The University of Manchester

Faculty of Humanities

School of Arts, Languages and Cultures

EAC MA Handbook 2026-27

MA Creative Writing

MA English Literature and American Studies

MA Gender, Sexuality and Culture

MA Modern and Contemporary Literature

MA Playwriting

MA Screenwriting

Please Note:

Information relevant to all postgraduate taught programmes in the School of Arts, Languages and Cultures (SALC) can be found in the Student Handbook, which should be read and used as a reference in conjunction with this Handbook.

The SALC Student Handbook is available at:

https://livemanchesterac.sharepoint.com/sites/UoM-SALC-STUDENT-COMM/SitePages/School-of-Arts,-Languages-and-Cultures-Handbook.aspx

Division of English, American Studies, and Creative Writing (EAC)

Welcome note from the MA Coordinator

As MA Co-ordinator, I would like to extend a very warm welcome to all postgraduate students in the Division of English, American Studies and Creative Writing here at the University of Manchester. I hope you will find the transition to postgraduate study a smooth one and that you will be stimulated by the course units on offer. The School of Arts, Languages and Cultures is committed to providing a student experience of the highest standard, and we in EAC hope that you will benefit from the experience of being taught by leading scholars in their fields and from being part of a large and diverse postgraduate student community.

This handbook contains subject-specific information intended to help you as you begin your postgraduate career. You can find more complete information—including details of school regulations on assessment, student feedback and representation, skills training, personal development and study support—in the school handbook. Further information specific to EAC will be disseminated during the opening week of lectures, but for now I would ask you to take some time to read through this handbook in order to familiarise yourself with the staff and structures of our MA programmes and pathways. If you have any questions or concerns about anything contained in this handbook, please feel free to get in touch with me or with the programme administrator, at: salc-courseunits@manchester.ac.uk.

My contact details are: ben.nichols@manchester.ac.uk

And you will find my office in room W1.4 in the Samuel Alexander Building.

Dr Ben Nichols

Programmes and Pathways

EAC currently offers the following MA programmes and pathways:

- **MA Creative Writing.** Director: Frances Leviston (frances.leviston@manchester.ac.uk)
- **MA English Literature and American Studies.** Director: Ben Nichols (ben.nichols@manchester.ac.uk)
- **MA Modern and Contemporary Literature.** Director: Howard Booth (Howard.J.Booth@manchester.ac.uk)
- **MA Gender, Sexuality and Culture.** Director: Ben Nichols (ben.nichols@manchester.ac.uk)
- **MA Playwriting.** Director: Carmen Nasr (carmen.nasr@manchester.ac.uk)
- **MA Screenwriting.** Director: Gonzalo Maza (gonzalo.maza@manchester.ac.uk)

The director of your programme is also your academic advisor. Please feel free to consult with your programme director, or with the director of postgraduate taught programmes for EAC (Ben Nichols) about any issues regarding your intellectual, personal, and professional development.

All programmes have the same structure, requiring students to complete a dissertation and a selection of taught course units. In order to complete your Master's degree successfully, you will need to pass courses worth a total of 180 credits as follows:

Full-time students take course units equivalent to 120 credits plus the dissertation for 60 credits. Total = 180 credits.

Part-time students normally take course units equivalent to 60 credits in year 1, course units equivalent to 60 credits in year 2, plus the dissertation for 60 credits. Total = 180 credits.

Please note that students are allowed to submit the dissertation only after satisfying the examiners in their taught course units and submitting a passing research outline. Further details on the research outline are provided below.

Choosing Course Units: Core and Recommended Units

Most programmes have core course options:

MA Creative Writing Core Courses: Fiction Writing Workshop I (30 credits); Fiction Writing Workshop II (30 credits) or Writing Poems I (30 credits); Writing Poems II or Creative Non-Fiction (30 credits)

MA English Literature and American Studies. Core courses: Choose TWO of Approaches to Literary Studies: Historicism and the Archive; Space, Place and Text; American Studies: Theories, Methods, Practice (all 30 credits).

MA Modern and Contemporary Literature. Core Course: Choose AT LEAST ONE from Modernisms; Key Issues in Literary and Critical Theory (both 30 credits).

MA Gender, Sexuality and Culture. Core course: Critical Thinking in Gender and Sexuality Studies (30 credits)

MA Screenwriting. Core courses: Story and the Journey of Change; Genre and Theme; The Calling Card Script and Television (all 30 credits).

MA Playwriting. Core courses: Playwriting: Forms; Playwriting: Structures; The Festival Play; The Working Playwright (all 30 credits)

Recommended course units are those listed in your programme structures. We would expect that the majority of your optional course units would be from those listed in those structures. Your programme structures will be available here: https://livemanchesterac.sharepoint.com/sites/UoM-SALC-STUDENT-COMM/SitePages/Your-Programme-Structure.aspx

Free Choice Course Units

You can also choose up to 30 credits from other MA programmes within EACW, as well as up to 30 credits from other subjects in the School, subject to the approval of your programme director. A list of postgraduate course units in English, American Studies and Creative Writing is available via the Course Unit Information Portal:

https://portal.manchester.ac.uk/uPortal/f/mylearning/p/course-unit-info

Self-Directed Learning and Skills Training

In addition to attending taught courses, all postgraduate students are expected to undertake their own programme of self-directed learning and skills acquisition. This may involve self-directed reading, language acquisition, computer training, attendance at research seminars, visits to local galleries and museums, and many other activities. The School of Arts, Languages and Cultures runs a comprehensive skills training programme with workshops on research skills, academic writing, planning for your dissertation, the ethical approval process, applying for jobs, and many other topics. Training resources and further details of the workshop programme for 2026-27 can be found on the Blackboard pages for SALC60000 Research Skills for Graduate Education and on the student intranet at www.alc.manchester.ac.uk/studentintranet You can find more information about skills training, personal development, study support, internships and career events in the School PGT Handbook.

Research Activities

MA students are encouraged (and expected) to participate in the broader research culture of the School of Arts, Languages and Cultures. Students in EAC are strongly encouraged to attend research seminars in English and American Studies. In weeks in which seminars are held, these will normally be on Wednesdays at 5:00pm (note that they will not take place every week); further information will be distributed by email. Other research activities include seminars in other disciplines, CIDRAL events, postgraduate colloquia, public lectures, conferences, workshops, and reading groups. Complete details of all university events can be found on the university's events page; you will also receive email reminders about upcoming events from the PGT Director.

MA Programme Aims and Learning Outcomes

MA Creative Writing

Aims

This programme aims to:

- Develop to an advanced level students' knowledge and understanding of the literary and practical aspects of the writing, presentation, production and publication of contemporary novels or poetry;
- Enable the students to identify and analyse for this purpose a variety of different forms of evidence (inc. novels or poetry, publishers' and agents' information and presentations, reviews);
- Provide the intellectual tools with which to apply such evidence to the critical evaluation and writing of novels or poetry.
- Provide a solid methodological and cognitive foundation for personal and career development;
- Develop to an advanced level the critical, creative, analytical, practical and communicative skills which prepare students for careers in novel-writing or poetry, publishing and related fields.
- Assist students to develop the ability to reflect upon their own creative and critical development;
- Provide a framework for, and feedback on, novels-in-progress or poetry.
- Enable students to develop, to an advanced level, a substantial body of work-in-progress towards the successful completion of a publishable novel or collection of poems.

Objectives

By the end of the programme successful students should be able to:

- Understand the key movements, figures and trends in contemporary fiction or poetry.
- Understand the workings of the publishing industry in the UK as this applies to the production of novels or poetry.
- Understand the narrative, stylistic, presentational and organisational options available in the writing of novels or poetry.

MA English Literature and American Studies

Aims

This programme aims to:

- Provide graduates holding a first degree in English Literature, American Studies or a related subject with the opportunity to deepen their knowledge of a range of literatures in English – and especially also related literature and culture within American Studies.
- Encourage students to develop advanced skills of close reading and historical and cultural contextualisation of literary, cultural, theatrical, filmic and theoretical texts produced across a wide historical span, from early medieval to modern and contemporary.
- Provide a thorough and advanced ability to understand and apply recent theoretical approaches to literary and cultural study.
- Make students fully conversant with the methods of scholarly research in a Humanities discipline and the resources necessary for such research.
- Provide a solid methodological foundation for advanced academic study and career development.

Objectives

By the end of the programme successful students should be able to:

- Demonstrate a sound knowledge and understanding of relevant historical, cultural, and political backgrounds to the production of texts.
- Utilise this knowledge in intellectually sophisticated ways in the critical appraisal of literary, cinematic, critical and other texts.
- Comment on the transmission of texts and the development of genres and conventions within and/or across different periods in a critically informed and sophisticated manner.
- Plan and conduct an independent research project in a self-directed way, implementing the knowledge, skills and attributes learned on the taught elements of the programme.
- Competently and effectively employ a wide range of both subject-specific and generic transferable skills.
- Demonstrate an ability to engage with diverse manifestations of literary and cultural production, from different historical moments, and in conversation with recent theoretical developments.
- Demonstrate an awareness of the debates around what constitutes ‘the literary’, including its ongoing relevance to contemporary culture.
- Demonstrate an engagement with a diverse range of literary and/or other cultural forms, and an ability to undertake comparative analyses.

MA Gender, Sexuality and Culture

Aims

This programme aims to:

- Produce students who have the knowledge, skills and attributes to undertake interdisciplinary work in gender and sexuality studies research, including a knowledge of important theoretical debates on questions of gender and sexuality and the interrelations between the two
- Provide students with a grounding in gender and sexuality studies' perspectives and debates on methodology
- Train students to become autonomous and self-aware lifelong learners, able to apply their existing knowledge and skills in an innovative way in a variety of contexts
- Enable students to apply advanced research skills to a relevant research area.
- Permit students to specialise according to their anticipated career progression
- Impact positively on the social fabric of local communities, such as gay/lesbian/bi/trans
- Prepare students for higher study and academic research in the area of gender and sexuality studies.

Objectives

By the end of the programme successful students should be able to:

- Critically evaluate the essentials of theories and discourses of gender and sexuality studies research.
- Understand the latest research developments and issues with an understanding of the limits and effects of such knowledge on analyses and interpretation
- Recognize changing theoretical frameworks in the discipline and its cognate fields
- Recognize methodological problems involved in research enquiry
- Critically evaluate the political and ethical issues involved in the research of gender and sexuality studies.
- Recognize and take a critical perspective on preconceived modes of thought regarding gender and sexuality studies research.

MA Modern and Contemporary Literature

Aims

This programme aims to:

- Provide graduates holding a first degree in English or a related subject with the opportunity to deepen their knowledge of modern and contemporary literatures in English – and related literatures and cultures.
- Encourage students to develop to advanced skills of close reading and historical and cultural contextualisation of literary, cultural, theatrical, filmic and theoretical texts produced within the modern and contemporary period.
- Provide a thorough and advanced ability to understand and apply modern theoretical approaches to literary and cultural study.
- Make students fully conversant with the methods of scholarly research in a Humanities discipline and the resources necessary for such research.
- Provide a solid methodological foundation for advanced academic study and career development.

Objectives

By the end of the programme successful students should be able to:

- Demonstrate a sound knowledge and understanding of relevant historical, cultural, and political backgrounds to the production of texts. Understand the latest research developments and issues with an understanding of the limits and effects of such knowledge on analyses and interpretation
- Utilise this knowledge in intellectually sophisticated ways in the critical appraisal of literary, cinematic, critical and other texts.
- Comment on the transmission of texts and the development of genres and conventions within the period in a critically informed and sophisticated manner.
- Plan and conduct an independent research project in a self-directed way, implementing the knowledge, skills and attributes learned on the taught elements of the programme.
- Competently and effectively employ a wide range of both subject-specific and generic transferable skills.
- Demonstrate an understanding of recent debates about Modernism and its aftermath, including the literary, cultural and theoretical forms regarded as Postmodern.
- Demonstrate an awareness of the debates around what constitutes ‘the contemporary’ as well as the literary and cultural forms associated with that term.
- Demonstrate an engagement with a diverse range of literary and cultural forms, and an ability to undertake comparative analyses.

MA Playwriting

Aims

This programme aims:

- To professionalise your playwriting skills and techniques, and your ability to apply these in a range of formats and settings.
- To equip you with a sophisticated-understanding of the craft of playwriting, drawing on innovative approaches to playwriting currently and historically.
- To equip you with a comprehensive understanding of the UK theatre industry that will identify and outline future career paths.
- To develop your ability to independently conceive, draft, re-draft, evaluate and revise your own work, from original conception to full realisation.

Objectives

By the end of the programme successful students should

- Demonstrate a detailed and sophisticated understanding of contemporary new writing for the theatre, including a broad and nuanced knowledge of current trends.
- Demonstrate a comprehensive understanding of the craft of playwriting, and the ability to apply a range of techniques in your own work.
- Demonstrate a detailed and thorough knowledge and understanding of the industry and the opportunities and entry points for new playwrights.
- Effectively give and receive feedback on your own work and the work of peers, applying theories of form, structure, narrative and genre.
- Respond to commissions and/or project briefs in ways that demonstrate a sound understanding of, and ability to respond to, the specific brief, with imagination and originality.
- Critically analyse and evaluate plays, and place them in their appropriate historical, cultural and generic contexts.
- Skillfully and knowledgeably employ technical language to accurately identify the strengths and weaknesses of your own work and the work of peers.
- Communicate your ideas effectively both verbally and in writing.
- Construct original playscripts for different contexts and audiences and in different formats, genres and styles.
- Develop a professional language for talking about playwriting.
- Manage your time and workload effectively in order to meet deadlines.
- Demonstrate self-direction, creativity and originality in solving problems.
- Learn independently and be prepared for continuous professional development.

MA Screenwriting

Aims

This programme aims to:

- Develop and refine students' screenwriting skills in a range of formats.
- Equip students with a detailed and practical understanding of the UK film and television industry and enable them to identify possible future career paths within it.
- Develop students' ability to rewrite and revise their own work in the light of feedback.

Objectives

By the end of the programme successful students should be able to:

- Demonstrate their understanding of recent film and television history and of particular milestones within it.
- Demonstrate a knowledge and understanding of the production process in film and TV from initial pitch to distribution/broadcast.
- Demonstrate a detailed knowledge and understanding of script construction both in general and in relation to specific formats, styles and genres.

Assessment

For full details on how to format and submit coursework, word limits and penalties, assessment criteria, and other details, please consult the assessment section of the School Handbook. All PGT students in EAC must follow the school guidelines as outlined in the handbook.

Any assessed coursework submitted after the deadline without good cause will incur a penalty determined by the lateness of its arrival:

- ten marks will be deducted for the first day after the deadline. Please note, if you submit **after** the 2pm deadline on the submission date, you will incur a late penalty.
- ten additional marks will be deducted for each day thereafter (including weekends)

If you are registered on units outside of the School, you should ensure that you are aware of the penalties that will be imposed for late course work submission for that School. Schools may operate different penalty schemes for late submission.

Style and Presentation of Coursework Submitted in EAC

All coursework essays must be submitted in typewritten form, using double spacing. Coursework will be submitted electronically, via Canvas, unless otherwise specified by the module director. The complete word count (including footnotes, but not bibliography) must be listed at the end of the document. The title should be clearly written on the first page and the pages must be numbered throughout.

Coursework essays and dissertations—including footnotes and bibliographies—should be formatted according to MHRA guidelines. Further details of MHRA style can be found online at: https://www.mhra.org.uk/style/

Please note that assessed dissertations and essays will be penalized for failing to follow formatting and submission regulations.

Students in English and American Studies should also observe the following stylistic conventions:

1. Long quotations (verse quotations of more than two lines; prose quotations of more than forty words) should be separated from the text, usually introduced by a colon, indented, and presented in single spacing without quotation marks. For example:

The episode concludes with a demonstration of the vanity of human wishes, expressed through the use of bathos:

> In a year the wings were finished, and, on a morning appointed, the maker appeared furnished for flight on a little promontory: he waved his pinions a while to gather air, then leaped from his stand, and in an instant dropped into the lake.[1]

2. Short quotations should be enclosed in quotation marks and run on with the main text. For example:

The episode concludes with a demonstration of the vanity of human wishes, as the engineer's attempt to fly is met with the abrupt bathos of 'in an instant dropped into the lake'.[2]

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[1] Footnote/Endnote should give full bibliographical details of source of quotation, including page number.

3. Indicate omissions within quotations by three dots (...) and additions or amendments by square brackets [my emphasis].

4. Always cite line references in round brackets after quotations (l. 6, ll. 3337-38 etc.). For **plays**, cite act, scene, and line numbers (I.v.22; III.ii.3336 etc). When citing from a **poem**, indicate a single line by a lower-case, single 'l.' : (l. 7). More than one line should be indicated as follows: (ll. 8-10). Quotations from novels or other prose and critical works should be by page number: (p. 6). If a quotation runs for longer than one page: (pp. 10-12).

5. The first quotation from a text should include footnote or endnote details of the edition used:

Henry Fielding, *The History of Tom Jones*, ed. R. P. C. Mutter (London: Penguin, 1966).

6. Cite full information for the first reference to a text, but use an abbreviated listing for subsequent references:

Margaret Anne Doody, *The Daring Muse: Augustan Poetry Reconsidered* (Cambridge, 1985), p. 97.

Doody, *The Daring Muse*, p. 102.

7. Every essay or dissertation ***must*** contain a full bibliography. This should list both primary and secondary sources. Again, follow the MHRA style guide (available as a free PDF) when formatting your footnotes and bibliography.

There is a vast amount of information on literary and cultural topics on the internet. When making use of this valuable research tool, it is important that you retain a critical scepticism towards the academic integrity and reliability of sources. **Information taken from the internet must be fully referenced in your footnotes/endnotes and bibliography**, just as you would reference material taken from books or journals. Failure to provide full and accurate references will leave you open to charges of plagiarism or academic malpractice.

Plagiarism and Academic Malpractice

Students in EAC should read and follow the school guidelines on plagiarism and other forms of academic malpractice. Full details are available in Part 4 of the School PGT Handbook. The university uses electronic systems for the purposes of detecting plagiarism and other forms of academic malpractice in student work.

Statement on AI

(with grateful acknowledgement to Andrea Kaston Tange)

Thinking, reading, and writing – about what words do and how they do it – is the very core of Literary Studies. We often think that these three activities are, or ought to be, 'easy'; after all, we've been doing them for years. But the truth is that they are very often hard work. They are tasks which take time, attention and persistence to do well. Everyone who works with words experiences moments of difficulty – struggling to keep in play the multiple meanings of a literary text, wrestling with a dense passage of theory or criticism, toiling to find the precise words which will explain our thinking. These moments are not obstacles in the way of understanding, they are the very processes by which we achieve understanding.

Reading is not scanning a page quickly in a state of semi-distraction in the hope of finding something useful for your assignment. Reading requires care and concentration. Done properly, it will reward you by giving you moments of insight, joy and the satisfaction which comes with that 'Aha' moment

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[2] Footnote/Endnote should give full bibliographical details of source of quotation, including page number.

when you understand why an author has shaped their plot in a particular way, or when a text causes you to understand your own world differently. Similarly, writing is not about hitting the word-count; it is about finding the best way of developing and expressing your own thoughts.

We hope you will come out of this course with a sense of accomplishment, a feeling that we have worked together through some challenging and difficult texts, that we have learned from one another through the process of seminar discussion. All of this takes time and effort, but it is only the time and the effort which will make you a better scholar. It is tempting to think that AI offers a shortcut, a quick route to improvement. AI (ChatGPT etc) does not offer a shortcut, it simply robs you of those experiences which will make you a better scholar and for that reason we urge you not to use AI. Indeed, for many of the assignments you produce in EAC, the use of AI will be expressly prohibited. Instead, if you are experiencing difficulties with the processes of reading and writing please come and talk to us in our office hours so we can discuss strategies for making them more rewarding.

"Very ready we are to say of a book, 'How good this is - that's exactly what I think!' But the right feeling is, 'How strange that is! I never thought of that before and yet I see that it is true; or if I do not now, I hope I shall some day."

(John Ruskin, 'Of King's Treasuries', a lecture first given in Manchester in 1864)

The MA Research Proposal

Students in EAC must successfully complete a research proposal in order to proceed to the MA Dissertation. You will submit your outline in February 2027 (date TBC).

There will be a dissertation workshop given by Ben Nichols before the winter/Christmas break. Please ensure that you attend this.

Students are allowed to choose their topics freely (in accordance with their MA programme), rather than being limited by staff specialisms. In consequence *specialist supervision is not guaranteed.*

We **strongly recommend** that students should make contact with one or more members of academic staff with appropriate experience in their chosen field for advice and feedback on the proposed research *before* submitting the written proposal. You can find contact details and research interests for members of staff in EAC here:

https://www.alc.manchester.ac.uk/english/about/people/

Aims of the Research Proposal:

- To help structure the academic work of the second semester of the MA (for full-time students).
- To help students develop a concrete, attainable research goal and formulate a clear timetable for pursuing dissertation research.
- To give students the opportunity to develop skills in research design, project management and other transferable skills essential for their future careers.
- To teach students who are considering further postgraduate study or a career in research how to draft a clear, engaged, and original plan of research.

On completing the research proposal, successful students should have:

- a clear, well-defined research question
- a detailed knowledge of the sources necessary to address the question
- an awareness of the methodological and/or theoretical issues that need to be addressed in the research
- a clear timetable for the research and writing of the dissertation
- a firm grasp of the appropriate bibliographical and stylistic conventions.

Written Research Proposals should be submitted following the same guidelines as for other pieces of course-assessed work.

The Research Proposal consists of the following:

Provisional Title of Dissertation:

Research Proposal/Abstract (500-750 words)

Provide an outline of your research project – what are your key research questions/topics? What primary materials will you be using to answer those questions/explore your topics? What theoretical framework(s) will you be using? What is the relationship of your project to the existing debate in your chosen field?

Key Research Questions/Topics (maximum of 4)

Key Primary Materials

NB: if you plan to work with unpublished or rare materials, you should indicate here how you plan to access these works.

Key Word Searches Undertaken (3)

Preliminary Secondary Critical Bibliography based on those Key Word Searches (10-20 items)

Provisional Chapter/Section Breakdown and Timetable for Completion (1 page max.)

Assessment of the Research Proposal

The research outline is intended to help you to formulate a good dissertation project. Accordingly, it is a formative rather than a summative assignment: it is not given a numerical mark and in that sense does not contribute towards your overall degree result. However, if your research outline is unsatisfactory you will be asked to revise and re-submit it and this may delay the allocation of a supervisor.

The Dissertation

Once your research outline has been approved, you will be allocated a dissertation supervisor. (This usually takes place sometime in March or April). **Supervision of the dissertation itself will then take place in the period from April until mid-July. You are entitled to three meetings of 30 minutes each with your supervisor. Your supervisor can also read up to a maximum of 3000 words of draft**. In order to get detailed feedback on the organization and argumentation of the project as a whole, you may wish to ask for feedback on a detailed outline rather than a chunk of text. All three dissertation supervision meetings should normally take place before graduation in July.

The dissertation is the single most demanding and most important piece of work you will undertake in the course of your MA. It will test your ability to identify a research topic and formulate a research question, to identify and carry out the necessary research to answer that question, to synthesize and analyse the results of that research, and to present your findings in a clear, coherent argument sustained over 12,000 words.

A special seminar on dissertation preparation, research and writing in EAC will be offered in semester one. Details of timing and location will be circulated via email during the first semester. It is important that you attend this seminar.

Students are allowed to submit the dissertation only after satisfying the examiners in their taught course units.

For further details on dissertation submission and assessment, please see the SALC Student Handbook.

Key Dates for Full Time Students

Semester One Coursework
Please refer to the coursework deadlines as stated in your individual course unit outlines/handbooks

Submission of Written Research Outline
February 2027 (date TBC)

Semester Two Coursework
Please refer to the coursework deadlines as stated in your individual course unit outlines/handbooks

Resubmitted Coursework
August 2027 (date TBC)

MA Dissertation Submission
Wednesday 1st September 2027

Key Dates for Part Time Students

Semester One Coursework
Please refer to the coursework deadlines as stated in your individual course unit outlines/handbooks

Submission of Written Research Outline (for part-time year 2 students only)
February 2027 (date TBC)

Semester Two Coursework
Please refer to the coursework deadlines as stated in your individual course unit outlines/handbooks

Resubmitted Coursework
August 2027 (TBC)

MA Dissertation Submission (for part-time year 2 students only)
Wednesday 1st September 2027

Late Submission
Please see the School's late submission penalty information in section 9.7 of the SALC Student Handbook

If you are registered on units outside of the School, you should ensure that you are aware of the penalties that will be imposed for late course work submission for that School. Schools may operate different penalty schemes for late submission.

Word Limits
All subject areas have agreed assessment lengths for written assessments. At each level the target word count or range for a written piece is indicative of the optimum length required to compose a successful essay at that level, and is designed to correspond as closely as possible to the weighting that the assessment has within the course unit. The purpose of enforcing word limits is (a) to ensure parity and fairness by creating a level playing field; (b) to help students produce well-focused and cogent written work; (c) to instil the discipline essential for real-life writing tasks, where word limits are often rigid; and (d) to ensure that students acquire the ability to edit their writing effectively and cut away inessential material, skills invaluable both for academic work and the workplace.

- Students must observe the word limit specified for each assessment.
  THE UPPER LIMIT IS AN ABSOLUTE MAXIMUM AND MUST NOT BE EXCEEDED (THERE IS NO '10% RULE').

- Material that exceeds the upper limit will not be read or considered in the marking

- Work that is significantly under length will be unlikely to meet the learning outcomes of the particular assignment, and so may have this reflected in the mark awarded.

- The word count for each piece of written work must be displayed clearly on the top right-hand side of the first page

- Word count is here defined as including quotations and the footnotes or endnotes in the essay itself. It does not include the bibliography or any appendices. Appendices are for supporting, illustrative material only; they may not be used to elaborate or extend the argument

Staff in EAC

For a full list of academic staff in EAC please visit:

https://www.alc.manchester.ac.uk/english/about/people/

Overall responsibility for EAC rests with the Head of Department, Prof. David Alderson. All postgraduate students should feel free to approach their student representatives and/or the relevant postgraduate director (see listings on p. 2) with any questions or concerns. All teaching faculty post a list of consultation hours on their office doors and/or email signatures; do feel free to consult with individual instructors during these hours.