

MODULE SYLLABUS

The Muses' Playground: Epic in Antiquity

CLCS5001

Module Code:	CLCS5001
Credit points:	20
Pre-requisites/restrictions:	None
Taught:	Semester 2
Lecturer:	Dr Magdalena Ohrman

GENERAL INFORMATION

This module focuses on three epics – this year the focus is on Roman epic. We will be studying Vergil's *Aeneid*, Ovid's *Metamorphoses*, and Lucan's *Pharsalia* against the background of the epic genre as a whole. The module provides students with a detailed study of the genre of epic, and we will devote the first classes to tracing the history and development of the genre from Homer to Catullus. As such, the module highlights the historical development of the genre and the importance of intertextuality for the appreciation particularly of later epic, but also considers overarching themes such as descriptions of warfare, portrayals of gods and use of mythology. The module also allows students to develop their methodological skills by applying, for instance, narratological, historicist, and gender-focussed readings, to the studied texts.

AIM(S)

- To develop students' knowledge and understanding of the epic genre;
- To provide students with the tools to critically evaluate epic texts in the contexts of genre and socio-historical situations.

LEARNING OUTCOMES

By the end of this module all students should be able to:

- demonstrate a sound knowledge of the genre of epic and of the three individual epics read as part of the module;
- display an understanding and critical appreciation of key themes and diverse scholarly approaches to epic;
- demonstrate an understanding of literary, socio-cultural and historical contexts, and how these affect our interpretation of the chosen set texts.

OFFICE HOURS/HOW TO CONTACT ME

Please feel free to come and see me if you would like to discuss any problems you may have concerning this module. Try, if at all possible, to come during my office hours. My office hours are Mondays 16.15-17.05, Thursdays 11.15-12.05, and Fridays 16.00-17.00. If you come to see me at another time and I am not in because of teaching or other commitments, please email me (m.ohrman@tsd.ac.uk). You can also ask questions (not confidential) in the discussion board available in the Moodle space for this course.

STRUCTURE AND ORGANISATION

This 20-credit module has 30 contact hours, inclusive of 4 seminars and 2 revision classes. Attendance is compulsory for ALL lectures, workshops and seminars. If you cannot make a class because of illness or other good reason, you need to inform me (m.ohrman@tsd.ac.uk) and your personal tutor about this.

Lectures and workshops take place on Mondays 11.15-12.05 (Red Lab); Tuesdays 2.15-3.05 (LR7) and Thursdays 12.15-1.05 (LR10).

Course Outline:

Number	Date	Title	Content
1	31 Jan	Lecture	Module introduction
2	3 Feb	Lecture	Epic in antiquity
3	7 Feb	Lecture	Performing epic
4	8 Feb	Lecture	Epic and text
5	10 Feb	Workshop	Early epic
6	14 Feb	Lecture	Approaching Vergil: Book 1
7	17 Feb	Lecture	Vergil Books 2 and 3
8	22 Feb	Lecture	Vergil Book 4
9	24 Feb	Lecture	Vergil Book 5
10	28 Feb	Lecture	Vergil Book 6: The Augustan Context 1
11	1 March	Workshop	Gobbet workshop
12	3 March	Lecture	Vergil Book 8: The Augustan Context 2
13	7 March	Lecture	Vergil Books 9-12
14	8 March	Workshop	Vergil workshop
15	10 March	Lecture	Ovid
16	14 March	Lecture	Ovid
17	17 March	Lecture	Ovid
18	21 March	Lecture	Ovid
19	22 March	Workshop	Essay workshop
20	TBC	Lecture	Lucan
21	28 March	Lecture	Lucan
22	29 March	Lecture	Lucan
23	31 March	Lecture	Lucan and Late Epic
24	4 April	Workshop	Lucan Workshop
25	TBC	Revision class	Exam preparation
26	TBC	Revision class	Exam preparation

Seminars

You will need to sign-up for a seminar group in the sign-up sheets on the student notice board. If you have not done this, please contact me (m.ohrman@tsd.ac.uk) as soon as possible, so that you can be allocated to a seminar group.

There are 2 seminar groups:

Group	Day	Time	Place
Group 1	Tuesday	9.15	LR 18
Group 2	Tuesday	11.15	Cyril Williams Room

Preparation material for the seminars will be available on the Moodle space for this course in the week preceding each seminar.

Seminar	Topic	Week
Seminar 1	Catullus 64	3
Seminar 2	Vergil	5
Seminar 3	Ovid	7
Seminar 4	Lucan	9

ASSESSMENT

Course Work:

1. one 1,000 word exercise (20%)
2. one 2,000 word essay (30%)

Examination: One two-hour exam (50%)

Course work

Coursework 1: Gobbet

To be submitted by Tuesday 8 March 2011 no later than 3 pm; returned by 3 May 2011.

Coursework 2: Essay

To be submitted by 29 March 2011 no later than 3 pm; returned by 24 May 2011.

GOBBET

You should choose ONE of the following gobbets and comment on its context and content in an essay of 1,000 **words** (worth 20% of your final mark).

EITHER

- 1] We come now to the art of representation which is narrative and in meter. Clearly the story must be constructed as in tragedy, dramatically, round a single piece of action, whole and complete in itself, with a beginning, middle and end, so that like a single living organism it may produce its own peculiar form of pleasure. It must not be such as we normally find in history, where what is required is an exposition not of a single piece of action but of a single period of time, showing all that within the period befell one or more persons, events that have a merely casual relation to each other. [...] Yet most of the poets do this. So in this respect, too, compared with all other poets Homer may seem, as we have already said, divinely inspired, in that even with the Trojan

war, which has a beginning and an end, he did not endeavor to dramatize it as a whole, since it would have been either too long to be taken in all at once or, if he had moderated the length, he would have complicated it by the variety of incident. As it is, he takes one part of the story only and uses many incidents from other parts, such as the Catalogue of Ships and other incidents with which he diversifies his poetry. (Aristotle, *Poetics* 1459a)

OR

- 2] Thus she spoke, and from her eyes shed copious tears. And as a bondmaid steals away from a wealthy house, whom fate has lately severed from her native land, nor yet has she made trial of grievous toil, but still unschooled to misery and shrinking in terror from slavish tasks, goes about beneath the cruel hands of a mistress; even so the lovely maiden rushed forth from her home. But to her the bolts of the doors gave way self-moved, leaping backwards at the swift strains of her magic song. And with bare feet she sped along the narrow paths, with her left hand holding her robe over her brow to veil her face and fair cheeks, and with her right lifting up the hem of her tunic. Quickly along the dark track, outside the towers of the spacious city, did she come in fear; nor did any of the warders note her, but she sped on unseen by them. Thence she was minded to go to the temple; for well she knew the way, having often aforetime wandered there in quest of corpses and noxious roots of the earth, as a sorceress is wont to do; and her soul fluttered with quivering fear. (Apollonius Rhodius *Argonautica* 4.35-53)

OR

- 3] But when they had put from them the desire of food and drink, then to Demodocus said Odysseus of many wiles: "Demodocus, verily above all mortal men do I praise thee, whether it was the Muse, the daughter of Zeus, that taught thee, or Apollo; for well and truly dost thou sing of the fate of the Achaeans, [490] all that they wrought and suffered, and all the toils they endured, as though haply thou hadst thyself been present, or hadst heard the tale from another. But come now, change thy theme, and sing of the building of the horse of wood, which Epeius made with Athena's help, the horse which once Odysseus led up into the citadel as a thing of guile, [495] when he had filled it with the men who sacked Ilios. If thou dost indeed tell me this tale aright, I will declare to all mankind that the god has of a ready heart granted thee the gift of divine song." So he spoke, and the minstrel, moved by the god, began, and let his song be heard [...]. (Hom. *Od.* 8.485-500)

OR

- 4] In truth I snatched you from the midst of the whirlpool of death, preferring to suffer the loss of a brother rather than fail your need in the supreme hour, O ingrate. For which I shall be a gift as prey to be rent by wild beasts and the carrion-fowl, nor dead shall I be placed in the earth, covered with funeral mound. What lioness bore you beneath lonely crag? What sea conceived and spued you from its foamy crest? What Syrtis, what grasping Scylla, what vast Charybdis? O you repayer with such rewards

for your sweet life! If it was not your heart's wish to yoke with me, through holding in horror the dread decrees of my stern sire, yet you could have led me to your home, where as your handmaid I might have served you with cheerful service, laving your snowy feet with clear water, or spreading the purple coverlet over your couch. Yet why, distraught with woe, do I vainly lament to the unknowing winds, which unfurnished with sense, can neither hear uttered complaints nor can return them? For now he has sped away into the midst of the seas, nor does any mortal appear along this desolate seaboard. (Cat. 64.149-169)

ESSAY

You should choose ONE of the following essay titles and write an essay of 2,000 words (worth 30% of your final mark).

EITHER

1] Evaluate the impact of oral tradition of epic in the ancient world on Vergil's *Aeneid*.

OR

2] Discuss critically Vergil's depiction of Turnus in the *Aeneid*.

OR

3] Evaluate the effects of Vergil's description of the Juno temple in Carthage in *Aeneid* Book 1.

OR

4] Discuss critically what makes Ovid's *Metamorphoses* an epic.

General assessment information: coursework

You will need to submit two paper copies of your piece of coursework to the Library in accordance with the deadline given above. You will also need to retain an electronic copy of your work to be submitted, if deemed appropriate, to the module convenor.

Word count

Please be aware that if you go significantly over or under the word limit (i.e. more than 10%), you may be penalised.

REMEMBER that the word count includes everything apart from the bibliography, titles or captions. You must provide the word count clearly on the cover sheet.

Welsh First language

If your first language is Welsh and you would like to submit any assessed coursework in Welsh, please see the School Office as soon as possible to make arrangements for this.

Special needs / requirements

If you have any special needs (e.g. dyslexia, visual impairment) that need to be taken into account for the teaching of this module, please make sure that our Welfare Officer, Dr Magdalena Öhrman (m.ohrman@lamp.ac.uk), is made aware of this so that we can make sure that we fully support you in your studies.

Returning of work

Detailed feedback is given on the essay cover sheet but if you would like to discuss your work in more detail, do come and see me during one of my office hours (see times given above).

For more information on the return of your work, please consult the School Office website at www.lamp.ac.uk/schooloffice.

Extensions

Extensions for the submission of coursework will only be granted in exceptional circumstances; for more information please consult the Student Guide (or the *Academic Quality Handbook* 7.2.16). In order to request an extension, you will need to fill in an extension request form, available on the School Office website, and submit it in good time before the coursework submission deadline to the School's Welfare Officer.

Please note that if you are given an extension, there may be a corresponding delay to the return of your work.

Some extra assignment/essay guidelines

Help for the writing of coursework is available on the Study Skills section of the School of Classics website and in the TSD and School of Classics Reference Guides. You are advised to read the relevant sections carefully.

Marks will be deducted if your piece of coursework is not presented properly (e.g. double-spacing, font 12 is needed). Note that all coursework needs to be word-processed; hand-written work will not be accepted. Assessment criteria can be found in the Programme of Study Handbook and at the back of this Module Syllabus.

***** You need to watch plagiarism whenever you use secondary literature (please read carefully the plagiarism section in the Classics Programmes of Study Handbook – ALL suspect coursework will be submitted to a Turn-It-In analysis).** Please consult the Classics Reference Guide for advice on how to reference secondary literature.

In case of problems....

Do come and see me during office hours if you have any problems with the writing or planning of your piece of coursework. You are also welcome to see your personal tutor for advice.

Bibliography

A bibliography is provided in the Moodle space for this course. Please note that the books mentioned there are only recommendations. You should also make use of the relevant lecture notes and handouts and do some independent research.

Unless they are available in electronic format, all items for the reading list have been placed on library-only or short loan and are kept behind the library counter. Note that all these items can be reserved via the computerised catalogue – a very useful device that allows you to plan ahead with your reading for the essay.

Exam

The exam for this module will take place in the May examination period.

The exam will constitute 50% of your final mark will last 2 hours. The exam consists of two parts (A and B). You need to answer four gobbet questions and one essay question. In part A you are asked to comment on the context and content of **four** of six gobbets. You should not spend more than 60 minutes on this question. Part A will give you 1/2 of your total mark for the exam. In part B you will be given a choice of four questions. You will need to write **one** essay. You should reserve app. 60 minutes for this part of the exam. Part B will give you 1/2 of your total mark for the exam. The exam will test breadth of knowledge and you will be required to show knowledge of different areas in the exam from that chosen in the course work. You should also ensure that you avoid repetition in your answer to different questions within the exam itself.

RECOMMENDED PURCHASES AND READING:

Essential

Foley, J. M. *A Companion to Ancient Epic*. Malden (MA) and Oxford: Blackwell, 2005.

Toohy, P. *Reading Epic: An Introduction to the Ancient Narratives*. New York and London: Routledge, 1992.

Braund, S. H. *Lucan. Civil War. A New Translation by Susan H. Braund*, Oxford World's Classics. Oxford: Oxford University Press, 1992 or later.

Melville, A. D. *Ovid. Metamorphoses. A New Translation by A. D. Melville*, Oxford World's Classics. Oxford: Oxford University Press, 1987 or later.

West, D. *Virgil. The Aeneid. Translated and with an Introduction by David West*, Penguin Classics. Penguin Books: London.

Recommended (general)

Boyle, A. J. *Roman Epic*. London: Routledge, 1996.

Feeney, D. C. *The Gods in Epic: Poets and Critics of the Classical Tradition*. New York and Oxford: Clarendon Press, 1991.

Gutzwiller, K. *A Guide to Hellenistic Literature*. Oxford: Blackwell, 2007.

Hainsworth, J. B. *The Idea of Epic*. Berkeley (CA) and Oxford: University of California Press, 1991.

Jenkyns, R. *Classical Epic*. Bristol: Bristol Classical Press, 1992.

Keith, A. M. *Engendering Rome: Women in Latin Epic*. Cambridge: Cambridge University Press, 2000.

Malpas, S. and Wake, P. *Routledge Companion to Critical Theory*. London: Routledge, 2006.

Newman, J. K. *The Classical Epic Tradition*. Madison: University of Wisconsin Press, 1986.

Pavlock, B. *Eros, Imitation and the Epic Tradition*. Ithaca and London: Cornell University Press, 1990.

Recommended (dependent on set texts):

Ahl, F. M. *Lucan: An Introduction*. Ithaca and London: Cornell University Press, 1976.

Boyd, B. W. *Companion to Ovid*. Leiden: Brill, 2002.

Fowler, R. *The Cambridge Companion to Homer*. Cambridge: Cambridge University Press, 2004.

Martindale, C. *The Cambridge Companion to Virgil*. Cambridge: Cambridge University Press, 1997.

Papangelis, T. D. and Rengakos, A. *Companion to Apollonius Rhodius*. Leiden: Brill, 2001.

Course Materials and Moodle

All information regarding this course, including lecture, workshop and seminar handouts, powerpoints, this module syllabus, the bibliography, assessment assignment details and lecture podcasts will be available in the Moodle space for this course. Further, the Moodle space for this course will offer you a discussion board, where you can ask questions and discuss aspects of the course with your fellow students and me.

If you have trouble accessing any of this material or the Moodle space for this course in general, please contact as soon as possible the departmental Moodle co-ordinator, Dr. Errietta Bissa (e.bissa@lamp.ac.uk).

Undergraduate Marksheet (Gobbets Level 5)

	0-39%	40-49%	50-59%	60-69%	70-100%
Basic descriptor	Work of an unacceptable and unsatisfactory level.	Work of a satisfactory standard.	Work of a good standard.	Work of a very good standard.	Work of an excellent or exceptional standard.
Focus on task and material	Little or no focus on the task and material.	Discernable focus on the task and material.	Generally good focus on the task and material.	Sound focus on the task and material.	Acute and relevant focus on the task and material.
Approach to task	- Lack of ability to identify and solve problems. - Poor knowledge and understanding of the content and/or context of the material. - Consists almost entirely of paraphrase.	- Some attempt at identifying and solving problems. - Little or no evidence of analysis. - Satisfactory knowledge and understanding of the content and/or context of the material.	- Ability to identify and solve problems. - Some awareness of the wider theoretical dimensions of the subject. - Good knowledge of the material's content allied to a sound critical understanding of its contexts. - Measure of critical analysis,	- Ability to understand and solve problems. - Sound awareness of the wider theoretical dimensions of the subject and ability to appreciate alternative approaches to interpreting the material. - Very good knowledge of the material's content allied to a sound critical understanding of its contexts. - Thoughtful critical analysis.	- Ability to understand and solve problems. - Excellent awareness of the wider theoretical dimensions of subject and ability to apply theoretical approaches to interpreting the material. - Exceptional knowledge of the material's content allied to a sound critical understanding of its contexts. - Subtle and perceptive critical analysis.
Written style	- Incoherent argument and/or expression. - Inappropriate register.	- Argument lacks structure and/or relevance. - Work tends to be descriptive in nature. - Appropriate register.	- Solid level of argument. - Satisfactory written style. May be some disjointed arguments. - Attempt at originality or critical appreciation.	- Well-developed and structured argument. - Coherent writing. - Some originality and/or critical appreciation of the subject.	- Cogent and structured argument. - Fluent writing and clarity of expression - Subtlety and/or originality
Evidence of reading	Insufficient reading.	Evidence of a limited range of reading	Evidence of a range of reading.	Evidence of thorough reading and preparation.	Evidence of wide and thorough reading.

Presentation	- Poor presentation with many spelling and grammar errors. - No or very few, references.	- Need for attention to presentation. Spelling and grammar errors. - Inconsistent style of references and bibliography.	- Sound presentation. Some spelling or grammar errors. - Style of references and bibliography conforms very largely to the programme handbook.	- Clear and careful presentation. - Style of references and bibliography conforms fully to the programme handbook.	- Presentation to a high scholarly standard. - Style of references and bibliography conforms fully to the programme handbook.
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ESSAY MARKING CRITERIA LEVEL 5

Exceptional (90-100%) EXCEPTIONAL FIRST CLASS. An answer that fulfils all of the criteria for Outstanding and in addition shows a high degree of insight and independent thought, together with some flair in tackling issues. Work displaying the highest level of scholarship and originality attainable at level 5.

Outstanding (80-89%) HIGH FIRST CLASS. A sound answer that provides an effective response to the question. It should show a sound command of the literature and an ability to integrate that literature and an attempt to go beyond it. The analysis should achieve a sustained level of quality. Sources should be used accurately and concisely to inform the answer but not dominate it. There should be some sustained attempt at critical and committed argument, which is mindful of other interpretations but not afraid to question them. Presentation and the use of English should be commensurate with the quality of the content.

Excellent (70-79%) FIRST CLASS. A focused answer of sound intellectual quality, which adopts a comprehensive approach to the question and maintains a level of analysis throughout. It should show a willingness to engage critically with the literature and an attempt to move beyond it, using sources to arrive at its own conclusions.

Very Good (60-69%) Structured work displaying an ability to deal with the concepts, sources and arguments relevant to the topic under discussion and judgement in selecting, evaluating and organising material. In the 69-65 range the work will display some of the qualities of excellence outlined above, although some aspects will be less fully realised. The 64-60 range represents a degree of achievement in most respects.

Good (50-59%) Sound work which covers the basic subject matter and is appropriately organised and presented. May tend to narrative and description rather than analysis but does attempt to answer the question. Work in the 54-50 band is likely to be factually sound for the most part

but to show only a general grasp of the issues which the question is raising, and to be weak in analytical qualities. There may be some evidence of the inclusion of irrelevant material, a certain lack of focus in the discussion or deficiencies in the evidence used to support the argument.

Pass (40-49%) Work which is adequate but limited. It may include irrelevant material and be too descriptive and/or narrative. There may be an attempt to answer some aspects of the question, but others will be ignored because of omissions in the reading, factual inaccuracy, difficulty in identifying the key themes, or poor style, structure and presentation.

Fail (30-39%) Work which is poorly structured and of very limited relevance to the question. It may be distinguished by a lack of supporting evidence, misunderstandings, a failure to address the question asked, substantial generalisation and the lack of any real argument.

Clear Fail (20-29%) Work which shows little or no real understanding of the question and which displays little or no evidence of learning.

Bad Fail (10-19%) Work which fails on all criteria. It could also be the mark for a very short answer with little relevant material.

EXAM MARKING CRITERIA: ALL LEVEL 5 2 HOUR EXAMS WITHIN THE SCHOOL OF CLASSICS

PART A: GOBBET QUESTIONS (50%)

	0-39%	40-49%	50-59%	60-69%	70-100%
Basic descriptor	Work of an unacceptable and unsatisfactory level.	Work of a satisfactory standard.	Work of a good standard.	Work of a very good standard.	Work of an excellent or exceptional standard.
Focus on task and material	Little or no focus on the task and material.	Discernable focus on the task and material.	Generally good focus on the task and material.	Sound focus on the task and material.	Acute and relevant focus on the task and material.
Approach to task	- Lack of ability to identify and solve problems. - Poor knowledge and understanding of the content and/or context of the material. - Consists almost entirely of paraphrase.	- Some attempt at identifying and solving problems. - Little or no evidence of analysis. - Satisfactory knowledge and understanding of the content and/or context of the material.	- Ability to identify and solve problems. - Some awareness of the wider theoretical dimensions of the subject. - Good knowledge of the material's content allied to a sound critical understanding of its contexts. - Measure of critical analysis,	- Ability to understand and solve problems. - Sound awareness of the wider theoretical dimensions of the subject and ability to appreciate alternative approaches to interpreting the material. - Very good knowledge of the material's content allied to a sound critical understanding of its contexts. - Thoughtful critical analysis.	- Ability to understand and solve problems. - Excellent awareness of the wider theoretical dimensions of subject and ability to apply theoretical approaches to interpreting the material. - Exceptional knowledge of the material's content allied to a sound critical understanding of its contexts. - Subtle and perceptive critical analysis.

Written style	- Incoherent argument and/or expression. - Inappropriate register.	- Argument lacks structure and/or relevance. - Work tends to be descriptive in nature. - Appropriate register.	- Solid level of argument. - Satisfactory written style. May be some disjointed arguments. - Attempt at originality or critical appreciation.	- Well-developed and structured argument. - Coherent writing. - Some originality and/or critical appreciation of the subject.	- Cogent and structured argument. - Fluent writing and clarity of expression - Subtlety and/or originality
Evidence of reading	Insufficient reading.	Evidence of a limited range of reading	Evidence of a range of reading.	Evidence of thorough reading and preparation.	Evidence of wide and thorough reading.
Presentation	- Poor presentation with many spelling and grammar errors. - No or very few, references.	- Need for attention to presentation. Spelling and grammar errors. - Inconsistent style of references and bibliography.	- Sound presentation. Some spelling or grammar errors. - Style of references and bibliography conforms very largely to the programme handbook.	- Clear and careful presentation. - Style of references and bibliography conforms fully to the programme handbook.	- Presentation to a high scholarly standard. - Style of references and bibliography conforms fully to the programme handbook.

PART B: ESSAY QUESTION (50%)

Exceptional (90-100%) EXCEPTIONAL FIRST CLASS. An answer that fulfils all of the criteria for Outstanding and in addition shows a high degree of insight and independent thought, together with some flair in tackling issues. Work displaying the highest level of scholarship and originality attainable at level 5.

Outstanding (80-89%) HIGH FIRST CLASS. A sound answer that provides an effective response to the question. It should show a sound command of the literature and an ability to integrate that literature and an attempt to go beyond it. The analysis should achieve a sustained level of quality. Sources should be used accurately and concisely to inform the answer but not dominate it. There should be some sustained attempt at

critical and committed argument, which is mindful of other interpretations but not afraid to question them. Presentation and the use of English should be commensurate with the quality of the content.

Excellent (70-79%) FIRST CLASS. A focused answer of sound intellectual quality, which adopts a comprehensive approach to the question and maintains a level of analysis throughout. It should show a willingness to engage critically with the literature and an attempt to move beyond it, using sources to arrive at its own conclusions.

Very Good (60-69%) Structured work displaying an ability to deal with the concepts, sources and arguments relevant to the topic under discussion and judgement in selecting, evaluating and organising material. In the 69-65 range the work will display some of the qualities of excellence outlined above, although some aspects will be less fully realised. The 64-60 range represents a degree of achievement in most respects.

Good (50-59%) Sound work which covers the basic subject matter and is appropriately organised and presented. May tend to narrative and description rather than analysis but does attempt to answer the question. Work in the 54-50 band is likely to be factually sound for the most part but to show only a general grasp of the issues which the question is raising, and to be weak in analytical qualities. There may be some evidence of the inclusion of irrelevant material, a certain lack of focus in the discussion or deficiencies in the evidence used to support the argument.

Pass (40-49%) Work which is adequate but limited. It may include irrelevant material and be too descriptive and/or narrative. There may be an attempt to answer some aspects of the question, but others will be ignored because of omissions in the reading, factual inaccuracy, difficulty in identifying the key themes, or poor style, structure and presentation.

Fail (30-39%) Work which is poorly structured and of very limited relevance to the question. It may be distinguished by a lack of supporting evidence, misunderstandings, a failure to address the question asked, substantial generalisation and the lack of any real argument.

Clear Fail (20-29%) Work which shows little or no real understanding of the question and which displays little or no evidence of learning.

Bad Fail (10-19%) Work which fails on all criteria. It could also be the mark for a very short answer with little relevant material.

Outright Fail (0-9%) Incomplete work, or work with absolutely no relevance to the question. A mark of 0 will be awarded for plagiarism or failure to submit.

