

Your studies

STUDENT HANDBOOK
SCHOOL OF
PHILOSOPHY
AND ART HISTORY

SPAH undergraduate student handbook

2016–2017



University of Essex

About this handbook

This handbook has been designed to give you essential information about your School and the University. Other sources of information are available to help you at www.essex.ac.uk/myessex. Our friendly School staff are here to help and you can find their contact details in this handbook.

Remember that at Essex, we don't separate our students and academic staff, or our professional services staff from our alumni. Everyone is a member of our community for life. Our three uniquely intimate campuses encourage an inter-weaving of people, ideas, and disciplines. We celebrate diversity and challenge inequality. Whatever your background, race or sexual orientation, you're part of a vibrant community that lives, learns, and plays together.

Please note the course structures detailed in this handbook apply for the current year only. The structures are subject to change.

Welcome to the School of Philosophy and Art History

A very warm welcome to the academic community of the School of Philosophy and Art History. Both Art History and Philosophy at Essex have well-earned and well-established reputations, and have a strong record of educating undergraduate and graduate students at all levels. Both have achieved excellent results in recent student surveys and in the national league tables measuring research performance. These successes are a reflection of the very distinctive character of the School: intensive, close-knit, and collaborative. I very much hope that you find this a stimulating place to work and think (and play) – I certainly do.

We teach a wide range of topics in Philosophy, including political philosophy, medical ethics, and philosophy of mind, as well as a number of thinkers from the history of philosophy. We are perhaps best known for our work in what has come to be known as “Continental Philosophy” – the philosophical tradition that stretches from Kant and German Idealism through to present-day Phenomenology, Critical Theory, Structuralism and post-Structuralism, and so on. We prefer to think of our speciality as “Existential Philosophy” – philosophy that grapples with fundamental questions about (human) existence. Like no other place, we are committed to fostering cross-fertilisation between traditions, and exploring ways of thinking beyond the Analytic-Continental Divide altogether.

In Art History, we similarly cover a broad array of traditions, with particular strengths in the Renaissance, Curatorial Studies, Surrealism, Modern and Contemporary Art, Architecture and Urban Design, and Latin American Art. The University is home to an internationally recognised collection of Art from Latin America (ESCALA). One of the distinctive features of Essex Art History has been its engagement with and proximity to “theory”, broadly construed. We see art and its history as rich with ideas as well as with images, and we see philosophy and other theoretical studies as an important tool for exploring the History of Art. We are also fortunate to have strong working relationships with local museums and galleries – including firstsite, which operates in Colchester, and Art Exchange on campus.

We aim to provide an optimal environment in which to pursue study and research, and I urge you to take advantage of the range of events and facilities available. Students are warmly encouraged to attend research events, such as the School Seminars (4 pm on Thursdays during term) and our mini-courses, bringing in external speakers and showcasing our own research. Outside the School there are various relevant activities, notably in the Human Rights Centre.

Finally, let me emphasise that your input on School arrangements is important. We are constantly alert to the need to accommodate students' changing interests within a responsible educational programme. This involves ensuring that we maintain the optimal content and format for our programmes, and your input, both formal and informal, is a vital part of the process. Please make your views known.

Very best wishes for your time at Essex.

Professor Fabian Freyenhagen
Head of School

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Section 1: Introduction

a) Term dates

2016-17

Autumn term	6 October 2016 – 16 December 2016
Spring term	16 January 2017 – 24 March 2017
Summer term	24 April 2017 – 30 June 2017

2017-18

Autumn term	5 October 2017 – 15 December 2017
Spring term	15 January 2018 – 23 March 2018
Summer term	23 April 2018 – 29 June 2018

Main examinations: Monday 15 May – Friday 9 June 2017

Graduation: Tuesday 18 – Friday 21 July 2017

Resit exams: 4 – 10 September 2017

Academic week numbers are available online www.essex.ac.uk/students/course-admin/timetables.aspx and also at the back of this handbook.

b) Timetables

Information about teaching timetables and your individual timetable can be found at www.essex.ac.uk/students (you will be prompted to login using your Essex username and password). Once you have chosen all your modules and received confirmation, they will appear on your personal timetable. You may find that the first week of your timetable is blank if you do not have any course commitments in Welcome Week. You can also access your timetable on most mobile devices including smart phones and tablets.

c) Reading weeks

For the majority of philosophy, and second and third year Art History modules, no lectures or classes will take place during the weeks listed below, but please check your module description for more information, as there may be some variations.

Autumn Term: week 8 (week commencing 21 November 2016)

Spring Term: week 21 (week commencing 20 February 2017)

The purpose of Reading Week is just that, an opportunity for students to catch up on reading and also writing coursework. Not all departments have reading weeks so please check with them if you are uncertain.

If a member of staff has to miss a lecture or class due to illness, or for some other reason, Reading Week may be used to catch up on the missed session.

d) myEssex

myEssex is your online account. Use it to see your timetable, keep your personal details up-to-date, see how you're doing on your course, let us know if you'll miss a lecture or class, contact the Student Services Hub and much more – <http://www.essex.ac.uk/myessex/>

e) Office hours

All members of the full-time teaching staff (except those on leave) are required to set aside two hours each week, during term-time, when they are available to see students. These times are displayed on the individual's office door, also on the wall outside 6.130.

If you wish to talk to a member of staff, you should go along during their office hours whenever possible. Though one may simply drop in during office hours, it is often a good idea to email staff in advance to ensure that they have not already booked a meeting with another student at that time. Appointments outside of office hours should also be arranged via email.

To see the Head of School outside office hours, you must make an appointment through the School Manager.

f) Timetable of School Events

Autumn Term			
W/C 14 November 2016	Wk 7		Undergraduate Staff/Student Liaison Committee – Date to be confirmed
W/C 21 November 2016	Wk 8		Reading Week Check your module description
W/C 5 December 2016	Wk 10		Student Christmas Party Details to be confirmed
Spring Term			
W/C 13 February 2017	Wk 20		Postgraduate opportunities meeting – Date to be confirmed Meeting for students interested in postgraduate study
W/C 20 February 2017	Wk 21		Reading Week Check your module description
W/C 27 February 2017	Wk 22		Undergraduate Staff/Student Liaison Committee – Date to be confirmed
Summer Term			
W/C 1 May 2017	Wk 31		Undergraduate Staff/Student Liaison Committee
	Weeks 33-36		Exam period
W/C 5 June 2017	Wk 36		SPAH picnic by the lake Always planned for the last day of the exams - so come and unwind over some food, drink and, hopefully, sunshine!
W/C 17 July 2017	Wk 42		Graduation ceremonies
W/C 4 September 2017	Wk 49		Resit Examinations

1.2 About the School of Philosophy and Art History

a) Our location

School of Philosophy and Art History
Room 6.130
University of Essex
Wivenhoe Park
Colchester CO4 3SQ

Direct tel: 01206 873485
General enquires email: spahinfo@essex.ac.uk
Website: www.essex.ac.uk/spah

General office opening hours: Monday – Friday 10am – 4pm.

Further useful information and links:

Philosophy

Website: <http://essex.ac.uk/philosophy>
Facebook: www.facebook.com/PhilosophyAtEssex
Twitter: @EssexPhilosophy

Art History

Website: <http://essex.ac.uk/arthistory>
Facebook: www.facebook.com/EssexArtHistory
Twitter: @EssexArtHistory
Pinterest: www.pinterest.com/essexarthistory

School information on Moodle

You can find important documents and other information on our undergraduate information pages on **Moodle: AR101 Art History Information** page and **PY101 Philosophy Information** page. These pages are updated regularly and contain information such as Staff Student Liaison Committee minutes, marking criteria, details of School events and various forms.

b) Resources

Common Rooms

The School currently has two Common Rooms: 5B.137 and 6.143 (also affectionately known as 'Thomas' Room' in memory of Professor Thomas Puttfarcken, a former member of staff). Both rooms are for students to relax and meet informally with fellow students and staff and are open from 9.00 am – 5.00 pm. They are also used for various events and meetings throughout the year. Hot and cold drinks are available at reasonable prices – 50p per cup of coffee, tea, or hot chocolate!

Various philosophical magazines and journals such as *Radical Philosophy*, *La Revue de l'art*, *Philosophy Now*, *The Philosophers* and *Think* are available in 5B.137. We do ask that these are not removed from the Common Rooms.

Philosophy computing resources

In addition, philosophy students have online access to both the *Philosopher's Index* and the *Routledge Encyclopaedia of Philosophy*.

The *Philosopher's Index* constitutes a comprehensive listing of major publications in contemporary philosophy, searchable by author or by topic. It is a major resource in guiding students (and researchers generally) to publications most relevant to a given topic. (*Each entry is usually accompanied by a brief synopsis of contents.*)

The *Philosopher's Index* is accessible throughout campus and off-campus. To make sure that off-campus use is restricted to University of Essex members only, the links to the above are on a secure webpage. To access the above: (1) Click on the link on the library databases page. (2) A dialogue box appears requesting your University of Essex network password. (3) You will be taken to a secure webpage which contains the link to the database: "To access this database click here".

The *Routledge Encyclopaedia of Philosophy* offers introductory entries on almost any topic and thinker that a student is likely to study. The entries are reliable and accompanied by helpful reading lists. It is an obvious first port of call on almost any topic.

Jointly these two resources provide the philosophy student with ways of setting about the wide independent reading expected of any student at graduate level. In addition to enhancing philosophical knowledge, the use of these two resources will develop general transferable research skills.

Photocopying

The [Copy Centre](#) is situated in Square 4 and offers a fast, efficient, high quality photocopying and laser printing service in black and full colour with various binding options, using a varied range of materials.

Visit the website for more information: <http://www.essex.ac.uk/uecs/copycentre/> or contact the Copy Centre team on tel. 01206 872376 or email ccentre@essex.ac.uk.

c) School Staff contact details

	Room	Tel	Email
Head of School Professor Fabian Freyenhagen	6.124	2713	ffrey
Director of Education Dr Fiona Hughes	5B.139	2718	fhughes
Undergraduate Director/Progress Officer Dr Fiona Hughes	5B.139	2718	fhughes
Graduate Teaching Assistants' Director Dr Steve Gormley (Au & Sp) Professor Fabian Freyenhagen (Su)	5B.127 6.124	2709 2713	segorm ffrey
Undergraduate Admissions Selector Dr Jörg Schaub Dr Matt Lodder	5B.117 6.133	4768 2953	jschaub mlodder
Employability Development Director Professor Peter Dews (Au) Professor Fabian Freyenhagen (Sp onwards)	5B.123 6.124	2714 2713	peted ffrey
Senior Tutor/Disability Liaison Officer Dr Steve Gormley (Au & Sp) Dr Lorna Finlayson (Su)	5B.127 6.146	2709 3002	segorm ljfinl
Study Abroad Officer Dr Matt Burch	6.145	2708	mburch

Administrative Staff

	Room	Tel	Email
School Manager Hannah Whiting	6.122	2703	hannah.whiting
Deputy School Manager Sarah Mumford	6.130	2200	smumfo
Barbara Brickman 1 st Year Administrator	6.130	3845	bbrick
Tracy Donaldson/Marie Gribbin 2 nd /3 rd /Final Year Administrator	6.130	3845	spahinfo

Philosophy contact details

Dr Matt Burch	Email: mburch Tel: 2708 Room: 6.145
Professor Peter Dews (Research leave SP & SU 2017)	Email: peted Tel: 2714 Room: 5B.123
Dr Lorna Finlayson	Email: ljfinl Tel: 3002 Room: 6.146
Professor Fabian Freyenhagen	Email: ffrey Tel: 2713 Room: 6.124
Dr Steven Gormley	Email: segorm Tel: 2709 Room: 5B.127
Professor Béatrice Han-Pile	Email: beatrice Tel: 2532 Room: 5B.143
Dr Fiona Hughes	Email: fhughes Tel: 2718 Room: 5B.139
Dr Timo Jütten (Research leave AU 2016)	Email: tjuetten Tel: 2998 Room: 5B.113
Professor Wayne Martin (Research leave 2016-17)	Email: wmartin Tel: 3405 Room: 5B.115
Dr David McNeill (Extended Research Leave until 2017-18)	Email: dmcneill Tel: 2716 Room: 5B.119
Dr Irene McMullin	Email: i.mcmullin Tel: 2711 Room: 5B.141
Dr Jörg Schaub	Email: jschaub Tel: 4768 Room: 5B.117
Dr Dan Watts (Research leave AU 2016)	Email: dpwatts Tel: 2706 Room: 5B.125

Art History contact details

Dr Gavin Grindon (Research Leave SP 2017)	Email: ggrindon Tel: 3445 Room: 6.135
Dr Joanne Harwood (ESCALA)	Email: harwjs Tel: 3971 and 3007 Room: CB.51and 6.148
Dr Matt Lodder	Email: mlodder Tel: 2953 Room: 6.133
Dr Caspar Pearson	Email: cpearson Tel: 2076 Room: 6.137
Dr Diana Bullen Presciutti	Email: dbpres Tel: 4058 Room: 6.141
Dr Natasha Ruiz-Gómez (Research Leave SP and SU 2017)	Email: natashar Tel: 2999 Room: 6.131
Dr Michael Tymkiw (Research Leave AU 2016)	Email: mtymkiw Tel: 2606 Room: 6.129

Emeritus Professors

Professor Dawn Ades	Email: dawnadesemail@gmail.com
Professor Valerie Fraser	Email: vfraser
Professor Margaret Iversen	Email: miversen
Professor Jules Lubbock	Email: lubbj
Professor Peter Vergo	Email: pjvergo
	Room: 6.148 Tel:3007

Non-Essex users should add @essex.ac.uk to the above email addresses.



01206 87 needs to be added to the extension numbers if calling externally.

Part Time Teachers

Dr David Batho PY407-5- SP Philosophy and Religion	Email: dbatho Tel: 3377 Room: 5B.107
Christine Bianco AR217-5-SP: Becoming Modern: European Art from Futurism to Surrealism	Email: Tel: 2714 Room: 5B.123
Ana Bilbao AR121-4-SP: Art Revolutions AR216-5-AU: After Impressionism: European Art from Van Gogh to Klimt AR220-5-AU: Art and Ideas II AR221-5-SP: Collect, Curate, Display AR312-6-SP: Contemporary Art: 1980 to the Present	Email: aebilb Tel: 2622 Room: 6.144
Chris Collier AR118-4-AU: Culture, Work and Society	Email: ccollic Tel: 3092 Room: 6.127
Dr Matteo Falomi PY408: Ethics	Email: mfalomi Tel: 2405 Room: 6.147
Cristóbal Garibay-Petersen PY114-4-FY/AU: Critical Reasoning and Logical Argument	Email: cgarib Tel: 2716 Room: 5B.119
Dr David Hodge AR321-6-AU: Photography in History	Email: Tel: 2606 Room: 6.129
Renée Reitsma PY427-6-SP: Topics in the Philosophy of Religion	Email: rreits Tel: 2714 Room: 5B.123
Dr Tom Whyman PY430-5-AU Topics in Analytic Philosophy	Email: twwhym Tel: 2405 Room: 6.147

Administrative team

	<p>Hannah Whiting School Manager</p> <p>Hannah is responsible for the day-to-day smooth running of the School on the administrative side, and assists the Head of School and GTA Director. She can provide you with general information on the School and deals with queries relating to undergraduate course structures, timetabling, and examinations.</p>	<p>Email: hannah.whiting@essex.ac.uk Tel: 01206 87 2703 Room: 6.122</p> <p>Office hours: Monday-Friday 9.00am - 1.00pm 2.00pm - 5.00pm</p>
	<p>Sarah Mumford Deputy School Manager</p> <p>Sarah is responsible for all matters relating to student administration and the smooth running of our student facing operation. She can provide you with general information on the School and deals with queries relating to undergraduate course structures, module enrolment, and examinations. Sarah is also responsible for the administration of our Undergraduate Staff/Student Liaison Committee.</p>	<p>Email: smumfo@essex.ac.uk Tel: 01206 87 2200 Room: 6.130</p> <p>Office hours: Monday-Friday 10.00am - 1.00pm 2.00pm - 4.00pm</p>
	<p>Barbara Brickman 1st Year Administrator</p> <p>Barbara is our principal point of contact for first year undergraduates. Barbara assists the First Year Module Supervisors with arranging classes and assists the Director of Undergraduate Studies with monitoring the progress and attendance of this group of students.</p>	<p>Email: bbrick@essex.ac.uk Tel: 01206 87 3485 Room: 6.130</p> <p>Office hours: Monday-Thursday 10.00am – 2.00pm term-time only</p>

	<p>Tracy Donaldson 2nd, 3rd and Final Year Administrator</p> <p>Marie Gribbin 2nd, 3rd and Final Year Administrator</p> <p>Tracy and Marie are our principal points of contact for second, third, and final year students. They assist the 2nd/3rd year module supervisors and the Director of Undergraduate Studies with monitoring the progress and attendance of this group of students. They also help with enrolment queries.</p>	<p>Email: spahinfo@essex.ac.uk Tel: 01286 87 3485 Room: 6.130</p> <p>Tracy's office hours: Tuesday-Friday 10.00am - 12.00 noon 1.00pm - 4.00pm</p> <p>Marie's office hours: Monday-Wednesday 10.00am - 12.00 noon 1.00pm - 4.00pm</p>
	<p>Katherine Bailey Administrative/Finance Assistant</p> <p>Katherine is responsible for the day to day financial matters, as well as providing administrative assistance for the Interdisciplinary Studies Centre.</p>	<p>Email: kbailey@essex.ac.uk Tel: 01206 87 2688 Room: 6.132</p> <p>Office Hours: Monday – Tuesday and Thursday – Friday 10.30am – 4.00pm</p>

Graduate Teaching Assistant contact details

There are a number of research students who teach on the art history and philosophy modules within the school. To find out who they are and more about their research, please have a look at their profiles: <http://www.essex.ac.uk/philosophy/staff/>

GTA Office : 5B.104

GTA Telephone Number: 01206 87 2712

Adam Leach PY113: Death, God and the Meaning of Life	Email: agleac
Alexandra Popescu PY404-5-Sp: Narrativity, Truth, and Flourishing	Email: apopescu
Ana Varas Ibarra AR118: Culture, Work and Society	Email: acvara
Clinton Verdonschot PY111: Introduction to Philosophy	Email: cv16628
Cristóbal Garibay-Petersen PY114: Critical Reasoning and Logical Argument PY408: Ethics	Email: cgarib Tel: 01206 872716 Room: 5B.119
Darshan Cowles PY113: Death, God and the Meaning of Life PY407: Philosophy and Religion	Email: dcowlea
Douglas Giles PY429: Capitalism and its Critics PY437: Modern Social and Political Thought	Email: dmgile
Goedele Caluwe PY111: Introduction to Philosophy PY400: Knowledge and Reality	Email: gsdcal
Ian Dudley AR119: Art and Ideas I	Email: idudle
Jakub Kowalewski PY111: Introduction to Philosophy PY400: Knowledge and Reality	Email: jkowal
Joshua Kennedy PY114: Critical Reasoning and Logical Argument	Email: jkenneb Tel: 01206 873007 Room: 6.148

Lauren Winsor AR113: Art and Ideas I	Email: lwinso
Margot Kuylen PY113: Death, God and the Meaning of Life	Email: mkuyle
Min Kim PY429: Capitalism and its Critics PY437: Modern Social and Political Thought	Email: mskima
Pavel Reichl PY114: Critical Reasoning and Logical Argument	Email: preich Tel: 01206 872999 Room: 6.131
Rob Seymour PY431: Ancient Philosophy	Email: rseymo
Rosie Worsdale PY111 Introduction to Philosophy PY413: Contemporary Political Philosophy PY453: Feminism	Email: rworsd
Samuel Oliver PY111: Introduction to Philosophy	Email: solived

d) Philosophy staff profiles and research interests

David Batho

David is the Senior Research Officer for The Ethics of Powerlessness. He completed his thesis at The University of Essex in 2015 on the topic of Heidegger and Perception. He has published on Heidegger and hallucination and is currently working on topics connected to the phenomenology of powerlessness, such as anxiety, reticence, remorse and the theological virtues of faith, hope, and love.



Matt Burch completed a PhD in philosophy at Rice University, spent a postdoctoral year at Bergische Universität, Wuppertal, and taught at the University of Arkansas for five years. He served as senior research officer on the Essex Autonomy Project from 2013-2014. He has published articles on philosophical method and the phenomenology of agency. His current research focuses on the nature and limits of practical agency with an approach that draws on the resources of the social sciences and the phenomenological tradition. Research Interests: Practical deliberation, normativity, moral psychology, objectivity, and risk.

Peter Dews, BA Cambridge, MA Essex, PhD Southampton.

Peter read English at Queen's College Cambridge, and took an MA in the Sociology of Literature at Essex, going on to gain a PhD in Philosophy at Southampton University. Before coming to Essex, he taught philosophy at Middlesex University and European thought and literature at Anglia Ruskin University. He is the author of *Logics of Disintegration* (1987, reissued in the Verso 'Radical Thinkers' series 2007), *The Limits of Disenchantment* (1995), and *The Idea of Evil* (2008); he has also edited *Autonomy and Solidarity: Interviews with Jürgen Habermas* (1986), *Habermas: A Critical Reader* (1999), and co-edited *Deconstructive Subjectivities* (1997). He has been a Humboldt Fellow at the University of Tübingen, and has held visiting positions at the University of Konstanz, at the Institute for Human Sciences in Vienna, at the Graduate Faculty, New School for Social Research, at Columbia University, and in the Center for the Humanities, Grinnell College. Main interests: the history of German Idealism and its aftermath; the Frankfurt School and contemporary Critical Theory; French philosophy, from WWII to the present; philosophy and psychoanalysis (especially Lacanian theory). Current research interests include: the logic of transitions from transcendental to objective idealism, and the conception of system in Franz Rosenzweig's *The Star of Redemption*. He is also writing a book on Schelling's late thought as a confrontation with Hegel.





Matteo Falomi

Matteo studied Philosophy at The University of Rome “La Sapienza”, and took his PhD in Philosophy and Politics at the University of Naples “L’Orientale”. After his PhD, he held a research position at the University of Oxford and a Junior Research Fellowship at the SPAH at Essex. He has been affiliated to Essex University ever since, teaching in both Philosophy and Government. Main interests: Moral Philosophy,

Political Philosophy, Ordinary Language Philosophy, Wittgenstein and the Wittgensteinian tradition, Philosophy and Literature. Current research topics include: the relation between personal autonomy and linguistic competence, the problem of responsiveness in democratic theory, the concept of moralism, the possibility of criticizing one’s culture as a whole, Stanley Cavell’s notion of moral perfectionism.

Lorna Finlayson

Lorna took both her BA and PhD in Philosophy at King’s College, Cambridge, where she was then appointed to a four-year junior research fellowship, also acting as an affiliated lecturer at the Faculty of Philosophy. She is the author of *The Political Is Political: conformity and the illusion of dissent in contemporary political philosophy* (Rowman & Littlefield, 2015), and *An Introduction to Feminism* (CUP, forthcoming November 2015). She has interests in political philosophy and its methodology, critical theory and theories of ideology, feminist philosophy, philosophy of social science, and Arabic philosophy. As of September 2015, she is Lecturer in Philosophy at the School of Philosophy and Art History.



Fabian Freyenhagen, BA Oxford, PhD Sheffield.

Fabian read Philosophy, Politics and Economics at Exeter College, Oxford, and then completed a PhD in Philosophy at the University of Sheffield. Before joining the Department, he taught for two years at Cambridge. He is the author of *Adorno’s Practical Philosophy* (CUP 2013) and papers in journals such as *Kantian Review*, *Hegel Bulletin*, *Proceedings of the Aristotelian Society* and *Politics, Philosophy & Economics*. Main Interests: Frankfurt School (especially Adorno), Ethics (particularly Kant’s and Kantian ethics), Political Philosophy, Philosophy of Psychiatry. Current research: social pathology; autonomy and its social conditions; methodology in political philosophy; and ethics after Auschwitz. He is Co-Investigator of the AHRC-funded Essex Autonomy Project, an externally funded research project

concerned with the ideal of self-determination in human affairs. He is also the current Head of the School of Philosophy and Art History.



Cristóbal Garibay-Petersen

Cristóbal did his undergraduate philosophy degree at the Jesuit Faculty of Philosophy, now part of the Instituto Tecnológico de Estudios Superiores de Occidente, in Mexico, where he graduated by writing a dissertation on Heidegger. He then completed an MA in Continental Philosophy at Essex with a dissertation on Nietzsche and is currently completing a PhD, also at Essex, with a thesis on Kant and time. Although his current research field is mostly related to Kant, Heidegger and the intersection of being, time and the imagination, his general research interests encompass ontology, metaphysics, logic, transcendental idealism, other idealisms, ancient philosophy, histories of ideas and the history of being”.

Steven Gormley, BA Kent, MA Warwick, PhD Essex. Steven studied Philosophy and Literature at Kent and Continental Philosophy at Warwick. He completed his doctoral work in philosophy at Essex, and then held a two-year junior research fellowship in the department. Main Interests: Political Philosophy; Critical Theory; Contemporary French Philosophy (particularly Derrida, Foucault, Rancière); Deconstruction; Phenomenology; Current research: democratic theory (agonistic, deconstructive, and deliberative); impossible ideals in ethics and politics; Nietzsche and indirect communication; rhetoric and public deliberation; social pathologies.



Marie Guillot – starting Spring 2017

Marie studied philosophy in France, at the École Normale Supérieure (Fontenay St Cloud), at the École des Hautes Études en Sciences Sociales and at the Institut Jean Nicod, where she did her PhD as well as an M.Sc. in cognitive science. She also studied fine arts at the École Nationale Supérieure des Arts Décoratifs (Paris). Before joining Essex, she was a research fellow at the Institut Jean Nicod, at Paris IV, at LOGOS (Barcelona), and at University College London. She has published articles in journals such as *Synthese*, *Teorema*, the *Review of Philosophy and Psychology* and *Philosophical Explorations*. She is currently working on a two-year Marie Curie project, PHENOSELF, which investigates the phenomenal basis of the concept of self.

Main interests: philosophy of mind, philosophy of language, epistemology, philosophy of psychology, aesthetics. Current research: the first person (linguistic and mental), indexicality, *de se* content, subjectivity, self-knowledge, phenomenal consciousness, phenomenal concepts.



Béatrice Han-Pile, Ecole Normale Supérieure d'Ulm, Agrégation de Philosophie, Thèse de Doctorat (Université de Paris XII).

Béatrice studied philosophy, history and literature at the École Normale Supérieure and was awarded a Fellowship from the Thiers Foundation while completing her doctoral thesis on Michel Foucault. Before coming to Essex, she taught in France at the Universities of Paris IV-Sorbonne, Reims and Amiens. She was invited as a Visiting Scholar twice by the University of California (Berkeley), and by the Université de Nice (France). She is the author of *L'ontologie manquée de Michel Foucault* (published in the autumn of 2002 by Stanford University Press as *Foucault's Critical Project: Between the Transcendental and the Historical*).

She also has published various papers, mostly on Foucault, Nietzsche, Schopenhauer, Heidegger and aesthetics. She is currently Principal Investigator on an AHRC-funded three year project on 'The Ethics of Powerlessness: the Theological Virtues Today' (EoP). The project will run for three years from July 1 2015 and investigate the nature of medio-passive agency, as well as the possible roles of the theological virtues for ethical guidance in situations of powerlessness. Main interests: Foucault and Continental philosophy, especially phenomenology; German philosophy (Kant, Schopenhauer, Nietzsche); past and contemporary theories of art (Heidegger, Merleau-Ponty, Maldiney). Current research: EoP related matters, a book on hope and various papers, mostly on Nietzsche, Foucault and Heidegger.



Fiona Hughes, MA (Hons) Edinburgh, DPhil Oxford. Fiona studied at Edinburgh as an undergraduate and at Tübingen, Germany (where she held the Stevenson Research Scholarship), and Merton College, Oxford as a graduate student. She was a junior Research Fellow at Wolfson College, Oxford and lecturer at the universities of Edinburgh and York. She has written articles on Kant, Merleau-Ponty, Nietzsche and philosophical aesthetics. Main interests: Kant, Merleau-Ponty, aesthetics, phenomenology (French and German), Nietzsche. Current research: the

relationship between Kant's epistemology and aesthetics, Merleau-Ponty's development of Husserl's phenomenology, the relationship between art and philosophy. Fiona is author of *Kant's Aesthetic Epistemology: Form and World* (Edinburgh University Press) June 2007 and *The Reader's Guide to Kant's Critique of Judgement* (Continuum Press) November 2009.

Timo Jütten, BA London, MA, DPhil Sussex.

Timo studied Political Studies at Hebrew at SOAS (University of London) and the Hebrew University of Jerusalem, and Social & Political Thought and Philosophy at Sussex. Before coming to Essex, he taught at University College Dublin and in Groningen. His main research interests are in critical social theory, political philosophy, philosophy and gender, and the philosophical foundations of human rights. He also remains interested in Kant and Post-Kantian European Philosophy (Hegel Marx). Timo has published articles in the *European Journal of Philosophy*, *Inquiry*, the *International Journal of Philosophical Studies*, *Constellations*, *Critical Horizons* and the *Deutsche Zeitschrift für Philosophie*. His current research is on commodification and the moral limits of markets, and on sexual objectification.



Thomas Khurana – starting Spring 2017

Thomas studied Philosophy, Sociology, Literature and Psychology in Bielefeld and Berlin and received his PhD from the University of Potsdam. Before joining the Department, he taught philosophy at the University of Potsdam, the Goethe-University Frankfurt, and the University of Leipzig. He was a Theodor Heuss Lecturer at the New School for Social Research in New York and a Humboldt fellow at the University of Chicago.

Thomas is the author of three books, most recently “Das Leben der Freiheit: Form und Wirklichkeit der Autonomie” (Suhrkamp 2017). His latest edited collection is “The Freedom of Life: Hegelian Perspectives” (August 2013).

Thomas has also published various papers on Kant, Hegel, Heidegger, Wittgenstein, Adorno, Foucault, Derrida, Cavell, Brandom, Agamben, and others. His main areas of interest are: Kant and German Idealism, 19th and 20th century continental philosophy, practical and social philosophy, philosophy of language and mind, philosophy of culture and aesthetics. His current research focuses on the dialectics of second nature, the relation of self-consciousness and self-reification, ethical naturalism and the politics of life.

Wayne Martin, BA Cambridge, PhD Berkeley.

Wayne studied philosophy both in the UK and in the USA and taught for twelve years at the University of California, San Diego, before coming to Essex in 2005. He is the author of *Theories of Judgment: Psychology, Logic, Phenomenology* (Cambridge UP, 2006) and *Idealism and Objectivity: Understanding Fichte's Jena Project* (Stanford UP, 1997), as well as articles on Frege, Husserl, Lucas Cranach, Dutch Still Life painting, deontic logic and Philosophy of Psychiatry. He currently serves as Head of the School of Philosophy and Art History, and is Principal Investigator on the Essex Autonomy Project, an externally funded research project concerned with the ideal of self-determination in human affairs. He also serves as Series Editor for *Modern European Philosophy* (the monograph series at CUP).



Irene McMullin, MA Toronto, PhD Rice.

Irene joined the department of Philosophy at the University of Essex in 2013 after having spent a postdoctoral year at Bergische Universität, Wuppertal, Germany and teaching at the University of Arkansas, Fayetteville for six years. She completed her PhD at Rice University and her MA at the University of Toronto. She is the author of *Time and the Shared World: Heidegger on Social Relations* (Northwestern UP, 2013), as well as articles on Husserl, Heidegger, Kant, Sartre, Arendt, and virtue ethics. Her research interests include phenomenology, existentialism, moral psychology, ethics, and social/political philosophy. She is currently working on a book about the interface between existentialism and virtue ethics entitled "Existential Flourishing: A Phenomenology of the Virtues."



Renee Reitsma Renée studied history, philosophy and religious studies at the universities of Reading, Leiden, and Amsterdam before coming to Essex for her PhD in Philosophy. Her PhD thesis, due to be finished in 2017, is on Nietzsche, sin and redemption. She works mainly in philosophy of religion, but also has research interests in feminism, philosophy of music, medieval philosophy and metaethics. As a member of the departmental Society for Women in Philosophy (SWIP) group, she is also interested in metaphilosophy and philosophical practice.



Jörg Schaub, Dr. phil. Frankfurt.

Jörg studied Philosophy, Aesthetics, Art and Media Theory at the HfG Karlsruhe, Heidelberg University, the University of North Carolina at Chapel Hill and Cambridge University. He received a doctoral degree in philosophy from Goethe-University, Frankfurt. He was a Visiting Fellow at the Department of Philosophy at Essex University, and DAAD postdoctoral research fellow at the Faculty of Philosophy at Cambridge University. Before joining the Department, he taught at Mannheim University and Goethe-University. Main interests: Social and Political Philosophy (focus on contemporary theories and 19th century German authors), Frankfurt School and Contemporary Critical Theory, Philosophy of Art, Normative Ethics and Metaethics. Current research: the aesthetic moments in emancipatory politics; social pathologies; methodological approaches in contemporary social and political philosophy (ideal/nonideal theory, activist political theory, political realism, Critical Theory, Cambridge School); theories of justice (particularly Rawls).



Daniel Watts, BA PhD Sheffield.

Dan joined us from Trinity College Dublin, where he had taught Continental Philosophy and enjoyed a postdoctoral fellowship. He completed his doctoral work in philosophy at Sheffield, where he also read history and philosophy. His main research interests are in Kierkegaard, Wittgenstein and the phenomenological tradition. He also has interests in the philosophy of religion, ethics and political philosophy. He has published papers in *The European*

Journal of Philosophy, Inquiry, International Journal of Philosophical Studies, The Bulletin of the Hegel Society and *Faith and Philosophy*. He is writing a book entitled *Thinking Humanly: Kierkegaard on Subjectivity and Thought*. Dan is also Co-Investigator on a major project, *The Ethics of Powerlessness*.

Tom Whyman

Tom completed his PhD at the University of Essex in 2015. Since then, he has taught as a part-time lecturer in the department. He is interested in questions about freedom, nature, political agency, and the possibility of happiness – particularly in the context of Frankfurt School critical theory, German Idealism (including critics of the tradition such as Marx and Kierkegaard), and contemporary ethical naturalism. He is the author of 'Understanding Adorno on Natural-History', published in the *International Journal of Philosophical Studies*, and 'Adorno's Wrong Life Claim and the Concept of Despair', forthcoming in the *Hegel Bulletin*. He is also a freelance writer with pieces published, amongst other places, in *The Guardian* and *The New York Times*.



e) Art History staff profiles and research interests



Dawn Ades, Emeritus Professor, BA Oxford; MA Courtauld Institute, University of London

Dawn Ades is a Fellow of the British Academy and a former trustee of Tate (1995-2005) and was awarded a CBE in 2013 for her services to art history. She has been responsible for some of the most important exhibitions in major London venues and overseas over the past thirty years, including *Dada and Surrealism Reviewed*, Arts Council of Great Britain, 1978; *Art in Latin America: The Modern Era 1820-1980*, Hayward Gallery, London, 1989; *Salvador Dalí: The early years*, Hayward Gallery, London, 1995; *Salvador Dalí:*

centenary retrospective, Palazzo Grassi, Venice, 2004; *Undercover Surrealism: Georges Bataille and DOCUMENTS*, Hayward Gallery, London, 2006; *The Colour of my Dreams: the Surrealist Revolution in Art*, Vancouver Art Gallery 2011. She has published standard works on photomontage, Dada, Surrealism, women artists and Mexican muralists. She recently completed a collaborative project at the Getty Research Institute on Surrealism in Latin America and co-edited the resulting volume of essays *Vivísimo Muerto: Surrealism in Latin America* 2012. In 2015 Ridinghouse published her selected essays *Writings on Art and Anti-Art*.

Christine Bianco, BA Stetson University, MA University of Florida, PhD Oxford Brookes University. Specializing in modern art and American visual culture, Christine is interested in the operation of images in society and the role of art in the public sphere. She is currently working on several publications derived from her thesis, “Modern Art for Middle America: American Abstraction in Mass Magazines, 1946-1960,” which examines how popular magazines such as *Life* and *Time* defined modern art and its role in postwar American culture for millions of readers outside of the art world. Her research addresses cultural hierarchies, public art issues, photojournalism, modern design, advertising, Cold War culture, the art market, institutional histories, gender studies, and identity.



Ana Bilbao, BA UDLAP, MA Essex, PhD Essex

Ana studied Art History and Curating at UDLAP in Mexico, a Diploma in Museum Studies at Leeds University, and an MA in Curating Contemporary Art at the University of Essex. She is currently completing her PhD in Art History and Theory with specialisation in Curatorial Theory and Practice. Her research explores the emergence and proliferation of Small Visual Arts Organisations (SVAOs) in various parts of the world from the 1990s-present.

Ana also works in Arts Education in the Communications and External Relations Office at Essex, as well as an Outreach Tutor. She worked in the curatorial team of The Minorities Art Galleries and as exhibitions organiser at Smiths Row Gallery. Before coming to Essex, she worked in Zona Maco México Arte Contemporáneo (the most important contemporary art fair in Latin America) and in Galería GARCO as a curator. She participated in the project 'Nothing You Ever Wanted to Know About Curating: The Interview' at Kynastonmcshine Gallery in London, and she also co-curated the exhibition 'Organization of Dirt' at Temple Works, Leeds. Ana is an active member of the SMC at the Association of Art Historians. Her main interests are Curatorial Theory and Practice, Modern and Contemporary art, Art Theory, and the History of Display from the Renaissance to the present.

Lisa Blackmore - starting August 2017

Lisa researches the aesthetics and politics of modernity in Latin American and Caribbean art, architecture, and visual culture, exploring historical contexts and epistemic pacts that entangle vision with power and knowledge. Her first book *Spectacular Modernity: Dictatorship, Space and Visuality in Venezuela (1948-1958)*, forthcoming from the University of Pittsburgh Press in 2017, draws on her AHRC funded doctoral dissertation in which she analysed an array of visual and spatial phenomena, from vintage newsreel and state propaganda to carnival pageants and military parades. After receiving her PhD in 2011, she taught at universities in Caracas and Leeds, and has worked as a curator and translator, focusing particularly on issues of memory, space, and digital culture. The postdoctoral research she has developed at the University of Zurich since 2014 seeks to expand the repertoire of the modern landscape in Latin America by directing attention to its blind spots: disordered forms of nature, ruination and memory, caused by different types of violence. Parallel to this, Lisa is collaborating with a filmmaker on two research-led films, the first of which will be completed in 2016, and is co-editing two volumes on culture and politics in Venezuela. She will join the School of Philosophy and Art History as Lecturer in Art History and Interdisciplinary Studies in August 2017



Chris Collier

Chris studied BA Fine Art and English Literature (Joint Hons.) at University of Wales, Aberystwyth, MA Cultural Studies at Goldsmiths, University of London, and recently submitted his PhD in Art History at Essex. He has taught at Essex since September 2015. During his PhD he authored a number of journal articles and book chapters including: 'The Naked City - Psychogeography and the Metaphysics of Mapping' *Kunstlicht*, 34.2, (2013) and 'Psychogeography Adrift - Negotiating Critical Inheritance in a Changed Context' in Tina Richardson (ed.), *Walking Inside Out*, Rowman and Littlefield, 2015.

In 2013 he co-organised the Art History Graduate Conference, *Art and Maps since 1945*. His interests include the Situationist International(s) and their reception, particularly in the UK underground, self-publishing practices and three-sided football.



Valerie Fraser, Emeritus Professor, MPhil, Warburg Institute, University of London; PhD Essex

Valerie Fraser specialises in the art and architecture of Latin America and Spain with particular emphasis on the early colonial period and the 20th/21st centuries. She is Chair of the Essex Collection of Art from Latin America (ESCALA). She has worked on a number of exhibitions including Kahlo's Contemporaries held at the University Gallery in 2005, and Latin American Art: Contexts and Accomplices at the Sainsbury Centre, University of East Anglia, 2004. She has won a number of major awards from the AHRC including funding for a fully-illustrated online catalogue of ESCALA, and recently completed a three-year AHRC-funded research project (2009-2012)

entitled Meeting Margins: Transnational Art in Latin America and Europe 1950-1978, a collaboration between the University of Essex and the University of the Arts London that investigated artistic relations between Europe and Latin America in the post-war period. She is currently researching artistic production in Chile from 1950 until the military coup in 1973.

Gavin Grindon, BA Leeds, MA, PhD Manchester
Gavin is the co-director of the Centre for Curatorial Studies. He specialises in modern and contemporary art, curating and theory. His research focuses on activist-art, social practice and institutional critique. He co-curated the exhibition *Disobedient Objects* (V&A 2014-15), and is currently completing a book on the history of activist-art. He has published in *Art History*, *The Oxford Art Journal*, *Third Text*, *Radical Philosophy* and *The Journal of Aesthetics and Protest*. Before coming to Essex, he was visiting research fellow at the V&A and postdoctoral fellow in visual and material culture at Kingston University.



He completed his PhD, an intellectual history of theories of revolution-as-festival, at Manchester University under Prof. Terry Eagleton. He recently organised the conferences *Art... What's the Use?* (Whitechapel, 2011) and *The Politics of the Social in Contemporary Art* (Tate Modern, 2012); and has been invited to speak at CUNY Graduate School; York; UCL; Royal College of Art; the Courtauld; Warsaw Museum of Contemporary Art; and Queens Museum, New York. He has also spoken about his work for BBC Radio 4, *The New York Times*, *The Guardian*, *Le Monde* and consulted for arts programming on Channel 4. In 2010, he co-authored a pamphlet on activist-art, *A User's Guide to Demanding the Impossible* (Autonomedia/Minor Compositions), which has been translated into eight languages.

Joanne Harwood, MA PhD Essex

Joanne Harwood specialises in the art of Latin America with a focus on the pre-Columbian and early colonial period in central Mexico, particularly in relation to Aztec-Mixtec painted books. She teaches an undergraduate survey course on art from Latin America from pre-Columbian to contemporary art and architecture and her current research focuses on indigenism and post-indigenism in modern and contemporary art from Latin America. As Director of the Essex Collection of Art from Latin America (ESCALA) and alumna of the Museum Leaders Programme (University of East Anglia) she also contributes to the Centre for Curatorial Studies (CCS). She is currently also Director of Latin American Studies and Co-Director of the Centre for Latin American and Caribbean Studies.



David Hodge

David researches international modern and contemporary art, with a special focus on the politics of recent practice. As well as teaching at Essex, he is also Head of Art History, Theory and Contextual Studies at The Art Academy, a fine art school in London. David completed his PhD in Art History and Theory at the University of Essex in 2015. His thesis was on the American artist Robert Morris. He is currently co-editing a book and publishing articles on the Iranian-American public artist Siah Armajani. He has articles published or forthcoming in *Art History*, *Oxford Art Journal*, *Sculpture Journal* and *e-flux*. In 2014 he co-curated an exhibition of contemporary Iranian art at Brunei Gallery, SOAS and he recently received a grant from British Council to organise a series of workshops on art writing in Tehran. David also has an ongoing practice of making documentary films about art for BBC World Service.



Margaret Iversen, Emeritus Professor, MLitt Edinburgh; PhD Essex
Margaret Iversen is Professor in the School of Philosophy and Art History at the University of Essex. Her books include *Alois Riegl: Art History and Theory* (1993), *Beyond Pleasure: Freud, Lacan and Barthes* (2007), *Writing Art History* (with Stephen Melville) and *Chance* (both 2010). She co-edited with Diarmuid Costello special issues of journals: 'Photography after Conceptual Art' for *Art History* and 'Agency and Automatism' for *Critical Inquiry*. "Desire and the Diagrammatic," *Oxford Art Journal*, Vol. 39, No. 1, 2016, 1-17. Review: *A Handful of Dust: From the Cosmic to the Domestic* by David Company.



Le Bal/Mack, London, 2015. *History of Photography*, Vol. 40, No. 2, 2016. "Carving, modelling, painting: Adrian Stokes and Merlin James," *Journal of Contemporary Painting*, Vol. 2, No.1, 2016, 115-131. Her most recent book is *Photography, Trace and Trauma* (University of Chicago Press, 2017).



Matt Lodder, BA Bradford, MA PhD Reading

Matt completed his PhD in 2010, having submitted a thesis entitled *Body Art: Body Modification as Artistic Practice*, and has taught contemporary art and theory at the Universities of Reading and Birmingham. His current research is principally concerned with the history of tattooing, and the artistic status of body art and body modification practices. He has lectured on topics including body modification practices, tattoos and tattooing; contemporary performance art; deconstructivist architecture; lowbrow and outsider art; pop surrealism; digital and internet art; art & science; and Deleuzian approaches to art. Recently, he has acted as a contributor and expert consultant for various television projects on body art and body modification, including BBC Breakfast

News, 'Coast' and National Geographic's 'Taboo', as well as on local, national and international radio. His first book "Tattoo: An Art History" is currently in production.

Jules Lubbock, Emeritus Professor, BA Cambridge University, MA Courtauld Institute of Art

Jules Lubbock is an expert on British architecture and town planning; his *Tyranny of Taste* explains how British architecture and design has been shaped by economic and moral concerns. He is co-author of a history of British architectural education, *Architecture: Art or Profession*. As architecture critic of the *New Statesman* and a speechwriter to the Prince of Wales he helped promote the policy of New Urbanism. His latest book *Storytelling in Christian Art from Giotto to Donatello* was published in 2006. In 2014 he curated 'Something Fierce: University of Essex: Vision and Reality' and published a short guide to the history of the University and its architecture. He is currently studying Ambrogio Lorenzetti's frescoes of Peace and War in the town hall of Siena.

Caspar Pearson, MPhil Birmingham, PhD Essex

Caspar Pearson specialises in the art, architecture and urbanism of the Italian Renaissance. He is particularly interested in the fifteenth-century architect and scholar Leon Battista Alberti. His book on Alberti's urban thought, *Humanism and the Urban World: Leon Battista Alberti and the Renaissance City*, was published by Penn State University Press in 2011. He also works on some aspects of architecture, urbanism, and visual culture in Britain and Europe in the contemporary period, especially in relation to the 'Urban Renaissance' in the UK and the visual imaginary of the European Union.



His teaching is mostly focused on the painting, sculpture and architecture of fifteenth and sixteenth century Rome, Florence, and Venice, on the theory and philosophy of art, and on the buildings and spaces of the EU. Before coming to Essex, Caspar lived and worked in Rome for five years, where he was a fellow of the British School at Rome.



Diana Bullen Presciutti, BA Dartmouth College, MA Syracuse University in Florence, PhD University of Michigan. A specialist in the visual culture of Renaissance Italy, Diana received her PhD in the History of Art from the University of Michigan in 2008. Before coming to Essex, she taught at three American Universities: Rice University (Texas), Berea College (Kentucky), and the College of Wooster (Ohio). Her Primary research addresses the visual culture of social problems in late medieval and early modern Italy, with a particular emphasis on intersections between gender, class, and cultural production. Her first book, *Visual Cultures of Foundling Care in Renaissance Italy* (forthcoming with Ashgate Press), explores how visual culture both framed in social problem of infant abandonment and prompted the charitable work of the founding hospital. She has published articles in *Renaissance Studies*, *Renaissance Quarterly*, the *Journal of Medieval and Early Modern Studies*, and *Artibus et Historiae*. She is currently at work on a new book-length project that contends that the visual representation of saints' miracles served in Renaissance Italy as a vehicle for contesting the public image of a number of social problems – problems like madness, vendetta, and illegitimacy.

Natasha Ruiz-Gómez, BA Columbia MA PhD Pennsylvania

Natasha Ruiz-Gómez specialises in French art of the late nineteenth and early twentieth centuries and is especially interested in the relationship between art and science. She has spent over a decade researching the impact of scientific and medical discourses on Auguste Rodin's oeuvre. Her current book project examines the artistic but purportedly objective practices of Doctor Jean-Martin Charcot and the Salpêtrière School. She has published articles on Auguste Rodin's sculpture, drawings and photographic collection, the pathological sculptures of Doctor Paul Richer of the Salpêtrière, and contemporary architecture. In 2014, she co-organised the international conference 'Collect, Exchange, Display: Artistic Practice and the Medical Museum' at the Hunterian Museum of the Royal College of Surgeons, London, funded by the Wellcome Trust. Before coming to Essex, she was a Kress Curatorial Fellow in the Department of European Art at the Brooklyn Museum.





Michael Tymkiw, BA Yale, MBA University of Chicago, PhD University of Chicago.

Michael specialises in modern and contemporary visual culture, with a particular interest in exhibition design; issues of spectatorship; the historiography of modernism; and intersections between pre-modern and modern art. Michael is currently working on three research projects. The first is a book entitled *Modern Exhibition Design under National Socialism*, an outgrowth of his PhD thesis. The second, which extends Michael's interest in exhibition design to a more applied realm, focuses on using digital tools to expand museum access for visitors with physical disabilities. The last project, which builds on Michael's interest in spectatorship but moves to forms of visual culture beyond

exhibition spaces, explores the phenomenon of walking on images (e.g., on pavement mosaics, carpets, tomb slabs, and floor-based artworks).

Peter Vergo, Emeritus Professor, MA PhD Cambridge

Peter Vergo is recognized internationally as one of Britain's leading experts in the field of modern German and Austrian art. His exhibition *Vienna 1900* was the centrepiece of the 1983 Edinburgh Festival and led to the award of the Golden Order of Merit (*Goldenes Verdienstkreuz*) by the Republic of Austria for services to Austrian art. Other international exhibitions he has curated include *Abstraction: Towards a New Art* (Tate Gallery, 1980), *Expressionism: Masterpieces from the Thyssen-Bornemisza Collection* (1989-90) and *Emil Nolde* (Whitechapel Art Gallery, 1995-6). As editor of the 1989 anthology *The New Museology* he was at the centre of a growing debate about the role of museums in our society. His other main interest is the relationship between art and music - the subject of his two books *That Divine Order: Music and the Visual Arts from Antiquity to the Eighteenth Century* (2005) and *The Music of Painting: Music, Modernism and the Visual Arts* (2010, research for which was supported by a Major Fellowship awarded by the Leverhulme Trust. Until its dissolution in 2014 he was a member of the Société Kandinsky, an international body responsible for administering the estate of the Russian artist Wassily Kandinsky, one of the twentieth-century's pioneers of abstract painting. He was also responsible for the catalogue *Egon Schiele: The Radical Nude* and for helping to co-curate the exhibition of that name shown at the Courtauld Gallery in London during 2014-15.



f) Who to go to if you need help

The School encourages students to keep staff advised of any academic or personal difficulties they are experiencing. We are committed to supporting our students to the best of our ability, within the available resources. Certain members of staff, by nature of their duties, are more able to provide this support than others, and their names are given below.

All members of the teaching staff (except those on leave) are required to set aside two hours each week during term-time when they are available to see students. These times are displayed on the notice board opposite 6.130 and on the individual's door. If you wish to talk to a member of staff, you should go along during their office hours whenever possible. If this is not possible then email them directly to make an appointment. To see the Head of School outside office hours, you must make an appointment through the School Administrator.

Undergraduate Administrators

You may find it easier to report any personal difficulties you might be experiencing, including those that are affecting your academic performance, through Barbara or Tracy - your administrators.

1st year students contact:

Barbara Brickman
Office: 6.130
Tel: 01206 87 3485
Email: bbrick@essex.ac.uk

2nd/3rd/final year students contact:

Tracy Donaldson/Marie Gribbin
Office: 6.130
Tel: 01206 87 3485
Email: spahinfo@essex.ac.uk

Deputy School Manager:

Sarah Mumford
Office: 6.130
Tel: 01206 87 2200
Email: smumfo@essex.ac.uk

Your Personal Tutor

All undergraduate and taught postgraduate students have a Personal Tutor who you'll meet soon after you've arrived, and throughout your course. Your Personal Tutor is there to help you feel connected to your department, school, or centre, and is someone you can talk to if you have questions about your course or encounter any difficulties which affect your studies. Your Personal Tutor may also recommend other support services on campus that might be able to help. If you're unsure who your personal tutor is, please ask a member of the administrative staff in your school or log in to your My Essex student portal. Click on the 'Education' tab at the top and your personal tutor will be listed under the 'Courses' section.

Lecturer or class teacher

Quite often students find that their first line of contact is with their lecturer or, for first year students, their class teacher. Questions relating to specific modules, reading material, essay questions, and submission of coursework, should, in the first instance, be taken up with that person. If you have a personal problem that is affecting your progress and attendance it is essential that your lecturers and teachers be made aware this. You can do this either by speaking to them personally, or through the appropriate administrator (see above), who will then pass the information on for you.

Course Director

Each course has a member of staff who is responsible for it. This person is known as the Course Director. The name of the Course Director is given along with the course structure later in this handbook. Course Directors take a special interest in their particular course and are familiar with the opportunities it offers and the requirements it imposes. You should approach your Course Director if you are uncertain about what your course involves, if you are uncertain about options, or if you are thinking of changing modules. Your Course Director may also be your Personal Tutor.

Director of Undergraduate Studies

The Director of Undergraduate Studies has responsibility for the monitoring of progress of first, second, third, and final year undergraduates. Hopefully you will not have to see the Director, but if you do it normally means that you have fallen behind in your studies because of poor attendance and/or non-submission of coursework.

Director of Education

As a member of the School's leadership team, the Director of Education supports the Head of School in the conception, planning, and delivery of undergraduate, taught postgraduate, and research degree programmes. With the Head of School, the Director of Education ensures the quality and consistent standard of education within the broader course framework in both Philosophy and Art History. Again, you can speak to the Director of Education about course provision if you have any queries.

Head of the School

All students have the right to see the Head of School, Professor Fabian Freyenhagen, on matters where they are dissatisfied. If you are unable to see the Head of School in his office hours, you should make an appointment through Hannah Whiting. Hannah's contact details are: hannah.whiting@essex.ac.uk, tel. 01206 872703, room 6.122.

Peer Mentoring



A number of our second and third year students volunteer to act as mentors to new students entering the first year. The scheme, which has now been running for several years, was established to help new students during their first few weeks at Essex and beyond if the need arises. It is an informal and supportive relationship whereby a more experienced student helps a new student to learn the ropes within the context of the University's systems and cultures.

New students are introduced to their mentors in Welcome Week and a list of mentors and their contact details – along with their mentees – is displayed on the noticeboard outside 6.130.

More information about the Peer Mentor scheme can be found at:
<http://www2.essex.ac.uk/stdsup/peermentoring/>.

You can also contact the peer mentor coordinator Sarah Mumford: smumfo@essex.ac.uk, 01206 872200.

Correspondence and Communication - School Notice Boards

Important information is communicated to students by email and on the University notice boards. This will include general School of Philosophy and Art History information, details on the School's student support system, and Employability and Careers Centre notices. First, second, third, and final year notice boards are outside the Undergraduate Office (6.130). Further down the corridor, and also in the Philosophy corridor on 5B, you will find notice boards announcing seminars and conferences, both at Essex and at other universities, and a variety of other information. The University makes increasing use of email to advise students of deadlines and to communicate information on various aspects of student life. **You are expected to access and check your University email account daily during term time.**

g) School prizes

The Bishop/McKinlay Travel Prize: Art History:

The prize, established in memory of James Bishop and Seamus McKinlay, will be awarded to a second-year student taking History of Art either as a single-honours subject or as a significant element of a joint degree scheme. The prize is intended to subsidise air fares, internal travel, living costs, and health insurance for a period of two to six weeks. The award will be tenable during the summer vacation between the second and third years of study. An application of not more than 1,000 words must be submitted to our Deputy School Administrator outlining an itinerary that includes visits to works of art and/or architecture that either form the subject matter of the proposed third-year dissertation or, in exceptional cases, are otherwise related to the study of History of Art. Applicants must also supply the name of a member of staff who is willing to act as referee.

Successful applicants will be expected to give a presentation on their travels to the Bishop and McKinlay families, usually early in the Summer term. Applications will be considered by a committee consisting of two members of Art History staff. The committee may decide to divide the prize money and to make more than one award.

Deadline date: 2 May 2017

Tim Laughton travel fund:

The Tim Laughton travel fund was established in memory of Dr Tim Laughton, who was a lecturer in the (then) Department of Art History and Theory, specialising in Mesoamerican art and architecture. Generous donations, especially from Dr Laughton's family and the artist Michael Aakhus, enable us to offer a bursary of approximately £500 annually. The fund is awarded to the undergraduate or postgraduate art history student who submits the best proposal for travel to Latin America for research related to their BA, MA, or PhD dissertation.

An application of 1,000 words maximum should outline the proposed research including a summary of travel plans and anticipated costs, as well as the name of a referee with whom you have discussed your proposal. Applications should be submitted to our Deputy School Manager, Sarah Mumford, and are considered by our Scholarship Committee consisting of our Directors of Graduate/Undergraduate Studies and another senior academic member of staff from the School. The award is normally tenable during the summer vacation, and the winner is required to submit a brief report on their travel and research to our Head of School.

Deadline date: 2 May 2017

Roy Beston Prize:

This prize, established in 1995 by Maria Beston, a former student in the Department of Art History in memory of her husband, will be awarded to a second year mature student taking History of Art either as a single honours subject or as a significant element of a joint degree scheme. The prize (approximately £400) is intended to enable a deserving mature student to enrich his/her studies of history of art by contributing to the cost of books or travelling or in other ways. The winner will be chosen by the Board of Examiners meeting at the end of the Summer Term.

The Art History Prize:

Awarded by the Board of Examiners to the final-year student with the best overall academic performance. This prize takes the form of a certificate and a cheque for £100.

The Art History Dissertation Prize:

Awarded by the Board of Examiners to the final-year student with the best overall final year dissertation performance. This prize takes the form of a certificate and a cheque for £100.

The Cioffi Prize: Philosophy:

Each year the School awards the 'Cioffi Prize' to the most outstanding graduating student in philosophy. The prize is named in honour of Professor Frank Cioffi, who founded the Philosophy Department at Essex in 1974, and takes the form of a certificate, a book written by Professor Cioffi, and a cheque for £100. The Philosophy examiners select the recipient of the Prize in consultation with the External Examiner. Students in the philosophy single honours course, or in one of the philosophy joint courses, are eligible for consideration.

External Examiner's Prize: Philosophy:

It is also open to the External Examiner to recommend the award of a further prize, known as the External Examiner's Prize, if he/she considers that there is another student who has achieved a First Class degree and whose achievements are worthy of the prize. The prize takes the form of a certificate and a cheque for £50.

Barbara Crawshaw Prize for the Best Second Year Performance in Philosophy:

The prize, awarded by the Board of Examiners, is presented to the student with the best second year performance at our Welcome Lunch in week one of the following term. The prize takes the form of a certificate and a cheque for £100.

Please note: It is within the discretion of the examiners/panel not to award any of the above prizes in a given year if there is no suitable candidate.

Section 2: Academic Matters

2.1. Learning and teaching methods

The University is committed to providing equal opportunities for all our students regardless of where or how you study. Our diverse student population is taken into account when developing the resources, services, and facilities on and off campus, when we create our courses, write publications and course materials, and set our policies and regulations. Where appropriate, reasonable adjustments will be put in place for individual students to support them through their studies.

Learning and Teaching methods vary across the School and from module to module, although the standard format for module delivery is through lectures and seminars. The majority of modules in SPAH are taught over a two-hour timetabled slot which enables a varied pattern of lectures, seminars, and small group work for the analysis of sources and visual material. Students are encouraged to offer presentations on their research both individually and in groups. This is considered key training for the independent research project (capstone) module, a project undertaken in the final year. For some capstone options, this project is a single piece of independent research is conceived, planned, and undertaken during the second and final year of study, and constitutes a significant half or full module. In all learning environments within our School, students are encouraged to engage with their peers and to take part in full and frank discussions during seminar sessions. Students within the School will also have opportunities for compulsory and optional on-site teaching within galleries and museums (as appropriate) and during overseas study trips to Europe and the Americas. Further information on study visits is available from the relevant module tutor(s), or our Study Abroad Officer.

Programme specifications and learning outcomes

Programme Specifications provide key information such as the structure and aims of your course, as well as the knowledge and skills you will develop. The learning outcomes are categorised into knowledge, intellectual, practical, and key skills, and are linked to the aims, learning outcomes, and assessment on the modules you take. You can measure your progress against the outcomes – for example when reviewing coursework feedback – and they can be used to guide you when undertaking independent study.

The relevant Programme Specification for your course and stage of study will be available to you when you log onto either myEssex or eNROL.

Credits

Your module choices should add up to 120 credits each year and can be a mixture of full year modules – which are usually 30 credits – and autumn or spring term modules – which are usually 15 credits. The modules you can take vary depending on the course you are studying. More details can be found in the Course Structures.

Second year students may take 1 x 30 credit or 2 x 15 credit level 6 modules, but only with the Module Supervisor's permission.

Third/final year students may take 1 x 30 or 2 x 15 credit level 5 modules. However, students should consider this course of action very seriously to ensure they understand the implications of this choice. In order to be eligible for the award of a degree at the end of the final year, at least 210 credits must be achieved at level 5 and 6, with a minimum of 90 credits at level 6. **If you do not pass 90 credits at level 6 you will not be able to graduate and may well have to undertake reassessment across the summer.** It is therefore inadvisable to take only 90 credits at level 6 across second and third years, in case one of those level 6 modules is failed and graduation is delayed.

Module enrolment

Undergraduate students are required to enrol for modules annually. New students receive enrolment information during the summer vacation before they register and are required to complete their module choices before arriving at the University. Non-final year students are required to choose their optional modules for the following academic year at the beginning of the summer term and confirm their enrolment online through eNROL before the beginning of the main examination period. During the first two weeks of the autumn term students can change their optional modules.

Students who need advice about their choice of modules (e.g. if they wish to take an optional module that is not normally available) should discuss this matter with a member of staff in the School in the first instance. Advice about the procedures relating to module enrolment or changes of module is available from the Student Hub or the School's Undergraduate Office. You should note that your choice of optional modules may be subject to timetabling constraints.

It is essential that students complete module enrolment and keep us informed of any changes in their enrolment since this forms the basis of their examination entry. **Students can confirm the modules in which they are enrolled through the 'myStudy' link on their 'myEssex' web page.** A specific request will be made to check this information during the autumn term.

Please note that not all of our second and third year modules are offered every year. When making your choice of modules for the second year, please make sure you know which modules will be on offer in your second year and which will be on offer in your third year.

a) Moodle, ORB and FASER

Our **online resource bank (ORB)**, stores important module materials such as reading lists and past exam papers.

We use **Moodle** as our online learning environment, to enhance face-to-face teaching. It lets you get to course materials and has built-in features to enhance learning, such as discussion forums, chat facilities, quizzes, surveys, glossaries, and wikis.

Remember you can find important documents and other information on our undergraduate information pages on **Moodle: AR101 Art History Information** page and **PY101 Philosophy Information** page.

FASER is our **online coursework submission and feedback system**. Use it to submit your coursework electronically, produce a watermarked copy of your work, and receive electronic feedback all in one place.

faser.essex.ac.uk

www.essex.ac.uk/it/elearning

b) Expectations

What Students Can Expect From Their Teachers:

- for each module: a module description, with aims and learning outcomes, a reading list, assessment rules, and essay questions;
- a series of well-prepared lectures, seminars, and classes (as appropriate), the themes for which are clearly indicated in the module description;
- for modules with separate seminars/classes: that the seminar/class will discuss material relevant to topic(s) covered in the lecture;
- to be informed at least two weeks in advance if they are expected to make a seminar or class presentation;
- that coursework submitted on time will normally be returned within four weeks of the relevant coursework deadline for undergraduates. Coursework submitted in the last two weeks of term will be returned at the start of the following term;
- that comments will be provided on essays using the School essay comment sheet. These comments will normally offer a broad rationale for the mark awarded and, where possible, suggest some direction for further development. Coursework submitted after a deadline may be returned without comments;
- that members of staff will be available to see students during office hours, the times of which will be posted on their office door, or by appointment;
- that any last minute changes to the timetable (e.g. due to teacher's illness) will be sent via e-mail or text message to the students concerned.

What Teachers Can Expect From Their Students:

- that students arrive punctually and attend all lectures, seminars, and classes. In the event of an absence, that an explanation is provided;
- that any required reading has been completed before the relevant lecture, seminar, or class;
- that a sufficient amount of time is spent each week reading and preparing for each module, including the writing of coursework;
- that students participate actively in seminars and classes and honour commitments to produce work for a class, including presentations;
- that coursework is submitted by the deadlines set, with a completed coversheet attached;
- that all coursework is properly documented, cites all sources used, and is the student's own work;
- that students are familiar with the relevant subject area handbook and the rules contained therein, particularly relating to essay writing and submission;
- that undergraduate students are familiar with the University's late submission of coursework policy.

c) Philosophy Course Structures

Philosophy courses

Single Honours

- BA Philosophy*
- BA Philosophy, Religion and Ethics*

Joint Honours

- BA Philosophy and Art History* (*see Art History section*)
- BA Philosophy and History*
- BA Philosophy and Law*
- BA Philosophy and Literature*
- BA Philosophy and Politics*
- BA Philosophy and Sociology*
- BA Philosophy with Human Rights*

Joint courses not administered by the School

- BA Philosophy, Politics and Economics*- refer to the Department of Government
- BA Philosophy and/or with Modern Languages – Refer to the Department of Language and Linguistics
- LLB Law and Philosophy – Refer to the School of Law

*Philosophy Courses with a Year Abroad

The above three-year Philosophy courses are available with an additional year abroad (e.g. BA Philosophy (including Year Abroad)). Students follow the same pathway as outlined in the Course Structures, but spend their third year at an approved institution abroad, and then return to Essex to complete their final (4th) year.

A full list of the aims, objectives and learning outcomes of all Philosophy courses, along with details on methods of assessment and the course structure can be accessed via www.essex.ac.uk/programmespecs/

Further information about module choices is detailed in the Course Structure. To see which optional modules are available, please see the Module Directory, or visit the website www.essex.ac.uk/modules and click on 'which optional modules can I take?'

In each of the Course Structures, you will notice that each module is core, compulsory, or optional.

Core	Must be taken and must be passed.
Compulsory	Must be taken, but some condonement of fails may be possible.
Optional	You have a choice of which module to take from a designated list. Some condonement of fails may be possible.

BA Philosophy | BA Philosophy (Year Abroad)

Course Director: Fiona Hughes

Year 1 - 2016/17

	Module Code	Module Title	Status	Credits
01	PY111-4-FY	Introduction to Philosophy	Core	30
02		CS101-4-FY or Humanities option(s) from list	Optional	30
03		PY113-4-FY or Humanities option(s) from list	Optional	30
04		PY114-4-FY or Humanities or Social Science option(s) from list	Optional	30
05	CS711-4-FY	Co-Curricular Employability Module (Year 1)	Compulsory	0

PY111 is a core module and must be passed to progress to the second year.

Year 2 - 2017/18

	Module Code	Module Title	Status	Credits
01	PY400-5-AU	Knowledge and Reality	Compulsory	15
02		PY408-5-AU or Philosophy option(s) from list	Optional	15
03		Choose two from PY434-5-SU or PY435-5-SU or PY436-5-SU	Compulsory with Options	30
04		Philosophy option(s) from list or outside option(s)	Optional	30
05	PY437-5-SP	Modern Social and Political Thought	Compulsory	15
06		Philosophy option from list	Compulsory with Options	15
07	CS712-5-FY	Co-Curricular Employability Module (Year 2)	Compulsory	0

Year 3 - 2018/19

	Module Code	Module Title	Status	Credits
01		Philosophy option(s) from list	Optional	30
02		Choose two from PY450-6-SU or PY451-6-SU or PY452-6-SU	Compulsory with Options	30
03		Final year Philosophy option(s) from list	Optional	30
04		Final year Philosophy option(s) from list	Optional	30

BA Philosophy, Religion and Ethics | BA Philosophy, Religion and Ethics (Year Abroad)

Course Director: Fiona Hughes

Year 1 - 2016/17

	Module Code	Module Title	Status	Credits
01	PY111-4-FY	Introduction to Philosophy	Core	30
02	PY113-4-FY	Death, God and the Meaning of Life	Compulsory	30
03		PY114-4-FY or Humanities option(s) from list	Optional	30
04		CS101-4-FY or Humanities or Social Science option(s) from list	Optional	30
05	CS711-4-FY	Co-Curricular Employability Module (Year 1)	Compulsory	0

PY111 is a core module and must be passed to progress to the second year.

Year 2 - 2017/18

	Module Code	Module Title	Status	Credits
01	PY407-5-SP	Philosophy and Religion	Compulsory	15
02	PY408-5-AU	Ethics	Compulsory	15
03		Choose two from: PY434-5-SU or PY435-5-SU or PY436-5-SU	Compulsory with Options	30
04		Philosophy option(s) from list or outside option(s)	Optional	30
05		Philosophy option from list	Compulsory with Options	15
06		PY437-5-SP or Philosophy option from list	Optional	15
07	CS712-5-FY	Co-Curricular Employability Module (Year 2)	Compulsory	0

Year 3 - 2018/19

	Module Code	Module Title	Status	Credits
01	PY427-6-SP	Topics in the Philosophy of Religion	Compulsory	15
02	PY428-6-SP	Philosophy and Medical Ethics	Compulsory	15
03		Choose two from: PY450-6-SU or PY451-6-SU or PY452-6-SU	Compulsory with Options	30
04		Philosophy option(s) from list	Optional	30
05		Philosophy option(s) from list	Optional	30

BA Philosophy and History | BA Philosophy and History (Year Abroad)

Course Director: Fiona Hughes

Year 1 - 2016/17

	Module Code	Module Title	Status	Credits
01	PY111-4-FY	Introduction to Philosophy	Core	30
02		HR100-4-FY or HR111-4-FY	Core with Options	30
03		PY113-4-FY or CS101-4-FY or Humanities or Social Sciences option(s) from list	Optional	30
04		HR101-4-AU or Humanities or Social Sciences option(s) from list	Optional	30
05	CS711-4-FY	Co-Curricular Employability Module (Year 1)	Compulsory	0

PY111 is a core module and must be passed to progress to the second year.

Year 2 - 2017/18

	Module Code	Module Title	Status	Credits
01	HR211-5-FY	Making Histories: Concepts, Themes and Sources	Compulsory	15
02		Philosophy option(s) from list	Optional	30
03		PY400-5-AU or Philosophy option(s) from list	Optional	15
04		CS200-5-AU or CS712-5-FY and History option from list	Optional	15
05		History option(s) from list	Optional	30
06		PY437-5-SP or Philosophy option	Optional	15

The recommended option in Year 2 is PY400-5-AU Conceptual Foundations of Modernity.

Year 3 - 2018/19

	Module Code	Module Title	Status	Credits
01		Final year Philosophy option(s) from list	Optional	30
02		Final year History option(s) from list	Optional	30
03		Philosophy option(s) from list	Optional	30
04		HR831-6-FY project or final year History option(s) from list	Optional	30

Final year students may only take one dissertation/project module.

BA Philosophy and Law | BA Philosophy and Law (Year Abroad)

Course Director: Fiona Hughes

Year 1 - 2016/17

	Module Code	Module Title	Status	Credits
01	LW105-4-AU	Academic Legal and Professional Skills	Core	15
02	LW109-4-SP	Foundations of Property Law	Compulsory	15
03	LW103-4-FY	Foundations of Public Law	Compulsory	30
04	PY111-4-FY	Introduction to Philosophy	Core	30
05		CS101-4-FY or PY113-4-FY or Humanities or Social Science option(s) from list	Optional	30
06	CS711-4-FY	Co-Curricular Employability Module (Year 1)	Compulsory	0

LW105 and PY111 are core modules and must be passed to progress to the second year.

Year 2 - 2017/18

	Module Code	Module Title	Status	Credits
01	LW104-5-FY	Criminal Law	Compulsory	30
02	LW108-5-AU	Foundations of the Law of Obligations	Compulsory	15
03		Recommend PY400-5-AU or Philosophy option(s) from list	Optional	15
04		PY408-5-AU or Philosophy option(s) from list	Optional	15
05	LW301-5-SP	Jurisprudence	Compulsory	15
05	LW301-5-SP	Jurisprudence I	Compulsory	15
06		CS200-5-AU or CS712-5-FY and a Philosophy option	Compulsory with Options	15
07		PY437-5-SP or Philosophy option	Optional	15

The recommended Year 2 options are either PY408-5-AU Ethics or PY400-5-AU Knowledge and Reality.

Year 3 - 2018/19

	Module Code	Module Title	Status	Credits
01		Law option(s)	Optional	30
02	PY413-6-AU	Contemporary Political Philosophy	Compulsory	15
03		Law option	Optional	15
04		Law option	Optional	15
05		PY428-6-SP or Philosophy option	Optional	15
07		Philosophy option	Optional	15

BA Philosophy and Literature | BA Philosophy and Literature (Year Abroad)

Course Director: Fiona Hughes

Year 1 - 2016/17

	Module Code	Module Title	Status	Credits
01		CS101-4-FY or option(s) from list	Optional	30
02	PY111-4-FY	Introduction to Philosophy	Core	30
03	LT111-4-FY	Literature: Origins and Transformations	Core	30
04		PY113-4-FY or LT182-4-SP or Humanities or Social Science option(s) from list	Optional	30
05	CS711-4-FY	Co-Curricular Employability Module (Year 1)	Compulsory	0

PY111 and LT111 are core modules and must be passed to progress to the second year.

Year 2 - 2017/18

	Module Code	Module Title	Status	Credits
01	PY404-5-SP	Narrativity, Truth and Flourishing	Compulsory	15
02		LT201-5-FY or LT202-5-FY or LT203-5-FY or LT204-5-FY	Compulsory with Options	30
03		LT201-5-FY or LT202-5-FY or LT203-5-FY or LT204-5-FY	Compulsory with Options	30
04		Recommend PY400-5-AU or Philosophy option(s) from list	Optional	15
05		Philosophy option from list	Optional	15
06		Philosophy option from list	Optional	15
07	CS712-5-FY	Co-Curricular Employability Module (Year 2)	Compulsory	0

The recommended option in Year 2 is PY400-5-AU Knowledge and Reality.

Year 3 - 2018/19

	Module Code	Module Title	Status	Credits
01		Final year Literature option(s) from list	Optional	30
02		Final year Literature option(s) from list	Optional	30
03		Philosophy option(s) from list	Optional	30
04		Final year Philosophy option(s) list	Optional	30

BA Philosophy and Politics | BA Philosophy and Politics (Year Abroad)

Course Director: Fiona Hughes

Year 1 - 2016/17

	Module Code	Module Title	Status	Credits
01	PY111-4-FY	Introduction to Philosophy	Core	30
02	GV100-4-AU	Introduction to Politics	Core	15
03		PY113-4-FY or Social Science option(s) from list	Optional	30
04		CS101-4-FY or Social Science or Humanities option(s) from list	Optional	30
05	GV101-4-SP	Democracy: Forms and Futures	Core	15
06	CS711-4-FY	Co-Curricular Employability Module (Year 1)	Compulsory	0

PY111, GV100 and GV101 are core modules and must be passed to progress to the second year.

Year 2 - 2017/18

	Module Code	Module Title	Status	Credits
01	GV250-5-AU	Principles of Social Justice	Compulsory	15
02		2nd year Politics option(s) from list	Optional	30
03		Recommend PY400-5-AU or Philosophy option(s) from list	Optional	15
04		PY408-5-AU or Philosophy option(s) from list	Optional	15
05	GV254-5-SP	Ethics and Public Policy	Compulsory	15
06		PY429-5-AU or Philosophy option	Optional	15
07		CS200-5-AU or CS712-5-FY and Philosophy option	Compulsory with Options	15

The recommended Year 2 options are PY400-5-AU Knowledge and Reality and PY408-5-AU Ethics.

Year 3 - 2018/19

	Module Code	Module Title	Status	Credits
01	PY413-6-AU	Contemporary Political Philosophy	Compulsory	15
02		PY453-6-SP or Philosophy option(s) from list	Optional	15
03		Final year Politics option(s) from list	Optional	30
04		Final year Politics option(s) from list	Optional	30
05		PY428-6-SP or Philosophy option	Optional	15
06		Philosophy option	Optional	15

BA Philosophy and Sociology | BA Philosophy and Sociology (Year Abroad)

Course Director: Fiona Hughes

Year 1 - 2016/17

	Module Code	Module Title	Status	Credits
01	PY111-4-FY	Introduction to Philosophy	Core	30
02	SC111-4-FY	The Sociological Imagination	Core	30
03		PY113-4-FY or Social Science option(s)	Optional	30
04		CS101-4-FY Social Science or Humanities option(s)	Optional	30
05	CS711-4-FY	Co-Curricular Employability Module (Year 1)	Compulsory	0

PY111 and SC111 are core modules and must be passed to progress to the second year.

Year 2 - 2017/18

	Module Code	Module Title	Status	Credits
01	SC201-5-FY	Continuity and Controversy in Sociology: Sociological Analysis II	Compulsory	30
02		PY429-5-AU or Philosophy option from list	Optional	15
03		Recommend PY400-5-AU or Philosophy option(s) from list	Optional	15
04		Sociology option(s) from list	Optional	30
05		PY437-5-SP or Philosophy option	Optional	15
06		CS200-5-AU or CS712-5-FY and Philosophy option	Compulsory with Options	15

Year 3 - 2018/19

	Module Code	Module Title	Status	Credits
01	SC301-6-FY	Current Disputes in Sociology: Sociological Analysis III	Compulsory	30
02		PY453-6-SP or Philosophy option from list	Optional	15
03		PY428-6-SP or Philosophy option(s) from list	Optional	15
04		Final year Philosophy or final year Sociology option(s) from list	Optional	30
05		PY413-6-AU or Philosophy option	Optional	15
06		Philosophy option	Optional	15

BA Philosophy with Human Rights | BA Philosophy with Human Rights (Year Abroad)

Course Director: Fiona Hughes

Year 1 - 2016/17

	Module Code	Module Title	Status	Credits
01	PY111-4-FY	Introduction to Philosophy	Core	30
02	HU100-4-FY	Foundations of Human Rights	Core	30
03		PY113-4-FY or Social Science option(s) from list	Optional	30
04		CS101-4-FY or Social Science or Humanities option(s) from list	Optional	30
05	CS711-4-FY	Co-Curricular Employability Module (Year 1)	Compulsory	0

PY111 and HU100 are core modules and must be passed to progress to the second year.

Year 2 - 2017/18

	Module Code	Module Title	Status	Credits
01	PY408-5-AU	Ethics	Compulsory	15
02	HU200-5-AU	Human Rights Organisations: International and Regional Institutions	Compulsory	15
03	PY437-5-SP	Modern Social and Political Thought	Compulsory	15
04		PY429-5-AU or Philosophy option from list	Optional	15
05	HU201-5-SP	Social Dimensions of Human Rights	Compulsory	15
06		CS200-5-AU or CS712-5-FY and a Philosophy option from list	Compulsory with Options	15
07		Philosophy option(s) from list	Optional	30

Year 3 - 2018/19

	Module Code	Module Title	Status	Credits
01	HU300-6-FY	Selected Issues in Human Rights	Compulsory	30
02	PY413-6-AU	Contemporary Political Philosophy	Compulsory	15
03		PY428-6-SP or Philosophy option from list	Optional	15
04		PY453-6-SP or Philosophy option from list	Optional	15
05		Philosophy option(s) from list	Optional	30
06		Philosophy option from list	Optional	15

d) Philosophy module choices

A brief outline of each of our modules can be found on the web site at:

<http://www.essex.ac.uk/modules/>.

Full module descriptions and reading lists will be placed on Moodle by the beginning of Welcome Week.

Level 4	Module Title	Credits
PY111-4-FY	Introduction to Philosophy	30
PY113-4-FY	Death, God and the Meaning of Life	30
PY114-4-FY	Critical Reasoning and Logical Argument	30
PY114-4-AU	Critical Reasoning	15

Level 5	Module Title	Credits
PY400-5-AU	Knowledge and Reality	15
PY404-5-SP	Narrativity, Truth, and Flourishing	15
PY407-5-SP	Philosophy and Religion	15
PY408-5-AU	Ethics	15
PY429-5-AU	Capitalism and its Critics	15
PY430-5-AU	Topics in Analytic Philosophy	15
PY431-5-SP	Ancient Philosophy	15
PY434-5-SU	Texts in Practical Philosophy	15
PY435-5-SU	Texts in the Philosophy of Religion	15
PY436-5-SU	Reading Texts from the History of Philosophy	15
PY437-5-SP	Modern Social and Political Thought	15

Level 6	Module Title	Credits
PY413-6-AU	Contemporary Political Philosophy	15
PY419-6-AU	Freud and the Philosophy of the Unconscious	15
PY426-6-SP	Philosophy Dissertation	15
PY427-6-SP	Topics in the Philosophy of Religion	15
PY428-6-SP	Philosophy and Medical Ethics	15
PY432-6-AU	Nietzsche	15
PY450-6-SU	Research in Critical Theory	15
PY451-6-SU	Research in German Idealism	15
PY452-6-SU	Research in Phenomenology and Existentialism	15
PY453-6-SP	Feminism	15
PY454-6-SP	Phenomenology and Existentialism	15
PY500-6-AU	Kant's Revolution in Philosophy	15

Discussion is the lifeblood of philosophy, and our ways of teaching are intended both to inform and guide students, and to provide adequate time for debate and exploration of philosophical issues. There are two principal formats for the teaching of philosophy modules.

In most cases, first-year modules are taught by means of a one-hour lecture which is supplemented by a one-hour back-up class either immediately afterwards, or later in the week. Back-up classes/seminars may be taught by the lecturer, by another member of staff, or by a Graduate Teaching Assistant (GTA). The primary aim of the lecture is to convey the essential information and explanations that students require in order to understand the relevant material. The primary aim of the class/seminar is to provide an opportunity for guided discussion, in which students can explore and exchange ideas with each other and with their teacher.

Second and third year modules are typically taught by means of a weekly two-hour block in which lectures, group work, tests, and presentations may occur – followed later in the week by a separate discussion seminar. Alternatively, the lecturer may choose to use the first two-hour block in such a way that the 'lecture' and 'seminar' aspects are combined, with the hour-long meeting later in the week to be used for group work, tests, presentations, and other learning methods.

As a general rule second year, level 5 modules (modules with PY***-5-AU/SP numbers), function as *introductions* to areas of philosophical enquiry, to topics, or to periods in the history of philosophy. Third year level 6 modules (modules with PY***-6- AU/SP numbers) tend to focus in depth on more specific ranges of issues, or on the work of particular philosophical authors, or they address the interface between philosophy and other disciplines. Third year modules also aim to give you insight into current philosophical controversies and debates. For this reason, you will probably be expected to read more journal articles and specialist literature for them, and also to explore beyond the bounds of the set reading. Students taking third year modules are normally expected to give at least one class presentation, either on their own or in collaboration with other students.

Summer term modules are unique opportunities for even greater philosophical focus, meeting with greater regularity in a shorter period of time than modules in the other terms (27 hours in 5 weeks). These intense summer modules concentrate their explorations on a single text or philosophical problem, giving students the opportunity to build on and apply their developing philosophical skills.

Final year dissertation

The Philosophy Dissertation is a 3rd/final year (level 6) 15-credit module, which can be taken in the spring term, for those students who would like to undertake an extended piece of writing.

The dissertation topic will be based on a philosophy module previously taken and will be supervised by a member of staff, **whose consent must be sought well in advance**. The member of staff will advise and help develop the student's chosen topic. Permission to take this module will depend on producing a feasible and well-researched essay title well in advance of the application deadline and **is in no way guaranteed**.

The length of the dissertation is 5,000-6,000 words and the deadline will be the first day of the following term. For further details see the Module Directory or the full module description available from Moodle.

Pre-requisite: Students who wish to take the Philosophy Dissertation module must have taken at least 60 credits worth of Philosophy modules at Level 5 or above.

Please refer to the Module Description for more information.

e) Philosophy deadlines

Level 4 module deadlines

Module Code	Module Title			
PY111-4-FY	Introduction to Philosophy	Wk 7 14 Nov 16	Wk 16 16 Jan 17	Wk 25 24 Mar 17
PY113-4-FY*	Death, God and the Meaning of Life	Wk 6 10 Nov 16	Wk 16 16 Jan 17	Wk 24 16 Mar 17
PY114-4-AU	Critical Reasoning	Wk 3 17 Oct 16	Wk 6 7 Nov 16	Wk 10 5 Dec 16
PY114-4-FY*	Critical Reasoning and Logical Argument	Wk 3 17 Oct 16	Wk 6 7 Nov 16	Wk 10 5 Dec 16
		Wk 18 30 Jan 17	Wk 22 27 Feb 17	Wk 25 20 Mar 17

***PY113-4-FY:** The first piece of coursework is for formative purposes only and does not count towards the final coursework mark. It must however be submitted so that feedback can be provided.

****PY114-4-FY:** This module will be assessed on six assignments, three in each of the autumn and spring terms. The first assignment will be marked for formative purposes only; the mark will not count towards the final coursework mark. The marks for the remaining five assignments will all count equally towards the final coursework mark.

Level 5 module deadlines

Module Code	Module Title			
Autumn Term				
PY400-5-AU	Knowledge and Reality	Wk 4 28 Oct 16	Wk 10 8 Dec 16	
PY408-5-AU	Ethics	Wk 10 5 Dec 16	-	-
PY429-5-AU	Capitalism and its Critics	Wk 7 17 Nov 16	Wk 16 19 Jan 17	-
PY430-5-AU	Topics in Analytic Philosophy	Wk 11 15 Dec 16	Wk 16 19 Jan 17	-

Spring Term				
PY404-5-SP	Narrativity, Truth, and Flourishing	Wk 18 2 Feb 17	Wk 22 2 Mar 17	***Wk 22 5 Mar 17
PY407-5- SP	Philosophy and Religion	***Wk 20 19 Feb 17	Wk 25 22 Mar 17	
PY431-5-SP	Ancient Philosophy	Wk 25 23 Mar 17	-	-
PY437-5-SP	Modern Social and Political Thought	Wk 19 6 Feb 17	Wk 25 24 Mar 17	-
Summer Term				
PY434-5-SU	Texts in Practical Philosophy	Wk 35 29 May 17		
PY435-5-SU	Texts in the Philosophy of Religion	***Wk 31 7 May 17	Wk 34 26 May 17	
PY436-5-SU	Reading Texts from the History of Philosophy	Wk 31 1 May 17	Wk 32 9 May 17	Wk 34 23 May 17

***Take-home paper: Sent out at 10.00am Friday, submit at 10.00am on Sunday

Level 6 module deadlines

Module Code	Module Title			
Autumn Term				
PY413-6-AU	Contemporary Political Philosophy	Wk 10 5 Dec 16	-	-
PY419-6-AU	Freud and the Philosophy of the Unconscious	Wk 7 17 Nov 16	Wk 16 19 Jan 17	-
PY432-6-AU	Nietzsche	Wk 9 1 Dec 16	***Wk 10 11 Dec 16	-
PY500-6/7-AU	Kant's Revolution in Philosophy	Wk 10 8 Dec 16	Wk 16 19 Jan 17	-
Spring Term				
PY426-6-SP	Philosophy Dissertation	Wk 30 24 Apr 17	-	-
PY427-6-SP	Topics in the Philosophy of Religion	Wk 23 7 Mar 17	Wk 25 21 Mar 17	-

PY428-6-SP	Philosophy and Medical Ethics	Wk 25 22 Mar 17	-	-
PY453-6-SP	Feminism	Wk 25 23 Mar 17	-	-
PY454-6-SP	Phenomenology & Existentialism	Wk 25 24 Mar 17	-	-
Summer Term				
PY450-6-SU	Research in Critical Theory	Wk 31 2 May 17	Wk 33 15 May 17	Wk 34 26 May 17
PY451-6-SU	Research in German Idealism	Wk 32 12 May	Wk 33 19 May 17	Wk 34 26 May 17
PY452-6-SU	Research in Phenomenology & Existentialism	Wk 33 17 May 17	Wk 33 18 May 17	Wk 34 23 May 17

***Take-home paper: Sent out at 10.00am Friday, submit at 10.00am on Sunday

All coursework must be submitted via FASer, with an Essay Cover Sheet attached, by 10.00 am on the date stipulated. No hard copy is required.

Some Philosophy Summer modules have different submission times. Please check the module description for more information.

Feedback will be within 4 weeks of the deadline, unless submitted in the final 2 weeks of term, in which case feedback will be provided at the start of the next term.

This schedule of coursework deadlines has been devised in order to help students to plan and organise their coursework, and to reduce overlapping deadlines as much as possible.

f) Art History Course Structures

Single Honours

- BA Art History*
- BA Curatorial Studies*

Joint Honours

- BA Film Studies and Art History*
- BA Art History and History*
- BA Art History and Modern Languages
- BA Art History with Modern Languages
- BA Literature and Art History*
- BA Philosophy and Art History*

*Art History Courses with a Year Abroad

The above three-year Art History courses are now available with an additional year abroad (e.g. BA Art History (including Year Abroad)). Students follow the same pathway as outlined in the Course Structures below, but spend their third year at an approved institution abroad, and then return to Essex to complete their final (4th) year.

Further information about module choices is detailed in the Course Structure. To see which optional modules are available, please see the Module Directory, or visit the website www.essex.ac.uk/modules and click on 'which optional modules can I take?'

In each of the Course Structures, you will notice that each module is core, compulsory, or optional.

Core	Must be taken and must be passed.
Compulsory	Must be taken, but some condonement of fails may be possible.
Optional	You have a choice of which module to take from a designated list. Some condonement of fails may be possible.

BA Art History | BA Art History (Year Abroad)

Course Director: Diana Presciutti

Year 1 - 2016/17

	Module Code	Module Title	Status	Credits
01	AR113-4-AU	Art and Ideas: I(A)	Core	15
02	AR119-4-SP	Art and Ideas: I(B)	Core	15
03	AR118-4-AU	Culture, Work and Society	Compulsory	15
04	AR115-4-AU	Art, Sex and Death	Compulsory	15
05	AR121-4-SP	Art Revolutions	Compulsory	15
06		CS101-4-FY or option(s) from list	Optional	30
07	AR120-4-SP	Space, Place, Locality	Compulsory	15

AR113 and AR119 are core modules and must be passed in order to progress to the second year.

Year 2 - 2017/18

	Module Code	Module Title	Status	Credits
01		Art History option	Optional	15
02	AR220-5-AU	Art and Ideas II	Compulsory	15
03		Art History option(s)	Optional	30
04		CS201-5-FY or Art History option(s) or outside option(s)	Optional	30
05		Art History option	Optional	15
06		Art History option	Optional	15

Year 3 - 2018/19

	Module Code	Module Title	Status	Credits
01		Art History option(s)	Optional	30
02		Art History option(s)	Optional	30
03		Art History option(s)	Optional	30
04		Art History option(s)	Optional	15
05	AR323-6-AU	Art & Ideas III	Compulsory	15

BA Film Studies and Art History | BA Film Studies and Art History (Year Abroad)

Course Director: Diana Presciutti

Year 1 - 2016/17

	Module Code	Module Title	Status	Credits
01	AR113-4-AU	Art and Ideas: I(A)	Core	15
02	AR119-4-SP	Art and Ideas: I(B)	Core	15
03	LT121-4-FY	Approaches to Film and Media	Core	30
04		CS101-4-FY or Humanities option(s)	Optional	30
05		AR115-4-AU or AR120-4-SP or AR121-4-SP	Compulsory with Options	15
06	AR118-4-AU	Culture, Work and Society	Compulsory	15

AR113, AR119 and LT121 are core modules and must be passed to progress to the second year.

Year 2 - 2017/18

	Module Code	Module Title	Status	Credits
01		Art History option(s)	Optional	30
02		LT206-5-FY or Film option(s)	Optional	30
03		Film option(s)	Optional	30
04		Art History option(s)	Optional	30

Year 3 - 2018/19

	Module Code	Module Title	Status	Credits
01		Art History option(s)	Optional	30
02	AR321-6-AU	Photography in History	Compulsory	15
03		Film option(s)	Optional	30
04		Art History or Film option(s)	Optional	30
05	AR322-6-SP	The Work of Art in the Age of Digital Reproduction: Film, New Media, Software and the Internet	Compulsory	15

Students may only take one final-year project/dissertation option from the following list: AR382-6-FY or AR383-6-SP or LT833. Students are not permitted to take LT834

BA Art History and History | BA Art History and History (Year Abroad)

Course Director: Diana Presciutti

Year 1 - 2016/17

	Module Code	Module Title	Status	Credits
01	AR113-4-AU	Art and Ideas: I(A)	Core	15
02		HR100-4-FY or HR111-4-FY	Core with Options	30
03	AR118-4-AU	Culture, Work and Society	Compulsory	15
04		CS101-4-FY or Humanities option(s)	Optional	30
05		AR115-4-AU or AR120-4-SP or AR121-4-SP	Compulsory with Options	15
06	AR119-4-SP	Art and Ideas: I(B)	Core	15

HR100, HR111, AR113 and AR119 are core module and must be passed to progress to the second year.

Year 2 - 2017/18

	Module Code	Module Title	Status	Credits
01	HR211-5-FY	Making Histories: Concepts, Themes and Sources	Core	15
02	AR220-5-AU	Art and Ideas II	Compulsory	15
03		Art History option(s)	Optional	30
04		History or Art History option(s)	Optional	30
05		History option	Optional	15
06		Art History option	Optional	15

Year 3 - 2018/19

	Module Code	Module Title	Status	Credits
01		Art History option(s)	Optional	30
02		History or Art History option(s)	Optional	30
03		Art History option(s)	Optional	30
04		HR831-6-FY or History option(s)	Optional	30

Students may only take one final-year project/dissertation option which may be in either Art History or History.

BA Art History with Modern Languages

Course Director: Diana Presciutti

Year 1 - 2016/17

	Module Code	Module Title	Status	Credits
01	AR113-4-AU	Art and Ideas: I(A)	Core	15
02	AR119-4-SP	Art and Ideas: I(B)	Core	15
03		Language advanced or part 1 intensive option(s)	Core with Options	30
04		CS101-4-FY / Language part 2 intensive / Humanities Option(s) / Social Sciences option(s)	Optional	30
05		AR115-4-AU / AR120-4-SP / AR121-4-SP / Option from list	Optional	15
06	AR118-4-AU	Culture, Work and Society	Compulsory	15

AR113 and AR119 are core modules and must be passed in order progress to the second year. There are also core language modules which must be passed.

Year 2 - 2017/18

	Module Code	Module Title	Status	Credits
01	AR207-5-AU	Picturing the City I	Compulsory	15
02		Art History option(s)	Optional	30
03		Art History option(s)	Optional	30
04		2nd year major language (advanced or above) option(s)	Core with Options	30
05	AR222-5-SP	Picturing the City II	Compulsory	15

Year Abroad/Placement - 2018/19

	Module Code	Module Title	Status	Credits
01	AW900-6-FY		Compulsory	90

Year 3 - 2019/20

	Module Code	Module Title	Status	Credits
01		Art History option(s)	Optional	30
02		Art History option(s)	Optional	30
03		Art History option(s)	Optional	30
04		Final year major language (mastery level) option(s)	Optional	30

Students may only take one final-year project/dissertation option from the following list: AR382-6-FY or AR383-6-SP. The topic of the dissertation, and the arrangements for the year abroad must be agreed in advance with an appropriate staff member in Art History. The choice of modern language must be approved by the Modern Languages Teaching Co-ordinator. By the end of the final year, students must have attained a Mastery level 6 (C2) in the named language. In consequence, any student taking the major language via the intensive route in the first year must attend an approved language course abroad during the summer of the first year and the year abroad must be spent in a country where the major language is spoken.

BA Art History and Modern Languages

Course Director: Diana Presciutti

Year 1 - 2016/17

	Module Code	Module Title	Status	Credits
01	AR113-4-AU	Art and Ideas: I(A)	Core	15
02	AR119-4-SP	Art and Ideas: I(B)	Core	15
03		Language advanced or part 1 intensive option(s)	Core with Options	30
04		Language part 2 intensive or 2nd Language option(s)	Core with Options	30
05		AR115-4-AU / AR120-4-SP / AR121-4-SP / Option from list	Optional	15
06	AR118-4-AU	Culture, Work and Society	Compulsory	15

AR113 and AR119 are core modules and must be passed to progress to the second year.

Year 2 - 2017/18

	Module Code	Module Title	Status	Credits
01	AR207-5-AU	Picturing the City I	Compulsory	15
02		Art History option(s)	Optional	30
03		2nd Year Major Language (advanced or above) option(s)	Core with Options	30
04		2nd Year Language (elementary or above) option(s)	Optional	30
05	AR222-5-SP	Picturing the City II	Compulsory	15

Year Abroad/Placement - 2018/19

	Module Code	Module Title	Status	Credits
01	AW900-6-FY	YEAR ABROAD MODULE(S)	Compulsory	90

Year 3 - 2019/20

	Module Code	Module Title	Status	Credits
01		Art History option(s)	Optional	30
02		Art History option(s)	Optional	30
03		Final Year Major Language (mastery level) option(s)	Optional	30
04		Final Year Language (intermediate or above) option(s)	Optional	30

If two languages are taken on this scheme, the second language must be studied for at least two consecutive years, and up to at least Intermediate level (level 3). If a single language is taken, the fourth component in the second and final years can be either an additional course in that language (where available) or a language descriptive course in that language, or another LA course approved by the scheme director.

BA Literature and Art History | BA Literature and Art History (Year Abroad)

Course Director: Diana Presciutti

Year 1 - 2016/17

	Module Code	Module Title	Status	Credits
01	AR113-4-AU	Art and Ideas: I(A)	Core	15
02	LT111-4-FY	Literature: Origins and Transformations	Core	30
03	AR119-4-SP	Art and Ideas: I(B)	Core	15
04		CS101-4-FY or Humanities option(s)	Optional	30
05		AR115-4-AU or AR120-4-SP or AR121-4-SP	Compulsory with Options	15
06	AR118-4-AU	Culture, Work and Society	Compulsory	15

AR113, LT111 and AR119 are core modules and must be passed to progress to the second year.

Year 2 - 2017/18

	Module Code	Module Title	Status	Credits
01		Art History option(s) from list	Optional	30
02	AR220-5-AU	Art and Ideas II	Compulsory	15
03	LT201-5-FY	Early Modern Literature	Compulsory	30
04		LT202-5-FY or LT203-5-FY or LT204-5-FY	Compulsory with Options	30
05		Art History option from list	Optional	15

Year 3 - 2018/19

	Module Code	Module Title	Status	Credits
01		Art History option(s)	Optional	30
02		Literature option(s)	Optional	30
03		Art History or Literature option(s)	Optional	30
04		Art History or Literature option(s)	Optional	30

Students may only take one final year project/dissertation option which may be in either Art History or Literature.

BA Philosophy and Art History | BA Philosophy and Art History (Year Abroad)

Course Director: Diana Presciutti

Year 1 - 2016/17

	Module Code	Module Title	Status	Credits
01	PY111-4-FY	Introduction to Philosophy	Core	30
02	AR113-4-AU	Art and Ideas: I(A)	Core	15
03	AR119-4-SP	Art and Ideas: I(B)	Core	15
04		PY113 or CS101 or Humanities option(s)	Optional	30
05		AR115-4-AU or AR120-4-SP or AR121-4-SP	Compulsory with Options	15
06	AR118-4-AU	Culture, Work and Society	Compulsory	15

PY111, AR113, and AR119 are core modules and must be passed to progress to the second year.

Year 2 - 2017/18

	Module Code	Module Title	Status	Credits
01	PY400-5-AU	Knowledge and Reality	Compulsory	15
02	AR220-5-AU	Art and Ideas II	Compulsory	15
03		Art History or Philosophy option(s)	Optional	30
04		CS201-5-FY or Art History or Philosophy option(s) or Outside Option(s)	Optional	30
05		Art History option	Optional	15
06		Philosophy option	Optional	15

Year 3 - 2018/19

	Module Code	Module Title	Status	Credits
01		Art History option	Optional	15
02		Philosophy option(s)	Optional	30
03		Art History or Philosophy option(s)	Optional	30
04		Art History or Philosophy option(s)	Optional	30
05	AR323-6-AU	Art & Ideas III	Compulsory	15

Students may only take one final-year project/dissertation option which may be in either Art History or Philosophy.

BA Curatorial Studies | BA Curatorial Studies (Year Abroad)

Course Director: Diana Presciutti

Year 1 - 2016/17

	Module Code	Module Title	Status	Credits
01	AR118-4-AU	Culture, Work and Society	Core	15
02	AR113-4-AU	Art and Ideas: I(A)	Compulsory	15
03	AR115-4-AU	Art, Sex and Death	Compulsory	15
04	AR119-4-SP	Art and Ideas: I(B)	Compulsory	15
05	AR121-4-SP	Art Revolutions	Compulsory	15
06		Humanities option(s) from list	Optional	30
07		Humanities option from list	Optional	15

AR118 is a core module and must be passed to progress to the second year.

Year 2 - 2017/18

	Module Code	Module Title	Status	Credits
01	AR219-5-AU	Art in Latin America	Compulsory	15
02	AR220-5-AU	Art and Ideas II: More Art, More Ideas - Critique and Historiography in the History of Art	Compulsory	15
03	AR216-5-AU	After Impressionism: European Art From Van Gogh to Klimt	Compulsory	15
04	AR221-5-SP	Collect, Curate, Display	Core	15
05	AR217-5-SP	Becoming Modern: European Art From Futurism to Surrealism	Compulsory	15
06		Art History option(s) from list	Optional	30
07		Option from list	Optional	15

AR221 is a core module and must be passed to progress to the final year.

Year 3 - 2018/19

	Module Code	Module Title	Status	Credits
01	AR346-6-AU	Inventing the Future: Early Contemporary 1945-1980	Compulsory	15
02	AR347-6-FY	Curatorial Project	Compulsory	30
03	AR322-6-SP	The Work of Art in the Age of Digital Reproduction: Film, New Media, Software and the Internet	Compulsory	15
04	AR312-6-SP	Contemporary Art: 1980 to the Present	Compulsory	15
05	AR343-6-SP	Art, the Law and the Market	Compulsory	15
06		Art History option(s) from list	Optional	30

g) Art History module choices

A brief outline of each of our modules can be found on the web site at:

<http://www.essex.ac.uk/modules/>.

Full module descriptions and reading lists will be placed on Moodle by the beginning of Welcome Week.

Level 4	Module Title	Credits
AR113-4-AU	Art and Ideas I (A)	15
AR115-4-AU	Art, Sex and Death	15
AR118-4-AU	Culture, Work and Society (Employability Module)	15
AR119-4-SP	Art and Ideas I (B)	15
AR120-4-SP	Space, Place and Locality	15
AR121-4-SP	Art Revolutions	15

Level 5	Module Title	Credits
AR207-5-AU	Picturing the City I	15
AR216-5-AU	After Impressionism: European Art from Van Gogh to Klimt	15
AR217-5-SP	Becoming Modern: European Art from Futurism to Surrealism	15
AR219-5-AU	Art in Latin America	15
AR220-5-AU	Art and Ideas II: More Art, More Ideas – Critique and Historiography in the History of Art	15
AR221-5-SP	Collect, Curate, Display	15
AR222-5-SP	Picturing the City II	15
AR223-5-SP	Art and Power	15
AR224-5-SP	Study Trip Abroad (Second Year)	15

Level 6	Module Title	Credits
AR312-6-SP	Contemporary Art: 1980 to the Present	15
AR321-6-AU	Photography in History	15
AR322-6-SP	The Work of Art in the Age of Digital Reproduction: Film, New Media, Software and the Internet	15
AR323-6-AU	Art and Ideas III	15
AR342-6-SP	Study Trip Abroad (Final Year)	15
AR343-6-SP	Art, the Law and the Market	15
AR344-6-SP	Reworking the Past	15
AR345-6-AU	Visualising Bodies	15
AR346-6-AU	Inventing the Future: Early Contemporary 1945-1980	15
AR382-6-FY	Final Year Dissertation (Full Year)	30
AR383-6-SP	Final Year Dissertation Project (One Term)	15

Gallery Visits

Experiencing works of art at first-hand and in the original is an essential part of studying history of art. Our proximity to London (less than one hour away by train) means that our students can enjoy regular visits to all the major national museums and galleries and also benefit from the numerous temporary exhibitions that London has to offer. Nearly all undergraduate modules include two gallery visits per year as part of our teaching; because these visits are essential, your travel to London is subsidised and you can reclaim a major portion of your train fare from the School. Venues we visit regularly include the National Gallery, Tate Modern and Tate Britain, the Courtauld Institute Galleries and (for special exhibitions) the Royal Academy of Arts.

h) Art History deadlines

Level 4 module deadlines

Module Code	Module Title			
Autumn Term				
AR113-4-AU	Art and Ideas I (A)	Wk 10 5 Dec 16	*Wk 16 22 Jan 17	
AR115-4-AU	Art, Sex and Death	Wk 7 14 Nov 16	Wk 16 16 Jan 17	
AR118-4-AU	Culture, Work and Society (Employability Module)	Wk 6 7 Nov 16	Wk 7 17 Nov 16	Wk 16 16 Jan 17
Spring Term				
AR119-4-SP	Art and Ideas I (B)	Wk 30 24 Apr 17	-	-
AR120-4-SP	Space, Place, Locality	Wk 18 2 Feb 17	Wk 22 2 Mar 17	Wk 30 27 Apr 17
AR121-4-SP	Art Revolutions	Wk 23 9 Mar 17	Wk 25 23 Mar 17	

*Take-home paper: Sent out at 10.00am Friday, submit at 10.00am on Sunday

Level 5 module deadlines

Module Code	Module Title			
Autumn Term				
AR207-5-AU	Picturing the City I	Wk 8 21 Nov 16	Wk 16 16 Jan 17	
AR216-5-AU	After Impressionism: European Art from Van Gogh to Klimt	Wk 16 16 Jan 17	-	
AR219-5-AU	Art in Latin America	Wk 16 19 Jan 17	-	
AR220-5-AU	Art and Ideas II: More Art, More Ideas	Wk 7 14 Nov 16	Wk 11 15 Dec 16	
Spring Term				
AR217-5-SP	Becoming Modern: European Art from Futurism to Surrealism	Wk 30 24 Apr 17	-	

AR221-5-SP	Collect, Curate, Display	Wk 21 20 Feb 17	Wk 25 20 Mar 17
AR222-5-SP	Picturing the City II	Wk 25 23 Mar 17	-
AR223-5-SP	Art and Power	Wk 30 27 Apr 17	-
AR224-5-SP	Study Trip Abroad	Wk 32 8 May 17	Wk 33 15 May 17

*Take-home paper: Sent out at 10.00am Friday, submit at 10.00am on Sunday

Level 6 module deadlines

Module Code	Module Title		
Autumn Term			
AR321-6-AU	Photography in History	Wk 16 19 Jan 17	*Wk 17 29 Jan 17
AR323-6-AU	Art and Ideas III	Wk 10 5 Dec 16	-
AR345-6-AU	Visualising Bodies	Wk 9 28 Nov 16	Wk 16 16 Jan 17
AR346-6-AU	Inventing the Future: Early Contemporary 1945-1980	Wk 11 15 Dec 16	*Wk 16 22 Jan 17
Spring Term			
AR312-6-SP	Contemporary Art: 1980 to the Present	Wk 20 16 Feb 17	Wk 25 23 Mar 17
AR322-6-SP	The Work of Art in the Age of Digital Reproduction: Film, New Media, Software and the Internet	Wk 24 13 Mar 17	*Wk 30 30 Apr 17
AR342-6-SP	Study Trip Abroad	Wk 32 8 May 17	Wk 33 15 May 17
AR343-6-SP	Art, the Law and the Market	Wk 25 20 Mar 17	-
AR344-6-SP	Reworking the Past	Wk 25 23 Mar 17	-
AR383-6-SP	Final Year Dissertation Project	Wk 30 27 Apr 17	

Full Year			
AR382-6-FY	Final Year Dissertation	Wk 30 27 Apr 17	-

*Take-home paper: Sent out at 10.00am Friday, submit at 10.00am on Sunday

All coursework must be submitted via FASer, with an Essay Cover Sheet attached, by 10.00 am on the date stipulated. No hard copy is required.

Feedback will be within 4 weeks of the deadline, unless submitted in the final 2 weeks of term, in which case feedback will be provided at the start of the next term.

This schedule of coursework deadlines has been devised in order to help students to plan and organise their coursework, and to reduce overlapping deadlines as much as possible.

i) Art History dissertation (Full Year)

During your final year there are normally 4 meetings with the supervisor over the autumn and spring terms. The supervisor will oversee your work in the sense of making suggestions as to the shape of the dissertation and reading drafts.

The dissertation should be **8000 words** long (plus or minus 10%). It **must** be word-processed and conform to the 'Guidelines for the writing of Dissertations and Research Papers' (see appendix B and C).

Your dissertation needs to be uploaded to FASer by the 10.00am deadline. No extensions will be granted.

Your dissertation should show that you have an all-round grasp of your subject and can present your material clearly, succinctly and in the most appropriate sequence. All dissertations and portfolios are marked by two members of staff. If the two marks of a dissertation differ by more than 15%, and the markers then agree to a mark, they must provide a brief rationale to their comments. If the two markers cannot agree to a mark, then a third marker is appointed. The examiners will not look for original research but for evidence of a serious engagement with your topic, a mastery of the information currently available and a personal point of view.

Timeline for current SECOND YEAR students:

- Weeks 1-6 Students to prepare a short summary (100 words) on their chosen area/areas of interest.
- Week 6 **1 November 2016, noon**
Short summary due via email to Capstone Director (Dr Presciutti)
- Week 6 **3 November 2016, 2pm**
Capstone topics meeting: Students meet with the Capstone Director to discuss their summary and ideas. The Director must confirm that a member of staff will be willing and available to act as the supervisor.
- Week 8 Optional one-to-one tutorial meetings with Capstone Director (by appointment)
- Weeks 8-17 Consultation time: Do preliminary research, draft a research proposal based on the short summary and discuss with suggested named Capstone Supervisor. Revise proposal if necessary.
- Week 18 **2 February 2017, 2pm**
Group meeting with Capstone Director: Present ideas and gain peer feedback.
- Weeks 18-24 Prepare proposal: Final proposal should be ca. 1500 words and must include a working title, details of research plans (e.g. visits to museums, field work, interviews) and outline bibliography.
- Week 23 Mandatory one-to-one meeting with Capstone Director and/or Proposed Capstone Supervisor.
- Week 30 **24 April 2017, noon**
Proposal due via email to Capstone Director (Dr Presciutti)
- Weeks 31-32 Consideration of proposals: Proposals will be considered by the undergraduate capstone committee.
- Week 33 **18 May 2017**
Students will be informed of the outcome and given feedback on the proposal by this date.

Timeline for current FINAL YEAR students undertaking a YEAR LONG dissertation (AR382-6-FY)

Week	Date	Activity
1-3		Prepare brief synopsis of work to date (1000 words approx.)
3	20 October 2016 12.00 noon	Students to email a brief synopsis of work to date (1000 words approx.) for discussion to Dr Diana Presciutti (dbpres@essex.ac.uk) prior to the Dissertation Group Seminar meeting.
5	27 October 2016 2pm	Dissertation Group Seminar: Meeting with the Dissertation Director, Dr Diana Presciutti to discuss progress.
5 - 7	By appointment	<p>Students to prepare a draft outline and progress report including:</p> <ul style="list-style-type: none"> - an annotated list of books already consulted - a list of books still to be consulted - a draft outline of the dissertation including <ul style="list-style-type: none"> - working title - research questions - summary of contents <p>The format of the bibliography must conform to the guidelines laid out in the Handbook.</p> <p>Students to meet with Dissertation Supervisor to discuss any issues arising. Supervisor to sign the cover sheet to confirm that these have been discussed with the student.</p>
8	24 November 2016 12.00 noon	Submit draft outline and progress report (1500 words): Thursday, 24 November 2016, 10am (FASer)
9 – 11		Start writing first draft and prepare a brief paper (about 10 minutes) for presentation to the Dissertation Group for discussion and feedback during <u>COMPULSORY</u> Presentation Session.
10	7 December 2016 2pm	Presentation Session - <u>COMPULSORY</u>
11	15 December 2016 10am	Submit first draft (5000 words): Thursday, 15 December 2016, 10am (FASer)

16 - 20	From December 2016 Through January 2017	Taking into account feedback, students continue with preparation of second draft.
20	16 February 2017 10am	Submit second (full) draft (8000 words): Thursday, 16 February 2017, 10am (FASer)
24	By appointment	General comments and verbal feedback from Supervisor
24 - 29		Make final revisions (e.g. argument and organisation); proof-read and check format (e.g. consistency in footnotes, references) and finalise presentation.
30	27 April 2017 10am	DISSERTATION DEADLINES: 10am Thursday 27 April 2017 (FASer deadline)

j) Changing your degree and maximum period of study

If you want to **change your course**, you should talk to someone in your department first. Check the deadlines for course changes with the Student Services Hub.

Investigate your potential new course by looking at course information on the department's web pages, talking to students on the course, and speaking to tutors. You should also look at our Rules of Assessment for the new course to check whether there are any course-specific requirements.

If you are considering changing course due to academic worries with your current course, you might find it useful to seek academic support before changing. Contact the Talent Development Centre for advice.

www.essex.ac.uk/students/study-resources/tdc

If you want to make a formal request for a course change, you should do so via the online Course Change form. Go to www.essex.ac.uk/students/course-admin/changing-course for more information.

Undergraduate students have a **maximum period in which to complete their studies**. This is set at the point at which you register, and is normally the length of your programme plus two additional years. This is to allow some flexibility in cases where you find you must intermit, or you fail a stage of study and must repeat it, or you want to transfer to a new course and must retake a stage of study.

k) Reading lists

Details of reading lists for all of your modules can be found on your module descriptions, which are available on Moodle.

l) Study Abroad

There are many opportunities for Essex undergraduate students who wish to study in the United States (including Hawai'i), Australia, Canada, Europe, Hong Kong, Japan, Latin America, the Middle East, New Zealand, or Russia, for one term or one year as part of their University of Essex programme of study.

We have exchange agreements with a wide variety of universities and can help students to select the most appropriate destination.

Study abroad can enhance your CV and gives you valuable experience of another culture and way of life. Spending an extended period of time in another country provides an unparalleled opportunity to see a side of life which tourists never encounter. It is also true that employers value international experience in today's global economy.

All our courses are offered as four-year options, which include the opportunity to spend a year abroad at a partner university around the world. The year abroad normally takes place in your

third year. An average first-year mark of at least 50 is required for students going abroad during the 2017-18 academic year. If you're going on a term or year abroad during 2016-17, the average first-year mark of at least 53 still applies.

In some cases our partner universities may require this minimum mark to be higher.

Students found guilty of serious academic or conduct offences may not be eligible to apply. As part of our three-year BA courses, you have the opportunity to spend a term studying abroad, usually during the autumn term of your third year. You can also opt to transfer to a four-year course, including year abroad, normally after the Easter vacation in your first year.

For students spending one term abroad, tuition fees are payable to the University of Essex, but no tuition fees are payable to the host university. If you go abroad for a full academic year you will not be charged tuition fees at either Essex or the host university. Also, in many cases, the cost of living elsewhere is lower than Colchester, so you should not assume that study abroad is an expensive proposition.

Students who are interested in spending a term, or more, in another country, should consult the Study Abroad Officer – Matt Burch for Philosophy and Matt Lodder for Art History – for approval in principle.

Their contact details are as follows:

Matt Burch's contact details are mburch@essex.ac.uk, room 6.145, tel. 01206 872708.

Matt Lodder's contact details are mlodder@essex.ac.uk, room 6.133, tel. 01206 872953

For further information, contact the Essex Abroad Office, 1E.3.503 (entrance off square 1), email: saoadmin@essex.ac.uk or go to <http://www.essex.ac.uk/studyabroad/>.

m) Listen Again

Did you miss something? Our Listen Again digital recording service lets you listen again to many lectures so you grasp every detail. It's usually available in teaching rooms or lecture theatres where you see the sign: Not all lecturers use Listen Again, so check with your Module Supervisor if you are unsure about whether lectures will be recorded. listenagain.essex.ac.uk

n) Employability and Skills

It is University policy for all students to receive skills and employability training as part of their degree course. The aim is to help you enhance your skills and gain the sorts of experiences that employers value while you study, so that you are fully prepared to enter the job market or go on to post-graduate study when you finish your BA.

The Employability Development Director in the School is Professor Peter Dews (peted@essex.ac.uk, Rm 5B.123) for the Autumn term and Professor Fabian Freyenhagen from Spring onwards. They will be pleased to talk to you about anything relating to careers or skills.

You can also talk to Dr Gavin Grindon (ggrindon@essex.ac.uk; Rm 6.135), who is the Deputy Employability Director for Art History or Dr Jane Hindley (janeh@essex.ac.uk, Rm. 6.127), the Deputy Employability Director for Interdisciplinary Studies.

The University's Employability Team regularly offer events relevant to all students and some further events which are specifically designed for SPAH students. Within SPAH we also organise our own Employability events. In recent years, for instance, former philosophy and art history students--from the University of Essex and beyond--have spoken on ways in which studying philosophy and art history has been beneficial in their working lives. There are also lots of opportunities on campus and in the community for you to gain volunteering and/or work experience. These include the Frontrunner and Work Placement schemes which are run by the Employability and Careers Centre; the Student V-team volunteering schemes; as well as opportunities available in SPAH to become a peer mentor, Visit Day Ambassador or Course representative. Moreover, if you want to enhance your skills, The Talent Development Centre (TDC) runs extra-curricular workshops and short courses on study skills, essay-writing, and English for academic purposes. They also offer one-to one tutorials in the Silberrad Student Centre.

In 2016-17 first year Art History students will take AR118: Culture, Work and Society and all ISC and Philosophy first year students will take CS711 Skills for University Studies, which is a zero credit co-curricular module.

In the second year, ISC and Philosophy students are required to take EITHER the zero credit co-curricular module, CS712 Beyond the BA: Skills for the Next Step OR the 15 credit module CS200: Social Entrepreneurs, Sustainability and Community Action, which runs in the autumn term.

CS711-4-FY – Co-curricular Skills for University Studies

Module Supervisor: Dr Jane Hindley

University studies give students more independence and responsibility than school or college. So most first-year students need to adapt their approach to learning and assessments and develop their communication and study skills in the first year. CS711 is designed to help you do this and make a success of your degree. It introduces you to University life and enables you to enhance the skills required for your BA studies. It also orients you to the work, volunteer and other extra-curricular activities available in CISH, SPAH and the University, so that you can acquire employability skills while you study. This is a team-taught module, which involves tutors from ISC, SPAH, the Talent Development Centre, and the Employability and Careers Centre. It comprises 8 sessions over the academic year and uses a range of formats. CS711 is 0 credit module, which runs alongside your first modules. It is assessed on a PASS/FAIL basis and your grade will appear on your Higher Education Achievement Record.

CS712 Co-Curricular Beyond the BA: Skills for the Next Step

Module Supervisor: Dr Jane Hindley

CS712 is a zero credit co-curricular module, designed to prepare students for entering the graduate labour market and for their roles as active, engaged citizens. It offers an orientation to future careers, the types of skills and experiences valued by employers, and encourages students to capitalise on opportunities for acquiring employment related skills during their

undergraduate studies. This portfolio-based module combines a range of teaching and learning methods. It is team-taught and makes intensive use of Moodle. Students are required to attend three compulsory core sessions and attend a selection of relevant events and activities available in the university and elsewhere. CS712 is primarily assessed on the basis of a reflective essay and a short CV. The Pass or Fail that you receive will appear on your Higher Education Achievement Record.

CS200-5-AU – Social Entrepreneurs, Sustainability, and Community Action

Module Supervisor: Dr Jane Hindley

CS200 aims to help students gain confidence in their knowledge and creative capabilities and how they can use these to create meaningful projects, jobs and small-scale, not-for-profit enterprises that enhance local well-being. This half module combines theory and practice. It is organised around the challenges facing contemporary societies, and requires students to design small-scale projects or organisations that address the real-world needs of local communities, people and the environment. These projects or organisations can have a range of aims and forms: some might use the arts or sport for health, therapeutic, or educational purposes; others might focus on community-based conservation, local food, or sustainable energy and transport. Students are introduced to the concept, history and practice of social entrepreneurship, as well as ethical debates around different organisational models. In the process, we discuss case studies from around Colchester and elsewhere and look at ways to set up a community interest company and funding sources. In later sessions, students select and research a particular niche and design a feasible small-scale local project or not-for-profit company. The knowledge, skills and experience acquired will be valuable in many other employment settings, including large firms, public organisations, or large NGOs and charities.

This 15 credit module runs in the autumn term and is suitable for students from any discipline. It combines a range of teaching and learning methods. The first few sessions are taught on a lecture/class basis, while later sessions use a workshop format. There will be at least one guest speaker experienced in working in this field. Students are expected to take an active role in class discussion, exercises and presentations. There is no exam, this module is assessed through coursework only.

o) Information for disabled students

We would encourage all new students with a disability, long-term medical condition, specific learning difficulty, or mental health difficulty to disclose and register with the disability service so that we can plan how best to support you in your studies.

You can find out about the academic and learning support we offer here:

www.essex.ac.uk/students/disability/academic

UK students may be eligible for a Disabled Students' Allowance grant. Go here for more information including application forms and key changes for 2016-17

www.essex.ac.uk/students/disability/funding

p) Information for international students

We are proud to be a global community and we recognise that living and studying in the UK may be very different from your own country.

Essex has a wide range of support covering academic and health and wellbeing issues. Our friendly and professional staff will be able to guide, give advice, and assist you during your time at Essex.

You can find helpful information here - www.essex.ac.uk/students/new/international/default. If you are studying on a Tier 4 visa, don't forget to read the other sections in this handbook for further information and links.

q) Mature and part-time students

As a mature student you'll be in very good company – around 37% of our students are mature students.

We appreciate that studying as a mature student can present challenges. This is particularly true if this is your first experience of higher education and you have other commitments and responsibilities to meet, such as work and family. We want you to be aware of the support available so that you can make the most of your time at Essex.

You can find more information here: www.essex.ac.uk/life/students/mature

r) Student representation, Student Staff Liaison Committee, Student Assessment of Modules and Teaching and Student Surveys

Student Representation

Student feedback is a vital part of the University's approach to quality assurance and enhancement. It is important that you are given the opportunity and that you take time to feedback to the University.

You can do this in a number of ways:

1. You can contact (or be elected as) a student representative who represents the voice of fellow students in departmental Student Staff Liaison Committees (SSLCs) and other University level committees.
2. You can find more information on the Students' Union website: www.essexstudent.com/representation/coursereps/ and the University's policy here: www.essex.ac.uk/quality/student_representation/student_rep.asp.
3. You can find out information about SSLCs here: www.essex.ac.uk/quality/student_representation/sslc.asp.

Student-Staff Liaison Committees (SSLCs)

The Undergraduate Student Staff Liaison Committees (SSLC) meet once a term, and their function is to keep under review all academic and administrative matters relating to degree

programmes and are a valuable way for the School to receive feedback from students (positive as well as negative).

Representatives raise issues and views which reflect the student group as a whole and not just their own opinions. Any student wishing to become a student representative should speak to the Deputy School Administrator or the Students Union. Student representatives are invited to attend School meetings. The Committee comprises student representatives, the Director of Undergraduate Studies and the Deputy School Administrator.

Nomination and election of the student representatives is held early in the Autumn term by the Students' Union. While the Committee provides a formal mechanism, it meets only a few times a year and therefore students should raise problems informally with the Undergraduate Director concerned rather than wait for the next committee meeting.

Minutes of the SSLC are published at:

http://www.essex.ac.uk/philosophy/current_students/reps/
http://www.essex.ac.uk/arthistory/current_students/reps/

Reports on SSLCs are taken to our termly School meetings where any relevant issues can be raised. In addition, student representatives are invited to attend unreserved staff meetings and report on issues or areas of concern regarding academic matters.

Read more information on our Academic Standards and Quality webpages:

www.essex.ac.uk/quality.

Student Assessment of Modules and Teaching

Every year, we will ask you to complete the Student Assessment of Module and Teaching (SAMT). This survey will be summarised and discussed by SSLCs and will inform reports written by us for central University committees as part of our quality assurance processes. Every year, students are invited to comment anonymously on their experience of the teaching and assessment on each module they have taken. As well as teaching and assessment, you will be asked for your feedback on the content and learning resources, and how these helped you to develop and improve your knowledge and skills. Before you complete your survey, we will let you know what improvements have been taken in response to feedback from previous students.

This annual process allows us to continually review and improve every module we offer. The results of these module reviews also contribute towards annual course reviews. Please see the Academic Standards and Quality webpages for more information on Student Assessment of Modules and Teaching: www.essex.ac.uk/quality.

Student satisfaction surveys – have your say

Student satisfaction surveys enable the University to gauge overall satisfaction amongst students. When the results have been reviewed and analysed, the University can then enhance your experience of learning at Essex. You will probably be aware of the National

Student Survey (NSS) for final year students which feeds into university league tables. We also run our own Student Satisfaction Survey (SSS) which tells us on a local level how we're doing and where we can make improvements. It's for all undergraduate students not covered by the NSS. The surveys are run online and you will receive a link to the survey in your email.

More information about the different surveys can be found on our Academic Section webpages:

<http://www2.essex.ac.uk/academic/offices/smo/survey.htm>

School of Philosophy and Art History Student Satisfaction surveys can be found on our School webpages:

http://www.essex.ac.uk/philosophy/current_students/reps/default.aspx#studentsatisfaction

s) Library Services

At our Colchester Campus, the **Albert Sloman Library** on Square 5 has long opening hours, a new extension, and 24 hours a day access in the weeks leading up to exam time. The library has a wide range of learning resources, including books, journals, British and foreign-language newspapers, databases, microfilms, and audio-visual materials. There are quiet group study areas and networked PCs on all floors.

libwww.essex.ac.uk

t) Attendance monitoring (Count-me-in) and absence from sessions

Your attendance at lectures and classes has a significant impact on how successful you are in your studies. At Essex, we monitor attendance so we can identify students who may need guidance and support.

You'll need to **record your attendance** at teaching events using your registration card and the electronic reader in the teaching room. Just 'tap in' for every timetabled teaching event you attend. Your tap will count from 15mins before the start time and up to 15mins after the start time on your timetable.

You should not tap in for someone who is not attending the class; nor should you tap in if you then immediately leave the teaching event. This is breaking the Student Code of Conduct and you could be fined.

Attending is especially important if you are here on a Tier 4 visa.

If you **lose your card** or it is **faulty**, go to the Student Services Hub to get a new card (a small fee is applicable for lost cards).

If you need to **report an absence** from a teaching event you should do so by completing the **notified absence** on MyEssex. We will consider the reasons and may record it as an **authorised absence**. Be aware that you may need to **provide evidence**, including medical evidence if relevant. Please see www.essex.ac.uk/see/attendance for acceptable reasons to be absent.

You will be able to **check your attendance record** and notified absences on **MyEssex**. **We are introducing this by department during the year.**

Please contact your Personal Tutor, department staff, or the Student Services Hub for advice and support, particularly if you are going to be absent for several weeks.

For more information on attendance, and for links to forms and guidelines visit: www.essex.ac.uk/see/attendance

2.2 Rules of Assessment

The Rules of Assessment are the rules, principles, and frameworks which the University uses to calculate your course progression and final results. These decisions are made by the Board of Examiners, which meets at the end of the Summer Term. The Board of Examiners use the Rules of Assessment to decide:

- whether you can be awarded credit for the modules you have studied
- whether you have done enough to move on to the next stage of your course
- whether you have done enough to pass your course
- what classification you will receive
- what reassessment you could be offered
- whether you must withdraw from your course, with or without an exit award

More details can be found here: www.essex.ac.uk/students/exams-and-coursework/ppg/general/assess-rules.aspx

Exit Awards

If you decide to withdraw from your course before you finish, or you fail too many credits to be awarded a Bachelor's degree, you may be awarded a qualification at a lower level, if appropriate.

a) Undergraduate Assessment Strategy

The assessment strategy seeks to ensure the following:

- * That assessment is spread throughout the academic year
- * That assessment is varied and pertinent to discipline and subject area
- * That varied and innovative approaches to assessment are employed across levels 4-6 and that these prove the most effective methods of assessment to ensure a wide and varied approach for all of our students including, for example, a mixture of coursework essays, end-of-year examinations, and other forms of assessment as appropriate to individual modules
- * That module assessment occurs promptly after the completion of the teaching for the module
- * That where there are differences between modules, in terms of the amount of written work, and the types of written work required, these are justified in terms of the content of the module, and the optimal ways of assessing student understanding and mastery of that content
- * That all undergraduate students undertake an extended piece of research culminating in a capstone in their final year. Students are supported by a capstone supervisor for the duration of the module and are expected to work to the advised marking criteria and demonstrate the skills of:
 - Independent research and visual enquiry
 - Sustained and effective argument
 - Planning, time management, and organisation

The School will continue to review and develop the range of assessment mechanisms used across its modules. This will be kept under review by the School Education Committee. More information can be found in section **3.2 Coursework**.

b) Extenuating Circumstances, withdrawing, and intermitting

Extenuating circumstances are circumstances beyond your control which cause you to perform less well in your coursework or examinations than you might have expected. In general, extenuating circumstances will be of a medical or personal nature that affect you for any significant period of time and/or during the examination period.

You need to submit your form by the deadline, see: www.essex.ac.uk/students/exams-and-coursework/ext-circ.aspx

You will **not** get extra marks if you hand in an extenuating circumstances form. Boards of Examiners use other methods to take into account extenuating circumstances, such as permitting further reassessment opportunities for uncapped marks.

Please read the guidance on extenuating circumstances very carefully before submitting your form and evidence. Please seek advice from the Students' Union Advice Centre, www.essexstudent.com/services/advice_centre/, or the Student Services Hub, www.essex.ac.uk/students/contact/default.aspx, if you need any guidance.

Intermitting is a temporary withdrawal or leave of absence from your studies. Normally this is for reasons beyond your control such as health or personal problems. An intermission is approved for a defined period of time after which you would return to your studies. This is a formal process which needs formal approval.

If you are thinking about intermitting, there are some practical things you need to consider: academic issues (for example the impact on your module choices and maximum period of study), accommodation, and financial matters – including the impact on your tuition fees and visas if you have a student or Tier 4 visa.

If you decide to intermit you will no longer be entitled to attend tuition but you will still have some library access and access to your Essex email account, which we will use to communicate with you.

Please see www.essex.ac.uk/students/course-admin/intermission for guidance on intermission.

You should read the guidance on intermitting very carefully before submitting your form, at: www.essex.ac.uk/students/course-admin/intermission. You are strongly advised to discuss intermitting with your department.

You may experience doubts about continuing on your course at some point during your studies. **Withdrawing from your course** is the formal process for permanently leaving your programme of study and the University.

There are plenty of people at Essex who can provide you with information, advice, guidance, and support to help you to make a decision that's right for you. For instance, you might find that taking a temporary break from your studies (intermitting) will enable you to resolve the current situation that is causing you to think about leaving.

Also, please note that if you are thinking about withdrawing from the University, there are some practical things you need to consider: accommodation, financial matters including your tuition fees, visas if you have a student or Tier 4 visa, and careers advice. Who to contact for advice, the practical matters that you need to consider, your options, and the withdrawal process are all detailed here: <http://www.essex.ac.uk/students/course-admin/withdrawing.aspx>

c) Remarking of coursework

You have the right to request a re-mark of your coursework under certain circumstances which your department will advise you on. The University Marking Policy can be found at: www.essex.ac.uk/quality/university_policies/examination_and_assessment/marketing_policy. You will need to complete a form and **be aware that marks can go down as well as up**.

Remarking of essays and assignments

Where coursework has been marked once (and has not been moderated as described below), you have the right to request formal re-marking of a pieces of work if you disagree with the original mark. Where coursework has been moderated, and for exams, you cannot ask for a remark unless a procedural or administrative error is suspected.

Having an essay second marked **may result in the student receiving a lower mark than the mark already given**. Requests for second marking should be made **within two weeks** of receiving the marked essay, via the Deputy School Manager, Sarah Mumford.

You will then be advised to speak to the lecturer/class teacher who marked the essay to discuss it with him or her. If you are still not satisfied with the mark given, ask for the essay to be assigned to another member of staff for marking.

The first marker will then pass the essay to the relevant administrator, who will detach the essay comment sheet before forwarding the essay to the second marker. Once the essay has been marked the second marker will liaise with the first marker to agree a mark. Where the two internal markers are unable to reach agreement, the School will make every effort to resolve the matter internally, for example by involving a third marker.

Further information is available online at: www.essex.ac.uk/dsh/remarking

d) Moderation, second marking policy and External Examiners

The University policy on **moderation** is part of the Marking Policy. When work is moderated, it means that a second member of academic staff takes a random sample of the work for a particular assessment and reviews the marks given. A moderator would not change the individual marks for the work, but would liaise with the first marker if he or she believed that the marks were not at the correct level, with a view to the first marker reviewing and adjusting the marking.

Second marking is where a second marker marks the work but has access to the first marker's marks and/or comments. Where two members of staff are involved in marking a piece of work, the markers should make every effort to agree a mark, rather than merely averaging the two marks. Departments must keep a full record of both individual and agreed marks for all work which is second or double marked.

External Examiners are usually academics from other universities but may be from industry, business, or the profession depending on the requirements of the course. They give an impartial view of the course and independent advice to ensure that courses at the University meet the academic standards expected across UK higher education. External Examiners write reports on the courses and modules they are responsible for which are made available to you via your department. You can find the name and institution of the External Examiner for your course and modules by looking on the Programme Specifications Catalogue and the Module Directory. You can find out more about how the University uses External Examiners at: www.essex.ac.uk/quality/external_examiners

Please note: you may not contact External Examiners directly under any circumstances. If you have any concerns about the quality and standards of your course, please contact your student rep, your Head of Department, or the Students' Union.

e) Appeals and complaints

Academic Appeals Procedure

www.essex.ac.uk/see/appeals-ug

Following the release of your end of year results, you are eligible to submit a formal appeal against the **progress decision** of the Board of Examiners that has made the decision regarding your academic progress. Formal appeals can take up to 6 weeks to be considered, however, if you are not in the final year of your programme of study, you can "Consult the Dean" before submitting a formal appeal. The Dean can take action and change the original progress decision, and can also consider requests from students who want to repeat the year rather than take reassessment across the summer. Please visit the Appeals webpage for information regarding the deadline by which you must "Consult the Dean" and/or submit your formal appeal.

As with all appeals, you would be required to provide any relevant evidence that substantiates your claims. The main legitimate grounds for appeal are any extenuating circumstances that you could not make the Board of Examiners' aware of in advance, or procedural irregularities in the conduct of the Board of Examiners (including alleged administrative error) of such a nature as to cause reasonable doubt as to whether the result might have been different had they not occurred. Other grounds will be considered on their merits but **you may not appeal against academic judgement**. This means that you can't appeal against the marks you have been given by a Board of Examiners without evidence of extenuating circumstances or procedural irregularity.

The Appeals Procedure gives examples of grounds for appeal which are not considered legitimate. You should read these before submitting an appeal. You may also appeal against the outcome of academic offences committees and progress committees under certain circumstances.

We strongly advise all students thinking about making an appeal to contact the Students' Union Advice Centre. Please visit www.essexstudent.com/advice for more information.

The Complaints Procedure:

The University is a large community engaged in many activities, both academic and non-academic. If you feel dissatisfied with some aspect of your dealings with the University, it is important that the issue is dealt with constructively and as quickly as possible without risk of disadvantage or recrimination. You can find the complaints procedure and the forms here: www.essex.ac.uk/see/complaints

Fitness to practise is only applicable to students on certain professional courses (such as nursing or social work). If this applies to you, you will have been told by your department.

You can read the procedures on the University website at: www.essex.ac.uk/students/exams-and-coursework/ppg

f) Academic Offence Procedure

www.essex.ac.uk/see/academic-offence

All students are expected to behave with honesty and integrity in relation to coursework, examinations, and other assessed work. If you do not do so, you may be found to have committed an academic offence. The University takes academic offences very seriously. Academic offences can include plagiarism, false authorship, collusion, falsifying data or evidence, unethical research behaviour, and cheating in an examination (this list is not exhaustive). Academic offences can be committed as a result of negligence, meaning that you may be found guilty of an academic offence even if you didn't intend to commit one.

It is your responsibility to make yourself aware of the Academic Offences Procedure, the regulations governing examinations, and how to correctly reference and cite the work of others. If you aren't sure what referencing system you should use, you should ask your department and also refer to **8: Referencing and good academic practice** in this handbook. If an allegation of an academic offence is made against you, we strongly advise contacting the Students' Union Advice Centre. Please visit www.essexstudent.com/advice for more information.

g) Ethics

All research involving human participants, whether undertaken by the University's staff or students, must undergo an ethics review and ethical approval must be obtained before it commences. You can find our Guidelines for Ethical Approval of Research Involving Human Participants here - www.essex.ac.uk/reo/governance/human.aspx - along with the Ethical Approval application form.

'Human participants' are defined as including living human beings, human beings who have recently died (cadavers, human remains and body parts), embryos and fetuses, human tissue and bodily fluids, and personal data and records (such as, but not restricted to medical, genetic, financial, personnel, criminal or administrative records, and test results including scholastic achievements).'

2.3 Coursework

Assessment

Modules are assessed according to a varied range of methods. These include essays, writing projects, exams, take-home exams, group presentations, individual presentations, and extended writing projects.

Modules may be assessed using a variety of different assessment mechanisms from the list below. This diversity of assessments allows for a wider learning experience and promotes the acquisition of a range of transferable skills, including: conducting independent enquiry and research, presenting and developing arguments in written or verbal form, team work, networking, organisational and communication skills, responding quickly and coherently to unexpected questions, and drawing on acquired knowledge to build on and explore further issues of interest that arise within the module. The details of assignments will be explained in each module description.

- Abstract
- Bibliography
- Essay
- In class written assessment/slide test
- Presentation (Individual or group)
- Participation
- Peer reviews
- Research paper
- Take home research paper (48 hours)
- Weekly reading summaries/precis
- Weekly short reading quiz

Some modules also have a participation mark as part of the coursework mark. Further information about the type of assessment for a particular module is available on each module outline available on the module directory: <http://essex.ac.uk/modles>.

a) Early Assessment Opportunity

All first-year FY and AU modules include an early assessment opportunity (which may be formative or summative). The aim of the EAO is to provide an opportunity for students to receive feedback at an early stage on their written performance, so that additional support can be given, if necessary, in a timely fashion. For some modules this early assessment opportunity may be formative only (in other words not count towards your final coursework mark). Further details will be given in your module description.

b) Assessment Mechanisms

ART HISTORY: Assessment varies between modules and will be dependent on whether the module involves more densely theoretical approaches; seeks to explore vocational and curatorial practices; and/or seeks to explore the relevant skills required for a study of Art History.

PHILOSOPHY: The usual balance of assessment will be as follows:

First Year

- 50% coursework; 50% exam

Second and Third Year

- 100% coursework – there are no exams for second and third year Philosophy modules.

Exam duration

Indicative examination length for typical modules. Examinations with a different component weighting may be appropriately longer or shorter.

- 30 credit module up to 50% exam 3 hours
(Philosophy only)
- 15 credit module up to 50% exam 2 hours
(includes visual analysis in Art History)

c) Assignment and essay length

Essay length is based on the weighting of the piece of coursework, and weightings can be found in the module description. There are some exceptions to the below guidance. Please check your module description for exact requirements.

- a. If an essay is weighted at 30% of the *coursework* mark, then the essay should be 1,500 words.
- b. If an essay is weighted at 40% of the *coursework* mark, then the essay should be 2,500 words.
- c. If an essay is weighted at 50% of the *coursework* mark, then the essay should be 3,000 words.
- d. If an essay is weighted at 60% of the *coursework* mark, then the essay should be 3,500 words.
- e. If the essay is weighted more than 60% of the *coursework* mark, then the essay should be 4,000 words.

In all cases, the margin of tolerance is 10% of the word count in either direction.

Essays that exceed the stated length may be returned unread. You must put the word count at the end of your essay. Having to observe word limits constitutes a desirable form of intellectual discipline and it secures fairness by ensuring that essays are of comparable length.

Some modules also have take-home assessments, which count as coursework.

- 48 Hour take-home exam paper: 3,000 words
- 48-Hour Take-Home Research Paper: 2,000 words

Please refer to the module descriptions and list of essay questions/assignments regarding length and format.

d) Formatting your assignment

Please make sure that:

- all your work is referenced correctly and sources are acknowledged, even in drafts uploaded to the online coursework submission system FASer;
- you use font size 12, preferably Times New Roman or similar, and double line spacing;
- margins are at least 2.5 cm all round;
- your name and module code are printed at the top of the first page, along with the essay title;
- you enter the word count at the end of your essay.

e) Coursework submission

All coursework must be uploaded and submitted to FASer, the University's Online Coursework Submission system available at: <http://faser.essex.ac.uk/>. Please make sure you are familiar with this process well in advance of the deadline.

The coversheet is available via Moodle or FASer and available online at http://www.essex.ac.uk/philosophy/current_students/resources/default.aspx

- ***The deadline for online submission is 10.00am on the date stipulated**
- **We recommend that you do this earlier to avoid any last minute panic**

***Philosophy Summer modules have different submission times. Please check the module description for more information.**

Guidance on how to upload your work is available on the FASer website: <http://faser.essex.ac.uk/> in the help and support section. If you are a first-year student and are unsure of how to upload your work, ask your peer mentor, who will be very experienced at this process.

Under no circumstances is an essay or assignment be handed directly to your lecturer or class teacher.

Moderation

Moderators have been assigned to each module where there is a piece of coursework/assignment that is worth more than 40% of the overall mark for the module. In such cases, a random sample (10%) must be moderated and all fails must be second-marked. Where coursework is moderated, students do not have the right to request that their piece of work is re-marked if they disagree with the original mark unless a procedural/administration error is suspected.

A moderator would not change the individual marks for the work, but would liaise with the first marker if s/he believed that the marks were not at the correct level, with a view to the first marker reviewing and adjusting the marking. In the case of a major discrepancy it might be necessary for all the work to be second marked.

Further information is available online at www.essex.ac.uk/dsh/assessmentpolicy

f) Return of coursework policy

You can expect to receive your essay back within four weeks of the submission deadline. If you have any queries regarding the comments made on your essay please do go and see the member of staff who marked the essay in their office hours.

g) Marking Criteria

The marking criteria for the following can be found in the appendices.

- Appendix D - Essays, Tests, and Examinations
- Appendix E - Presentations and Group Work
- Appendix F - Participation
- Appendix G - Weekly Summaries

) Late coursework policy

We have a single policy at the University of Essex for the late submission of coursework in Undergraduate courses: All coursework submitted after the deadline will receive a mark of zero. No extensions will be granted. A student submitting coursework late will have the University's and department's arrangements for late submission drawn to their attention. The policy states that the mark of zero shall stand unless you submit satisfactory evidence of extenuating circumstances that indicate that you were unable to submit the work by the deadline. More information about extenuating circumstances relating to late submission of coursework is available at: www.essex.ac.uk/dsh/latesubmission.

i) Essay writing support

Guidance on writing essays can be found in Appendix A and B. The School also has notes on 'Writing Philosophical Essays' which can be collected from the Undergraduate Office (6.130) and viewed on the undergraduate information Moodle pages.

Further information and guidelines on writing assignments/essays is available through the Talent Development Centre: <http://www.essex.ac.uk/students/study-resources/tdc/>

j) Anonymous marking policy

Effective feedback helps students to understand the mark given for a particular piece of work, and helps students to reflect on their own learning and to achieve better marks in future pieces of work. A variety of methods of providing feedback are used across the University, and departments choose the most appropriate for their courses and modules. The University does not have an institution-wide approach to anonymous marking in coursework.

Departments decide whether to use anonymous marking in coursework or not. This department does not operate a system of anonymous marking. We believe that marking provides an important point of contact with the student, through which individualised and personal forms of encouragement and involvement can be fostered. We believe that the quality of formative feedback is enhanced when the marker knows the student and current work can be seen in the context of earlier assignments and classroom interactions. The comments we provide in coursework seek to encourage students in areas where they have done well and to highlight what they could do better. We take great care to mark fairly and effectively and we feel strongly that our ability to do this is improved through knowing our students.

If you take optional modules outside your home department, you should make sure you are aware of the policy on whether coursework is marked anonymously or not, and how to submit coursework.

k) Samples of Coursework

Model answers and past dissertations are available for students to look at. Please email spahinfo@essex.ac.uk with your request.

l) Reassessment in coursework

If the Board of Examiners has required you to complete essays or assignments over the vacation, the Registry will send you a letter by email with further information. Please check your Essex email account regularly once your results have been published. Your School will send you details of the assignments which you are required to undertake. If you haven't received anything within three weeks of the results being published, you must contact your School or the Registry.

m) Referencing in coursework

Drawing on the wide range of reading you do around your subject area and demonstrating how you have used this to develop your knowledge and form your own views is a key aspect of your coursework. It's essential that you reference your source materials so it's clear where the information has come from and to avoid any misunderstanding over whether you are presenting ideas as your own. Please refer to the section on academic offences in this handbook for information on referencing and where to seek advice.

2.4. Exams

a) Examination regulations

The General Regulations which govern examinations can be found via the website here www.essex.ac.uk/about/governance/regulations/affairs.aspx#exams.

Attendance at examinations is **compulsory**. For exams that are more than an hour long, you will not be allowed to enter the examination room if you arrive later than 55 minutes after the start of the exam. If your exam is only an hour long, you will only be admitted up to ten minutes after the start of the exam.

b) Access to exam scripts

If you want to see your exam script, you should normally make the request within four weeks after the exam to the department which is responsible for that module. The department should either: let you see the script in the presence of one of the staff responsible for teaching the module *or* give you a copy or summary of the examiners' comments on your performance. You can find further information about Assessment Policies for Undergraduate and Taught Postgraduate Awards at: www.essex.ac.uk/quality/university_policies

[Please email spahinfo@essex.ac.uk if you want to see your exam script.](mailto:spahinfo@essex.ac.uk)

c) Departmental policy of use of calculators

If you are allowed to use a calculator in your examinations, the **only** models you are permitted to use are the **Casio FX-83GT PLUS** or the **Casio FX-85GT PLUS**.

The only exception is for certain **Finance** exams that require a **financial** calculator, in which case you may use the **Hewlett Packard 12c** (all variants) or the **Texas Instruments BAI Plus** (including the BAI Plus Professional).

A limited number of the permitted calculators will be available to borrow **on the day of your exam** from the Exams Office on a first-come, first-served basis, on production of your registration card.

d) General information about summer exams and examination results

You can find your personalised exam timetable online at: www.essex.ac.uk/examtimes/

You must bring your registration card and exam entry form with you to the exam. You will not be allowed entry without them. Remember to check your exam entry form carefully and contact the Examinations Office if there are any errors.

You can download a guide to examinations, and watch a short video at www.essex.ac.uk/students/exams-and-coursework/default

You will receive an email to your Essex email account as soon as your results are published. You can find the publication schedule at: www.essex.ac.uk/students/exams-and-coursework/schedule

e) Anonymous marking policy

All formal examinations at the University of Essex are marked anonymously.

f) Reassessment in examinations

You can find information relating to resitting exams at: www.essex.ac.uk/students/exams-and-coursework/resits.

Remember that reassessment in examinations (and coursework) carries a fee.

g) Help to prepare for your exams

Generally, your lecturers will provide revision classes in preparation for exams for at least the first two weeks of the summer term. Throughout the year students are welcome to see members of the teaching staff during their office hours, or if necessary by appointment, to discuss any aspects of the module which they find particularly puzzling or difficult, or for guidance on how to proceed with an essay or examination revision.

To complement this, the School also organises its own 'Examination Workshop' early in the summer term in conjunction with the Talent Development Centre (previously the University Skills Centre). The workshop is given by an experienced study skills tutor and is open to all philosophy and art history undergraduates. Details will be circulated nearer the time.

The Talent Development Centre provides support, assessment, and training in key skills for academic success and employability. The Talent Development Centre offers resources to improve in areas such as writing, maths, referencing, research, study skills, and English Language. You can find the Talent Development Centre Helpdesk on the ground floor of the Silberrad Student Centre.

2.5 Referencing and good academic practice

Respecting authorship through good academic practice is one of the keys to academic integrity, and a key value of higher education in the United Kingdom.

The Talent Development Centre provides online courses and guides to help you fully understand what is required from you. You can find out about the full range of workshops and resources that are available to you by visiting www.essex.ac.uk/see/tdc. You can also complete the online Academic Integrity course at moodle.essex.ac.uk/course.

You should read the sections of this handbook which refer to referencing, coursework, and examinations very carefully. Failure to understand the academic conventions may result in you being found to have committed an academic offence.

Remember, if you have any questions about referencing you can ask our academic staff, or staff in the Talent Development Centre.

a) The University's Academic Offence Procedure

What do we mean by an academic offence in examinations and coursework?

An academic offence in examinations includes copying the work of another student or communicating with another student in an examination; and introducing any written, printed, or electronically stored information into an examination, other than material expressly permitted in the instructions for that examination.

An academic offence in coursework includes using the work of others (whether written, printed, or some other form) without acknowledgement, whether this has been the result of negligence or of intention to deceive. It is therefore very important that you learn how to reference your work properly, and that you familiarise yourself with your departmental guidelines on referencing. If, after having read the guidelines, you are still unclear about referencing, you must talk to your tutor before you submit your assignment, and/or contact the University's skills centre for support. Ignorance of the regulations will not be accepted as a defence against an allegation of an academic offence or negligence in referencing.

Repeated work

You may also be accused of an academic offence if you repeat work previously submitted for an assessed assignment without full acknowledgement of the extent to which that previous work has been used; in other words, if you hand in the same or a very similar essay to one that you have already submitted. You should note that it is also an offence for a student knowingly to assist another student to commit an academic offence, whether in an examination, or in any other piece of work.

Groupwork

Sometimes students who have been working together end up submitting almost identical work and are accused of an academic offence. While we do not want to dissuade you from working with or discussing your work with another student, you must be careful that you do not collaborate too closely, and it would be wise to seek advice from your tutors on the limits of collaboration before you submit your work.

How to avoid plagiarism

To avoid plagiarism give yourself enough time to plan, draft, write, edit, and proof-read your work. Make sure you print or save full details of all sources, so that you can reference them easily once you have used them. Do not copy and paste large chunks of text from the internet – look at the source, read it critically, identify the main themes, and then paraphrase or present as a direct quote. NB: paraphrasing does not mean changing the odd word within a sentence. You need to re-phrase the entire sentence in your own words, thus demonstrating your understanding.

b) University's policy on plagiarism and academic offences

Responsibilities relating to plagiarism

1. Plagiarism

- Plagiarism is cheating
- Submission of work that is plagiarised is unacceptable
- Poor academic practice with regard to referencing, which may be considered as contributing to plagiarism, is also unacceptable

2. Students' responsibility

- To appraise him/herself of the nature of plagiarism
- To appraise him/herself of the academic offences policy of the University of Essex
- To submit work that does not contain plagiarism
- To utilise plagiarism checking systems where available

3. Our School's responsibility

- To ensure that all **School** staff have a shared understanding of the nature of plagiarism and action to be taken in the event of plagiarism being uncovered (Head of School)
- For 'standalone' modules (regardless of whether they form part of a programme) - to include within each module induction, accurate information regarding plagiarism (Module Supervisor)
- For modules studied as components of a single programme – to include within the programme induction, accurate information regarding plagiarism and supporting information within the VLE.
- To include supporting information and links on our School website and on our School's Moodle Study Skills resource (Head of School)
- To advise all students that they should expect that submissions for assessment will be subjected to a plagiarism check (Module Supervisor)
- To refer plagiarism to Head of School in a transparently fair and equitable manner (all markers)
- To transparently apply University Rules regarding plagiarism (Head of School)

4. The University's responsibility

- To apply the Academic Offences Policy universally and transparently
- To provide equitable access to plagiarism checker systems
- <http://www.essex.ac.uk/academic/docs/regs/offpro.shtm#a>

The Talent Development Centre offers a Moodle course in referencing via their website www.essex.ac.uk/students/study-resources/tdc/writing/default.aspx. You can also find online referencing guides for the main referencing guides used by the University at:

www.essex.ac.uk/students/study-resources/tdc/research/referencing.aspx and attend workshops www.essex.ac.uk/students/study-resources/tdc/research/workshops.aspx

Further information relating to authorship and plagiarism is available at:

www.essex.ac.uk/plagiarism/index.html

Remember, if you have any questions about referencing you can ask our academic staff, or staff in the Talent Development Centre.

Section 3: You Matter

3.1. Practicalities: Getting started and IT matters

a) Registration, enrolling and transcripts

All new and returning students must **register** at the start of each academic year. The full process for new students includes activating your student record for the academic year, getting your email account, gaining access to IT and library services, enrolment on modules, and confirming your contact details. As your studies draw to a close, once your exam board has met, it takes up to five working days for your results to be confirmed. The Assessment Team will publish your results and update your record. For graduating students, Degree Certificates will be provided by the Graduation Team either for collection at Graduation, or they will be sent afterwards for students who do not attend the Graduation event. For more about registration, visit our student webpages.

www.essex.ac.uk/students/new/registration

www.essex.ac.uk/students/graduation/award-documents

b) Find Your Way and room numbering system

Find Your Way is our interactive campus map app. Download it to help you find any location on campus and get directions quickly and easily. There's also a handy web version

<http://findyourway.essex.ac.uk>

If you're looking for a specific room, follow these rules.

If the room number has three parts and the first is alphabetical eg TC.1.20 then the room is in one of the outer buildings. The format is building.floor.room. The first part indicates the building - "TC" is the Teaching Centre and "LH" is the Ivor Crewe Lecture Hall. The second part tells you the floor and the third the room number. For example, LH.1.12 is Ivor Crewe Lecture Hall, floor 1, room 12.

If the number has three parts and the first contains numbers and letters eg 5N.7.16, then the room is in square 4 or 5. The format is entrance.floor.room. The first part tells you the square and corner (eg 4S is the south corner of square 4), which matches the labels on the entrances (eg door 4NW is next to The Store). The second part is the floor and the third part the room. For example, 5NW.6.12 is in the north-west (NW) corner of Square 5 (entrance "5NW"), floor 6, room 12.

If the number has two elements and the second element has three digits eg 4.722, the room is in the Maths/Social Studies/Rab Butler/Square 1 building area. The first number shows the floor and the last three digits show the room number.

Also... if the last three digits are 700-799 the room is off Square 1, and if the last three digits are 500-599 the room is in the Square 2 area (Computer Science). For example, 5.512 is room 512, floor 5.

www.essex.ac.uk/about/colchester/documents/location_of_teaching_rooms.pdf

c) IT support, wifi, email account, free MS office, computer labs, m:drive

Visit our website to set up your **IT account and password**. Once you're set up, you can access email, log on to lab computers, connect to eduroam wi-fi, and much more.

www.essex.ac.uk/it/getaccount

You must change your password within four weeks of starting, and then once every four months after that. The easiest way to **change your password** is online at:

www.essex.ac.uk/password.

As part of your Office 365 email account you get unlimited cloud storage space for all your documents with OneDrive. OneDrive lets you create, edit, and share documents online. You also get at least 300 MB of local storage, known as your M: drive. You can access this by going to 'My Documents' on any lab computer.

Visit the IT Services website for helpful information, including how-to guides, answers to frequently asked questions, and links to video screencasts. www.essex.ac.uk/it

If you can't find what you're looking for, or if you need to talk to someone, then you can get help from the IT Helpdesk in the Silberrad Student Centre. Open Monday to Thursday 8.30am to 6.00pm, and Friday 8.30am to 5.45pm.

You can also download Microsoft Office 365, for free. You can install it for free on up to five computers, and up to five mobile devices. www.essex.ac.uk/see/software

If you need to use a **computer on campus** our computer labs are the perfect place to study or work. Many labs stay open until late and some are open 24/7. For computer lab locations, opening hours and real-time availability visit: www.essex.ac.uk/it/computers/labs

d) Tier 4 information

If you are a citizen of a country that is not part of the European Economic Area or Switzerland it is likely that you will require a **visa** to enter or remain in the UK to study. The type of visa you need to apply for will depend on your personal circumstances, proposed study and where you are applying from. Find out more on the University's website at:

www.essex.ac.uk/immigration/

e) On-campus facilities

There is a broad range of **facilities** to support your living and learning experience at our Colchester Campus – including study-based services like the IT helpdesk and group study pods, but also various food and drink venues, two banks, a general store run by the Students' Union, a printing and copy centre, market stalls each Thursday, a Post Office, launderettes, and much, much more. Full details on all on-campus facilities feature on our student webpages and in the campus guide you received with your welcome information when you joined us as a student member.

www.essex.ac.uk/students

www.essex.ac.uk/welcome

f) Graduation

The culmination of all your hard work, **Graduation** ceremonies take place at our Colchester Campus each July in the Ivor Crewe Lecture Hall. All eligible students studying at our Colchester, Loughton, and Southend Campuses will be invited to attend. For more information visit our graduation pages:

www.essex.ac.uk/students/graduation

3.2 Skills, Employability and Experience

a) Employability and Careers Centre

Our careers specialists can give you valuable advice throughout your time at Essex and beyond. We offer one-to-one advice and guidance, job-hunting workshops, CV and job application reviews, and online access to graduate and part-time job vacancies.

www.essex.ac.uk/careers

b) Learning Languages at Essex

Learn a language at Essex to increase your global and cultural awareness. Language learning can give you the confidence to work and travel internationally, expand your options for studying abroad, and get a competitive edge when you're looking for a job. There are a number of ways to do it, so look online to discover the best option for you.

www.essex.ac.uk/study/why/languages

c) Talent Development Centre

Unleash your potential and visit our Talent Development Centre. Providing support on academic literacy, numeracy, English language, employability and IT to help you be the best you can be. www.essex.ac.uk/students/study-resources/tdc/

d) Career Hub

Browse hundreds of top jobs and graduate vacancies, sign up to exclusive careers events, book CV reviews and one-to-one careers advice, and connect with employers on CareerHub, our online jobs portal.

www.essex.ac.uk/welcome/careerhub

e) Frontrunners

Frontrunners is our unique placement scheme for students. We'll give you challenging employment opportunities on campus and help you develop the skills you need to compete for the best jobs. We'll even give you on-the-job training and pay you, too.

www.essex.ac.uk/welcome/frontrunners

f) Student Ambassadors

Student Ambassadors are current students who help to promote the University and higher education. As a Student Ambassador you can get involved in a whole range of opportunities, in particular helping our Student Recruitment and Outreach teams. Student Ambassadors are normally recruited at the start of the Autumn Term.

www.essex.ac.uk/careers/job_hunting/on_campus

g) Volunteering

There are plenty of opportunities to **volunteer** during your time at Essex. The Students' Union runs the vTeam, which is a fantastic opportunity to meet new people, make friends, give something to the local community, and gain valuable skills.

www.essex.su/vteam

h) Big Essex Award

This is the University's **employability award** and will help you stand out from the crowd and get University recognition for all your extra-curricular experience.

www.essex.ac.uk/careers/bige

i) Essex Interns

Essex interns create paid internships exclusively for you as an Essex student. They're flexible too; part time during term time or full time in vacations. You can even take part up to three years after you graduate, as part of our Essex graduates support package.

www.essex.ac.uk/careers/internships/

j) Job references

If you require a personal reference, always ask permission from a member of staff before giving their name as a referee. You should consider from whom it is most appropriate to request a reference and who will be best equipped to evidence your character and performance in the subject. For example, final year project supervisors, year organisers, or core course supervisors are likely to be more suitable than lecturers that have taught you on a first year option course. Every reasonable effort will be made to meet a request for a reference for graduates up to three years after they leave the University. Requests received outside of this timescale may, of course, be met if a member of staff is equipped with the necessary information on the student and is willing to provide a reference. In the case of research students, it would be normal to expect to provide a reference for a more extended period of up to ten years.

It is helpful if you can provide the member of staff with details of the course or job you have applied for and, if relevant, a CV or other summary of your qualifications and experience. Please try to ask for references in good time – It is not always possible for a member of staff to write a reference immediately.

Copies of references

A copy of any reference provided will be retained within our School for no longer than three years for taught students and ten years for research students. If a reference is retained beyond this timeframe, our School will seek explicit consent from the student concerned.

3.3 You Matter: Health, Welfare, Support and Safety

a) Student Services Hub, Wellbeing, counselling and confidential issues

If you need practical advice, a confidential conversation, or general information and guidance on University life, no matter what the issue is, the Student Services Hub is the place to go. Want to know how and when to apply for accommodation? Having problems with your funding? Struggling with exam stress? Your questions matter and you'll get answers from our team of experts.

Colchester email: askthehub@essex.ac.uk

Southend email: askthehub-sc@essex.ac.uk

Loughton email: askthehub-lc@essex.ac.uk

www.essex.ac.uk/students/health-and-wellbeing

If you get into financial difficulty get help and talk to someone as soon as possible. The sooner your problem is identified, the sooner it can be solved. Advisers in our Student Services Hub and our independent SU Advice Centre can listen and talk you through the issues.

<http://www.essex.ac.uk/fees-and-funding/money/> <http://www.essexstudent.com/advice/money/>

Your emotional wellbeing

University can be an exciting experience when you may leave home, make new friends, and study in an academic environment. However, sometimes it can be a difficult time; you may feel homesick, worried about money and pressures of study, or feel that you're 'not fitting in'. These emotions are very common and usually subside as you begin to settle into your new life. Sometimes, however, difficult feelings can become overwhelming and develop into anxiety, depression or other types of mental health problems. If you start to feel like you're not coping, the pressures of student life are getting you down, or you have an emotional problem that's affecting your studies, it's a good idea to seek help as soon as possible. We have specialist advisers within Student Support available to offer confidential counselling, mentoring, and other support if you have mental or emotional health difficulties. For more information about support available, or to book an initial assessment, please email us: wellbeing@essex.ac.uk.

b) Harassment advisory network, dignity and respect

We are Essex. We encourage a culture of dignity and respect. We're committed to upholding an environment that's free from any form of harassment or bullying. Though rare, these incidents can occur and if they do our network of trained harassment advisors are on hand to help.

www.essex.ac.uk/equality

www.essex.ac.uk/equality/harassment

www.essex.ac.uk/students/new

c) School of Philosophy and Art History Policy on Equality

The School of Philosophy and Art History aims to treat all staff and students who are part of the School, and also visitors to the School, equally in all relevant respects. We acknowledge that historically women and minorities have been disadvantaged in many aspects of university and academic life, through both conscious and unconscious assumptions, biases, and prejudices, and through unfavourable practical arrangements. We are committed to changing this situation. We believe that the School in general will benefit academically, intellectually, and socially from an energetic commitment to promoting equality.

1. This commitment entails that all students and staff of SPAH should strive to be conscious of ways in which their behaviour may be disrespectful, detrimental or damaging to the activities and equal status of women and other underrepresented groups.
2. It is part of the responsibility of everyone in the School to maintain an atmosphere for work and study in which equality is the norm. On occasions, this may require us to bring contrary behaviour to the attention of the person concerned, as well as to accept appropriate criticism of our own behaviour.
3. Within the School our commitment to equality involves consideration of the following (non-exhaustive) list of issues:
 - a) Ensuring a female presence on committees and decision-making bodies within the School.
 - b) Ensuring female participation in selection processes (e.g. regarding applications for PGT and PGT studentships, regarding posts – academic and administrative – within the School).
 - c) Giving consideration to the representation of female and minority thinkers, writers, and artists on the syllabi for modules within the School.
 - d) Taking measures to allow female and underrepresented voices to be adequately heard during seminars, discussions, question and answer sessions, etc.
4. In terms of broader professional activities, our commitment to equality involves consideration of the following (non-exhaustive) list of issues:
 - a) Invitation of female and minority speakers when setting up conferences.
 - b) Inclusion of female and minority authors when editing collections of articles.
 - c) Inclusion of female and minority representation on editorial/advisory boards.
 - d) Awareness of possible implicit bias when refereeing/assessing non-anonymized work.

What is impact Bias?

Controlled research studies demonstrate that people typically hold unconscious assumptions about groups of people that influence their judgments about members of those groups in negative ways. This is particularly true for traditionally discriminated-against groups like women, minorities, and disabled people. All people display these biases, including those who belong to the discriminated-against groups. Counteracting these biases requires us to become aware of the ways they might be affecting our assessments of our colleagues, teachers, and students.

Examples of Implicit Bias:

- Recommendation letters for women tend to be shorter, provide ‘minimal assurances’ rather than solid recommendation, raise more doubts, portray women as students rather than professionals, and mention their personal lives more (Trix and Psenka 2003).
- Job applicants with “white-sounding” names are more likely to be interviewed for open positions than equally qualified applicants with “African-American-sounding” names (Bertrand & Sendhil 2004)
- When the *same* CV is randomly assigned a female or a male name, both male and female assessors rate male applicants better in terms of teaching, research, and service experience, and are more likely to hire them (Steinpreis et al 1999).
- Female post-doc applicants to the Medical Research Council of Sweden needed substantially more publications to achieve the same rating as male applicants (Wenneras & Wold 1997).

Counteracting Implicit Bias

Remember that you are not immune.

A recent meta-analysis of 122 research reports (involving a total of 14,900 subjects, revealed that implicit bias scores better predict stereotyping and prejudice than explicit self-reports (Greenwald et al 2009.).

Promote diversity

Research shows that assumptions are more likely to negatively affect evaluation of women and minorities when they represent a small proportion (less than 25%) of the relevant group. Exposure to “positive” exemplars (e.g. Martin Luther King in history class) decreased implicit bias against Blacks (Dasgupta & Greenwald 2001).

Work on your own Prejudice:

Awareness of statistical discrepancies between the ideal of impartiality and actual performance – coupled with a commitment to that ideal – helps counteract implicit bias. E.g. in one study, a mental imagery exercise of imagining a professional business woman decreased implicit stereotypes of women (Blair et al 2001). E.g. contact with female professors and deans decreased implicit bias against women for college-aged women (Dasgupta & Asgari 2004)

Sexual harassment regulations and policy

The University of Essex defines sexual harassment as: “The inappropriate introduction of sexual comments or activities into teaching, learning, working or social situations.”

Examples of sexual harassment include:

- Unnecessary and unwelcome physical contact
- Sexual assault
- Suggestive and unwelcome comments or gestures emphasising the gender of an individual or a group
- Persistent unwelcome requests for social or sexual encounters and favours
- Display or transmission of pornographic, degrading, or indecent picture or email containing threatening, abusive or unwanted comments of a sexual nature

These activities will be considered to be very serious if they are accompanied by one or both of the following:

- Explicit or implicit promises for compliance that are a misuse of an institutional position (e.g. promises of higher assessment marks for a student or a recommendation for a promotion for a member of staff)
- Explicit or implicit threats of penalties for non-compliance that are a misuse of an institutional position (e.g. refusal to provide appropriate support/advice or resources)

For dealing with sexual harassment, the University strongly advises individuals to contact the Harassment Advisory Network, a trained network of advisers who offer a confidential 'signposting' service for staff, students, and visitors experiencing some form of bullying or harassment.

Harassment Advisory Network:

9.00am – 5.00pm weekdays only

01206 87 4334 / 07948 187107

harass@essex.ac.uk

www.facebook.co./UoE.harassment.advisory.network

You can also contact:

- Your Head of Department/Section
- Other support agencies e.g. Student Support, Student's Union Advice Centre, Nightline, etc.

You are advised to make it clear to the person causing offence that such behaviour is unacceptable to you. Please be aware that if you do not report the harassment to a Harassment Adviser and/or your head of Department/Section or ask the person harassing you to stop, this may seem to constitute consent.

It is important to make a note or keep a diary of the details of any relevant incidents which distress you – particularly if you feel unable to speak to the person concerned or if, having spoken to them, the behaviour persists. If the harassment has caused you to change the pattern of your work or social life or if it has any effect on your health, you should include this information as well.

Bystander advice

Maintaining a healthy climate for all department members, especially those from under-represented groups, is **everyone's responsibility**. An important part of this is challenging unacceptable, inappropriate, or aggressive behaviour if and when it happens. **Any person who witnesses an act of harassment is a bystander**. Active bystanders can take steps to address the situation by intervening or helping in some way. Active bystander strategies:

Strategies in the moment:

- Name or acknowledge an offense
- Point to the 'elephant in the room'
- Interrupt the behaviour
- Publicly support an aggrieved person
- Use body language to show disapproval
- Use humour **with care**
- Encourage dialogue
- Help calm strong feelings
- Call for help

Strategies after the act:

- Privately support an upset person
- Talk privately with the inappropriate actor
- Report the incident, with or without names – depending on whether sexual harassment can be reported by someone other than the victim.

d) Faith groups

We're proud of our vibrant and diverse multicultural community and we recognise and support the many different religions and beliefs on campus. The calm, friendly and supportive atmosphere in our Multi-Faith Chaplaincy is a welcoming place for staff, students and the wider community to meet, interact, and engage with each other.

www.essex.ac.uk/students/experience/mfc/default.aspx

e) Nightline

Established at Essex in 1970, Nightline is a friendly help and support service run by students, for students. We work under strict confidentiality ensuring complete anonymity, and we're always willing to listen. From tea and toast to campbeds, whether you're waiting for a taxi, need a revision break, or just want to chat, pop in or call us.

www.essex.ac.uk/students/health-and-wellbeing/nightline.aspx

f) Health and safety on campus

Our campuses are generally very safe environments. We want to ensure that things stay this way. In order to achieve this we work closely with local agencies including the police and borough councils. Take a look at our website for general advice and information.

www.essex.ac.uk/students/experience/safety

Please read the emergency evacuation notice in your accommodation, work or study location for fire safety procedures. If you have a permanent or temporary disabilities that may mean you have difficulty in evacuating one or more areas, you can arrange for a Personal Emergency Evacuation Plan (PEEP).

www.essex.ac.uk/students/experience/safety

www.essexstudent.com/services/safety_bus -

www.essex.ac.uk/students/campus/emergency

www.essex.ac.uk/ohsas/fireSafety/peep.htm

g) Residence Life

Our Residence Life team is here to help you settle in and support you during your time living on campus. Each residents' assistant (RA) is assigned an area and will aim to get to know you and organise a range of social activities. Plus they can help if you've got any concerns or complaints. Residence Life operates outside of office hours when other University support services are closed.

www.essex.ac.uk/accommodation/support/reslife

h) Health Centre

If you're studying on a course for more than six months, you're required to register with a local doctor. Our Colchester Campus has its own health centre or you can use the NHS Choices postcode finder to find your nearest doctor.

www.rowhedgesurgery.co.uk

www.nhs.uk

i) Students' Union Advice Centre

Our SU advice centre offers free, confidential, independent and impartial advice on any issue that might be affecting you. Our friendly, trained staff are on hand to support you throughout your time at Essex.

www.essex.su/advice

suadvice@essex.ac.uk

j) University Privacy Statement

Under the Data Protection Act 1998, any individuals about whom the University may be holding personal data have the right to access the data that is being held about them. Full details about how this works, and how to request such information are available on the Records Management web pages, see: 'How to access your personal data'.

www.essex.ac.uk/site/privacy_policy.aspx

www.essex.ac.uk/records_management/request

Section 4: Essex Matters

4.1. The Essex Experience

a) The Essex Student Charter

Our **Student Charter** is developed by the University of Essex and our Students' Union as a part of our ongoing commitment to create an outstanding environment that offers the highest standards of teaching, research, and support in an international and multi-cultural community. www.essex.ac.uk/students/experience/charter

b) Freedom of speech policy and the Code of Conduct

For regulations relating to the **Code of Student Conduct**; procedures for investigating breaches; appeals process please refer to the Terms and Conditions apply booklet all new students receive with welcome information, previously known as the Code of Student Conduct and The Rulebook. This information is on the University's website and is updated annually. www.essex.ac.uk/students/study-resources/handbooks
www.essex.ac.uk/about/governance/regulations/code-conduct.aspx

c) Essex Spirit, social media and What's on?

Keep up-to-date with important news, events and offers from across the University with our Essex Spirit blog. Go to our email lists to subscribe to the fortnightly e-bulletin. blogs.essex.ac.uk/essexspirit/
www.essex.ac.uk/students/new

We have more than 60 Facebook pages, including one for each department. We're also on Twitter. www.facebook.com/uniofessex/
www.twitter.com/Uni_of_Essex

Our 'What's on?' calendar brings together all the events happening across our three campuses, so you can make the most of your time at Essex. www.essex.ac.uk/events

d) Students' Union

We're famous for our **Students' Union** at Essex, and for good reason. Here you're not just a member of a normal Students' Union, you're part of a family. We're here to cheer you on as you walk into exams and to help you absolutely destroy the competition in interviews and land your dream job. We've given students the tools to set up over 100 societies for anything they want. And if you're into sport – we run more than 40 sports teams and unlike other Universities ours are free to join. You choose what drinks we serve in our bar and what products we stock in our shops, just write it on the wall and we'll do our absolute best to get it in stock for you ASAP. Say hello at essex.su

e) Alumni

Your time will fly by. But Essex is forever, not just for a few years, and you'll be part of this place for life. When you graduate, you'll get an alumni card, which gets you access to all alumni events, like our popular Sports Weekend, and allows you to keep using the gym and the library, so stay in touch.

alumni.essex.ac.uk/home

f) What comes next?

Choosing to be a **postgraduate student** at Essex is one of the few decisions in life that's black and white. Our research degrees include PhD, MPhil, MSc, MA and MD, and our culture of world-class research provides an outstanding and supportive environment in which to undertake your research study. If you decide to stay on for further study with us, you'll have a great opportunity to study a challenging course within a research-intensive and supportive environment. You'll develop knowledge in your chosen area and learn from some of the top academics in the field, while becoming a valued member of our postgraduate community. Explore our courses on our coursefinder, and find out more about the value of being a postgrad.

www.essex.ac.uk/study/pg

www.essex.ac.uk/coursefinder

g) HEAR

When you study at Essex, you get far more than just a degree. Along with showcasing your academic achievements, the Higher Education Achievement Report (HEAR) records any activities you've undertaken and logged through the Big Essex Award, and any awards and prizes you receive.

When you graduate, you'll have full electronic access to your HEAR for free, for life. You'll be able to share this with employers and other universities, providing them with a University-certified record of your achievements.

To start making the most of your HEAR; visit our website to activate your account.

www.essex.ac.uk/see/hear/

Appendix A: Philosophy Essay Writing

There are no hard and fast rules for getting a first or an upper second; but some guidelines can be given. To begin with, remember the sort of skills that you are asked to display in a piece of philosophical work.

First, it is desirable to achieve **relevance**: make sure you stick to the essay question. Don't reproduce everything you have that might bear vaguely on the question; confine yourself to the subject the essay question defines. Think hard about the purpose of an essay question - what skills might it be getting you to display? What matters of controversy might it be broaching?

Equally important is the **skill of argument**. This is a matter of stating clearly a view or position, and then of stating reasons why someone should adopt this view or position if he or she does not adopt it already. The standards for good argument are much more explicitly studied in philosophy than in other subjects: very well established branches of philosophy provide methods for testing formal validity; and the articles and books you are assigned usually present subtle or intricate arguments for and against different philosophical views. An essay that is rich in relevant argument, and that is conscious of the difference between simply asserting a thing and arguing for it is something to aim at.

Originality is hard to achieve in philosophy. More attainable is **independence of thought**. Perhaps the point you are making has been made before - perhaps it has been made often; still, you are discovering it for yourself, or developing your own line of thought. You will not receive higher marks for agreeing with your teachers or lower marks for disagreeing.

Very often in modules taken at Essex you are asked to display **skills of interpretation**. You will be studying a text, often a text that is written in unfamiliar language on subjects that are sometimes quite exotic or abstract, and you will be asked to make its meaning clear. Sometimes a passage will have been the subject of conflicting published interpretations. Lots of things are looked for in interpretation: **clarity; completeness** - a reading that leaves nothing out, that doesn't just focus on a bit of a disputed passage; **connectedness** - a reading that makes the text cohere with its larger context; **fairness** - a reading that does justice to the text and the author: combining clarity (what he or she might have meant; how the view they were trying to express might have been expressed or defended less objectionably) and criticism in the right way; a reading that is **suggestive**: i.e. that points to things beyond the essay topic that the reader might want to develop.

Skills of presentation are important: a reader of your work should not be baffled by what is being said; or by why a point is being made at that point rather than later or earlier. The reader should be conscious of what you are trying to show in the essay as a whole, and should not be wondering about the relevance of the material included. Clarity of language is important, and also difficult if you have relatively little experience of essay writing. Try to keep to words and phrases whose meanings you are sure of. If you are uncertain about the finer points of punctuation, try to confine yourself to simple declarative sentences. Ask yourself whether your essay is legible and reasonably easy to follow. Could a fellow student understand it?

Effective use of primary and secondary sources is desirable. Effective use is not simply a matter of reading a lot and reporting accurately and clearly a number of different positions in the literature, though accurate and clear reporting is not easy and is often useful. It is a matter of engaging with these positions and staking out a position of your own, or, short of this, of arriving at criticisms of your own. Except where it interferes with clarity, try to think of your own examples and ways of putting things. If you rely too much on reading and lectures for these things, it is difficult for a marker to decide how much you understand.

The School produces a handout on 'Writing Philosophical Essays' copies of which can be obtained from our Undergraduate Office and is available on our website at

http://www.essex.ac.uk/philosophy/documents/writing_philosophical_essays.pdf

Appendix B: Art History essay writing

Writing an essay is necessarily an individual enterprise, but the notes below are the result of a wide process of consultation amongst the Art History staff. They are intended to relate directly to the writing of art history essays; students taking modules in other departments should bear this in mind.

Art History essays vary in length, ranging from around 1,500 to 4,000 words; check your module descriptions for the specific word counts for each essay. Please note that these word counts do not include footnotes, title page, captions, or bibliography. All essays should be double spaced and submitted in Word (.doc/.docx) or PDF format. The bibliography included with the essay should typically list at least five or six books/articles. However, you should note that this is the normal practice; individual teachers may depart from these guidelines.

Research for the Essay

A good essay rests in part on a broad range of research. This will include the careful visual examination of works of art and of written texts. Since the primary objects of art historical study are visual artefacts it is essential that you look at these very carefully. It is also important that you look at a wide range of examples. If you are asked to write an essay on Van Gogh it is not enough to look only at *Sunflowers*! (Of course you may in some cases be asked to concentrate on one work, but even then it is usually important to examine related material.) It is equally important to read widely in the scholarly and critical literature in order to familiarise yourself with the variety of ways in which the subject of your essay has been interpreted. You can do this only if you have read extensively and are not reliant on just one or two books or articles. In reading the art historical literature on a subject remember that work of quality derives from a critical engagement with the works you have read, where you show not only what you have learnt from the text but also your ability to evaluate it. In other words, you need to question what you read, no matter how eminent the authors. Do their conclusions fit in with your own observations of the work of art? What evidence do they have for making a particular historical statement? Are their ideas based upon sound evidence or are they merely opinions? Be sceptical, since that way you will make your own discoveries. It is also an essential skill to take with you into employment when you leave. This means that when you are reading, you should attend not only to the content of the work but also to the authors' methodology and approach as well as the context in which they are writing.

Make sure that you choose texts that are relevant to the essay question. It is better to read four articles that address a particular essay topic than seven textbooks, all of which give the same basic information. Don't forget to make use of academic journals: these are the principal media in which scholarly exchange takes place.

Note-taking

It is absolutely essential to take notes whether you are looking at a work of art or reading a text. One's memory fades and it is important to be able to refer in an essay to your observations and those of others. Individuals collect and process information in different ways: it is important that you find your own system for keeping a record of the source of your

observations, ideas and information, regardless of whether you are looking at a work of art or reading a text.

There are three important principles worth bearing in mind. First, the aim of note-taking when you are examining a work of art is to record what you see. Take detailed notes of all the things you notice, even if you don't quite understand their relevance at first. Do this whether you are looking at reproductions, looking at images in a lecture or, best of all, when you are looking at the original. Secondly, when you are taking notes of something you have read, try to précis it in an accurate manner, not to reproduce it, so if you find your notes are as long as the article or book you are reading there is something wrong with your approach! Thirdly, always try to re-express ideas in your own words - this will help you to avoid the academic offence of plagiarism. But sometimes you will find it necessary to quote verbatim – in that case be careful not to confuse the quote with your own words when you are writing your essay, and be sure to acknowledge the source of the quotation.

A final point: the School is not allowed to set the same questions for both coursework and examinations, so from the point of view of preparing for examinations it is wise to take notes on particular topics in all their different aspects. At the same time, when it comes to writing the essay, avoid the temptation to write on all these aspects.

Planning the essay

One of the most frequent mistakes that students make in writing essays is that of failing to answer the question. In planning your essay you must make sure that the material you discuss and the texts you refer to allow you to answer the question. When thinking about the essay question, consider different ways of approaching it before you decide on a particular line of argument. Once you have chosen the argument you wish to pursue, think of possible counter-arguments. It is often a good idea to engage with counter-arguments or perhaps to incorporate aspects of them in your own argument in order to make it stronger.

The nature of essays in a discipline like Art History varies, depending on whether the question is concerned with a single work of art, a comparison of several works, a study of a particular artist, an issue in art theory or a wide-ranging historical issue. It is very important, therefore, to establish how you are going to tackle the essay question in your first paragraph. As a simple rule of thumb, you should explain **what** you are going to do, **how** you are going to do it, and **why** you are going to do it.

Build up your argument, if necessary repeating your initial premise, or at least including signposts from time to time to help the reader:

"Having considered Hogarth's theory, we can now turn to some examples of his pictorial work...."

End up with a proper conclusion that draws together the different threads of your argument. It may seem obvious to say that you need a beginning, a middle and an end, but make sure that, if asked, you could explain, for example, where the middle section begins and ends.

Remember, for Art History essays it is essential that when you discuss a work of art you demonstrate that you have looked at the work for yourself and are not simply reiterating

someone else's observations and opinions about it. Evidence of careful looking will always gain marks and may even lead you to a new interpretation – assuming, of course, that it is relevant to the answer as a whole.

Scholarly apparatus

Bibliography

At the end of the essay you should list all the books and articles and other sources which you consulted in the course of researching the essay. You should do this even if you do not make direct reference to all of them in your text. The bibliography should exist separately from the footnotes and be in alphabetical order by author's surname.

The entry for a book should list the author, title (in italics) and place and date of publication (publisher is optional), e.g.

Caspar Pearson, *Humanism and the Urban World: Leon Battista Alberti and the Renaissance City*, University Park, PA, Penn State Press, 2011.

The entry for an article in a journal should list the author, title (in inverted commas), journal title (in italics), the volume and number of the issue, date, and the page number(s), e.g.

Natasha Ruiz-Gómez, 'A Hysterical Reading of Rodin's *Gates of Hell*', *Art History*, volume 36, no. 5, 2013, pp. 994-1017.

If the journal is not numbered by volumes, indicate the number of the issue and the year of publication.

The entry for an article in an edited book should list the author of the article, the article title (in inverted commas), the editor(s) of the book, the book title, the place and date of publication and page numbers (optional). The editor is indicated by the abbreviation 'ed.' (or 'eds.')

Matt Lodder, 'The New Old Style: Tradition, Archetype and Rhetoric in Contemporary Western Tattooing', in Ayla Lepine, Matt Lodder, and Rosalind McKeever (eds.), *Revivals: Memories, Identities, Utopias*, London, Courtauld Books Online, 2015.

Citations of internet sources

Internet sources should be acknowledged in footnotes and endnotes and included in the bibliography. You should provide sufficient information to allow the reader to locate the particular source or section used. In the case of primary materials (e.g. paintings, sculptures, photographs) available through the internet, this means giving details both of the source itself and also information on its location. You should include the URL of both specific texts or graphics and of the website on which it is located. You should also include the date on which the information was retrieved.

Note: Wikipedia is not an acceptable internet source from which accurate information should be obtained. Although it can be useful for locating images of paintings and other works of art, you should not cite it. If you find useful information on Wikipedia (or another non-scholarly website), you should track down the same information in a scholarly source and then cite that.

Footnotes

You must always acknowledge, by citing in footnotes, the source of:

- a) any direct quotation from a published work;
- b) any idea from a published work that significantly influences your work (this is, to some degree, a matter of judgement);
- c) any information that is not common knowledge;
- d) any repetition of material from another of your own essays.

When in doubt, cite! Always err on the side of citing too much rather than too little.

Once you have cited a reference in full - author, title, place and date of publication - merely cite it in an abbreviated form thereafter, giving the author's surname and a shortened version of the title. When two authors have the same surname, give their first names or initials to avoid confusion. The abbreviation 'ibid.' (meaning 'the same') is used when citing the same work immediately after a full or abbreviated reference. If the page number is different, give the page number after 'ibid.'

Basic guidelines for referring to works of art, architecture, film etc in your work. Please do consult your class teacher/supervisor if you need more detailed information.

When referring to a work of art in your written work, you should cite the artist's name, the title of the work (usually underlined or italicised), followed by the date it was made and then the current location (institution/collection of an individual and city).

So a citation for a work for art would look like this:

Duveneck, Frank. *Whistling Boy*. 1872. Cincinnati Art Museum, Cincinnati.

If a work is now lost or its present location is uncertain, you can substitute '(whereabouts unknown)' in parenthesis after the date.

Some referencing systems include the medium (e.g. etching with aquatint, oil on canvas, mixed-media installation) and the dimensions (in centimetres, according to a given order – e.g. height before width before depth) before the location:

Matisse, Henri. *The Woman with the Hat*, 1905. Oil on canvas, 81.3 x 60.3 cm. San Francisco Museum of Modern Art.

Where a work of architecture is being discussed, you should include the name of the architect (where known), the name of the building (not underlined or italicised), the date (where relevant) and the location. So the citation for a building might look like this:

Pei, I.M. Louvre entrance hall, Paris.

If you are using your own photographs, you might refer to them as follows:

Louvre Museum, Paris. Personal photograph by author. 7 Mar. 2005.

Where you are reproducing images drawn from online resources, you should cite them as follows (the example here is architectural):

Sullivan, Louis H. *The Security Bank*, 1907. Owatonna, Minnesota. <http://www.artstor.org/> (accessed August 12, 2010).

For films, the convention is to cite the title of the work first, followed by the name of the director, key cast members, studio name or production company followed by the date: Citizen Kane. Dir. Orson Welles. Perfs. Orson Welles, Joseph Cotton. RKO Radio Pictures, 1941.

Fahrenheit 9/11. Dir. Michael Moore. Lions Gate Films, 2006.

Spelling, Punctuation, Grammar and Syntax

These matter, and don't be misled into thinking that a word processor will do it all for you. If in doubt, try reading your text out loud or, better still, ask someone else to read it out to you.

Don't be afraid to consult dictionaries, encyclopedias, grammars and, of course, your teachers, who will be happy to discuss your general ideas for your essay before you commit them to print.

Examples of why you should not rely on your computer's spell-check programme!

Michelangelo's *Last Judgement* is widely regarded as one of the mantelpieces of Renaissance art.

In the 1950s, the Suez crisis focused international attention on the strategic importance of the anal zone.

The Conservative party made a last-bitch attempt to form a new government. (Two mistakes here! Can you spot both of them?)

If you intend to drive, even one alcoholic drink is one two many.

The purpose of the quarantine regulations is to ensure that the UK remains free from babies.

Please state your impression of the candidate's aptitude for research, including his or her capacity for independent though.

Note: all of the above passed unscathed through the grammar and spelling programme that comes with Microsoft Word.

You have been warned!

A Beginner's Guide to the Apostrophe

The apostrophe has two main uses in English:

First it denotes a contraction (e.g: *You'll stay, won't you?*). This usage is mainly found in reported speech and informal types of writing and so *needn't* trouble us further.

The second - and it is here that the problems arise - is where it is used to denote possession and is equivalent to the use of the preposition 'of'.

Hogarth's Analysis of Beauty means the same as (but sounds better than) *The Analysis of Beauty of Hogarth*.

You use an apostrophe even when the thing possessed is absent:

- *She came to today's seminar but not yesterday's.* (i.e. the seminar of yesterday)

For words that already end in 's' or 'z' you have a choice. You can follow the same pattern as above,

- *Euripides's plays*, or you can leave off the 's'
- *James' essay, Velázquez' patrons.* Either is fine (but be consistent, at least within a single piece of work).

So far so good, but this changes in the plural.

- *The artist's exhibition* means the exhibition of one artist, but
- *The artists' exhibition* means an exhibition involving more than one artist.

Except where the plural does not end in 's', in which case it works in the same way as singular nouns.

- *Women's work*
- *People's ideas*

The biggest problem area is its/it's but in fact this is not difficult at all.

- *It's* is a contraction and means 'it is'.
- *Its* is a possessive pronoun and behaves like *yours, his, hers, theirs, whose*

In an essay you should generally avoid contractions, so if you never contract 'it is' to 'it's' you'll never need to use the 'it's' form at all, and be safe in the knowledge that every time you use 'its' you are using it correctly. (Ditto *who's* which means *who is*).

Appendix C: Guidelines for the writing of Dissertations

For most of you, the dissertation is the longest piece of writing that you have been asked to do so far. It is easy to get lost and feel intimidated by this. So here are a few tips.

1. Defining the topic

It is very important that you identify an area of study that you are interested in because you will spend a substantial amount of time working on your dissertation.

Title of Study

The first thing you will be asked to do in respect of the dissertation is to present a working title at the initial tutorial with your supervisor. This no doubt will emerge from the object of study that you have identified.

The functions of the title include the following:

- It names and describes the content of your study
- It helps you to maintain a focus

2. Statement of the problem

The process of defining the problem is closely connected with your working title and makes sure that your study is clearly focused from the outset. The statement controls, structures, gives meaning to and limits your investigation. It ensures that you do not waste time and effort on excessive or superficial research and ensures that you know when to stop. Since it affects everything else that you do, it is important that you get it right from the very beginning. It must indicate clearly what you intend to do. The question is the most popular and favoured form used in defining the problem in most dissertations. Using the question form not only provides your investigation with motive but also ensures that you know when your questions have been answered.

Functions

Like the title, stating the problem gives direction to your investigation in the following ways by:

- Identifying the scope and dimensions of the problem to be investigated;
- Determining your sources of information or material and what types of these are to be collected;
- Influencing your line of analysis and perception;
- Restricting your information or material and discussion to the defined area; i.e. it enables you to focus on the defined problem.

Note: Every step you take in the course of your investigation, every stage reached, will be influenced by your statement of intention.

Limitations

The limitations of the study highlight the constraints imposed on the meaning, scope or implications of your findings and conclusions. There is a limit to the amount of material you can include. You will come across a lot more information and usable material than you will need or eventually use. It is also possible that as you set about taking issues/questions on board you will also be generating others of your own which time, space and scope will not permit you to address.

3. Significance of Study

This should explain why you think the problem/question is worth investigating and why anyone else should find it interesting.

Some useful questions to consider:

- Why do I think this problem/question is important?
- What factors have given rise to the need for this investigation (e.g. conflicts of opinion, gaps in information, contradictions or inconsistencies, etc.)
- Are there any people who share my views on this?
- How will my investigation compare with previous studies of the same problem/question: i.e., will it broaden, challenge, verify, explain, reinforce, or generate new knowledge/information?

Note: phrasing your topic as a question that needs to be answered or a problem that needs to be solved will ensure that you are not competing with the existing literature on the subject. If the question you are posing has already been answered, then what is the use of doing it again - unless you can bring a fresh perspective to the subject.

4. Deadlines and Targets

It is important to set targets for yourself in the light of the time available for the dissertation to be completed. This enables you to organise and spend your time usefully. It is also very important that you keep your supervisor informed of your progress and involve him/her in all the stages of the dissertation. Good communication with your supervisor will ensure that you get adequate feedback and a sense that your work is progressing according to plan.

5. Some practical suggestions

Structure: The beginning of the dissertation should be a concise statement of purpose. You should say how you intend to focus the dissertation and to make clear what restrictions you have imposed on your investigation of the topic.

The middle of the dissertation should be a detailed and documented presentation of the evidence supporting the thesis. This evidence should appear in a logical progression leading to a conclusion synonymous with the thesis or the purpose stated earlier.

The logical ending for the dissertation is a concise statement of conclusion on the topic. Here, the findings of the central part of the dissertation should be carefully re-emphasised.

The style of the thesis should be direct, clear and precise. The dissertation should be written in formal English, i.e. no contraction, no colloquialisms, no slang.

Basic elements of the dissertation:

Title page: this should give your name in full, the title of the dissertation, the title of the course, the name of the University, and finally the year in which you undertook the course.

Note: use the whole page for your lay-out!

Table of contents: should list all parts of the dissertation, i.e. introduction, chapter headings, notes (if they are endnotes), bibliography, list of illustrations, appendix. The arrangement obviously varies according to the specific requirements of your dissertation.

Introduction: here is the place to introduce the subject and the way in which you approach it, to tell the reader what you intend to do, and equally important: what you do not intend to do in your dissertation.

Chapters: should have headings, not just 1,2,3 etc.

Paragraphs: should consist of more than one sentence!

Quotations: must be fully acknowledged. Plagiarism is a serious academic offence.

Direct quotations should only be used for special reasons:

- when the passage is very important indeed;
- when the passage contains evidence which the reader might question in any other form;
- when the meaning would be difficult to reproduce in any other statement;
- when the phrasing is so apt that putting the idea into other words would detract from the effectiveness.

When direct quotations are used, certain rules should be observed:

- The introduction to the quotation should tie the quotation to the text in a logical manner; the introduction and the quotation should combine to make a complete sentence.
- Any part omitted from a quotation should be indicated by three dots [...]; these dots are used in addition to whatever punctuation appears in the quotation before or after the omission. (See example B, below.)
- Wording must be exactly as in the original with the exception that the editor may supply extra words by placing them in square brackets. (See example B.)
- Punctuation and capitalisation must be the same as in the original with the exceptions that the first letter of the first word and the last mark of the punctuation in the quotation should be adjusted to meet the needs of the sentence of which the quote forms a part. This change should be indicated by square brackets. (See example A.)
- A prose quotation that consists of one sentence or less should be enclosed in quotations marks and woven directly into the text of the dissertation. (See A.)

- A prose quotation that consists of two or more sentences and that also amounts to four or more lines in the manuscript should be set off from the text by single spacing and indenting. The quotation should not be enclosed in quotation marks; only such quotation marks as appear in the original are reproduced in the quote. (See B.)

Example A: Paragraph incorporating short prose quotation:

In his introduction to Eugene O'Neill's play *Anna Christie*, Richard A. Cordell points out that O'Neill had gathered first-hand information for the play and that "[he] had lived at Jimmy-the-Priest's, and old Chris he knew."¹ From his own experience, then, O'Neill could draw pictures of seaport talk.

Example B: Paragraph incorporating long prose quotation:

In a study of the play *Anna Christie*, the reader should remember these facts which Richard A. Cordell points out:

The characters and the materials of the play the author [Eugene O'Neill] lifted from his own experience and observations...The materials of which *Anna Christie* is composed - sailors, booze, guns... - O'Neill was acquainted with. He had lived at Jimmy-the-Priest's, and old Chris he knew.²

From his own experience, then, O'Neill could draw clear pictures of seaport talk.

Documentation

Documenting the dissertation consists of making the necessary footnotes and providing a bibliography of the materials used.

Citatory footnotes are required to cite the sources of

- Quotations;
- Summaries of borrowed ideas, opinions, or interpretations;
- Borrowed charts, tables, and other graphic materials;
- Borrowed data used in graphic illustrations.

Explanatory footnotes. Sometimes the writer has relevant information which would aid the meaning and the understanding but would disrupt the unity of his/her text if he/she included it there. Such information can be placed in an explanatory footnote. Definitions of terms used in the text can also be placed in such footnotes.

Method of footnoting. An arabic number appears in a raised position immediately after the passage concerned, and the same number appears immediately before the corresponding footnote. The numbering of the footnotes may be consecutive throughout the paper or may begin with 1 on each page that has footnotes. The footnote section should be separated from the body of the text by a dividing line. The first line only of each footnote should be indented. Footnotes requiring more than one line are single spaced and double spacing is used between footnotes.

Endnotes. Instead of placing the notes at the bottom of each page, you can place them after the text, before the bibliography. However, using footnotes makes the text much more readable than having to leaf backwards and forwards through the text to look up and check your references.

In footnotes the name of the author appears with his/her given name first, followed by his/her family name, followed by the relevant information.

Example: G. Kitson Clark, *The Making of Victorian England* (London, Methuen, 1965), p. 114.

The first time you refer to a specific author and his/her work in the footnotes, the reference should give all the information (see example above). On the second and all following occasions that you refer to this specific author and work, you may abbreviate the information. But make sure the reader knows which source you are referring to. Most commonly in subsequent references you can either give author followed by a comprehensible short version of the title or author followed by date of publication.

Certain abbreviations **may** be used in footnoting, such as:

ibid. (*ibidem*, the same) means that the source is the same as the one named in the footnote immediately preceding; a new page reference may be added (*ibid.*, p.132)

op. cit. (*opere citato*, in the work cited) following the last name of an author means that the source is the same as the one by that author cited at some point earlier than the immediately preceding footnote. This form of abbreviation is still common, but is irritating for the reader so not really recommended.

chap. (chapter; plural: chaps)

col. (column; plural: cols.)

ed. (edition or editor; plural: eds.)

et al. (and elsewhere; and others): this can be used when a book is published in more than two places, you can give the first and then put *et al.* (example: London, *et al.*, 1978). Or, when a book has more than two authors, again you can give the first and then *et al.*)

f. (and the following line or page; plural: ff.)

l. (line; plural: ll.)

p. (page; plural: pp.)

sic Not an abbreviation but a Latin word meaning “thus” and used in square brackets to indicate that the apparent error which precedes has been quoted as it is in the original.

vol. (volume; plural: vols.). Every footnote must have a full stop at the end.

Illustrations can either be incorporated into the text or placed at the end of the dissertation. If incorporated into the text, they should be provided with an explanatory caption giving the artist, the object/place, and the source from which you obtained the illustration. If the illustrations are placed at the end of the dissertation, they should be preceded by a list of illustrations, in which the artist, object/place and source are given.

Wherever you decide to put the illustrations you should indicate their existence in the text by including (ill., fig. or plate and number) at the end of the sentence which directly refers to the illustration, or immediately after the reference to the object which you illustrate. Example: “Given the antique statues people’s attention focused on at the time, the *Laocoön* (plate 4) and the *Niobe* (plate 17) made an obvious comparison...”

Bibliography There are four common methods of arranging entries in the bibliography:

- 1 in one alphabetical list under the last names of the authors and under the first important words in the title where the author is unknown;
- 2 in separate alphabetical lists for primary sources and secondary sources;
- 3 in separate alphabetical lists for books, magazines, newspapers, etc.;
- 4 in separate alphabetical lists for works of primary importance and works of secondary importance.

Whatever method is used, the author's last name appears first, all facts of publication are included, inclusive page numbers are used for articles.

Examples of entries:

Book with one author:

Clark, Kitson G., *The Making of Victorian England* (London, Methuen, 1965)

Book with two authors:

Lawson, John and Silver, Harold, *A Social History of Education in England* (London, Methuen, 1973)

Book with three or more authors:

Rutter, Michael *et al.*, *Fifteen Thousand Hours, Secondary Schools and their Effects on Children* (Shepton Mallet, Open Books, 1979)

Book with editor:

Eggleston, John (ed.), *Contemporary Research in the Sociology of Education* (London, Methuen, 1974)

Selection from anthology (more than one volume and edition):

Swift, Jonathan, "A Modest Proposal", in George B. Woods *et al.* (eds.), *The Literature of England* (Chicago, Chicago University Press, 3rd ed., 1947), vol. 1, pp. 961-966

Signed article in periodical:

Cook, Reginald, L., "Frost on Analytical Criticism", in *College English*, XV11 (May, 1956), pp. 434-435

Unsigned article in periodical:

"Century of Chemistry" in *Scientific American*, CLXX11 (May, 1945), p. 265

Signed article in newspaper:

Anderson, Digby, "British Schools of Muddling", in *The Times*, January 8, 1985, p.15

Appendix D: Marking criteria - Essays, Tests and Examinations

Essays and examinations are marked on the following scale:

70 - upwards	First class honours (1)
60 - 69	Upper second class honours (2.1)
50 - 59	Lower second class honours (2.2)
40 - 49	Third class honours (3)
0 - 39	Fail

High First 80% and above

OUTSTANDING achievement, including:

- Wide knowledge of relevant literature and insight into what is at stake in debates within the literature in the broadest context;
- Insights into works of art and theories of art AND/OR into philosophical arguments and their implications which are evidently the result of independent, original and highly innovative thinking;
- Subtle, discriminating and sophisticated arguments;
- Flawless or nearly flawless presentation.

First 69.5% and above

EXCELLENT achievement generally, including:

- evidence of wide, critical reading and mastery of the relevant literature;
- sensitive and original visual analysis of works of art AND/OR very detailed and insightful presentation of philosophical ideas;
- well-founded knowledge of the broader historical or critical context of a particular problem or phenomenon AND/OR sophisticated exposition of philosophical positions and arguments;
- sustained imaginative and rational argument based on individual reflection and thought; AND/OR demonstrating a high level of philosophical imagination and insight
- accomplished presentation and fluency and cogency of style and expression.

Upper Second 59.5 – 69.4%

VERY GOOD achievement generally, including:

- evidence of extensive (and comprehended) reading including relevant primary and secondary literature;
- attentive and productive visual analysis of works of art AND/OR the detailed presentation of philosophical ideas;
- awareness of the broader issues raised by the topic and ability to bring them to bear upon its discussion; AND/OR sustained discussion of philosophical positions and arguments and their implications;
- clear and well-structured argument based on detailed analysis and subtle observation AND/OR demonstrating some philosophical imagination and insight;
- generally lucid style of presentation, clear and concise writing demonstrating a grasp of research methods and scholarly conventions throughout.

Lower Second 49.5 – 59.4%

GOOD achievement generally, including:

- evidence of appropriate reading, including relevant primary and secondary literature, and a competent grasp of the problems posed by the topic;
- generally sound and accurate visual analysis of works of art AND/OR generally sound presentation of philosophical ideas;
- competent sense of historical or critical context AND/OR patterns of philosophical argument and their implication;
- coherent argument and sound reasoning AND/OR evidence of some capacity for critical appraisal and independent thought;
- reasonably well presented; attention to grammar and syntax AND/OR satisfactory research methods throughout.

Third – 39.5-49.4

SATISFACTORY achievement generally including:

- evidence of awareness of some of the issues raised, but based on limited reading of relevant literature and/or visual examples;
- adequate visual analysis of works of art AND/OR presentation of philosophical concepts and arguments;
- ability to set the topic in context, albeit in a limited and conventional way;
- some development of arguments relevant to the topic;
- adequately presented with some attention to grammar and syntax AND/OR satisfactory research methods.

Fail 0-39.4*

UNSATISFACTORY achievement generally, including:

- inadequate conceptual grasp of the topic; little or no evidence that reading has been done around the topic; failure to draw on appropriate sources;
- An overreliance on description; scant evidence of analysis and interpretation
- inaccurate or weak visual analysis AND/OR obscurity and vagueness of argument;
- poor grasp of the historical or critical context AND/OR sweeping generalizations unsupported by textual reference or argument;
- poorly constructed arguments and lack of critical reasoning AND/OR superficial exposition or commentary which fails to explore relevant issues;
- poor presentation (grammar, spelling, paragraphing, footnoting, etc) AND/OR inappropriate/inadequate research methods

* Marks of 39.5 to 39.9 are treated as pass marks under the rules of assessment.

Appendix E: Marking Criteria – Presentations and Group Work

First Class Honours		
80-100	Outstanding	Thorough understanding of key concepts/theory/topic. Relevant and effective use of material and media. Rhetorically compelling presentation. Evidence of a wide reading, critical understanding, and independence of thought. Well-structured, fluent argument. Excellent synthesis of material, including integration of the different contributions made by individual group members. Evidence of exceptional planning, organization, and coordination. Exceptional performance in the Q&A.
70-80	Excellent	
Upper Second Class Honours (2.1)		
60-69	Very Good	A very good, if imperfect, grasp of the material and its implications. Identifies the focus of the question and displays clear understanding of contrasting viewpoints. Convincing presentation style with effective use of media and good synthesis of material, including integration of the different contributions made by individual group members. Evidence of good planning, organization, and co-ordination. Very good performance in the Q&A: some slight stumbles but able to answer all questions fairly accurately and thoroughly
Lower Second Class Honours (2.2)		
50-59	Good	A good grasp of the material. A general ability to present relevant argument but might contain some irrelevant material. Some coherent argument but there may be weaknesses in overall structure and clarity. Presentation style may lack polish or rhetorical sophistication. Fair synthesis of material, including integration of the different contributions made by individual group members. Would have benefitted from better planning and organization. Able to answer some questions accurately.
Third Class Honours (3rd)		
40-49	Satisfactory	A basic grasp of the material. It may be marred by either poor discriminative ability, an element of conceptual naïveté, or both. There may be a tendency to unsubstantiated assertions, shallow interpretation, and errors of fact or theory. Little evidence of further reading or independent thought. Poorly structured and presented; lacking in rhetorical appeal. There may be poor synthesis of material, including integration of the different contributions made by individual group members. There may be little evidence of planning, organization, and coordination. Inability to answer questions accurately or completely.
Fail		
30-39	Marginal Fail	Does not satisfy the minimum requirements for the exercise in question. Typically, there will be little understanding, even of class material. There may be no structure. It may not address the topic. Total inability to answer relevant questions.
20-29	Clear Fail	
0-19	Little or nothing of merit	

Appendix F: Marking Criteria - Participation

69.5+ (First Class Honours) – Excellent OR Outstanding Participation

- Has no more than 2 unauthorised absences*
- Consistently arrives on time and fully prepared for class
- Actively supports, engages, and listens to peers on a consistent basis
- Plays an active role in discussions on a consistent basis
- Comments consistently advance the level and depth of the dialogue
- Comments consistently demonstrate strong engagement with assigned readings

59.5-69.4 (Upper Second Class Honours) – Very Good Participation

- Has no more than 3 unauthorised absences
- Arrives fully prepared and on time at almost every session
- Actively supports, engages, and listens to peers on a regular basis
- Regularly plays an active role in discussions
- Comments often advance the level and depth of the dialogue
- Comments often demonstrate strong engagement with assigned readings

49.5-59.4 (Lower Second Class Honours) – Good Participation

- Has no more than 4 unauthorised absences
- Arrives fully prepared and on time most of the time
- Makes a sincere effort to interact with peers when given the opportunity
- Occasionally participates constructively in discussions, but often needs prompting
- Sometimes makes relevant comments based on the assigned readings

39.5-49.4 (Third Class Honours) – Satisfactory Participation

- Has no more than 5 unauthorised absences
- Limited interaction with peers
- Preparation, and therefore level of participation, is inconsistent; may arrive late to class regularly
- Rarely participates unless called upon
- Comments are generally vague or drawn from outside of the assigned readings

0-39.5 (Fail)

- Has 5 or more unauthorised absences
- Limited interaction with peers
- Preparation, and therefore level of participation, is inconsistent; may arrive late to class regularly
- Rarely participates unless called upon
- Comments are generally vague or drawn from outside of the assigned readings

* absence numbers based on a 15-credit module; numbers should be doubled for 30-credit modules

Appendix G: Marking Criteria – Weekly Summaries

Note: Weekly summaries should be 150-200 words in length. The lowest mark received will be dropped from the overall Weekly Summary mark.

First Class Honours:

80+ (Outstanding) - Provides an outstanding summary of the main argument of the text and particularly astute critical reflections on its implications and/or contributions.

69.5 – 79.5 (Excellent) - Provides an excellent summary of the text, including some critical assessment.

Upper Second Class Honours:

59.5-69 (Very Good) - Offers a very good summary of the overall argument and a coherent account of major points. May not engage critically with the text.

Lower Second Class Honours:

49.5-59 (Good) - Demonstrates a good understanding of the main points of the article, but not an strong sense of the overall argument of the author.

Third Class Honours:

39.5-49 (Satisfactory) – Demonstrates a satisfactory understanding of the main points of the article, but is missing some elements of the text and/or has a confused understanding of the author's overall argument.

Fail:

29.5-39 (Marginal Fail) – Some evidence of having read portions of the text but minimal rapport between the summary and the reading.

0-29 (Clear Fail) – No rapport between the summary and the reading.

Calendar for 2016-2017								
Week No	Description	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
1	Welcome Week	03-Oct	04-Oct	05-Oct	06-Oct	07-Oct	08-Oct	09-Oct
2	Autumn term	10-Oct	11-Oct	12-Oct	13-Oct	14-Oct	15-Oct	16-Oct
3	Autumn term	17-Oct	18-Oct	19-Oct	20-Oct	21-Oct	22-Oct	23-Oct
4	Autumn term	24-Oct	25-Oct	26-Oct	27-Oct	28-Oct	29-Oct	30-Oct
5	Autumn term	31-Oct	01-Nov	02-Nov	03-Nov	04-Nov	05-Nov	06-Nov
6	Autumn term	07-Nov	08-Nov	09-Nov	10-Nov	11-Nov	12-Nov	13-Nov
7	Autumn term	14-Nov	15-Nov	16-Nov	17-Nov	18-Nov	19-Nov	20-Nov
8	Autumn term	21-Nov	22-Nov	23-Nov	24-Nov	25-Nov	26-Nov	27-Nov
9	Autumn term	28-Nov	29-Nov	30-Nov	01-Dec	02-Dec	03-Dec	04-Dec
10	Autumn term	05-Dec	06-Dec	07-Dec	08-Dec	09-Dec	10-Dec	11-Dec
11	Autumn term	12-Dec	13-Dec	14-Dec	15-Dec	16-Dec	17-Dec	18-Dec
12	Christmas Vac	19-Dec	20-Dec	21-Dec	22-Dec	23-Dec	24-Dec	25-Dec
13	Christmas Vac	26-Dec	27-Dec	28-Dec	29-Dec	30-Dec	31-Dec	01-Jan
14	Christmas Vac	02-Jan	03-Jan	04-Jan	05-Jan	06-Jan	07-Jan	08-Jan
15	Christmas Vac exams	09-Jan	10-Jan	11-Jan	12-Jan	13-Jan	14-Jan	15-Jan
16	Spring term	16-Jan	17-Jan	18-Jan	19-Jan	20-Jan	21-Jan	22-Jan
17	Spring term	23-Jan	24-Jan	25-Jan	26-Jan	27-Jan	28-Jan	29-Jan
18	Spring term	30-Jan	31-Jan	01-Feb	02-Feb	03-Feb	04-Feb	05-Feb
19	Spring term	06-Feb	07-Feb	08-Feb	09-Feb	10-Feb	11-Feb	12-Feb
20	Spring term	13-Feb	14-Feb	15-Feb	16-Feb	17-Feb	18-Feb	19-Feb
21	Spring term	20-Feb	21-Feb	22-Feb	23-Feb	24-Feb	25-Feb	26-Feb
22	Spring term	27-Feb	28-Feb	01-Mar	02-Mar	03-Mar	04-Mar	05-Mar
23	Spring term	06-Mar	07-Mar	08-Mar	09-Mar	10-Mar	11-Mar	12-Mar
24	Spring term	13-Mar	14-Mar	15-Mar	16-Mar	17-Mar	18-Mar	19-Mar
25	Spring term	20-Mar	21-Mar	22-Mar	23-Mar	24-Mar	25-Mar	26-Mar
26	Easter Vac	27-Mar	28-Mar	29-Mar	30-Mar	31-Mar	01-Apr	02-Apr
27	Easter Vac	03-Apr	04-Apr	05-Apr	06-Apr	07-Apr	08-Apr	09-Apr
28	Easter Vac	10-Apr	11-Apr	12-Apr	13-Apr	14-Apr	15-Apr	16-Apr
29	Easter Vac	17-Apr	18-Apr	19-Apr	20-Apr	21-Apr	22-Apr	23-Apr
30	Summer term + early exams	24-Apr	25-Apr	26-Apr	27-Apr	28-Apr	29-Apr	30-Apr
31	Summer term + early exams	01-May	02-May	03-May	04-May	05-May	06-May	07-May
32	Summer term + early exams	08-May	09-May	10-May	11-May	12-May	13-May	14-May
33	Examinations	15-May	16-May	17-May	18-May	19-May	20-May	21-May
34	Examinations	22-May	23-May	24-May	25-May	26-May	27-May	28-May
35	Examinations	29-May	30-May	31-May	01-Jun	02-Jun	03-Jun	04-Jun
36	Examinations	05-Jun	06-Jun	07-Jun	08-Jun	09-Jun	10-Jun	11-Jun
37	Summer term	12-Jun	13-Jun	14-Jun	15-Jun	16-Jun	17-Jun	18-Jun
38	Summer term	19-Jun	20-Jun	21-Jun	22-Jun	23-Jun	24-Jun	25-Jun
39	Summer term	26-Jun	27-Jun	28-Jun	29-Jun	30-Jun	01-Jul	02-Jul
40	Summer Vac	03-Jul	04-Jul	05-Jul	06-Jul	07-Jul	08-Jul	09-Jul
41	Summer Vac	10-Jul	11-Jul	12-Jul	13-Jul	14-Jul	15-Jul	16-Jul
42	Graduation *	17-Jul	18-Jul*	19-Jul*	20-Jul*	21-Jul*	22-Jul	23-Jul
43	Summer Vac	24-Jul	25-Jul	26-Jul	27-Jul	28-Jul	29-Jul	30-Jul
44	Summer Vac	31-Jul	01-Aug	02-Aug	03-Aug	04-Aug	05-Aug	06-Aug
45	Summer Vac	07-Aug	08-Aug	09-Aug	10-Aug	11-Aug	12-Aug	13-Aug
46	Summer Vac	14-Aug	15-Aug	16-Aug	17-Aug	18-Aug	19-Aug	20-Aug
47	Summer Vac	21-Aug	22-Aug	23-Aug	24-Aug	25-Aug	26-Aug	27-Aug
48	Summer Vac	28-Aug	29-Aug	30-Aug	31-Aug	01-Sep	02-Sep	03-Sep
49	Resit Exams	04-Sep	05-Sep	06-Sep	07-Sep	08-Sep	09-Sep	10-Sep
50	Summer Vac	11-Sep	12-Sep	13-Sep	14-Sep	15-Sep	16-Sep	17-Sep
51	Summer Vac	18-Sep	19-Sep	20-Sep	21-Sep	22-Sep	23-Sep	24-Sep
52	Summer Vac	25-Sep	26-Sep	27-Sep	28-Sep	29-Sep	30-Sep	01-Oct

* NB Graduation - Provisional, subject to change. Graduation dates apply to all three campuses

Please note Examination and Graduation dates may be subject to change

