

What is burnout and what does it feel like?

In this blog post, Tessa Warinner, wellbeing adviser at the School of History, Classics, and Archaeology, discusses 'Burnout' – a rising concern in academia. Tessa discusses what it feels like, its prevalence, impact, and signposts helpful resources for managing it. This post belongs to the **Hot Topic theme: Critical insights into contemporary issues in Higher Education.**

I'm sure you've come across the term 'burnout' while scrolling through your social media and news feeds. I've personally noticed an increase in public conversation about it since the start of the Covid-19 pandemic in 2020. Like many psychological terms, the actual meaning of it can get lost in the chatter. The World Health Organisation (WHO) characterises burnout as 'an occupational phenomenon'. They define it as

"a syndrome conceptualized as resulting from chronic workplace stress that has not been successfully managed."

They said that the three main dimensions are as follows:

- feelings of energy depletion or exhaustion
- increased mental distance from one's job, or feelings of negativism or cynicism related to one's job
- reduced professional efficacy.

In my experience as a wellbeing adviser, I've frequently had both students and staff tell me they're feeling burnt out. They usually tell me about experiencing symptoms that closely resemble the Maslach Burnout Inventory, which is the go-to questionnaire for measuring if a person is experiencing this phenomenon. Some of the symptoms are:

- **Exhaustion:** feeling emotionally drained, frequently

frustrated with your work, feeling at the end of your rope, and feeling like it's too much effort to directly interact with people at work.

- **Depersonalisation (or a loss of empathy for others):** feeling afraid that your job has made you more callous towards others, you are out of patience by the end of the work day, and you feel like you are too tired to get up to face another day at work.
- **Personal achievement:** feeling like you haven't accomplished anything worthwhile, you don't feel you're positively influencing others, and you struggle to create a relaxed work environment for yourself and others.

If any of these resonate with your personal experience, you are far from alone. Mental Health UK released a 2024 report about the YouGov poll they ran about burnout. They found that 91% of workers reported feeling extremely stressed out in the past year. One in five workers reported needing to take time off work for burnout symptoms in the past year. It's safe to say that at least one person in your inner circle has felt burned out at some point in their lives. I guess that means you're in good company, right?

Can students experience burnout?

The current definitions of burnout are worded for people working in jobs. In my experience, I have found that students frequently report burnout symptoms while completing their degree. Going to lectures, working on assessments, and attending exams can involve as much energy as someone working a full-time job. Coupled with the rigorous academic expectations that come with attending the University of Edinburgh, it's natural to feel worn down by it. Academic burnout appears to be under-studied, but a 2023 study found that out of the 22,983 students they included in the sample, over half of them were currently experiencing it. They also found that certain factors such as being male, having higher

marks than the class average, and smoking cigarettes led to higher levels of academic burnout.

This study highlights the importance of understanding how burnout does not occur in a vacuum. I tell students (and my co-workers) that it is a very stressful time to work and study. We're collectively doing our best to cope with trying to see our friends and family, exercise, do chores, drink enough water, get eight hours of sleep, keep our screen times low, not get Covid-19, manage our money while we deal with the cost-of-living crisis, and watch our government deal with global geopolitical instability. In my professional opinion, experiencing at least some burnout symptoms is a normal response to these abnormal circumstances.

What can be done if you feel burnt out?

If anything from this post resonates with your experience, it's worth taking this burnout quiz by HealthCentral. This is not a diagnostic tool, but it can help you organise your thoughts around how you're feeling. It can help structure further conversations with medical and mental health professionals. There is also a great book called *Burnout: Solve Your Stress Cycle* by Emily and Amelia Nagoski, which does a deep dive into the phenomenon and has practical tips to help you feel better.

If you are a current University of Edinburgh student and don't know where to start addressing burnout, it's worth referring into Student Wellbeing Services using our referral form. A wellbeing adviser can meet with you to discuss your situation and come up with a bespoke support plan for you. Personally, I usually recommend taking time to rest and getting clinical help to help alleviate burnout. I would put them in touch with their student adviser to discuss the logistics around taking a leave of absence or an authorised interruption of studies, if this is what the student would like. I'm very mindful that students are typically reluctant to take any significant time

off as they would like to graduate within four years, so I would usually find ways to build in more time for rest in their busy schedules. I would also help them find ways they can access therapy to talk more about their feelings. This can be through the University Student Counselling Service or external services located around the city.

If you are a staff member, time and clinical help are also the way to go. I would recommend speaking with your line manager first to discuss your current workload and obligations. There is also the University Occupational Health Service if you don't feel comfortable speaking with them. They will be able to point you in the direction of appropriate services.

All in all, burnout is a very common phenomenon that at least one person in your inner circle has experienced. Having it is no reflection on your character, or your ability to withstand stressful circumstances. No matter what, you're going to get through it. You're going to be okay.



Tessa Warinner

Tessa Warinner is a wellbeing adviser aligned with the University of Edinburgh's School of History, Classics, and Archaeology.

Unveiling innovation in Online Learning: The HCA TEL Learn Ultra Showcase

In this post, Rose Day, Learning Technologist at the School of History, Classics, and Archaeology (HCA), highlights the HCA TEL Learn Ultra Showcase. The showcase features some of the innovative courses and provides insightful commentary from course organizers and learning technologists who played pivotal roles in their development. This post also belongs to the Spotlight on Learn Ultra series.

HCA TEL Learn Ultra Showcase

Starting the 23/24 academic year with a bang, HCA, along with the rest of the university, transitioned from Blackboard Learn to the new and improved Learn Ultra interface. This monumental shift aimed to deliver a more intuitive and accessible experience for both instructors and students. The process involved significant changes in the way courses were delivered online and in person, marking a transformative journey for everyone involved.

The HCA TEL Learn Ultra Showcase, spearheaded by our dedicated Learning Technologists, stands as a testament to this journey. This showcase highlights some of the most exemplary online courses within the School of History, Classics, and Archaeology (HCA) at the University of Edinburgh. Not only does it feature the innovative courses themselves, but it also provides insightful commentary from course organisers and learning technologists who played pivotal roles in their development.

Breathing Life into Ancient History: Ulf-Dietrich Schoop's Bronze Age Civilizations Course

One standout course in this showcase is Ulf-Dietrich Schoop's "Bronze Age Civilizations of the Near East and Greece." This course is a prime example of how creative use of technology can enhance the learning experience. Schoop, the course organiser, envisioned an immersive virtual exhibition space where students could display their work and explore their peers' contributions. However, his initial vision faced some practical challenges.

"I was thinking about creating a virtual exhibition space for my Honours/MSc level course 'Bronze Age Civilisations' where students could display some of their work for the course and look at other students' efforts," Schoop explains.

"While my original plans were not realistic, Rose suggested ThingLink to me, which proved to be a very interesting tool."

ThingLink, a versatile digital tool, allowed Schoop to create an engaging and interactive learning environment. The idea was to develop a non-linear and playful space that invites students to wander around and discover both expected and unexpected elements. The result is a virtual museum with interconnected rooms, each of which representing different geographical settings covered in the course. The atmosphere of this digital museum is both intriguing and slightly eerie, akin to an "alone-in-a-slightly-creepy museum" feeling.



Ulf-Dietrich Schoop, notes

"The interconnected rooms are AI-generated 360° images; I think the (unintentional) weirdness of the AI imagery works quite well as a contrast to the 'realness' of the displays,"

This blend of AI-generated content and student-created displays offers a unique and immersive learning experience. However, the creation of this virtual space was not without its challenges. Schoop realised that adjustments were necessary to accommodate student-generated content.

"The museum is still a bit empty; in particular, student-generated content is missing. I realised that I had to adjust the course format to allow this to be added," he reflects.

The flexibility of ThingLink proved to be one of its greatest strengths:

"ThingLink seems to be a very versatile tool which can be used in different ways. Neither AI-generated content nor 360° images as in my example here are necessary (I had quite a bit of fun with those, though). It works quite well with other

tools we often use such as Media Hopper content,” Schoop adds.

Mastering Online Teaching: David Kaufman’s Courses on Imperial Game and British Foreign Policy

<https://blogs.ed.ac.uk/shca/wp-content/uploads/sites/1603/2024/08/kaufman-vid.mp4>

Another highlight of the showcase is David Kaufman’s courses: “An Imperial Game? Cricket, Culture & Society (online)” and “Empire or Continent? British Foreign Policy in the Era of the Great War (online).” Kaufman, with extensive experience in writing online courses for the MSc in History, aimed to refine his teaching methods to enhance clarity, accessibility, and flexibility. Kaufman explains:

“My aim for both of these courses was to essentially refine what I had been doing in the previous 8-or-so courses that I had written for the MSc in History (online). Essentially, over the years I have tried to do three things: make the structure as clear as possible for the students to follow, second, to try to provide information to the students (both in terms of how the course will be delivered, as well as what will be the focus of each seminar) on Learn, so that students do not need to contact me during the semester, the answers should be easy to find on the courses, and last, that the course can be delivered to a diverse group of students (in terms of location, availability, specific knowledge of the topic, stage of the programme, etc.),”

Kaufman’s emphasis on providing accessible information to students aligns with Anderson’s (2004) recommendations in “The Theory and Practice of Online Learning.” Anderson advocates for designing online courses that allow students to easily access necessary information and resources without needing to contact instructors frequently, thus fostering a more self-sufficient learning environment.

In “Empire or Continent?”, Kaufman employed a traditional chronological approach, grouping seminars into pre-war, war, post-war, and inter-war periods. This structure aimed to highlight the two main elements of the course while maintaining a coherent timeline.

<https://blogs.ed.ac.uk/shca/wp-content/uploads/sites/1603/2024/08/imperial-game-vid.mp4>

For “An Imperial Game?”, Kaufman took a thematic approach, focusing on class, empire, race, politics, and gender.

“For this course, I wanted to focus more on themes – Class, Empire, Race, Politics, Gender – through linked topics that looked to provide examples of how a sport like cricket was both shaped by these factors, but would allow students to see how cricket could shine new light on these key themes,” Kaufman notes.

The thematic approach in “An Imperial Game?” resonates with the findings of Ke and Xie (2009) who suggest that thematic and problem-based learning approaches in online courses can enhance critical thinking and deeper engagement with the subject matter.

Embracing the Future of Education

The HCA TEL Learn Ultra Showcase not only presents innovative courses but also serves as a platform for sharing best practices and lessons learned. The collaboration between course organisers like Schoop and Kaufman and learning technologists exemplifies the synergy needed to push the boundaries of online education. Their combined efforts result in courses that are not only informative but also engaging and dynamic. As the landscape of education continues to evolve, the HCA TEL Learn Ultra Showcase remains a beacon of innovation, demonstrating the potential of technology to enrich the learning experience. Through the showcase, educators and students alike can explore new possibilities and

embrace the future of online education.

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Rose Day



As a Learning Technologist in HCA, Rose provides advice, guidance and support for a number of technology-enhanced learning initiatives. Rose works with staff to support and develop the use of these learning technologies in teaching, learning, assessment and research.

Rose's activities include advocating the use of learning technologies and helping staff with the design, development and evaluation of learning resources. This is achieved through a programme of courses, workshops and events, providing occasional informal 1:1 support, and creating and delivering online support materials.

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What makes HCA so special?

Tanvi shares her experience of being an international student, and the supportive community of School of History, Classics and Archaeology.

Student life in Edinburgh is colourful and multifaceted, and this is something that the University has continued to provide throughout my time as a student here. My experience at the School of History, Classics and Archaeology (HCA) started during Covid so my entire first year was online. I found that as an international student this eased the transition from home to university for me, somewhat. However, at the same time it sometimes made engagement difficult. I found, though, that the University – and especially HCA – strived to remedy this lack of in-person learning. And now, as a third-year student studying full-time in person, I find that the same opinion of student life here holds up.

Academic rigour



The School of History, Classics, and Archaeology provides not only a large variety of degree options, but also an allowance for flexibility and diversity

within those degrees. In addition to a wide range of course options, HCA implements a balanced but academically challenging environment – something that is put in place from

day one.

From my personal experience as a student from the USA, schools don't have an A-level system and the courses offered are general and broad, with no opportunity for Classics or Archaeology backgrounds. I found that even with no prior knowledge of Classical Archaeology and Ancient History – although I was surrounded by peers who had the opportunity to take a Classics A-level – HCA has ensured an all-round and in-depth introduction to the subject. Overall, the class structure, assessment style, and myriad of course opportunities have allowed me to garner the same proficiency in my chosen degree as someone who had prior knowledge of some of the course material. I have found that other international students with a similar background have shared this experience in other degrees.

In addition to literal content, HCA implements an academic system with additional external support from faculty and such tools as the HCA writing centre and peer mentors that result in a higher output of quality of academic work. Three years at HCA have taught me – besides academic content – the professional qualities associated with research, writing, and presentation in regard to my academic work and external projects.

Faculty

The academic opportunities that University of Edinburgh students have are a product of the faculty. The School ensures a broad panel of faculty spanning multiple historical, classical, and archaeological specialties. This not only allows the greater variety of choice for incoming and prospective students in pre-honours, it also allows honours students to choose from a large pool of academics to determine their postgraduate pathways and dissertation topics/guidance. In this way, the HCA faculty pushes students to explore various topics that allow them to experience a very varied

subject area.

Societies



By far some of the most influential engagement among students in HCA comes from the History, Classics and Archaeology societies. As a member of the Archaeology Society, I have found myself not only meeting other students in my course subject, but also other HCA students in HCA through joint society events. By meeting other people in the same subject as me my academic life has improved, which encourages me in my studies. And by gaining access to the wider HCA student network, this has created and sustained an even more warm and welcoming environment in the School.

In addition to the social aspect of the society programs, the academic and professional opportunities awarded to members and attendees is immensely helpful. Through opportunities like conferences and lectures by experts in various fields, the students of HCA have a wonderful chance to widen their academic horizons while also networking amongst academic professionals. And it allows them to browse and gain familiarity with future career opportunities. The Archaeology Fieldwork Fair instituted by the Archaeology Society provides multiple career and fieldwork opportunities annually in addition to other opportunities offered within HCA. The University also has a number of heritage and collections

internship positions for students in the relevant fields, providing valuable experience for the future.

The wider University community

The resources and support available in HCA are supplemented by the environment of the rest of the University, and its faculty and students. The multicultural and diverse surroundings of the University and the wider Edinburgh area is truly something that not only influenced my decision to attend the University, but has deeply affected my current experience here as a student. As an international student, and a person of colour, the University of Edinburgh has created a central community in which students of all backgrounds, interests, and identities can collectively explore the beauty that the city has to offer.

The word on Societies

Retrospect Journal.

One of the tried and tested ways of finding your feet at University is by joining a Society. Tristan – 3rd year MA (Hons) Ancient and Medieval History – started with a journal

and ended up in Crete.

Undoubtedly one of my biggest anxieties about enrolling at the University was whether I would fit in. This was certainly heightened by the fact that I'm a somewhat more mature student, but it is a worry shared by many, regardless of age. Despite my fears, I was determined to find my place and make the most of my time here – something I realised through my involvement with 'Retrospect Journal', a student-led History,

Classics and Archaeology publication.

'Retrospect', one of more than 290 societies available to join at the University of Edinburgh, centres on the online and print publication of articles written by a team of columnists and proofed by copy editors. Uploaded weekly, they cover all disciplines relating to History, Classics and Archaeology in the form of academic writing, historical fiction, and reviews, to name just a few. It also publishes several thematic print editions throughout the year. In 2020, they included 'Prejudice and Pandemics', 'Histories of Hope' and 'Race in Retrospective' (in collaboration with RACE.ED), whilst 2021's first offering will be 'Development and Deterioration'. If it wasn't already apparent, we also enjoy alliteration.



The Minoan Palace of Knossos, a day trip whilst in Crete.

Whilst the publication of our journal is the crux of the society, it is also a place where I've had the opportunity to get to know and socialise with those involved. Our common interests and working together to produce engaging literature

completely mitigated my worries about fitting in. It has made my student experience one which extends beyond the classroom – although the experience of writing for publication has certainly helped that. Of course, it isn't the only society with links to the School of History, Classics and Archaeology. There are those named for the respective disciplines, all of which offer a huge variety of social and academic events. In February 2020, as part of Flexible Learning Week, I travelled to Crete with the Classics Society; not only a fantastic opportunity for an Ancient History student but through which I've formed close friendships.

If I could give one piece of advice to a prospective student, it would be not to let anxieties hold you back. Through getting involved with societies, whether those affiliated with the School or the University more broadly, you'll not only have a much more valuable experience, but you'll get to know your peers, many of whom may have a background similar to yourself, in a welcoming environment.

Navigating undergraduate academia as a mature student

Much of university recruitment is aimed at school-leavers, but what if you are older or have been out of education for some time? Tristan – MA (Hons) Ancient and Medieval History – told us his story.

In 2018, the University of Edinburgh launched its Access Programme as part of its Widening Participating Initiative. As a 26-year-old who had been out of education for four consecutive years, having previously studied Acting and

Performance, and later Art and Design, I was eligible to apply. My previous study had ignited a fervent interest in History of Art, and it was with the intention of undertaking undergraduate study in this discipline that I enrolled on the Access course. What it revealed to me, through exploring a wide range of subjects within Humanities and the Social Sciences, was that it was history – particularly of the ancient world – that really engaged me and so, the following year, I began my MA (Hons) in Ancient and Medieval History.

By now a 27-year-old student, it would be fair to say that I was incredibly anxious as to what my experience would be like. Would I find my place in an institution filled primarily with students ten years younger than myself? Would I get as much out of the ‘university experience’ than I would have done had I enrolled immediately after high school? Now, coming to the end of the second year of my degree, I’m confident to answer with a resounding yes to both questions, and I feel that my experience has been testament to the need to engage adult learners.

I write all of this as a 29-year-old, well aware of the fact that there are students in my cohort who have been outside of institutional education for far longer, but I think any significant gap in study can fill one with a great deal of self-doubt. There’s an expectation upon young learners that those who are capable go on to higher education immediately after education, and the six years I spent at high school felt as though I was expected to follow that trajectory. I chose a different path and whilst I have absolutely no regrets for studying the performing and visual arts, I realised that neither really engaged in the way that study ought to. Had I not followed those routes, however, I don’t think I would be where I am today (cliché notwithstanding).



On 6 April 2021, I was invited to participate in the Classical Association Annual Conference on a panel entitled, '*Inclusive Classics and pedagogy: teachers, academics and students in conversation*'. What the discussion revealed is the dichotomy between 'the institution' and the individuals within it. Classics has been thrown into the spotlight recently, both in academic terms for the 'dead white men' narrative that pervades it, as well as in news stories surrounding the appropriation of ancient iconography by alt-right groups. Much discussion has been had as to how Classics as a discipline can survive when it seemingly perpetrates elitist ideology, owing to the fact that very few high school students have the opportunity to study it. In fact, I had no idea what 'Classics' even meant until enrolling on the Access Programme in 2018. But I don't feel that has disadvantaged me in any way, nor has my status as a 'mature student'; rather, I feel that it has allowed me to approach the discipline with eyes that seek interdisciplinary study, that see the Graeco-Roman world as one aspect of a rich and diverse ancient world, and that appreciate the diversity of the student experience.

Recently, I launched an article series, 'Classics in Conversation', through my work with *Retrospect Journal* (for those of you who don't know, *Retrospect* is the School of History, Classics and Archaeology's student-led journal). This series poses questions to students both to encourage critical thinking and to provide a space to consider some of the most pertinent issues in the discipline today. I'm delighted with the response we've had thus far, and I feel as though it has highlighted the need to engage students in wider issues through a platform that elevates their voices. Ultimately,

it's my hope that Classics continues to thrive as a discipline, and it is also my hope that more students like myself will feel confident to pursue their ambition.

Read 'Classics in Conversation' on the Retrospect website

Find out more about the University of Edinburgh's Access Programme

The website of the Classical Association

Essays – everything you ever wanted to know but were afraid to ask

Student Ambassador Tess (studying Classics and English Literature, MA Hons) takes a deep dive into how to approach writing essays.

I think writing essays and academic papers are probably one of the more daunting tasks you'll have to take on as a university student. I've spent the last three years trying to figure out a formula that works for both aspects of my degree, and honestly, sometimes I still am not sure if I've cracked it. That being said, I do have two tricks of the trade to keep in mind when writing an essay:

Break your question down into its

essential parts

Once you write a few essays, you start to realise that all essay questions have a similar structure. There are only so many ways the examiners can ask you 'To what extent' and once you recognise certain buzzwords, it becomes much easier to formulate a plan of attack. Here are some examples:



'To what extent...', 'How far...', 'What...' and 'Evaluate ...' often signify questions that ask you to discuss whether you agree with a certain point of view on a debated topic within the subject. The best way to approach these questions is to

pick a stance and then find opposing arguments that you can dismantle to show a bit more academic sophistication.

In comparison, 'Describe...', 'Illustrate...', 'How...' and 'Explain...' are usually questions that require a more holistic approach to a topic, in which you have to discuss as many facets of the topics as possible in relation to the question (word limit permitting).

Another aspect of the question to look out for are certain key phrases you can use throughout your essay to signal-post to the reader throughout your essay that you are still addressing the question. Constantly linking your essay back to the question in your essay also helps you to stay on topic as a writer.

Here's an example of a question and how you can break it down:

'What is depicted on the Parthenon Frieze?'

This question seems relatively simple, but it is one of the most debated topics within Classical Greek archaeology. The

use of 'What' indicates that you have to pick an academic stance and justify why you think this is the most likely hypothesis using both primary and secondary sources. You should then pick one or two opposing perspective to evaluate, in order to demonstrate why your chosen interpretation is still the best. Additionally, you should always round a point off with a: 'therefore, as (evidence) demonstrates, (point) is what is depicted on the Parthenon frieze.' That way you are able to double check as you are editing if your points are properly explained to allow such a statement at the end and your examiner will also be able to pick up quickly if you are doing so because you have used words from the question itself, such as 'depicted.'

Reference well from the start

Referencing is simultaneously the easiest way to secure and lose marks in an essay. I had so many instances in first year where I lost a significant number of points for poor referencing that had me kicking myself, mainly because it would have potentially pushed me up a grade boundary. The one thing I cannot stand when reading feedback is finding out that I didn't get full marks on a section that is so clearly set out by the subject area. The School uses a variation of the Harvard system and every citation form is listed out in the Essay Guidelines. There is literally *no* reason besides carelessness for someone to not score fully on this section (I promise I speak from experience).



The best way to ensure you follow the guidelines to a tee is to reference properly from the start. Even when I am reading and taking notes on my computer, I will reference quotes and points in the correct format from the beginning. This ensures

that when I write my essay and use said quotes from my notes, I can rest assured that the referencing is already done and dusted. Additionally, if you start building your bibliography at the start, it means that you have one less thing to worry about in your editing stage of your essay. It's so much easier to remove any additional sources you ended up not using than scrambling to find a source you forgot to note down during your research stage.

Easy. Right? Don't worry, there's lots of help both in the School and the University with writing essays and other assignments. Look out for Peer Support Groups – SHCA has ArchPals and UoE HCA Peer Support – and Societies running sessions on writing and studying, and the Institute for Academic Development offers workshops and online resources on all aspects of learning.

Institute for Academic Development

SHCA Peer Support

Being a Student Ambassador

One of our Student Ambassadors, Kate, tells us why she was interested in the role.

New beginnings are some of the most exciting experiences of our lives. For me, the most exciting new beginning was when I uprooted myself from Lancashire in the North West of England and came to Edinburgh alone to begin my university experience. Now, in my fourth year, I am just as excited whenever I return to Edinburgh as I was back then.

When the opportunity arose to become a Student Ambassador, I put myself forward immediately because I knew I wanted to be a part of these new beginnings for other people. Getting to be a part of the excitement of open days and talking to prospective students about Classics has been a way that I can show my appreciation for the School, and my enthusiasm for my subject.

Whilst I have been an Ambassador, I've been presented with many opportunities to get involved with the School. Not just through Open Days, but also through focus groups for bettering employment in SHCA, calling campaigns to prospective students and giving individual tours of the building. All of these things revolved around my own schedule, which means that they never affected my studies.



The Chancellor, HRH The Princess Royal, Princess Anne unveils a plaque marking 300 years of history being taught at the University of Edinburgh

I think my favourite experience as a Student Ambassador was attending the celebrations for the 300th year of History at Edinburgh. There was the chance to hear some amazing talks by current students and alumni, to engage with many other alumni of the School and I got to meet the Chancellor, HRH The Princess Royal, Princess Anne. It was amazing and something I will never forget.

All of the things I have done with great friends, who I wouldn't have met otherwise because we're on different courses. This has been one of the best things about being an ambassador.

Anyone who wants to be involved in the School should become a Student Ambassador because you aren't just helping the School out; you're also creating memories and opportunities for yourself.

Essay writing

Everything you ever wanted to know about essays but were afraid to ask by Student Ambassador Constance.

Essay writing, love it or hate it, it is the metric by which we students are measured. Figuring out your 'style' is something of a journey and will inevitably include some painful marks to grow as a writer. However, there are some tips I can offer, distilled from my four years of successes and failures, to help demystify the approach to essay writing.

Picking a topic – Don't go for the obvious and easy. This can be hard, especially if you are pressed for time. But the reality is a lot of people are going to go for the obvious and easy, especially if you are in a big course. It will only make it harder for you to stand out amidst the fifty other people who picked the same question.

Picking a topic Part 2 – Pick a topic you like. If you like a subject more, chances are you are going to try harder and, dare I say, enjoy the process of researching more. Better yet, if you have the opportunity to pick a question, go for it. It is a perfect opportunity to focus on what *you* enjoy.

Research – Get your ducks in a row. Do not cut corners, I repeat, do not cut corners. This is when you want to be organized and systematic. Make sure you are clear when you take notes and have noted who said what. I still get cold sweats thinking about running to the library at 3 am because I could not figure out which book I had taken a quote from.

Research – Be one with the source. If you are using primary sources, it is best to have a direct quotation so that you ensure you have not lost any of the original source's meaning, especially if it is literary in nature.

Writing – (When you can) Take bite size pieces. Inevitably, there will be a time where you write an essay in a day. Afterwards, you will feel groggy, gross and your brain's IQ will have depreciated to the value of a guinea pig until you have had a full 8 hours of rest. Some people can function perfectly under these circumstances – if you are one of them, Godspeed my friend – but most are not. My best essays were slow burners where I took time to make a really pretty and detailed outline and only wrote a maximum of 500-1000 words per day.

Editing – Take some time and then go for it. Essays are like boyfriends or girlfriends; sometimes you just need a little space. Give yourself a day or two to avoid your essay and then go to a printer, print that baby out, grab a pen and read it aloud. Yep, read it like it is the Queen's Speech and cringe at the sound of your own voice. It the most useful tip a lecturer from first year gave me, and by far the most surefire way to catch grammar mistakes.

Submit – Get the receipts. Chances are you will be submitting your essay online via Turnitin. For all that is good and holy, no matter how tired you may be, check your email to make sure you got a receipt confirming your submission. Nothing is worse than losing marks for an essay you thought you submitted on time.

What is perhaps the most important thing is not to be dismayed if you do not get the mark you want. Read the feedback and take it to heart when you go to write the next one.

A visit to Rosslyn Chapel



Edinburgh is a tourist hotspot but students can enjoy its attractions all year round. Ossana, a Student Ambassador, went to Rosslyn Chapel.

The end of exams put me into a touristy mood. It is during these times, even more than usual, that I feel immensely glad that I chose to study in Edinburgh. The city offers endless beautiful spots and close proximity to other unbelievable sites.

I decided to take a trip to Rosslyn Chapel, only an hour bus ride outside of the city. It received many great reviews, and is renowned for its intricate carvings, and is considered one of the finest churches in Scotland. Built in 1446, the chapel has played critical roles in Scottish history, and continues

to be a place of worship and an important site in Scotland.



The chapel was everything one could expect and more. Unfortunately, photographs were not allowed within the building, so you can be assured that the following is spoiler free. The church is rather small, but every wall, ceiling, and column is covered in intricate carvings and sculptures. The themes carved include Christian themes, as one would expect, such as the Seven Sins, angels playing instruments (including the bagpipe!), and the face of the Christ (hidden among the stars on the ceiling). But there are also more obscure themes which even experts are still baffled about. Among the decorations are 'Green Men' faces, that may have to do with paganism. Also among the carvings are ears of corn, monkeys, and the face of a frustrated master-smith staring angrily upon the superior work of his apprentice (there is a humorous story that goes with it, but I shall not ruin it for you).

My experience in the church consisted of repeatedly saying "Wow!" and playing a game of Medieval 'Where's Wally?' ("Where's the angel with the bagpipe? No. Not that one, that one is holding a harp! How many Green Men have you found? I've only found three. Oh wait, there's a fourth!").

In 2003, Rosslyn Chapel was featured in the bestselling novel *The Da Vinci Code*. Subsequently, the 2006 movie adaptation, starring Tom Hanks, was filmed in part in the chapel.

Perhaps slightly to my disappointment, the local guide told us that the Star of David which was featured in the movie was nothing more than a prop, a sticker stuck on the wall. The sticker has since been removed, but it left a green mark which you can still easily find if you know where to look. Some think it damages the church, but it is undeniable that that mark has attracted many keen Hollywood worshippers there.



If you are still not convinced to make the trip, let me assure you that just outside the chapel is a beautiful visitors' center and a café that overlooks the best of nature. Coffee, views, and Medieval treasures: What more can one ask for?

While one cannot necessarily trust what one reads in books (especially one written by Dan Brown), you can be assured that Rosslyn Chapel is truly as beautiful as they claim, if not more. And while it may not contain the Holy Grail, there are secrets and unsolved mysteries hidden on every wall, column, and in its mysterious crypt, just waiting for someone to solve them...

Address: Rosslyn Chapel, Chapel Loan, Roslin, Midlothian, EH25 9PU

Opening times: Seasonal differences (please refer to website – www.rosslynchapel.com)