University of Edinburgh
School of Social & Political Science
Politics and International Relations
2018 – 2019

Critical Theory and Cinema
PLIT10108

Key Information

Course Organiser	Dr. Mihaela Mihai Email: mihaela.mihai@ed.ac.uk Room no. 3.21 18 Buccleuch Place, third floor, right-hand apartment Guidance & Feedback Hours: Tuesday 2–4pm
Location	**Lectures:** Tuesdays, 4 pm, Medical School, 01M.469 Teaching Room 12 – Doorway 3 **Tutorials:** 2 groups Fridays, <u>starting in week 2</u>: • from 9 am (Medical School, G200, teaching Room 5, Doorway 3) *and* • from 10 am (Lister Learning and Teaching Centre, Room 2.4) Please sign up for ONE slot and stick with it. **Film projections:** Thursdays 4 pm, G.05 in 50 George Square, <u>starting on the 4th of October</u>
Course Secretary	Hayley Mathieson Email: v1hmath2@exseed.ed.ac.uk Undergraduate Teaching Office
Course Tutor	Jill Tanita Poeggel E-mail: tpoeggel@exseed.ed.ac.uk
Assessment Deadlines	Critical film review: 40%. Due on the **5th of November 2018 noon** via ELMA. Seminar and discussion board participation: 10%. Exam: 50%. Date to be confirmed

Aims and Objectives

The course uses a mix of texts and films to introduce students to main themes and concepts in critical theory, broadly understood: oppression, resistance, class, gender, racialization, colonialism, disability, and violence. We will begin with an investigation of what critical theory is and then reflect on the use of cinema as a medium for the study of politics. We will then delve in an in-depth examination of the themes enumerated above, using texts and cinema to unpack the complexity of political phenomena. We will engage with thinkers such as Karl Marx, Antonio Gramsci, Michel Foucault, Frantz Fanon, bell hooks, James Baldwin, Claudia Rankine, Catharine A. MacKinnon, Chandra Mohanty, R.W. Connell and watch films by Charlie Chaplin, Sebastián Lelio, Gillo Pontecorvo, Mathieu Kassovitz, Lars von Trier, and Ridley Scott.

Contents

Learning Outcomes

On completion of this course, the student will be able to:

1. Critically engage with the main concepts and the variety of positions under the broad umbrella of critical theory;
2. Demonstrate an understanding of cinema's role both in politics and theoretical reflection about politics;
3. Use the theoretical tools acquired in the course to analyse cinematic representations of pressing political events;
4. Critically evaluate theoretical assumptions and cinematographic representations of the themes covered in the course;
5. Command a range of research skills to plan and execute a theoretically rich film review.

Teaching Methods
- Weekly 1h lecture
- Weekly 1h seminars – come prepared to engage in debates over assigned texts and films, seminar participation counts towards your final mark! Seminars start in week 2, on the 28th of September.
- Weekly 2 h film projections – starting on the 4th of October

Assessment

Students will be assessed by:

Assessment	Word count limit Do not exceed the word limit or **penalties** will be applied	Weighting	Submission date	Return of feedback
Tutorial participation	NA	10%		End of semester
Critical Film Review	2000 (excluding bibliography)*	40%	**05/11/2018** (all coursework is due at 12 noon on the date of submission)	26/11/2018
Exam	NA	50%	Exam dates are set by Student Administration. Exam diet information can be found at: http://www.ed.ac.uk/student-administration/exams/exam-diets Students are responsible for knowing the time, date and location of their exams.	Dates will be published closer to the time. Please also see here

Note: All coursework is submitted electronically through ELMA. Please read the School Policies and Coursework Submission Procedures which you will find here.

Assessment Components

1. Critical film review: 40%. The critical film review will bring together the theoretical texts and the films projected in the course. Theoretical tools should be used to comprehend, analyse, criticize and interpret the films, while the latter should be read as illustrations, elaborations or refinements of the written texts. The students should aim to bring these to media in a mutually illuminating relationship. Students will learn to engage critically – yet charitably – with both theoretical assumptions and cinematic representations of political phenomena. Transferrable writing skills will be cultivated through

this exercise.

Critical Film Review Question
Choose **one** of the following films and write **a 2000-words critical review** using theoretical tools from the authors discussed in the lectures and seminars:

Charlie Chaplin, *Modern Times*
Mario Monicelli, *The Organizer*
Terry Gillian, *Brazil*
Gillo Pontecorvo, *The Battle of Algiers*
Ridley Scott, *Thelma and Louise*

Assessment Criteria
The critical review will be assessed according to the following criteria:

- Development and coherence of arguments
- Use of supporting evidence, textual and filmic
- Demonstration of an advanced and critical understanding of relevant key debates examined on the course
- Engagement with readings beyond the required reading list
- Degree of reflexivity and critical thinking in relation to arguments and evidence
- Drawing together major arguments by way of conclusion in relation to the assignment
- Formal presentation of report: correct referencing and quoting; spelling, grammar and style; layout and visual presentation.

2. Seminar and discussion board participation: 10%. The seminar participation assessment element will target the objectives of getting students familiarized with the main concepts and theories in critical theory. This assessment is meant to cultivate their capacity to analyse film's role in politics and theories of politics. The seminars will also provide an opportunity to develop transferrable skills in communication, argumentation and debate.

Seminar and discussion board participation will be assessed according to the following criteria:
- Attendance
- Participation, including participation in discussion, evidence of having read the week's readings,
- Quality of contribution, including showing a level of critical thinking and understanding, as well as collegial and productive responses to other people's remarks.

3.   Exam: 50%. The exam will test the breadth of knowledge across all weeks, as outlined below. In addition, it will assess the students' capacity to master conceptual and analytic tools, to reflect critically and creatively on the topics studied and to reach critical conclusions about the power – but also the limits – of using film for the study of political problems.

Please refer to the assessment and submission procedure information on our webpages which you will find [Appendix 2.](#)

Attendance
Attendance and participation in the lectures and discussion are essential for developing an understanding of the topics.

Communications and Feedback
You are strongly encouraged to use email for routine communication with lecturers. We shall also use email to communicate with you, e.g., to assign readings for the second hour of each class. All students are provided with email addresses on the university system, if you are not sure of your address, which is based on your matric number, check your EUCLID database entry using the Student Portal.

This is the ONLY email address we shall use to communicate with you. Please note that we will NOT use private email addresses such as yahoo or gmail; it is therefore essential that you check your university email regularly, preferably each day.

Readings and Resource List
All students should read the Readings for every week. These Readings are necessary to create a thorough understanding of the topic. Further readings listed for each topic are intended to allow students to explore and consolidate their knowledge of particular themes and write their assignments. We have given extensive references in order to help students explore the wider literature if they so wish: we would not expect any student to read all the references for all of these weeks. However, if you are intending to write an essay on a particular topic, you *must* demonstrate that you have read many, if not all, the different readings suggested for that topic.

All readings are available via the Library or online – see details below. If you have any difficulty getting hold of any of the readings, contact the course organiser.

Course Outline

18 September

Lecture 1: What is Critical Theory?

Readings:

- Melissa Freeman and Erika França S. Vasconcelos, "Critical social theory: Core tenets, inherent issues," New Directions for Evaluation, Volume 2010, Issue 127, Autumn (Fall) 2010, pp. 7–19, available online via U of Edinburgh Library.

- BBC "In Our Time: Critical Theory" http://www.bbc.co.uk/programmes/b00pr54s, also on Youtube https://www.youtube.com/watch?v=3rwqqA3nHiI

- BBC "Thinking Allowed: Michel Foucault" http://www.bbc.co.uk/programmes/b038hg73

Further reading:

- Stanford Encyclopaedia of Philosophy, "Critical Theory" available at: http://plato.stanford.edu/entries/critical-theory/

- Max Horkheimer, "Traditional and Critical Theory," available online at: https://monoskop.org/images/7/74/Horkheimer_Max_Critical_Theory_Selected_Essays_2002.pdf

- Internet Encyclopaedia of Philosophy, "Michel Foucault" http://www.iep.utm.edu/foucault/

- Max Horkheimer, "Traditional and Critical Theory," available online at: https://monoskop.org/images/7/74/Horkheimer_Max_Critical_Theory_Selected_Essays_2002.pdf

25 September

Lecture 2: Cinema between Entertainment and Emancipation

Readings:

- T. Adorno and M. Horkeheimer, Chapter "The Culture Industry: Enlightenment as Mass Deception" in *Dialectic of the Enlightenment* (Stanford, California: Stanford University Press, 2002) available online through U of Edinburgh libraries and at:

  https://web.stanford.edu/dept/DLCL/files/pdf/adorno_culture_industry.pdf

- Alain Badiou, "Cinema as Democratic Emblem," Pharresia 6 (2009), pp. 1-6, available online at:

  http://www.parrhesiajournal.org/parrhesia06/parrhesia06_badiou.pdf

Further reading:

- Alain Badiou, *Cinema*, (Polity, 2013), Chapters 27, 28, 31.

- Richard Rushton and Gary Bettinson (eds.), *What is film theory?* (Open University press, 2010), Chapter 8 "The Cognitive Turn."

- All articles in "Special Issue: Thinking through Cinema: Film as Philosophy," *The Journal of Aesthetics and Art Criticism*, Vol. 64, No. 1, (Winter, 2006).

- Paisley Livingston, "Recent Work on Cinema as Philosophy," *Philosophy Compass*, 2008, 3(4), pp. 590-603.

2 October

Lecture 3: Power I: Class exploitation and alienation

Readings:

- Marx, Karl. *On the Jewish Question* (1844). Available online at:

  https://www.marxists.org/archive/marx/works/1844/jewish-question/

- Marx, Karl, The Economic and philosophic Manuscripts of 1944, Section "Estranged Labour", available online at: https://www.marxists.org/archive/marx/works/download/pdf/Economic-Philosophic-Manuscripts-1844.pdf. Also in Robert Tucker, *The Marx-Engels Reader* Second edition, (W. W. Norton and Company, 1978), pp. 70–81.

Film: Charlie Chaplin, *Modern times.*

Further reading:

- Carver, Terrell (ed.), *The Cambridge Companion to Marx*, (Cambridge: Cambridge University Press, 1991). Chapters 3 and 7.
- Bertell Ollman, *Alienation: Marx's Conception of Man in a Capitalist Society* (Cambridge: Cambridge University Press, 1996).
- Allen Wood, *Karl Marx*, (London: Routledge, 2004).
- Stanford Encyclopaedia of Philosophy, "Karl Marx", available online at: http://plato.stanford.edu/entries/marx/

9 October

Lecture 4: Power II: Hegemony

Readings:

- Antonio Gramsci, *The Gramsci Reader* ed. D Forgacs (New York University Press, 2000). Parts X, XI sections 1.i and 2 (**not** section 1.ii). Available in U of Edinburgh library and at http://ouleft.org/wp-content/uploads/gramsci-reader.pdf
- Savage, Mike. *Social Class in the 21st Century* (London: Penguin, 2015). Chapter 1. Multiple copies available in the library.

Film: Mario Monicelli – *I compagni.*

Further reading:

- Paul Ransome, *Antonio Gramsci. A new introduction* (New York: Harvester Wheatsheaf, 1992)

- Leonardo Salamini, *The sociology of Political Praxis: An introduction to Gramsci's theory* (Boston: Routledge & Kegan Paul, 1981).

- Antonio Gramsci, "Gramsci on Theatre," *New Theatre Quarterly* Volume 12, Issue 47, August 1996,

  DOI: http://dx.doi.org/10.1017/S0266464X00010253. Published online: 01 January 2009, pp. 259-265.

16 October

Lecture 5: Power III: Governmentality

Reading:

- Michel Foucault, "Docile Bodies", "The Means of Correct Training," and "Right of Death and Power over Life," in Paul Rabinow, ed. *The Foucault Reader*, (New York: Pantheon Books, 1984).

- Philosophy Bites, "Michel Foucault and Knowledge" http://hwcdn.libsyn.com/p/f/1/9/f199df5fd51b26bc/Susan_James_on_Foucault_and_Knowledge.mp3?c_id=9459590&expiration=1478004479&hwt=37598767d02dac09f94e2f86082f53f2

Film: Terry Gillian, *Brazil*

Further reading:

- Stanford Encyclopedia of Philosophy, "Michel Foucault," http://plato.stanford.edu/entries/foucault/

- Gary Gutting, *The Cambridge Companion to Foucault* (Cambridge: Cambridge University Press, 2006). The Introduction and Chapter 4. Available online U of Edinburgh Library.

- Johanna Oksala, *Foucault on Freedom* (Cambridge University Press, 2005). U of Edinburgh online access.

23 October

Lecture 6: Colonialism – some of you might find the texts and the film disturbing (violence), come talk to me if you need to.

Readings:

- Frantz Fanon, *The Wretched of the Earth* (Penguin, 2001). Essay: "On Violence." Available for free at http://burawoy.berkeley.edu/Reader.101/Fanon.III.pdf and http://www.campusincamps.ps/wp-content/uploads/2015/10/Frantz-Fanon-Concerning-Violence-trans_-Farrington.pdf. Also in U of Edinburgh libraries, multiple copies.
- Achille Mbembe, *On the Postcolony* (Berkeley: University of California Press, 2001). "Time on the Move: Introduction", pp. 1–23. Available on Learn, under "Extra Materials".

Film: Gillo Pontecorvo, *The Battle of Algiers*

Further reading:

- Chandra Talpade Mohanty, "Under Western eyes: Feminist scholarship and colonial discourses," *Feminist Review*, No. 30 (Autumn, 1988), pp. 61–88.
- Edward Said, *Orientalism* (Vintage Books, 1979). "Introduction." Available in U of Edinburgh Library and online at https://sites.evergreen.edu/politicalshakespeares/wp-content/uploads/sites/33/2014/12/Said_full.pdf

- Alison M. Jaggar, "'Saving Amina': Global Justice for Women and Intercultural Dialogue," *Ethics & International Affairs*, Vol.19, No. 3, (December 2005), pp. 55–75.

- Glen Sean Coulthard, *Red Skin, White Masks: Rejecting the Colonial Politics of Recognition*, (University of Minnesota Press, 2014). "Introduction." U of Edinburgh online access.

30 October

Lecture 7: Gender – some of you might find the texts and the film disturbing (sexual violence is a topic), come talk to me if you need to.

Readings:

- Catharine A. MacKinnon, "Feminism, Marxism, Method, and the State: An Agenda for Theory," *Signs*, Vol. 7, No. 3, *Feminist Theory*, (Spring, 1982), pp. 515–544.

- R. W. Connell, "The Social Organization of Masculinity," in *Masculinities* (Cambridge: Polity Press, 2009), pp. 67–87.

Film: Ridley Scott, *Thelma and Louise*

Further reading:

- Ann E. Cudd and Leslie E. Jones, "Sexism," in R. F. Grey and C. H. Wellman (eds), *A Companion to Applied Ethics* (Oxford: Blackwell, 2003), pp. 102–117. Also available in *Feminist Theory: A Philosophical Anthology* (Oxford, Blackwell, 2009), pp. 73–83.

- Iris Young, *On Female Body Experience* (Oxford University Press 2005). U of Edinburgh online access.

- Ann J. Cahill, "Foucault, Rape, and the Construction of the Feminine Body," *Hypatia*, Vol. 15, No. 1 (Winter, 2000), pp. 43-63.

- Iris Marion Young, "Five Faces of Oppression," in *Feminist Theory: A Philosophical Anthology* (Oxford, Blackwell, 2009) and online at http://www.sunypress.edu/pdf/62970.pdf

- Marilyn Frye, "Oppression," in Marilyn Frye, *The politics of Reality: Essays in Feminist Theory* (Trumansburg: Crossing Press, 1983), pp. 1–16.

  - Sandra Lee Bartky. "On Psychological Oppression" in *Femininity and Domination: Studies in the Phenomenology of Oppression* (Routledge, 1990). Available for free in Google Books: https://books.google.co.uk/books?id=f842YFos8UwC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false

Deadline Critical Film Review, Monday, 5 November, noon, via ELMA.

6 November

Lecture 8: Sexuality – some of you might find the texts and the film disturbing (sexual violence is a topic), come talk to me if you need to.

Readings:

- Talia Mae Bettcher, "Intersexuality, Transgender, and Transsexuality," *The Oxford Handbook of Feminist Theory*, edited by Lisa Disch and Mary Hawkesworth. Available online through U of E electronic sources.

- Gayle Rubin, "Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality," in Carole S. Vance (ed.), *Pleasure and Danger: exploring female sexuality*, (Boston: Routledge & Kegan Paul), pp. 267–319. Available online for free at:

http://sites.middlebury.edu/sexandsociety/files/2015/01/Rubin-Thinking-Sex.pdf

Film: Sebastián Lelio – *A Fantastic Woman* (contains violence)

Further reading:

- Michel Foucault, *The History of Sexuality* (Penguin 1984–1988). Vol. I, Part 4, Section 3 "Domain".

- Judith Butler, "Why Bodies Mater", Parts 1–7, Available for free on YouTube at: https://www.youtube.com/watch?v=rD6vifFTDLY (skip the intro – go straight to min 6:24.

- Radicalesbians, "The Woman-Identified Woman" (Pittsburgh: Know, Inc., c. 1970), http://library.duke.edu/rubenstein/scriptorium/wlm/womid/

- Teresa De Lauretis, "Queer Theory Lesbian and Gay Sexualities. Introduction" differences Vol. 3, no. 2, (1991): iii–xviii. Available online at: https://www.scribd.com/doc/196261426/De-Lauretis-Teresa-Queer-Theory-Lesbian-and-Gay-Sexualities-Introduction

- Andrea Dworkin, *Intercourse* (New York: Free Press, 1987).

- Andrea Dworkin, *Pornography: men possessing women*, (London: Women's Press, 1981).

13 November

Lecture 9: Racism

Readings (the first two readings are academic texts; the rest are short non-academic pieces i.e. a speech, a newspaper article and a poem):

- Charles Mills, "Revisionist Ontologies: Theorizing White Supremacy" in Charles Mills (ed.), *Blackness Visible: Essays on Philosophy and Race* (Cornell University Press, 1998). Available online e-resource via U of E library.

- David Theo Goldberg, "Racial Europeanization" *Ethnic and Racial Studies*, 29:2, (2006), pp. 331–364. Available online e-resource via U of E library.

- Sojourner Truth, "Ain't I a Woman?" December 1851. Available for free online at: http://www.fordham.edu/halsall/mod/sojtruth-woman.asp

- James Baldwin, "A letter to my Nephew" (1962). Available online at: http://progressive.org/magazine/letter-nephew/

- Claudia Rankine, "You are in the dark, in the car…". Available online at: https://www.poetryfoundation.org/poetrymagazine/poems/56848/citizen-you-are-in-the-dark-in-the-car

Film: Mathieu Kassovitz, *La haïne* (contains violence)

Further reading:

- David Theo Goldberg, *The Threat of Race: Reflections on Racial Neoliberalism* (Wiley, 2009).

- Peggy McIntosh, "White Privilege: Unpacking the Invisible Backpack". Available for free at: https://www.deanza.edu/faculty/lewisjulie/White%20Priviledge%20Unpacking%20the%20Invisible%20Knapsack.pdf

- Chris Lebron, *The Colour of Our Shame* (Oxford: Oxford University Press, 2013.

- David Theo Goldberg, *The threat of race: reflections on racial neoliberalism* (Malden, MA: Wiley-Blackwell, 2009).

- Loïc Wacquant, (2014). "Marginality, ethnicity and penality in the neo-liberal city: an analytic cartography," *Ethnic and Racial Studies* 37 (10): 1687 – 1711.

- Melissa Harris Perry, *Sister Citizen: Shame, Stereotypes, and Black Women in America* (Yale University Press, 2005).

20 November

Lecture 10: Intersectionality

Readings:

- Kimberlé Crenshaw, "Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color," *Stanford Law Review,* Vol. 43, No. 6 (Jul., 1991): 1241–1299.

- Erevelles, Nirmala and Andrea Minear, "Unspeakable Offenses: Untangling Race and Disability in Discourses of Intersectionality" *Journal of Literary & Cultural Disability Studies*, 2010, Vol.4(2), pp.127-145.

- Cherríe Moraga, "La Güera," in Cherríe Moraga and Gloria Anzaldúa (eds.), *The Bridge Called My Back: Writings by Radical Women of Color*, (New York: Kitchen Table Women of Color Press, 1983), pp. 27–34.

Film: Lars von Trier, *Dancer in the Dark* (contains violence)

Further reading:

- bell hooks, *Feminist Theory: From Margin to Center* (London, Pluto Press, 2000), Chapter 1, "Black Women Shaping Feminist Theory," pp. 1–17.

- Ladelle McWhorter, "Sex, Race, and Biopower: A Foucauldian Genealogy" *Hypatia,* Vol. 19, No. 3 (Summer, 2004), pp. 38-62.

- Esther Ngan-Ling Chow, "The Development of Feminist Consciousness among Asian American Women," *Gender and Society*, Vol. 1, No. 3 (Sep., 1987), pp. 284–299.

- Aileen Moreton-Robinson, *Talkin' Up to the White Woman: Indigenous Women and Feminism* (St Lucia, QLD: University of Queensland Press, 2002).

- bell hooks, *We Real Cool: Black Men and Masculinity* (New York: Routledge, 2004).

- Combahee River Collective, "The Combahee River Collective Statement," in Barbara Smith (ed.), *Home Girls. A Black Feminist Anthology* (New York: Kitchen Table: Women of Color Press, 1983), pp. 264–274. Available for free on-line at: http://circuitous.org/scraps/combahee.html
- Rhoda Reddock, "Diversity, Difference and Caribbean Feminism: The Challenge of Anti-Racism," *Caribbean Journal of Gender Studies* 1, (2007), pp. 1–24. Available at https://sta.uwi.edu/crgs/april2007/journals/Diversity-Feb_2007.pdf

November 27

Lecture 11: Recapitulation and exam preparation.

Appendix 1 – General Information

Students with Disabilities

The School welcomes disabled students with disabilities (including those with specific learning difficulties such as dyslexia) and is working to make all its courses as accessible as possible. If you have a disability special needs which means that you may require adjustments to be made to ensure access to lectures, tutorials or exams, or any other aspect of your studies, you can discuss these with your Student Support Officer or Personal Tutor who will advise on the appropriate procedures.

You can also contact the Student Disability Service, based on the University of Edinburgh, Third Floor, Main Library, You can find their details as well as information on all of the support they can offer at: http://www.ed.ac.uk/student-disability-service.

Learning Resources for Undergraduates

The Study Development Team at the Institute for Academic Development (IAD) provides resources and workshops aimed at helping all students to enhance their learning skills and develop effective study techniques. Resources and workshops cover a range of topics, such as managing your own learning, reading, note-making, essay and report writing, exam preparation and exam techniques.

The study development resources are housed on 'Learn Better' (undergraduate), part of Learn, the University's virtual learning environment. Follow the link from the IAD Study Development web page to enrol: www.ed.ac.uk/iad/undergraduates.

Workshops are interactive: they will give you the chance to take part in activities, have discussions, exchange strategies, share ideas and ask questions. They are 90 minutes long and held on Wednesday afternoons at 1.30pm or 3.30pm. The schedule is available from the IAD Undergraduate web page (see above).

Workshops are open to all undergraduates but you need to book in advance, using the MyEd booking system. Each workshop opens for booking two weeks before the date of the workshop itself. If you book and then cannot attend, please cancel in advance through MyEd so that another student can have your

place. (To be fair to all students, anyone who persistently books on workshops and fails to attend may be barred from signing up for future events).

Study Development Advisors are also available for an individual consultation if you have specific questions about your own approach to studying, working more effectively, strategies for improving your learning and your academic work. Please note, however, that Study Development Advisors are not subject specialists so they cannot comment on the content of your work. They also do not check or proof read students' work.

Students can book a study skills consultation https://www.ed.ac.uk/institute-academic-development/undergraduate/services/quick-consultations

Academic English support can also be accessed at https://www.ed.ac.uk/english-language-teaching

Discussing Sensitive Topics

The discipline of political theory addresses a number of topics that some might find sensitive or, in some cases, distressing. You should read this Course Guide carefully and if there are any topics that you may feel distressed by you should seek advice from the course convenor and/or your Personal Tutor.

For more general issues you may consider seeking the advice of the Student Counselling Service, http://www.ed.ac.uk/schools-departments/student-counselling

Honours Tutorial Allocation

For this course you will have been automatically assigned to a tutorial group and this group will appear on your personalised timetable. This allocation is done using Student Allocator software which randomly assigns you to a suitable tutorial group based on your lecture timetable. It is important you attend the group on your personalised timetable, attending a different group will mean that you will not appear on the register making your attendance difficult to track which could lead to further difficulties for you.

Guidance on how to view your personal timetable can be found at https://www.ed.ac.uk/student-administration/timetabling/personalised-timetables/student-timetables .

Requesting a group change

If you are unable to attend the tutorial group you have been assigned, you can request a change via the following link - https://www.edweb.ed.ac.uk/student-administration/timetabling/personalised-timetables .

Attendance Monitoring

In accordance with the University general degree regulations you are expected to attend all teaching and assessment events associated with all courses that you are enrolled on. The College of Arts, Humanities and Social Sciences undertakes routine monitoring of attendance at tutorials and seminars for all students enrolled on courses delivered by Schools within our College. We undertake monitoring of attendance and engagement to enable us to identify where individual students may be experiencing difficulties and to ensure that timely and appropriate intervention can be delivered to provide support and guidance. We also undertake monitoring for sponsored students specifically to meet our obligations to the UKVI. If you miss one or more of your tutorials and/or seminars you may be contacted by your local Student Support Team and be asked to provide an explanation for your absence.

All data is gathered and stored in line with the University policies and guidance on data handling and you can view the privacy statement at:

https://www.ed.ac.uk/student-systems/use-of-data/policies-and-regulations/privacy-statement

External Examiner

The External Examiner for the Politics and IR Honours programme is: Prof. David Owen - University of Southampton

Appendix 2 - Course Work Submission and Penalties

Penalties that can be applied to your work and how to avoid them.

Below is a list of of penalties that can be applied to your course work and these are listed below. Students **must** read the full description on each of these at: http://www.sps.ed.ac.uk/undergrad/current_students/teaching_and_learning/ assessment_and_regulations/coursework_penalties

Make sure you are aware of each of these penalties and know how to avoid them. Students are responsible for taking the time to read guidance and for ensuring their coursework submissions comply with guidance.

- **Lateness Penalty**

If you miss the submission deadline for any piece of assessed work **5 marks will be deducted for each calendar day that work is late, up to a maximum of seven calendar days (35 marks)**. Thereafter, a mark of zero will be recorded. There is no grace period for lateness and penalties begin to apply immediately following the deadline.

- **Word Count Penalty**

Your course handbook will specify the word length of your assessments. All coursework submitted by students must state the word count on the front page. All courses in the School have a standard penalty for going over the word length; if you are taking courses from other Schools, check with them what their penalties are.

If you go over the word length, you will receive a 5 mark penalty. These 5 marks will be deducted, regardless of how much you have exceeded the word count (whether it is by 5 words or by 500!). In exceptional circumstances, a Course Organizer may decide that, instead of a 5 marks penalty, any text beyond the word limit will be excluded from the assignment and be marked only on the text up to the word limit.

In most cases, appendices and bibliography are not included in the word count whilst in text references, tables, charts, graphs and footnotes are counted. Make sure you know what is and what is not included in the word count

You will not be penalised for submitting work below the word limit. However, you should note that shorter essays are unlikely to achieve the required depth and that this will be reflected in your mark.

ELMA: Submission and Return of Coursework

Coursework is submitted online using our electronic submission system, ELMA. You will not be required to submit a paper copy of your work.

Marked coursework, grades and feedback will be returned to you via ELMA. You will not receive a paper copy of your marked course work or feedback.

For details of how to submit your course work to ELMA, please see our webpages here.

Please note that all submissions to ELMA should be formatted as a Word document (doc or.docx.).

Any submission that is not in word format will be converted by the Undergraduate Teaching Office into word where possible. By submitting in any format other than word, you are accepting this process and the possibility that errors may occur during conversion. The UTO will do everything possible to ensure the integrity of any document converted but to avoid issue, please submit in Word format as requested.

Extensions:

If you have good reason for not meeting a coursework deadline, you may request an extension. Before you request an extension, make sure you have read all the guidance on our webpages and take note of the key points below. You will also be able to access the online extension request form through our webpages.

- Extensions are granted for 7 calendar days.
- If you miss the deadline for requesting an extension for a valid reason, you should submit your coursework as soon as you are able, and apply for Special Circumstances to disregard penalties for late submission. You should also contact your Student Support Officer or Personal Tutor and make them aware of your situation.
- If you have a valid reason and require an extension of more than 7 calendar days, you should submit your coursework as soon as you are able, and apply for Special Circumstances to disregard penalties for late submission. You should also contact your Student Support Officer or Personal Tutor and make them aware of your situation.

- If you have a Learning Profile from the Disability Service allowing you potential for flexibility over deadlines, you must still make an extension request for this to be taken into account.

Exam Feedback and Viewing Exam Scripts

General exam feedback will be provided for all courses with an examination. General feedback will be uploaded to the relevant course learn page within 24 hours of the overall marks for the course being returned to Students.

Students who sit the exam will also receive individual feedback. The relevant Course Secretary will contact students to let them know when this is available and how to access it.

If students wish to view their scripts for any reason, they must contact the relevant Course Secretary via email to arrange this.

Plagiarism Guidance for Students: Avoiding Plagiarism

Material you submit for assessment, such as your essays, must be your own work. You can, and should, draw upon published work, ideas from lectures and class discussions, and (if appropriate) even upon discussions with other students, but you must always make clear that you are doing so. **Passing off anyone else's work** (including another student's work or material from the Web or a published author) **as your own is plagiarism** and will be punished severely.

When you upload your work to ELMA you will be asked to check a box to confirm the work is your own. All submissions will be run through 'Turnitin', our plagiarism detection software. Turnitin compares every essay against a constantly-updated database, which highlights all plagiarised work. Assessed work that contains plagiarised material will be awarded a mark of zero, and serious cases of plagiarism will also be reported to the College Academic Misconduct officer. In either case, the actions taken will be noted permanently on the student's record. **For further details on plagiarism see the Academic Services' website:**

http://www.ed.ac.uk/arts-humanities-soc-sci/taught-students/student-conduct/academic-misconduct.

Data Protection Guidance for Students

In most circumstances, students are responsible for ensuring that their work with information about living, identifiable individuals complies with the requirements of the Data Protection Act. The document, *Personal Data Processed by Students*, provides an explanation of why this is the case. It can be found, with advice on data protection compliance and ethical best practice in the handling of information about living, identifiable individuals, on the Records Management section of the University website at:

http://www.ed.ac.uk/schools-departments/records-management-section/data-protection/guidance-policies/dpforstudents.