make marks in, a library book, even if it has already been defaced by previous readers.
- Remember that, as well as the Clifton branch, there is also the Boots library in the city centre. While most of the material for English is housed at Clifton, you will find other useful material at the Boots library. If you know of material at the Boots library, it can be brought to Clifton within 24 hours if you request it.

- Your module documentation will probably include a bibliography with some suggested secondary reading. However, remember that you are not limited to these books and articles: search the library (and other resources) for relevant supporting material.
- Plan your use of the library. Remember that everyone else on your module will have the same assignment deadlines as you, so if you leave it until the week before an essay is due to consult library material, you are unlikely to be able to get it. For this reason, it is best to plan your work well in advance, and work in the library every week, from the beginning of the academic year.
- Short-Term Loan provides a useful facility whereby material that is much in demand is housed in a separate section of the library and can be borrowed for very short periods of time.
- In the later stages of your degree – for instance, when researching a dissertation – you may want to borrow books from other libraries. Inter-library loans are possible: talk to your tutor about it when the time comes.
- There are pay-as-you go photocopying facilities in the library.
- Some good Audio-Visual materials (e.g. films; documentaries) are housed in the library. You can either borrow them or view them on dedicated video / DVD players in the library.

5.8. The Henry Kirke White Reading Rooms

- Funded by a grant from the University's Alumnus Association, a suite of rooms in the P Block Building on Clifton Campus (not far from the campus shop) has been refurbished as a silent reading and study area for students studying Levels 2 and 3 English modules. This is an excellent new resource, so do make use of it when you need a silent space in which to concentrate. One of the rooms has comfy chairs and may be used for quiet conversation and discussion; another can be used as a meeting room. The other rooms are for silent study. Your tutors will be able to give you the code to access the rooms.

5.9. Audio-Visual Equipment

- A team of audio-visual technicians support us by providing the equipment we need. If you want AV equipment (for instance, a cd-player or slide projector for a seminar presentation), speak to your tutor, who will advise you or book the equipment on your behalf.

6. English Modules and the Structure of English

This section of the handbook lists modules running this year and explains the structure of English.

6.1. English Modules Running in 2008-09

The name of the module leader is included next to each module title. Modules can be taken as part of any degree programme involving English, unless indicated otherwise or identified as 'core' modules (in which case they are compulsory for the degrees named, and are open only to students on those degrees).

Level One

ENGL 11407 Foundations of Literary Study 1: Traditions, Texts and Textual Analysis (John Goodridge)
20 credits; runs for first half year only
This is the first of two foundation modules and is taken by all students doing English at Level 1, regardless of the specific degree for which they are studying. Covering a range of periods and approaches to the subject, it introduces an eclectic range of texts and lays important foundations for further study of English.

ENGL 11507 Foundations of Literary Study 2: Critical and Theoretical Perspectives (Phil Leonard)
20 credits; runs for second half year only
This is another foundation module. The companion to Foundations of Literary Study 1, it is taken by all students doing more than 20 credits of English, and completes you preparation for degree-level literary study by giving you a toolbox of critical, philosophical and theoretical perspectives on which to draw.

ENGL 12605 Arguing About English (Sharon Ouditt)
40 credits
Core for BA English / English with Creative Writing.

ENGL 16805 Writing 1: Craft (Mahendra Solanki)
40 credits
Core for BA English with Creative Writing.

ENGL 11206 Theatre in Space and Text (David Coleman)
20 credits

Level Two

ENGL 29005 The Anthology (Carl Thompson)
40 credits
Core for BA English.

ENGL 26805 Writing 2: Advanced Writing (Georgina Lock)
40 credits
Core for BA English with Creative Writing.

ENGL 21005 Twentieth-CenturyTexts: Revolution of the Word? (Anna Ball)
40 credits

ENGL 22005 Radical Recoveries: 1650-1850 (John Goodridge / Kerri Andrews)
40 credits

ENGL 29205 Mad on the Subject of Degeneration: Fin de Siècle Literatures (Catherine Clay)
20 credits

ENGL 29305 Early Modern Identities (David Coleman)
20 credits

ENGL 29505 Black Writing in Britain (Abigail Ward)
20 credits

ENGL 29605 Reading Theory: History, Philosophy, Criticism (Phil Leonard)
20 credits

Level 3

ENGL 37505 The Critical Dissertation (Abigail Ward)
40 credits
Core for BA English but also available to some students on Joint Honours programmes

ENGL 37605 Creative Writing Dissertation (Mahendra Solanki)
40 credits
Core for BA English with Creative Writing

ENGL 31505 Reading Gender and Sexuality (Sharon Ouditt)
40 credits

ENGL 32005 Early Modern Drama (Peter Smith)
40 credits

ENGL 35505 Travel Writing (Tim Youngs)
40 credits

ENGL 35905 Postcolonial Texts: Narratives of Liberation (Anna Ball)
40 credits

ENGL 34505 States of Suspense: The Literature of Nuclear Anxiety (Daniel Cordle)
20 credits

ENGL 32505 Queering the Modern (Greg Woods)
20 credits

ENGL 33505 Theory Now: Literature, Culture, Politics (Phil Leonard)
20 credits; runs for second half-year only

6.2. The Structure of English

English modules are designed to build, year by year, to give you a progressively more advanced engagement with literary studies. In broad outline, the rationale underpinning the study of literature at each level is as follows:

- Level 1: Foundations – key material and approaches to literature are laid out, introducing you to the subject, developing any prior knowledge you may have and building toward the sophisticated engagement required for degree-level English. The knowledge you gain at this level is essential to your success at higher levels and it is vital that you study seriously from the very beginning of your university career (you are likely, for instance, to draw at Levels 2 and 3 on ideas, critical approaches and even texts encountered at Level 1).
- Level 2: Refinement and specialisation – modules at this level are likely to require a more thorough understanding of the historical and social contexts that produce literature, and you will develop more independence and critical awareness at this level.
- Level 3: Frontiers – more specialist modules, often related to research or writing expertise within the English team, take you to the cutting edge of the subject.

The specific modules you take depend on the degree for which you are studying. For instance, if you are doing BA English or BA English with Creative Writing, there are ‘core’ modules, at each level, which are specific requirements of the degree programmes. If you are doing a Joint Honours degree, you must balance your study of English with other subjects; you are likely to find that ideas and approaches from seemingly unrelated subjects cross-fertilise, giving you a unique perspective on your literary (and other) studies.

In charting a path through English, you should seek to pick options that develop your understanding by building, year by year, on your options from previous years. For instance, you might pick a specialist topic at Level 3 that is related to work you did at Level 2. Seek advice from your tutors if you want to discuss how best to navigate your way through English. If you are a BA English student, please note that it is sometimes possible to take 20 credits each year in another subject within the School of Arts and Humanities, although it is not normally possible to pick up a new subject at Levels 2 or 3.

If you are on the English with Creative Writing pathway, you will find that the Creative Writing modules develop, at each level, a progressively more advanced engagement with the craft of writing. You will learn, often through workshops, to criticise constructively and to reflect on your own work and that of others. You will refine your skills in drafting, redrafting and editing, and develop your understanding and practice of writing for different genres and audiences.

6.3. Giving Feedback on English Modules and Other Matters

We are very pleased to hear your responses to your experience of learning at Nottingham Trent. Indeed, the modules you are currently taking are themselves the result of dialogue between staff and students over a number of years. You can offer constructive criticism in a number of ways:

- By informal feedback to your tutors in seminars and tutorials.
- By informally contacting the appropriate person from the lists in Section 3 of this handbook.
- By responding thoughtfully and constructively to the formal evaluations which take place toward the end of every module (copies of the forms that are used for these evaluations are generally available from room 173).
- By contacting the student representative for your degree programme. (If you're interested in taking on this role yourself, remember that representatives are elected each year; ask your Programme Leader if you want to know more.)
- If you want to raise matters which are not just English matters but of broader School or University relevance, you can use the system of student representation provided in the School. Students are represented on the various degree Boards of Studies and on the School Board. You should also consider, if appropriate, directing your opinions to the NTU Students' Union, the National Union of Students or the University.

7. Teaching, Studying and Learning

You will find that studying for a degree requires even more independence and self-motivation than your previous studies. An important principle to bear in mind is that learning is an *active* process: only by engaging actively with the material, both when researching on your own and in discussions with tutors and fellow students, will you fulfil your potential. You are likely to find that you have to organise a lot of your own time: only a small proportion of it will be mapped out with a timetable of teaching sessions; the rest you will have to organise yourself. As a general rule, if you are a full-time student you should spend a full working week (about 35 to 40 hours), every week, on your studies.

This section of the handbook contains information about teaching and learning. Make sure you also read Sections 4 and 5, which also contain pertinent information about this topic.

7.1. How should I prepare for teaching sessions?

It is absolutely vital, not only for your own studies, but also as a courtesy to other students, to prepare properly for teaching sessions. When you arrive at a class:

- **You should have completed all the work that has been asked of you.** This might be as simple as reading the primary text (the novel, poem or play, for instance) for that week, but it might also involve other tasks – preparing a presentation, or thinking about some key issues, perhaps; for writing workshops, you will often have to do some writing in advance.
- **You should have done more general preparation.** This might involve secondary reading for the course as a whole, but it might also involve more specific things (e.g. you might find it useful to come with notes on the questions or issues that arose for you, when you were doing the reading, and that you'd like to discuss with the seminar group).
- **You should be ready to contribute to debate** if it's a seminar or workshop. This is essential: the more people contribute, the more successful seminars are. You have a responsibility to make sure you get involved – don't wait to be asked directly by the tutor before contributing.

Also essential, of course, is **regular attendance**: you should only miss a session if illness, or personal circumstances, make it absolutely impossible to attend: **it is a requirement of your course that you attend all timetabled teaching sessions**. This is partly about responsibility for your own studies, but is also a courtesy to other group members: if people only attend irregularly it becomes hard to build up a productive group dynamic, and everyone's learning is affected. Please see Section 8 on the attendance policy for more information on this.

7.2. What are the different teaching sessions for?

Seminars

Seminars, usually of 15-20 students, are central to much of what we do at university for it is here that the exchange of informed opinion takes place. Although attendance at seminars is compulsory, then, more than this your *active* participation is crucial to their success, and there is a collective responsibility to contribute in order to make them work. Sometimes your tutor will take the lead; sometimes a student will give a presentation; sometimes you will be invited to discuss a topic in small groups before taking part in a general debate; and sometimes they take their cue directly from a preceding lecture. Whatever the format, seminars are most useful when everyone has done the preparatory reading, responds sensitively to other people's points of view, and contributes his or her opinions and interpretations.

Lectures

A lecture is a relatively formal session, intended to provide a 'framework,' often giving an overview of a topic subject, and identifying key issues and perspectives. Normally, one lecturer addresses the audience, sometimes using visual aids, handouts, film extracts, etc. Often the lecture is given to a whole year of students, and so you may find, especially in the first year, that audiences are very large.

Clearly, in such situations, opportunities for interaction between lecturer and students, or between students, are limited. However, you might also encounter longer **lecture-workshops** where more formal lecturing is interspersed with other tasks and forms of teaching (e.g. group work, writing, reading, and giving presentations).

To get the most out of lectures, make sure you take notes. Writing down queries, references and other matters you would like to discuss is important, so you remember to raise them in the subsequent seminar.

Workshops

A workshop is a session in which you work - often in small groups - on a task. The task could be collecting and sorting evidence relevant to a critical argument; solving problems involved in dramatizing a scene from a novel; doing some writing of your own; etc. The task will probably be set by your tutor, and the tutor may stay with you to offer advice, but essentially it will be you, the students, who do the work.

Tutorials

A tutorial will usually be just you and a tutor talking one to one, though it may be a brief meeting between a tutor and a small group of students. The purpose of a tutorial will usually be to discuss your individual work - either work in progress, or work which your tutor has just marked.

Tutorials do not appear on your timetable. They usually involve visiting the tutor in his or her office hours, and can be arranged by signing up to a list on the tutor's door.

7.3. How will I be assessed?

Assessment in English takes place in a number of ways, depending on the requirements of the modules you are taking. Different forms of assessment test different sets of knowledge and skills, and it is important that you conform to the requirements of the assessments you do. Two important issues to address at the beginning of a module are:

- **When** assessments are due. You might find that assessments in different modules are due at similar times, in which case you will need to plan your work well in advance so that you do yourself justice.
- **What** is required for the assessments. Make sure you prepare properly and follow the guidelines for submission of work. **Please note that you do <u>not</u> have the option of re-doing pieces of work in order to gain better marks**: the deadlines you are given are absolute. For information on extensions, please see 7.7 below.

Although you may encounter a wide variety of assessments, some of the most widely used are described below. **See the appendices, at the end of this handbook, for important information about how we expect work to be presented, and for guidance on the production of work**.

- **Essays**. A coursework essay is usually a piece of continuous prose of about 1500-2000 words (longer in Years 2 and 3; length progressively increases). The main aim of an essay is to organise your knowledge and ideas into a coherent argument relevant to the theme of the module. Your tutors may set you a title or choice of titles, although sometimes you may have the option of negotiating a title arising from your own interests. Among other things, essays test your knowledge, your ability to construct a logical argument, your ability to express yourself clearly, your research skills and your professionalism (e.g. by asking you to produce work that conforms to scholarly conventions of presentation).
- **Examinations / Tests**. While the aims of an exam are similar to those of an essay, they differ most obviously in that you have a short period in which to produce your response. Exams therefore test your ability to think on your feet and to construct a coherent argument under pressure of time (though, to ensure a level playing field, adjustment, frequently in the form of extra time, may be made for students with special needs like dyslexia). You might also encounter variants on the standard exam model – for example, you could be asked to do a 'timed response,' consisting of a paper that you take home to work on for a few days.
- **Learning journals**. This requires you to keep a journal, noting down the work you do each week, completing short tasks and reflecting on your studies. The learning journal tests the consistency of your response to a module, and charts your intellectual development. Frequently it will involve reflection on discussions in class, so you could be being marked for your attendance and contribution on a week-by-week basis. Learning journals are also formative forms of assessment: it is our experience that well kept ones pay dividends in later assessments, like essays and exams. For this reason, journals normally carry a lighter weighting (usually 30%) than other assessments: they are work toward something more substantial later on.

- **Presentations**. This type of assessment involves you delivering the results of your research and thought in person rather than in conventional written form. You might make a presentation individually or as a member of a group. You are expected to communicate effectively with your audience without inappropriate reliance on a script, and to have prepared handouts, audio-visual materials, etc. if necessary. As well as testing your knowledge, and the quality of your arguments, the presentation also assesses your ability to communicate that knowledge orally.
- **Projects.** Projects take various forms. The characteristic of the project is that it requires initiative from you in the researching and gathering of material, in the analysis of it, and in the most effective way of presenting the material and the analysis, together with your conclusions. The criteria for the assessment of projects vary according to the nature of the subject matter. It is therefore important to look carefully at your tutor's criteria in advance.
- **Dissertations**. An English dissertation might be an option in your final year, depending on which course you are taking; indeed, it could be a requirement of your degree programme. This is an extended piece of work, in which you work in detail on a topic that particularly interests you. It can, therefore, be an exciting climax to your degree programme, and is a chance to demonstrate your intellectual independence. Dissertation students are assigned a supervisor, with whom they are expected to meet at regular intervals to discuss their progress. While your supervisor may know about the subject you are researching, this is not his or her primary function and very often this will not be the case; rather, it is his or her role to talk about the work you have produced, to act as a sounding board for your ideas, and to talk with you about different directions in which you might take your research. You might find that you are required to submit shorter pieces of work (e.g. an 'abstract' summarising your argument; a sample chapter) throughout the year. You should also take advantage of any workshops that are laid on to help you with your dissertation.

7.4. What are the requirements for the presentation and submission of essays?

Full details of how your work should be presented are included at the back of this handbook – **make sure you read Appendices 1-5 and 11**. You are expected to ensure your work conforms to these conventions: failing to follow them makes it look unprofessional, and it might not be marked if it ignores them. Read through the guidance carefully and ask if you have any questions. In brief, some of the main requirements are that:

- essays are word-processed, double-spaced and printed single-sided on A4 paper.
- sentences are grammatically and syntactically correct.
- titles are correctly presented: this means italics or underlining for books (e.g. *Gravity's Rainbow* or Gravity's Rainbow) and journals (*The Journal of American Studies*), and inverted commas for poems ('The Love Song of J. Alfred Prufrock'), short story titles ('The Wrong Sun') and titles of journal articles ('Home Truths: Women Writing Science in the Nuclear Dawn').
- all sources are properly acknowledged and referenced with footnotes and a bibliography that are presented in an accepted style. (Remember, more details on these conventions can be found in the appendices.)
- direct quotations are accurate and presented according to proper scholarly conventions.
- New paragraphs are signalled *either* by a white line break (as in this handbook), *or* by an indented first line (the 'tab' key normally gives an appropriate indent). The latter is much preferred, being the convention most commonly followed in books and journal articles – open almost any book in the library for an example.

Essays, and other coursework assessments, are normally submitted in hard copy to the Tracking Office (room 103) rather than being given directly to your tutor. For most written assignments you will also have to submit an electronic copy to Turnitin (please note that this is not instead of hard copy submission – you are responsible for both hard and electronic copies; failure to submit either will mean that your mark is capped at 40%).

7.5. What is Turnitin and why am I being asked to submit my essay electronically as well as in hard copy?

For most of your written assignments you will need to submit a copy electronically to Turnitin, as well as to the Tracking Office – **please read Appendix 15 which has full details of how to submit, what to do if you have problems and penalties for non-submission**. Turnitin is a service for universities that uses text-matching software to check your essay against material on the Internet and other

essays that have been submitted by students. It flags up plagiarism (a serious academic offence), but it also gives you an opportunity to reflect on your use of sources.

If you take a module that requires you to use Turnitin, take good heed of your tutors' instructions for using the service, and make a note of any passwords that you need to submit your work. Remember that electronically submitted work will be *in addition to* a hard copy, that it must be identical with that hard copy, and that it is also due by the same deadline – missing the deadline will result in the capping of your mark at 40%. A reminder: **please read Appendix 15, which contains full details of Turnitin, and some advice about what to do if you get stuck.**

7.6. What happens after I submit an assessment?

Submitting an assessment is not the end of the process. What is important is that you learn from it, and that you take these lessons into your future work. Essays and similar forms of assessment are normally returned; exams are not. When marked work is returned, you should review it, look again at the assessment criteria and, most importantly, read all of your tutor's comments. Use this process to identify the strengths and weaknesses of your work. If you don't fully understand the responses to your work, make time to talk to your tutor, either, briefly, at the end of a seminar, or, more usually, by signing up to his or her office hours.

Further information about the general criteria which apply to essays, exams and other forms of assessment is available in the guides reproduced at the end of this handbook. Make sure you are also aware of the specific criteria for particular modules, which will be made clear to you in the documentation relating to those modules.

7.7. What do I do if I need an extension?

Extensions for assessed work are only granted in exceptional circumstances. You are expected to plan your work in advance, and to leave time to deal with most problems which arise. Therefore, you **cannot** get an extension because, for example, your computer or printer breaks down, you have paid work that clashes with your studies, or because you have assessments for other modules due at the same time.

However, if serious illness or exceptional personal crises prevent you meeting a deadline, you can approach your **Module Leader** (not your seminar tutor) for an extension, which you should normally apply for before the deadline (unless the circumstances make this impossible). Extension forms are available from outside the Tracking Office (room 103), and you are normally expected to provide some form of corroborating evidence. If you are a Level 3 student, you also need the signature of your **Programme Leader** on the extension form. The maximum length of an extension is one week after the original deadline.

If you hand in work late, without an extension, you will normally receive a mark of 40% (the lowest pass mark) if it comes in up to a week after the deadline, or a fail mark of 0% if it comes in after this time. You cannot resubmit work in order to try for a higher grade.

7.8. How do I get my work back?

Exams aren't returned to you, but you should ensure you collect essays, Learning Journals and other coursework – the written feedback is an integral part of the learning process (and, of course, we encourage you to discuss your work with your tutor if you want to explore further anything raised in the written feedback). Assignments are usually returned in class, normally within 3 working weeks of their submission, but listen out for announcements in class, or via NOW, for any alternative arrangements.

If you have to miss the class in which work is returned, you will be able to collect it from the English Subject Administrator, Frances Banks, in room 108. Please bring your NTU ID card with you when collecting the work. Even though you have missed the class in which work was returned, you can of course still sign up the office hours posted on your tutor's office hours in order to talk about it.

The last date on which you will be able to collect your work from the Subject Administrator is the second week of the next academic year (i.e. the week commencing 19 October, 2009). After this it will be destroyed. Much time and effort goes into providing you with careful and considered feedback, so please take the time to collect your work.

7.9. Some final comments on assessments

While you will, understandably, be very interested in the marks you achieve for pieces of work, do not fall into the trap of focusing solely on these. Indeed, an obsession with your percentage score can be inhibiting and prevent you from performing to the best of your ability. Instead, pay careful attention to comments on your work and advice about improving it. Remember also that, while your degree result is important, you are here primarily because of your enthusiasm for English, and being inspired, even changed, by your intellectual encounter with advanced study of the subject is probably more fundamental to your university experience than a simple mark. If you are really interested in pushing yourself as far as you can go, then forms of feedback other than marks – written feedback; verbal feedback that you might get by signing up to your tutor's office hours – will be more vital to you.

8. Attendance Policy

Attendance at all timetabled classes is compulsory, supporting and reinforcing independent learning. Timetabled classes are therefore essential to your achievement of the learning outcomes for your modules. For instance, seminars will help you to:

- participate in discussions.
- raise questions with your tutor and your colleagues.
- build on points made in lectures.
- build on your independent preparation.

They also help to develop skills related to:

- oral presentation.
- listening.
- group work.
- interactive verbal skills.

You are expected to attend all timetabled classes and any extra sessions arranged for presentations, directed learning, film viewing or independent group work. Attendance is also a courtesy to other members of your seminar group: poor attendance means it is hard to generate a productive group dynamic, and affects the learning of all other members of the group.

The English Attendance Policy supports that of the School of Arts and Humanities, which aims to maximise attendance so that all students are able to take full advantage of the learning opportunities available to them. It is important that all students understand the importance of their presence and contribution in class.

Responsibilities

Attendance and absence will be regularly monitored, but students must take responsibility for their own regular attendance and participation in classes. Your responsibilities are as follows:

- to attend all timetabled classes.
- to notify the class tutor by e-mail, phone or voicemail, if possible before the class, in the case of absence because of illness or other good reason. This is *especially* important if you have undertaken a specific role in a seminar, such as presenting a paper.
- to contact the programme leader to discuss options for maintaining your studies if absence is likely to be sustained.
- To remain within the seminar group to which you are allotted; change between seminar groups is only possible with the permission of the module leader, and then only in exceptional circumstances.

You should note that records of attendance are taken into account when employment references are written.

9. Completing the Picture: The Life of English at Nottingham Trent

We have tried, with this handbook, to give you a sense of what your experience of English at Nottingham Trent will be like, as well as to inform you of what is expected of you, and where you can go to seek help if you encounter difficulties. However, this isn't the whole picture.

For a start, your studies will involve a whole lot more than your formal classes. They will involve reading on your own, doing research in the library and simply chatting about books and literature in the café or the pub. You will probably also find it enjoyable and helpful to develop a broader cultural engagement, making the most of the opportunities to attend films, plays and concerts in Nottingham.

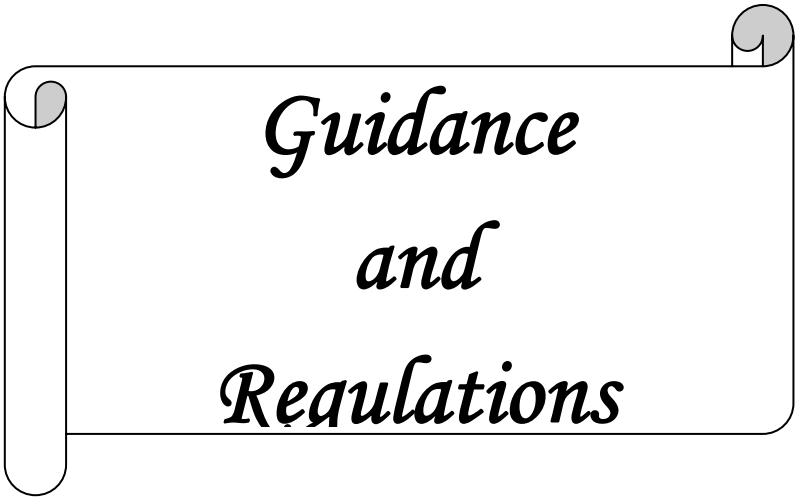
Life as an undergraduate isn't just a matter of academic study, and university life gives you the chance to develop interests and skills outside the course. From a more instrumental perspective, developing this broader engagement with the world is also likely to help your performance on the course and will, of course, also make you more appealing to prospective employers when you complete your degree.

We therefore strongly recommend that you think seriously about developing your skills and interests outside the course, as well as on it. For example, you might like to follow the lead of other students, who have:

- studied abroad.
- worked actively in the Students' Union, whether in an organizational, political or social capacity.
- put on plays.
- written for an undergraduate newspaper or magazine, like *Platform* (the student newspaper).
- played in bands.
- participated in sporting activities.
- joined the various societies run through the Students' Union. (If your interests aren't covered by these societies, consider setting one up.)
- done voluntary work in the Nottingham area (e.g. working for hospital radio, doing adult literacy teaching, or working for a charity.)

As a vibrant city, Nottingham offers a wealth of opportunities for pursuing your interests. We hope you'll make the most of what it has to offer in the way of music, cinemas, restaurants, cafés, sport, heritage, countryside and nightlife. We recognise that some students have responsibilities that limit the time and energy they can devote to such 'extras,' and it is always important to balance them with your studies. Nevertheless, it is the breadth of experience through which English students and staff approach literature that makes English at Nottingham Trent such an exciting and enjoyable place in which to study.

Appendices



The following appendices contain important guidance and regulations, with which you are expected to be familiar. Please note that much of the information contained in these appendices, and more besides, is available in the form of single sheets, stored in room 173 of George Eliot Building.

Appendix 1 - Regulations and Guidance for the Submission of Essays and Other Written Work

The presentation of your work contributes to the impression that you make and reflects on your professionalism. You are expected to follow the guidelines laid down here. They are a product of the scholarly demands of English as an advanced academic discipline, and they will enhance the clarity of your work. If you take other subjects alongside English, you might find slightly different conventions in operation and you should adjust the presentation of your work accordingly for those subjects.

General rules for the presentation of essays

- All work must be word-processed. Use A4 paper on one side only and number the pages. Fasten pages together before submission.
- Work must be double-line spaced, except for long quotations (over four lines long) which should be single line-spaced and set apart from the preceding and following sentences (see Appendix 2, 'Presentation of Quotations').
- Leave wide margins (at least 3cm) for your tutor's comments.
- To signal new paragraphs: *either* leave a white line space between paragraphs, *or* (and very much preferred) indent the first line of new paragraphs (the 'tab' key normally gives an appropriate indentation). The latter is generally better, being the convention most commonly used in books and articles.
- Titles of books should be italicised (*The Grapes of Wrath*) or underlined (<u>The Grapes of Wrath</u>). Journal titles should also be presented in this way (*Configurations: A Journal of Literature, Science, and Technology*). Titles of poems ('Colloquy in Black Rock'), short stories ('A Sound of Thunder') and journal articles ('Carnival of Shame: Doctorow and the Rosenbergs') should be presented in inverted commas.
- You must acknowledge your sources, and all essays should be presented with properly set out footnotes and a bibliography (**make sure you read Appendix 3, 'Referencing'**).

Good practice in the preparation of essays

- Start planning well in advance: your essay will need to be properly researched so you can comment in an informed way.
- Back up your work in more than one place. You cannot be given an extension because of technical failure (computer crashes, disk failure, etc.).
- Plan ahead and give yourself time to cope with crises that arise – if your printer fails an hour before the deadline you won't get an extension.
- Take issues of punctuation, sentence structure and paragraphing seriously. They help to signal that your thinking is properly structured, and they are fundamental to the clear formulation and communication of your ideas. It is a good idea to make time to reflect on these issues, and you might find it helpful to consult one of the many books available for this purpose. Lynne Truss's *Eats, Shoots and Leaves: The Zero Tolerance Approach to Punctuation* (London: Profile Books, 2005) and Jenny Haddon and Elizabeth Hawley's *Getting to the Point: A Panic-Free Guide to English Punctuation for Adults* (Edinburgh: Floris Books, 2006) are good starting points. If you have particular difficulties ensure you make use of the School's Study Skills support services.
- Spell-check your work, but do not rely on a computer to pick up all your mistakes and typos.
- If you are diagnosed as dyslexic, make use of the University's support services and discuss it with your tutor if you wish.
- Proof-read your work your work carefully.
- Provide a properly completed cover sheet (obtainable from the Tracking Office, room 103).

Tick list for checking your essay before you hand it in – have you …

double spaced your work?	☐	numbered the pages of your assignment?	☐
footnoted all quotations and other sources?	☐	Included a full bibliography?	☐
italicised book titles, and put essay, short story and poem titles in inverted commas?	☐	checked your work for grammar and spelling errors?	☐

See also appendices 2, 3, 4, 5 and 11.

Appendix 2 - Presentation of Quotations in Essays and Other Written Work

When quoting from primary and secondary texts it is important that you correctly present your work. All quotations must be accurate and identical with the source from which they come. If the quotation is less than four lines long it should run on from the sentence and be signalled by single inverted commas (‘ ’) not double (“ ”).

Example 1

Edward Said argues that contemporary ‘appeals to the past’ are in part motivated by ‘not only disagreement about what happened in the past and what the past was, but uncertainty about whether the past really is past, over and concluded, or whether it continues, albeit in different forms, perhaps’.[2]

Note that in Example 1 the author has structured her sentence so that the quotation flows on naturally as part of the argument. The quotation is followed by a footnote which gives its source (see Appendix 3, ‘Referencing’).

If you are using a long quotation (over four-lines long), then it should be presented as a ‘block’ quotation. This means that it is separated from the preceding and following sentences; has a white-line space above and below it; is not presented within inverted commas; is indented on the left (not centred); and is single-spaced.

Example 2

Martha is journeying across America to join her friend Lucy and find her daughter. Yet, there is a simultaneous realisation of the impossibility of this task, as her encounter with the white woman reveals. The past cannot be undone, and so Martha’s dream of familial reunion will remain only a dream:

> Soon it was time for Martha to leave, but her daughter simply forbade her mother to return east. Martha, feeling old and tired, sat down and wept openly, and in front of her grandchildren. She would not be going any place. She would never again head east. [...] She had a westward soul which had found its natural-born home in the bosom of her daughter.[3]

At no point in the novel do we find the kind of utopian ‘return’ or resurrection of filial relationships projected in her dream. The closest Phillips allows us to get to this utopian moment of meeting is in the final section of the text, though this is, in many ways, a far from utopian encounter.

In Example 2 you can see clearly that the extract beginning ‘Soon it was time’ is a long quotation: it is set apart from the rest of the work. Note the use of ellipses in square brackets ‘[...]’ to indicate that the author of the essay has cut out part of the quotation. If the ellipses are in the original text do not use square brackets. Note also that it is only in a long quotation like this, set off from the rest of the essay, that a quotation is not presented in inverted commas.

If in the quotation there is a further quotation (e.g. an author or character are quoting someone else) then you use double inverted commas.

---

[2] Edward W. Said, *Culture and Imperialism* (London: Chatto & Windus, 1994), p. 1.
[3] Caryl Phillips, *Crossing the River* (London: Faber, 2000), p. 94.

Example 3

Tawn suggests that performance is an essential part of identity: ‘He slowly wiped the make-up from his face, her voice echoing. “Why do you do this to yourself?” There was a knock at the door’ (p. 312). We can see in this quotation that, as Carl takes off his stage make-up, he is removing just one layer of his composite identity.

Note that in this example the author of the essay has followed the quotation with a page number in parentheses (brackets) rather than a full footnote. This might be a good idea if you are quoting frequently from a particular text (usually a primary text) and want to avoid making your essay untidy with footnotes all referring to the same source. If you are going to do this you have to indicate it to the reader: the first time the text is quoted give a full footnote, with all the usual information, followed by a short statement saying that ‘Further references appear in parentheses’; subsequent references to the text can then give the page number as in the example above.

See also Appendix 3, ‘Referencing: Providing Footnotes and a Bibliography in Essays and Other Written Work.’

Appendix 3 - Referencing: Providing Footnotes and a Bibliography in Essays and Other Written Work

Unless you are given specific instructions otherwise, all essays should be supported by footnotes (appearing at the bottom of a page) or endnotes (appearing all together at the end of your essay) and a bibliography, and we reserve the right not to mark essays lacking this scholarly apparatus. There are very particular conventions for their presentation, which you should follow. In English we recommend the system laid out by the Modern Humanities Research Association (MHRA) – a full copy of their style guide can be accessed via the links on the right-hand side of their homepage (www.mhra.org); you will find Section 10, 'References,' particularly useful. The library also holds hard copies of their style guide. However, the main points, which should answer most of your questions, are laid out below.

Why do I need to give references?

- you **must** give references whenever you quote (i) to credit another person's work, (ii) to demonstrate your scholarly accuracy and professionalism, and (iii) to give your reader the opportunity to explore the areas on which you drew in preparing your work.
- it is **useful** to give references (i) when you want to indicate a wider field of discussion than you can cover in your essay, and (ii) to enable other readers to follow up your ideas.
- **essays will not be marked unless references are provided** in the form of footnotes or endnotes, and collated in a bibliography.

When do I need to give references?

- Whenever you quote directly from another source. In this instance the footnote number will come at the end of the quotation, after all the punctuation (full-stops, closing inverted commas, etc.). For example:

> Ken Ruthven argues that nuclear criticism shows us 'how a revolutionary technology revolutionises our ways of thinking about things.'[1]

The publication details will appear in a footnote, '1', at the bottom of the page, or, if you prefer, in an endnote, '1', at the end of the essay. Note that the '1' appears in superscript (slightly raised). The easiest way of doing footnotes is to use the 'Insert Footnote' command on Word – it will automatically number your notes, and make space at the bottom of the page for them to appear.

- Whenever you paraphrase someone's argument, or you want to refer the reader to important contextual information. For example:

> Some critics, like Ruthven, have made the case that nuclear criticism enables us to understand how new technologies transform our way of making sense of the world.[1]

What information should be included in references?

The following information should normally appear in the first reference to a book (subsequent references to the same book use the 'short title' form, which is an abbreviated version of this information; see examples below):

- author's name
- title of work
- place of publication (this means the city or town from the publisher's address at the front of the book; you should not include the full address)
- publisher
- date of publication
- number of page from which you are quoting or to which you are referring (under certain circumstances the location of a quotation might be given in other forms – e.g. the Act, Scene and line numbers of a play by Shakespeare).

If you are referencing an academic journal you can omit the place of publication, but you will need to include both the title of the article and the title of the journal from which it comes, and the volume

number of the journal. If you are quoting from an Internet source, you should give the web address and the date on which you accessed it.

This may seem confusing but, once you get into the habit of doing it correctly, it will become second nature. It is easiest to make sense of these instructions by looking at some examples – see below.

Footnotes and Endnotes

How should I present my footnotes or endnotes?

As well as including the correct information, footnotes should be laid out in exactly the right way. Don't be tempted to put some things in bold or in capital letters: your reader is expecting a particular style of referencing, and any deviations from it will make your work seem unprofessional.

Examples

(a) First reference to a book

1. Ken Ruthven, *Nuclear Criticism* (Melbourne: Melbourne University Press, 1993), p. 96.

Note that first and surname are not reversed, that the book title appears in italics (see Appendix 1 for information on how titles should be presented), that publication information appears in parentheses (Melbourne is the city of publication, Melbourne University Press is the publisher, and 1993 is the date on which the book was published), and that a comma comes before the page number. If the quotation spanned two pages, instead of 'p. 96' it would say 'pp. 95-96.' The title should be the full title, including subtitle – in this instance it is a short title in any case.

(b) Subsequent references to the same book

2. Ruthven, *Nuclear Criticism*, p. 42.

Because Ruthven has already been fully referenced in footnote 1, subsequent references can take a shorter form, usually the surname and the title. If the title was a long one, it should be abbreviated to a shorter, but recognisable, form (so, what was *The Machine in the Garden: Technology and the Pastoral Ideal in America* in the first reference, would in following references become, simply, *Machine in the Garden*).

Note: If you are discussing a primary text in great detail, you may find a cumbersome number of footnotes accumulating. In such a case, you can add the phrase 'Further page numbers in the text' to your first reference and insert additional page numbers in the body of your essay, in brackets after the quotation.

(c) A variant – a play by Shakespeare

1. W. Shakespeare, *Macbeth* (Harmondsworth: Penguin, 1987), Act 1, sc. VII, 14-15.

Here it makes more sense to use Act, Scene and line numbers to locate the source of the quotation as they will allow the reader to trace it even if they have a different edition of the play.

(d) Further references to the same text

2. *Macbeth*, Act V, sc. III, 29-30.

(e) First reference to an essay or chapter from an edited collection

7. Wayne Booth, 'Shakespeare's Tragic Villain', in *Shakespeare's Tragedies*, ed. by Laurence Lerner (Harmondsworth: Penguin, 1963), pp. 78-95 (p. 82).

The title of the essay is in inverted commas ('Shakespeare's Tragic Villain'); the title of the book in which it appears is in italics (*Shakespeare's Tragedies*); 'ed. by' indicates that the book is edited by Laurence Lerner; 'pp. 78-95' indicates the page range of the essay; the actual page number of the quotation appears, in this case, in parentheses.

(f) Further references to the same text:

8. Booth, 'Shakespeare's Tragic Villain', p. 90.

As with books, the short title system is used for subsequent references to the same text. However, because Booth's piece is an article or a chapter in a book, remember that it appears in inverted commas, not in italics.

(g) First reference to an article from a journal

5. R. Porter, 'Post-modernism and the art of shopping', *Critical Quarterly*, 34.4 (1992), 2-28 (p. 6).

Because this is a journal, you can omit the place of publication. '34.4' indicates that Porter's article appears in volume 34, issue 4 of *Critical Quarterly* (some journals number pages of different issues within the same volume consecutively – so, if issue 1 comes out in January and finishes on p. 147, when issue 2 comes out a few months later, it will start on p. 148; in these instances, you can omit the issue number from your footnotes if you wish, but if you find this confusing simply include the issue number as well). 1992 is the year in which the journal was published. Note that 'pp.' has been omitted from the page range in which the article appears – this is the convention for journals. The actual page that is being quoted is p.6 and appears, as with articles in edited collections (example 'e'), in parentheses.

(h) Further references to the same text

6. Porter, 'Post-modernism', p. 8.

(i) First reference to an article in a newspaper or magazine

Kevin L. Goldman, 'Out of the Past: Fallout Shelters', *New York Times*, 21 November 1976, p. 268.

Note that the convention is different than with an academic article. The newspaper is identified by the date on which it is published because it does not have a volume and issue number.

(j) Subsequent references to the same text

Goldman, 'Out of the Past', p. 268.

(k) Reference to a website: internet material

Neil Badmington, 'Declaration of Ink Dependence', *Writing Technologies*, 1.0 (2007) <http://www.ntu.ac.uk/writing_technologies/Currentjournal/Badmington/index.html> [accessed 17 September 2007] (para. 3 of 6).

All Internet material on which you draw needs to be properly cited. Here the piece is in an online academic journal. It therefore includes as much as it can of the information that would appear for an article. Note that the full web address is included within triangular brackets '< >'; that the date on which the site was last accessed is included within square brackets '[ ]'; and that in ordinary parentheses further information, to help the reader locate the quotation, is included. If the web source you are citing is not an academic article, include the author of the web page if it's available, the title of the web page if there is one, and then the web address and the date accessed as it has been recorded here.

<u>NOTE: the use of op. cit. and ibid.</u>

You will often see, particularly in older journals and books, 'op. cit.' and 'ibid.' used in footnotes to refer to earlier notes where the full bibliographical information is given, However, this is less frequently used now because some find it confusing, and it is best that you avoid this convention. The aim of referencing is at all times to be full, accurate and clear.

Bibliography

What is a bibliography?

A bibliography is a complete list of all the material you used in producing your essay, presented in alphabetical order by the author's last name. It must include all works cited and any work which contributed to your thinking whether or not you specifically referred to it in the body of your essay. In other words, your bibliography provides a conveniently accessible list of all the material in your footnotes/endnotes as well as a broader record of your reading.

How do I organise my bibliography?

Your bibliography may be a simple, alphabetically organised, compendium of all the material outlined above (and presented according to scholarly conventions). If appropriate, it may be subdivided into **primary material** (the texts which are the subjects of your study) and **secondary material** (all those texts used in investigating or discussing them)**.** If your list of secondary materials is very long, as in a dissertation, it may be useful to subdivide it further: e.g. Books, Journals, Newspapers, Websites, or into any appropriate set of categories.

How do I present my bibliography?

- A bibliographical entry includes all the information you included in your first footnote/endnote reference (or, if it's a text you did not actually cite in your essay, then the information that would have appeared in the footnote), except the specific page number locating a quotation.
- Books and articles are listed in alphabetical order by the surname of the author.
- The author's surname is written before their first name, so that the bibliography can be organised alphabetically by surname. (If there are two or more authors, only the first author's name is reversed.)
- There is no final full stop after the entry.
- If the information runs over more than one line, then the second and subsequent lines are indented. This is to make it easier for the reader to see where new entries start.
- Don't add bullets or bolding, capitalise the whole of an author's name, or do anything else to change the formatting.

EXAMPLES

A book

Ledger, Sally and Scott McCracken, *Cultural Politics at the Fin-de-Siècle* (Cambridge: Cambridge University Press, 1995)

An article in a journal

Tang, Edward, 'Rebirth of a Nation: Frederick Douglass as Postwar Founder in *Life and Times*', *Journal of American Studies*, 39.1 (2005), pp. 19-39

A chapter in a book

Beer, Gillian, 'Problems of Description in the Language of Discovery,' in *Essays in Science and Literature*, ed. by George Levine (Wisconsin: U of Wisconsin P, 1987), pp. 35-58

From these examples you should be able to see how to turn the information from your footnotes into a bibliography (though remember that the bibliography might also include material that you've used in your research but haven't directly referenced in footnotes). If anything is unclear, ask you tutor.

Appendix 4 - Some Further General Advice About Essays

Follow the advice below where this is clear and unequivocal but don't forget that you can discuss with your tutors any issues which are not covered here, or points that you feel are not clear.

What is the purpose of an essay?

- for yourself: to develop your insights and record your considered opinion on a topic in a permanent structured form.
- for your tutor: to communicate your thinking on the topic interestingly, persuasively and originally.
- for your degree: to give tutors a chance to assess the quality of your learning and thinking in the subject.

To whom am I addressing my essay?

If you write a letter to a favourite relation, or an application for a university place on a UCAS form, or a story for a small child, or whatever, then you write appropriately for a particular kind of reader. In the same way, when you are writing an essay, consider who your reader is and what language will be appropriate in communicating with that reader.

What sort of thing do tutors want me to say?

What your tutor will not want is

- a regurgitation of lecture notes
- a paraphrase of a critic
- a retelling of the storyline of a novel
- a revamped essay

What your tutor will be interested in is

- your own well-informed response to the topic
- a well-shaped argument
- a lively engagement with literary texts

Do you just want my opinion, then?

No. You are aiming to be convincing and scholarly so your opinion must be based on

- in-depth reading of your primary material and close reference to it
- responsible analysis of the material, not just casual references to it
- an awareness of differing interpretations of the text or theory under consideration and a readiness to arbitrate between these
- an awareness of various critical or theoretical approaches to your topic
- the full sum of your knowledge and understanding of the topic

COMMON DOs AND DON'Ts

DO

Do begin your essay interestingly
Avoid thinking about 'writing an introduction'. Once you have decided what you want to say, engage with the topic immediately. Different kinds of essay require different kinds of opening, but in general, avoid lengthy, directionless opening paragraphs.

Do pursue what you want to say within a clear structure

- identify a manageable number of relevant issues
- select a sufficient body of evidence.

- organise material in a way which engages your reader in the argument; guide the reader through your argument by using paragraphing to signpost its development

Do take care with paragraphing.
Each paragraph deals with a distinct point. It signals what this point is clearly, often in a short opening sentence. It develops its point by elaboration, analysis, and illustration. Use only one paragraphing convention in a piece of work (e.g. *either* indent the first line of all paragraphs *or* leave a white line space between paragraphs).

Do make detailed reference to the text.
Present evidence to show how language, style, etc., contribute to the effect you are analysing.

Do refine your own language.
A crude use of language will not do justice to sophisticated ideas. Your first objective is to show that you can use plain language well: it would be silly to rush into using pretentious words or over-intricate sentence structures. However, try in the longer term to develop your vocabulary; to use appropriate technical terms; and to employ a range of sentence and paragraph structures. Write accurately.

DON'T

Don't retell the story.
Your tutor (normally) knows the story as well as you do. Give a plot summary only if doing so helps you to make an analytical point which develops your argument.

Don't get bogged down in pointless biography or background.
All the information you give should relate constructively to the central argument and/or topic. If you tell your reader that Queen Victoria came to the throne in 1837, have a good reason for doing so.

Don't try to cover everything that could be said.
If you write a lot of short paragraphs each of which is making a different point, it suggests that you are not being selective and are not developing significant issues.

Don't use lengthy quotation as a substitute for analysis
Quotation is part of your evidence, not a means of filling the page. Short quotations – even single words – will probably be enough to clinch a point. If you do quote at length, break it down in your analysis and draw your reader's attention to specific features of structure, vocabulary, style, etc.

Don't write too much
Tutors aren't impressed by sheer length. If you're asked for 2000 words, write 2000 words (give or take a couple of hundred). The suggested length of a piece of work is a clue to how much material you are expected to cover and to how it should be considered. If you find yourself thinking, 'I'll never say everything in 2000 words,' then you need to focus your argument more precisely. Alternatively, if you find yourself thinking, 'How can I spin out 2000 words?' you need to go back to your material and read it again more carefully, and/or go to the library and add to your information.

Don't treat critics as if their support proves your point
Critics (and lecturers!) do not give us 'the truth.' Read critics, like primary texts, critically. Be prepared to disagree with them when the occasion demands.

Appendix 5 - Reflecting on Your Essay

This sheet is designed to help you think about essays you submit, and you might use it to reflect on the strengths and weaknesses of your work (you may even find that some tutors use it to give you feedback). However, please note that it is purely *indicative*: essays are marked holistically, and you cannot simply tot up your scores to find the classification of your work. Remember, also, to read the comments the marker makes on your essay and on the mark sheet.
See appendices 1, 2, 3, 4 and 11 for further information on essays.

5= Excellent 4= Good 3= Satisfactory 2= Poor 1= Unsatisfactory

	5	4	3	2	1
(Tick as applicable)					
Relevance to the question	☐	☐	☐	☐	☐
Clarity & coherence: planning, discussing, developing, engaging with arguments and supporting points made	☐	☐	☐	☐	☐
Reference to the text and use of quotations	☐	☐	☐	☐	☐
Grounding the discussion in the necessary contexts	☐	☐	☐	☐	☐
Insight, creativity and/or originality	☐	☐	☐	☐	☐
Use of appropriate supportive materials (theoretical and/or critical)	☐	☐	☐	☐	☐
Awareness of the formal & stylistic properties of the text(s)	☐	☐	☐	☐	☐
Overall presentation, spelling, syntax and punctuation	☐	☐	☐	☐	☐
Accurate footnoting & bibliography	☐	☐	☐	☐	☐

Appendix 6 - Writing an Exam or Class Test

The phrases in bold on the left-hand side of the page indicate what tutors are looking for when they mark your exam. On the right-hand side of the page these criteria are expressed as simple tips which you can memorise and use to focus your answers under pressure in the exam room. Remember that you can say just as much in a short exam answer as you can in a long course work assignment. The difference is that you present your points briefly and concisely.

Relevance to the question:	answer the question. Take careful note of the particular approach the question asks you to adopt and the terms it asks you to discuss. Don't start off with a prepared introduction. Get straight to the point and stick to it.
Insight, creativity and/or originality:	make your own position clear You will build on the ideas and opinions gathered from your reading, lectures and discussions, but it is important to formulate your own opinion or perspective on these.
Ability to evaluate and justify points made:	consider a range of opinions Don't avoid ideas and opinions that don't agree with your own. It is important to show that you know about them and can respond to them – even if only to prove why you do not agree.
Positioning the discussion in the necessary contexts:	relate a text to the context/s suggested by the question Novels, poems and plays do not exist in isolation. No matter how well you know a particular text or how good your textual criticism is, it can seem irrelevant unless you show you can relate the points you make to its various contexts (generic, artistic, cultural, social, etc.), and particularly to the one(s) required by the question you are answering.
Reference to the text (and use of quotations):	back up your points with detailed reference If you can use an appropriate quotation in an exam answer, it is a bonus, but don't try to learn lists and then cram them in somehow. Tutors do not look for the same level of quotation as is looked for in essay work. More important is showing that your ideas can be substantiated by close reading of the texts you are discussing.
Awareness of the formal and stylistic properties of the text(s):	refer to use of language, structure and literary strategies Novels, poems or plays are not baskets of ideas that can be extracted and discussed in isolation. They are literary expressions of ideas. There is a big difference, and you need to make clear that you understand this.

Use of appropriate supportive materials (theoretical & critical):	refer briefly to contextual and critical material you have read Tutors do not expect the same level of detailed engagement with critics and/or theorists (e.g. in quoting from them) as for essay work, but showing that you understand and can deploy their ideas as appropriate will receive full recognition.
Overall presentation, spelling, syntax and punctuation:	write in clear, accurate English! Tutors recognise the pressures imposed by test/exam conditions – but only so far – so check your work at the end of the exam.

Appendix 7 - Reflecting on Exams

This sheet is designed to help you think about exams, and you might use it to reflect on the strengths and weaknesses of your work. However, please note that it is purely *indicative*: exams are marked holistically, and you cannot simply tot up your scores to find the classification of your work.

5= Excellent 4= Good 3= Satisfactory 2= Poor 1= Unsatisfactory

(Tick as applicable)

	5	**4**	**3**	**2**	**1**
Relevance to the question	☐	☐	☐	☐	☐
Clarity & coherence: planning, discussing, developing points made	☐	☐	☐	☐	☐
Insight, creativity and/or originality	☐	☐	☐	☐	☐
Ability to evaluate and justify points made	☐	☐	☐	☐	☐
Positioning the discussion in the necessary contexts	☐	☐	☐	☐	☐
Reference to the text (and use of quotations)	☐	☐	☐	☐	☐
Awareness of the formal & stylistic properties of the text/s (theoretical and critical)	☐	☐	☐	☐	☐
Use of appropriate supportive materials	☐	☐	☐	☐	☐
Overall presentation, spelling, syntax and punctuation	☐	☐	☐	☐	☐

Appendix 8 - Oral Presentations

This sheet is designed to help you think about oral presentations, and you might use it to reflect on the strengths and weaknesses of your work (you may even find that some tutors use it to give you feedback). However, please note that it is purely *indicative*: oral presentations are marked holistically, and you cannot simply tot up your scores to find the classification of your work. For instance, in some areas weaknesses in one or more areas may be outweighed by qualities in others. Furthermore, some topics will demand certain qualities more than others, and some criteria may become fairly unimportant in a particular presentation – ask your tutors if you are unsure.

5= Excellent 4= Good 3= Satisfactory 2= Poor 1= Unsatisfactory

	5	4	3	2	1	N/A
Intellectual Skills						
Informativeness	☐	☐	☐	☐	☐	☐
Critical Discrimination	☐	☐	☐	☐	☐	☐
Reference to text, etc.	☐	☐	☐	☐	☐	☐
Direct relevance to and reference to text(s) considered	☐	☐	☐	☐	☐	☐
Clarity	☐	☐	☐	☐	☐	☐
Well Structured Argument	☐	☐	☐	☐	☐	☐
Professional/Practical Skills						
Teamwork/team interaction	☐	☐	☐	☐	☐	☐
Interaction with Audience	☐	☐	☐	☐	☐	☐
Presentation Skills						
Interest – oral	☐	☐	☐	☐	☐	☐
Interest - visual	☐	☐	☐	☐	☐	☐
Handout Presentation	☐	☐	☐	☐	☐	☐
Confidence	☐	☐	☐	☐	☐	☐
Audibility	☐	☐	☐	☐	☐	☐

Appendix 9 - Reflecting on Oral Presentations

In addition, or instead of, Appendix 8, you might find this sheet useful for reflecting on a presentation you have just given. You will find it useful to think about your presentation as soon as possible after giving it, while the experience is fresh in your mind. If you jot down notes under the various headings below, you can return to them when you are asked to give another presentation.

1. What did I learn from my own presentation?

Was my presentation too long? Too short?

Was my material well structured?

Was there good integration with the handout? (was it referred to at the right points?)

Was there good integration of oral and visual materials?

Did I pace my presentation correctly? (too fast? too slow?)

Did I deliver my text to the audience or just read it out? (did I maintain eye-contact?)

Did I establish a good rapport with the audience?

How did my audience react to my presentation? (did I ask for feedback?)

2. What did I learn from watching and listening to other people's presentations?

3. What aspect of my presentation method would best be improved? How could this be done?

4. What could I have contributed additionally to my own group's presentation?

Appendix 10 - Academic Dissertations

The advice on this page relates specifically to critical dissertations. If you are doing a Creative Writing dissertation, you will receive separate advice.

When they assess dissertations, English tutors look for:

Insight, creativity and/or originality.
This is your opportunity to pursue something that you are interested in. It may follow on from module work or it may not have been covered by your course at all. 'I want to know more about that…', 'I wonder why that should be the case…?', 'I don't agree with that. I think…', are typical dissertation starting points.

Appropriate selection and knowledge of text(s) and/or theories and concepts for discussion.

- Choice of the above should be seen to emerge from a mature background of knowledge.
- There should be evidence of ability to analyse texts in detail.
- The dissertation should reveal an ability to make connections, to relate primary texts/theories/concepts to others, and to make comparisons which help the understanding and analysis of the primary texts/theories/concepts.

Appropriate use of relevant supportive material.

- There should be evidence of research into the literature of the subject, using bibliographical materials.
- Appropriate use should be made of a range of critical and other reading (e.g. historical), especially of classic and key recent writers on the subject.
- The dissertation should reflect an ability to evaluate individual writers' contributions to the debate in hand.
- The student should engage with or reconcile diverse evidence from critics and other sources in furthering the dissertation's argument or ideas.

Ability to develop a viewpoint consistently.

- The thesis will not necessarily be entirely 'original' or 'creative,' but it should engage in worthwhile debate.
- The dissertation should acknowledge and, where appropriate, engage with alternative perspectives on the material.
- The discussion should not be prejudged but should be intellectually honest, emerging from the evidence and analysis used.

Ability to sustain a high degree of coherence and readability.

- The writing should be accurate, including correct spelling and an appropriate use of punctuation.
- It should use a mature vocabulary, sufficient to express the complexity of ideas and nuances of meaning required in an academic discussion.
- Paragraphing and any other appropriate structural devices (e.g., sectionalizing, chapter heads, etc.) should clarify the broader structure and coherence of the ideas being presented.
- Style should be both lucid and appropriate to the expectations of an academic reader.

Confident use of appropriate scholarly conventions.

- Quotations should be exact and properly presented.
- Referencing should conform to one recognised set of conventions.
- The bibliography should be scholarly both in its scope and in its presentation, again according to one recognized set of conventions.
- There should be a title page, abstract, and contents page. You may also include an acknowledgements page.
- Overall presentation should not only conform to these agreed conventions, but should be properly proof-read, and thoughtfully laid out.

Appendix 11 - Plagiarism and the Use of Sources

Definition

Plagiarism is commonly defined as the stealing of the thoughts and writings of others and passing them off as one's own. In practice this means that you are not acknowledging the sources you have used in your work in your footnotes/endnotes.

How Can I Avoid Plagiarism?

Sometimes students get confused about the difference between plagiarism (cheating) and referring to the work of critics (scholarship). The following hints are intended to help you avoid plagiarism:

- Always be careful to add a new footnote/endnote **every time** you make a reference or a quotation and to indicate very clearly whenever you are drawing directly on a critic's ideas, **even when you are putting a critic's or any other writer's ideas in your own words**.
- When you are researching an essay, always make it clear to yourself, in your notes, what is a direct quotation, what you have paraphrased and what are your own thoughts. It is easy to forget which is which even a few days later
- Don't worry that citing a number of sources will diminish your essay. On the contrary, we will appreciate and reward your research skills, your efforts in secondary reading, and your ability to incorporate and perhaps comment critically on the (attributed and acknowledged) ideas and thought of others in your own discussion. However, remember that simply quoting someone's ideas is not enough: you have to show that you have responded critically to them.
- If you don't fully understand a critical point, avoid the temptation simply to borrow the critic's terminology. We prefer a simple, well understood response.
- If you feel under unusual pressure and/or you are working on a topic you don't feel confident about, don't be tempted to run for cover behind the misuse of critics. Contact your seminar tutor or module leader, and ask for help with your work and whatever personal problems you have.
- Never forget that you are a **student** and that your aim is to study the work of those who have gone before you. This is a prerequisite for original thinking of your own.

What Will Happen if I Do Plagiarise?

- If your tutor judges your essay to be over-reliant on unnamed sources or inadequately referenced, it will be given a low mark
- If your tutor thinks your essay contains plagiarised material, it must be formally reported to the Academic Team Leader for English and an investigation will be held.
- If a charge of plagiarism is upheld it can have very serious consequences indeed. Consult your Student Handbook for a full account of the University's 'Academic Misconduct' procedures.

Why is Plagiarism Taken so Seriously?

We are assessing **your** work, so we are interested in **your** ideas and responses. Through constructive criticism, we wish to help you write critically to the best of your ability. Remember, too, that future employers, as well as ourselves, will be looking for graduates who have worked hard and who have developed their communication skills. Your character reference is as important as your academic reference.

Examples

Here is a passage from a critic called Wim Neetens in a book called *Writing and Democracy: Literature, Politics and Culture* (New York: Harvester Wheatsheaf, 1991), p. 150:

Rather than developing in-depth, fully-rounded moral and psychological accounts of the characters in the vein of Victorian realism, *The Ragged Trousered Philanthropists* presents the reader with discontinuous fragments of interacting lives and consciousnesses, displacing the novel's classical concern with individual moral integrity in personal relationships in favour of a narrative which shows us politics in action, persistently situating individual experience in its wider economic and social matrix.

Unacceptable use of this critic:

(a) It would be **unacceptable** to quote this passage in whole or in part without giving the source, via a footnote (best practice) or an acknowledgement in brackets following these words. Thus the following is **unacceptable**:

> The characterizations in Tressell's novel deserve particular attention. Rather than developing in-depth, fully-rounded moral and psychological accounts of the characters in the vein of Victorian realism, *The Ragged Trousered Philanthropists* presents the reader with discontinuous fragments of interacting lives and consciousnesses, displacing the novel's classical concern with individual moral integrity in personal relationships in favour of a narrative which shows us politics in action, persistently situating individual experience in its wider economic and social matrix. Thus Tressell offers an interesting alternative to mainstream realist practices.

Notice how here there is no acknowledgement of the source: there are no quotation marks. This is unacceptable.

(b) It would be **unacceptable** to change some of the words, while retaining the sense, without acknowledging the source. For example, the following sort of paraphrase would be unacceptable in an essay:

> Instead of presenting the kind of well-rounded characters we find in Victorian realism, Tressell gives us discontinuous fragments of overlapping lives and consciousnesses, replacing the novel's classical concern with individual moral integrity with a narrative which shows us politics in action, constantly putting individual experience in its wider social and economic context.

Notice how this makes no acknowledgement of the source. It could be read as the ideas of the essay writer. **This is an unacceptable paraphrase**.

Acceptable use of this critic:

Acceptable Example (a):

> As Neetens has suggested, instead of presenting the kind of well-rounded characters we find in Victorian realism, Tressell gives us 'discontinuous fragments' of 'interacting lives and consciousnesses,' replacing the novel's classical concern with 'individual moral integrity' with a narrative which shows us 'politics in action,' constantly putting individual experience in its wider social and economic context.[1]

Note that direct citation from Neetens is put in quotation marks, and there is a footnote to direct the reader to the source of the evidence used. The footnote would take the following form:

> 1 Wim Neetens, *Writing and Democracy: Literature, Politics and Culture in Transition* (New York: Harvester Wheatsheaf, 1991), p. 150.

Acceptable Example (b):

> As at least one critic has noted, instead of the kind of well-rounded characters we might find in nineteenth-century realism, The Ragged Trousered Philanthropist:
>
> > presents the reader with discontinuous fragments of interacting lives and consciousnesses, displacing the novel's classical concern with individual moral integrity in personal relationships in favour of a narrative which shows us politics in action, persistently situating individual experience in its wider economic and social matrix'.1
>
> By this, Neetens means that Tressell places his characters so that we see their experiences in their wider social context. What we might think of as private and public spheres are linked, so that 'economic interest, political power and individual accident intersect or produce conflicts which remain unresolved.'[2]

Note that the more extensive quotation is so long that it's been deemed helpful to present it offset from the rest of the text (indented on the left, but not centred, or indented from the right). When quotations are presented offset in this way, quotation marks are dispensed with. Footnote 1 would be set out as it is in example (a). Footnote 2, which refers to another page of the book, and is the second quotation from Neetens, would be set out as follows:

> 2 Neetens, *Writing and Democracy*, p. 151.

Acceptable Example (c)

> Tressell, as Wim Neetens, for example, has argued,[1] places his characters in their larger economic and social context so that his emphasis is on the relationship between their individual experiences and social forces at large, rather than (as in Victorian realism) on their particular psychology or morality.

This example shows how a briefer reference, dispensing with direct quotation, still manages to reference the source. Note how the inclusion of the footnote establishes an authoritative voice for the student who has written this passage. It also manages to avoid the danger of swamping the student's own work with lengthy quotations: aim to incorporate critical sources into your discussion, not just to link extensive quotations from others with a few words of your own. The footnote in this case, might be presented as follows:

> 1 See Wim Neetens, *Writing and Democracy: Literature, Politics and Culture in Transition* (New York: Harvester Wheatsheaf, 1991), p. 150.

Acceptable Example (d)

> Although Tressell clearly does, as Neetens claims, give us a 'narrative which shows us politics in action, persistently situating individual experience in its wider economic and social matrix,' I think he overestimates the break with Victorian realism. To say that The Ragged Trousered Philanthropists presents us with 'discontinuous fragments of interacting lives and consciousnesses' in contrast to the 'fully rounded moral and psychological accounts' we find in Victorian realism is to ignore the extent to which a writer like George Eliot places her characters in their social context and the degree to which Tressell suggests a privately-formed morality and outlook.1

Notice how, in this final example, sourcing the reference has established the authority of the student's argument, even though (indeed, because) the student has disagreed with a critic. Never be afraid to criticise a critic if you disagree with him or her, and you can back up your argument. This example shows how intellectual independence emerges from engagement with critical sources. The footnote in this example would be presented as in example (a).

Conclusion

This appendix is for your information and guidance. Its purpose is to alert you to the dangers of unacknowledged and unattributed use of the thoughts and ideas of others, and to show how these dangers can be avoided. It should help give you an idea of what we are looking for and what we hope never to find in your essays. To guide you further, you should consult the University's regulations, which clearly show that plagiarism is regarded as a serious offence.

Following the above guidelines will help you avoid writing the kind of essay that might cause problems. Use critics as a means of developing your own ideas (e.g. by taking issue with them, or explaining how far and why you agree/disagree with their ideas), and remember that we want to see in your work evidence of your intellectual independence.

Appendix 12 - Reading: Some Helpful Suggestions

A common problem that English students meet is coping with the amount of reading needed to prepare for seminars, lectures and writing essays. This may be because you are trying to read everything in the same way, as if a critical work needs to be read just as you read a poem or novel. Some texts (though rarely, if ever, the set texts) can be usefully read quickly, to find out the general layout and their overall patterns of development; then particular sections can be re-read selectively, focusing on particular parts, which seem especially significant.

As you read, it is a good idea to take notes as you go, so you know where the important passages are. Alternatively, you might write in the margin of your book, using underlining, highlighting or short notes (but obviously **do not, under any circumstances, mark library books**, even if a previous user has not been so considerate). Don't forget to note the page numbers so you can footnote/reference any quotations or paraphrasing in later essays.

Biographies and works of criticism should be approached differently. Ask yourself why you are reading these. Look at the content list and the index, which might guide you to the most relevant parts. You just can't read everything written on any topic or author, so be selective. You will find that often you can skim over sections at a time, and that you only need to read small sections carefully. Often the introduction and conclusion of a work, or the opening and closing paragraphs of chapters or articles will guide you as to where and how carefully you need to read. Biographies rarely need to be read page by page: usually only the parts that treat with the composition and reception of the work(s) in which you are interested need to be read. In other words, with secondary material, it can sometimes be enough to:

- Skim: to get hold of the general layout.
- Skim: to pick up the general drift of the argument.
- Skim: to pick out the key ideas and sections to which you need to return
- Read in detail those sections that are relevant to your research.

In order to decide whether you need to read a book:

- Examine the Contents Page carefully; if there is one chapter which addresses your topic particularly, read that first, and treat other chapters more lightly.
- Look through the index and see if your area of interest or topic is dealt with on particular pages. Often you will also need to read the book's introduction and the paragraphs preceding and following the sections or chapters that interest you most.
- As a starting point, for books that appear not to be relevant in their entirety, read the introduction and conclusion.

In order to decide whether you need to read an article or chapter:

- If there is an abstract (summary), read that first, carefully, and decide whether the article/chapter is worth reading.
- Read sub-headings, if there are any, or the beginnings of some paragraphs.
- Scan the article/chapter: run your eyes over the article quickly in order to get an overview of its focus, picking out the key elements.

Conclusion

Practise these techniques: you'll soon pick them up. Adopt differing styles of reading, depending on what you have to read. Poems need to be read differently from novels, novels from biographies, biographies from works of criticism, criticism from works of theory, etc.

It often pays to read things quickly, just to get the general picture. When you then re-read, you will get more out of what you do read. Only take notes during the re-read, when you know better what really matters. Skim first, then re-read parts carefully.

Appendix 13 - Seminar Participation

Seminars and workshops can have different functions but whether you are reading, writing, discussing, giving a presentation, leading a topic or responding to someone else's presentation, you need to participate fully to get the best out of the seminar. This is one of the reasons why English tutors emphasise the need for regular attendance: because seminars are developmental, continuity of attendance is important.

Your ability to participate constructively will largely depend on whether you have read the course texts and how carefully you have prepared for the seminar. How you participate may be different from one week to the next and your tutor may require different modes of participation.

This sheet is designed to help you think about, and reflect on, your contribution to seminars.

5= Excellent 4= Good 3= Satisfactory 2= Poor 1= Unsatisfactory

	5	4	3	2	1
Familiarity with texts being discussed	☐	☐	☐	☐	☐
Preparation of seminar reading and/or task	☐	☐	☐	☐	☐
Listening skills	☐	☐	☐	☐	☐
Readiness to ask questions and to raise issues in small groups	☐	☐	☐	☐	☐
Readiness to raise questions and issues with the whole group	☐	☐	☐	☐	☐
Engagement with seminar activities	☐	☐	☐	☐	☐
Readiness to try and articulate opinions	☐	☐	☐	☐	☐
Regular attendance	☐	☐	☐	☐	☐

Appendix 14 - Marks and Degree Classifications

The statements below explain/outline the criteria used in assessing your work and indicate their relationship to mark bands. These criteria are in line with the QAA Qualifications framework.

General Criteria

In assessing your work we look for;

- Clear, accurate and appropriate English
- Relevance to the question
- Effective organization of your argument
- Evidence of supporting critical and conceptual reading
- Detailed reference to and analysis of specific texts
- Ability to evaluate and justify the points you make

Understanding your marks

When you receive a mark for a piece of work, you will often also be given written and/or oral feedback. These comments are intended to explain why a certain mark was awarded and to show you how you can improve your work in the future. **On the next page** is an indication of the relationship between the marks you are awarded and the work you have submitted. If you want to discuss your work in further detail, you can arrange to see your tutor.

Borderline Marks: there are often occasions when marks fall on the various borderlines between degree classifications, and such marks are always important to students. Markers take special care to discriminate between scripts that fall on either side of mark divisions, and work at all levels is moderated by a second marker.

Understanding your marks (continued)

Marks	Knowledge/Content	Argument	Style/Presentation
80+ Exceptional	Subtle and original, using creative discussions and thorough research.		
70-79 Excellent to exceptional	very accurate, full, relevant	excellent insights, with some original and/or creative thinking; sequential, well structured, coherent and convincing	clear, concise, elegant, scholarly
60-69 Good to excellent	accurate; reasonably complete in relation to demands of the question; good sense of relevance.	perceptive; develops points well and links them clearly.	Competent; confidently literate; sound awareness of appropriate conventions
50-59 Satisfactory to good	mostly accurate; conveys major relevant points but may leave gaps	ordered and reasonably lucid; sound grasp of the topic but without conceptual strength	may have limitations and weaknesses but should not present serious hindrance to the academic reader; faulty footnotes; incomplete bibliography
40-49 Poor to satisfactory	includes important and relevant material but shows considerable gaps or inaccuracies	some progression and awareness of inter-relationships within the material, but may be marred by errors, fallacies or weaknesses	literate, but may include eccentric features which interfere with satisfactory communication, and incomplete referencing and bibliography
35-39 Compensatable Fail	it is intellectually shallow, superficial; it addresses the question only partially	level of analysis is weak, inconsistent, overly dependent on sources	poor command of written English.
30-34 Fail	minimal attempt to address the question; considerable intellectual limitations; misunderstandings	limited or intermittent insight, but poorly organised	very poor writing style

Degree Classifications

When you graduate you will be awarded a classification based on an aggregate of the total marks you have been awarded at Level 3 and 30% of your total marks at Level 2.

Borderline marks: marks which fall on the borderlines of classification categories are automatically considered at Final Award Boards and classification is awarded according to the University Assessment Regulations.

Degree Classification	Criteria
First Class 70% +	Your work will be outstanding, both intellectually and in terms of its expression. It will show an awareness of how issues are problematic (e.g., take on board more than one side of an argument and arbitrate between them). It will: • show **sophisticated** analysis, be critical, perceptive and sharp • be clear and **coherent** in structure • be able to develop **subtle** arguments • evaluate evidence and criticise sources **rigorously** • show **originality** and **independence** of thought in responding to texts and/or theoretical and critical writings • display a **confident** style of expression and argument • be well written and well presented • show sound **scholarship**
Upper Second Class (often called a 2:1) 60-69%	Work in this class will be of high quality but it will lack the conceptual awareness, originality and sustained power of argument of first class answers. It will: demonstrate analytical intelligence be relevant in its argument illustrate its argument via appropriate textual and/or critical and/or theoretical reference, using appropriate background reading. show awareness of relevant theory show a knowledge of context use the English language with some skill
Lower Second Class (often called a 2:2) 50-59%	Your work will show some of the qualities listed above (under Upper Second) but to some extent the qualities shown will be compromised by some of the following shortcomings: it will tend to be less enquiring, and depend more upon description and upon secondary authorities such as critics and lecturers there will often be a lack of confidence in challenging orthodox opinions, and a narrower range of debates, or texts or authors the written expression will be uneven; and/or the answer long-winded, repetitious and imprecise
Third Class 40-49%	Your work in this band is intellectually weak, and is typified by some of these features: it may be overly descriptive, too generalised or assertive and/or fall back upon narration or plot recounting and/or un- or under-theorized description; there is likely to be little critical detachment or sense of reflection in such work nor the construction of coherent and relevant arguments; it may consist of short and thin answers suggesting that the syllabus has not been studied carefully enough. written expression will be consistently weak.

Appendix 15 – Turnitin Submission: Instructions, Clarification and Penalties for Non-Submission

The following guidance applies to English modules. Most coursework submissions to English modules require you to give in a hard copy of your work to the Tracking Office and, at the same time, to upload your work electronically to Turnitin. If you are taking another subject (History, Linguistics, etc.) that requires a Turnitin submission, please check with the appropriate subject tutors what policies are in operation there.

Introduction

As well as handing in a hard copy of your essay, a requirement of many assignments is that you also submit an electronic copy to Turnitin. The upload to Turnitin is **due on the same day** that the hard copy is due in to the Tracking Office. However, there will be a week's period of grace in which to upload the electronic copy to Turnitin to allow you to resolve any difficulties you encounter with logging in, etc. If your essay is not uploaded by the end of this grace period, your mark for the assignment will be capped at 40%. **Please note that extensions do not apply to the Turnitin submission** (so if you get a week's extension from the module leader for the hard copy of your assignment, this does not mean you get an extra week in which to submit to Turnitin).

What is Turnitin?

Turnitin is a company external to Nottingham Trent University to whom we, and many other universities, subscribe. Its software is sometimes described as 'plagiarism-checking' (i.e. as policing student work to ensure no-one is cheating by passing off someone else's work as their own), but we use it in a more formative way: to help you reflect on your use of sources. Turnitin's software matches the text of your essay with databases of material and with work published elsewhere on the Internet. From this it produces an 'originality report,' which identifies the percentage of your essay that appears elsewhere.

It is important to realise that Turnitin is only a tool: a 'good' score from Turnitin does not guarantee the originality of your work; nor does a 'bad' score mean that your work is plagiarised – the software will pick up legitimately quoted and referenced sources as well as poorly referenced ones and, because you are expected to cite critics in your work, you should expect Turnitin to find some matches between your work and that held on the Turnitin databases.

How do I submit to Turnitin?

The first time you are on a module using Turnitin, you will receive an e-mail to your student address from Turnitin giving you a password. Please keep this safe: you will need it to login to the system. On subsequent modules, you will receive an e-mail from Turnitin informing you that you have been registered for Turnitin for those modules.

You can access Turnitin at www.submit.ac.uk. Click the 'user login' button and enter your NTU e-mail address in full (i.e. *yourstudentnumber*@ntu.ac.uk) and the password Turnitin has given you (n.b. this is not the same as the password you use to login to the University computers). (From here there are also links to follow if you have forgotten your Turnitin password, if you want to download a Turnitin manual, or if you want to watch an online tutorial about the software.)

I'm doing creative writing modules. Do I have to submit my coursework to Turnitin for these as well?

Yes. Although the use of sources is more commonly an issue with conventional essays than it is with creative material, you still need to think critically about your use of sources. For instance, if you are influenced by particular pieces or styles of writing, if you are adapting material for another form or writing a piece that is a *homage*, then you need to be aware of what constitutes an appropriate use of source material.

Can I submit drafts of my essay to Turnitin?

Although there may be exceptions on some modules, in general you will be permitted to submit drafts of your essay to Turnitin for checking. Please note that this is likely to appear as a 'revision' assignment on the Turnitin class page for the module, and you should submit drafts to this rather than to the main assignment (to which you will only be permitted one submission).

I can't login to Turnitin or I am having other difficulties. What should I do?

Please **do not contact your tutor until you have tried to resolve the problem** yourself. In our experience, most difficulties are easily solved with a little reflection and your tutor is unlikely to be sympathetic if you fire off an e-mail without trying to work out what to do on your own. Remember, too, that Nottingham Trent does not run the software itself – it subscribes to it – so we cannot directly fix problems you encounter. So before contacting your tutor, follow the links to the Turnitin manuals (which appear after you click the 'user login' button on the Turnitin homepage), or try the help options on the Turnitin homepage.

My Turnitin password doesn't work. What should I do?

Frequently this is because you have entered the password you use to login to the University computers, not the password supplied to you by Turnitin. Sometimes it is because you have made a mistake in typing the password – try typing it again. Remember that we do not run the Turnitin system, and so we do not have a list of passwords and cannot reset your password ourselves.

I have forgotten my Turnitin password. What should I do?

If you have forgotten your password, click the 'user login' button on the Turnitin homepage. On the next page there is a link to follow if you have lost your password. Turnitin will either e-mail your password to you or reset it for you.

The Turnitin site is down and I can't submit my work electronically. What should I do?

First, check that you are going to the correct website for Turnitin (www.submit.ac.uk). If there is a genuine problem with the website, remember that you have a period of grace of one week after the deadline by which you submitted the hard copy of your work to the Tracking Office. There should therefore be plenty of time – check the website again in a few hours' time.

The Turnitin site is down and the period of grace (a week after the deadline) expires in a few hours / minutes / seconds. What should I do?

Unfortunately, there is nothing you can do – your mark will be capped at 40%. You are expected to upload an electronic copy of your essay to Turnitin at the same time as you submit a hard copy to the Tracking Office. The grace period is to allow you to resolve any problems that crop up, so if you have left it until the end of this period to try submitting to Turnitin you have courted disaster and will have to accept the consequences.

I have submitted my assignment to the wrong module. What should I do?

Submit it again to the correct module, then e-mail the module leader to let them know (because it has already been submitted, it will have been added to Turnitin's database of student work and it will appear in the proper module as a 100% match with another essay).

I have given a hard copy of my essay into the Tracking Office and I have successfully uploaded my essay to Turnitin. Do I also need to submit the Turnitin 'originality report' to the Tracking Office?

No, you have done all you have to do (your tutor will be able to access the originality report through Turnitin her/himself). There is nothing else you need to do.

What does the 'originality report' mean?

The score on your originality report is only an indicative tool for you and your tutors. While a high score (indicating a lot of matches between your essay and other material) might flag up a problem that requires further attention or investigation (check the guidance elsewhere about what constitutes plagiarism and why we consider it a very serious academic misdemeanour), it might simply mean that your essay has constructed its argument on the basis of intelligent engagement with appropriately used, and properly referenced, sources. Conversely, while a low score (indicating few matches between your work and other material) might suggest that everything is fine with your essay, you might reflect whether more use of direct evidence from critics or other sources would strengthen your argument. (Of course, your tutors are also alert to those very rare occasions when students plagiarise material from books or other printed sources that isn't picked up by Turnitin – in these cases, Academic Misconduct procedures are followed, even though Turnitin hasn't been used to identify the problem).