

Your studies

STUDENT HANDBOOK
SCHOOL OF
PHILOSOPHY
AND ART HISTORY

SPAH postgraduate taught student handbook

2016–2017



University of Essex

Welcome from the Postgraduate Taught Directors

Welcome to the School of Philosophy and Art History (SPAH) – we're very happy you have joined us! Both Essex Philosophy and Essex Art History have well-earned and well-established reputations, and both disciplinary groups have a strong record of educating undergraduate and postgraduate students. Both have achieved excellent results in recent student surveys, we have a very high student satisfaction score and also in the Research Assessment Exercise which measures research performance nationally. These successes are a reflection of the very distinctive character of the School, which is also home to the Centre for Interdisciplinary Studies in the Humanities – intensive, close-knit, collaborative and focused.

Study at postgraduate level can be a demanding and challenging enterprise, which requires personal determination and commitment in addition to a well-trained intellect and a lively and productive imagination. We aim to provide the best environment we can in which to study and conduct research, and we urge you to take advantage of all the events and facilities available. We are confident that participating in the social and academic events in the School and indeed across the University and beyond will only enhance the pursuit of your research.

You are strongly encouraged to attend our School Research Seminars, which are held at 4.00 pm every Thursday during the autumn and spring terms. They provide an occasion to hear about the latest work from external visiting speakers, members of School staff and our current research students. Rooms will be announced early in the autumn term. In the summer term we shall be holding mini-courses by visiting academics, and there are additionally many guest lectures and other relevant activities throughout the University.

Look out for posters on our notice boards and email reminders. The programme for the current academic year can also be found on the School website:

www.essex.ac.uk/philosophy/news_and_seminars/ (Philosophy) and
www.essex.ac.uk/arthistory/news_and_seminars/ (Art History).

Finally, this booklet provides information about the Faculty of Humanities, the Registry, and, for SPAH, details about assessment procedures and guidelines for writing and submitting essays and dissertations. To obtain comprehensive information about regulations relevant to graduate students please look on the University website. Your comments on School arrangements are particularly important to us so please do make your views known through channels formal or informal.

We hope you have a happy and fruitful time here at Essex.

Dr Gavin Grindon (Autumn & Summer term), Dr Michael Tymkiw (Spring & Summer term)
Postgraduate Taught Director (Art History)

Dr Steve Gormley (Autumn & Spring term), Dr Timo Jütten (Summer term)
Postgraduate Taught Director (Philosophy)

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Whilst the information contained in this handbook is believed to be correct at the time it was compiled (September 2016), changes do occur, and sometimes at short notice. If you are in doubt about any of the information provided here please ask. University documents take precedence over School documents.

Section 1: Introduction

a) Term dates, calendar and academic week numbers

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, and are 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 are part of a vibrant community that lives, learns and plays together. All information in this guide was correct at the time of printing. For updates please refer to <http://www.essex.ac.uk/students/study-resources/handbooks/>.

Term dates:

2016-2017

Autumn term	6 October 2016 – 16 December 2016
Spring term	16 January 2017 – 18 March 2017
Summer term	24 April 2017 – 30 June 2017

2017-2018

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

Registration

It is essential that you register at the start of each academic year, as you will not be able to continue on your course unless you do register. Information relating to registration can be found on the following web page: <http://www.essex.ac.uk/students/new/registration.aspx>.

Payment of Fees

The online student payment system can be found at: www.essex.ac.uk/webpay/login.asp.

b) School of Philosophy and Art History general information

Postal Address:

University of Essex

Wivenhoe Park

Colchester

CO4 3SQ

Direct tel: 01206 872705

General enquiries: spahinfo@essex.ac.uk

Website: www.essex.ac.uk/spah

Graduate Office (6.139) Opening hours

Monday – Friday: 10.00am to 4.00pm

Philosophy

website: <http://www.essex.ac.uk/philosophy>

Facebook: www.facebook.com/PhilosophyatEssex

Twitter: @EssexPhilosophy

Art History

website: <http://www.essex.ac.uk/arthistory>

Facebook: www.facebook.com/EssexArtHistory

Twitter: @EssexArtHistory

Pinterest: www.pinterest.com/essexarthistory

Resources

Resources including forms and documents can be found on the Art History and Philosophy 'for current students' webpages:

- http://www.essex.ac.uk/arthistory/current_students/resources/default.aspx
- http://www.essex.ac.uk/philosophy/current_students/resources/default.aspx

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

c) SPAH Events

Autumn Term (Week 1)

Wk 8	W/c 21 November 2016	Philosophy Autumn term Reading Week
Wk 8	Date and time tbc	Dissertation Planning meeting for Philosophy MA students
Wk 8	Date and time tbc	Dissertation Planning meeting for Art History & CCS students
Wk 8	Date and time tbc	Graduate Feedback Meeting (SSLC)
Wk 8	Wednesday 23 November 2016	MA Final Exam Boards
Wk 10	08 December 2016	Christmas Party

Spring Term (Week 16)

Wk 21	W/c 20 February 2017	Philosophy Spring term Reading Week
Wk 21	Date and time TBC	Graduate Feedback meeting (SSLC)
Wk 24	13 March 2017 12.00 Noon	Deadline for Philosophy MA students to provide an outline and provisional dissertation title along with a proposed supervisor.

Summer Term (Week 30)

Wk 31	Monday 01 May 2017	Deadline for Art History MA students to confirm MA Dissertation topic and supervisor
Wk 31	Date and time TBC	Graduate Feedback meeting (SSLC)
Wk 34	Thursday 25 May 2017 & Friday 26 May 2017	Art History MA presentations
Wk 36	W/c 05 June 2017	School gathering and picnic by the lake. Always planned for the last day of the exams - so come and unwind over some food, drink and, hopefully, sunshine!
Wk 39	W/c 26 June 2017	MA Interim Boards
Wk 42	18 – 21 July 2017	Graduation
Wk 51	18 September 2017	MA Dissertations for Philosophy CCS Dissertations and Portfolios MA Dissertations for Art History

School Seminars and training events

All postgraduate students are strongly encouraged to attend the School Seminars. The seminar is an opportunity for scholars to present work in progress, to receive feedback and to engage in productive discussion. Speakers include visitors from universities in Britain and abroad, as well as members of staff and PhD students at Essex. The seminars are an important part of postgraduate study and contribute significantly to the intellectual life of the School.

Seminars are held on Thursday evenings from 4.00-6.00pm (5.30 pm for Art History) in the autumn and spring terms. Look out for posters on our notice boards and email reminders. The programme for the current academic year can also be found on the School website: www.essex.ac.uk/philosophy/news_and_seminars/ (Philosophy) and www.essex.ac.uk/arhistory/news_and_seminars/ (Art History).

d) Reading Weeks

For the majority of modules in Philosophy no lectures or classes will take place during the weeks listed below, but please check your module description for more information.

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

Spring Term: week 21 (week commencing Monday 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.

e) *my*Essex student portal

*my*Essex 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. <https://www.essex.ac.uk/myessex/>.

f) School Contact Details

Details of academic Staff

	Room	Tel	Email
Head of School			
Professor Fabian Freyenhagen	6.124	2713	ffrey
Director of Education			
Dr Fiona Hughes	5B.139	2718	fhughes
Director of Graduate Studies			
Professor Béatrice Han-Pile (AU)	5B.143	2532	beatrice
Dr Timo Jütten (SP & SU)	5B.113	2998	tjuetten
Postgraduate Taught Director (Art History)			
Dr Gavin Grindon (AU & SU)	6.129	2606	mtymkiw
Dr Michael Tymkiw (SP & SU)	6.135	3445	ggrindon
Postgraduate Taught Director (Philosophy)			
Dr Steve Gormley (AU & SP)	5B.127	2709	segorm
Dr Timo Jütten (SU)	5B.113	2998	tjuetten
Director of Centre for Curatorial Studies			
Dr Gavin Grindon (AU & SU)	6.135	3445	ggrindon
Dr Michael Tymkiw (SP & SU)	6.129	2606	mtymkiw
Employability Development Director			
Professor Peter Dews (AU)	5B.123	2714	peted
Professor Fabian Freyenhagen (SP & SU)	6.124	2713	ffrey
Senior Tutor/Disability Liaison Officer			
Dr Steve Gormley (AU & SP)	5B.127	2709	segorm
Dr Lorna Finlayson (SU)	6.146	2003	ljfinl
Study Abroad Officer			
Dr Matt Burch (Shadow: Dr Matt Lodder)	6.145	2708	mburch
PG Staff/Student Liaison Officer			
Professor Béatrice Han-Pile (Res and Chair) (AU)	5B.143	2532	beatrice
Dr Timo Jütten (Res and Chair) (SP & SU)	5B.113	2998	tjuetten
School Manager			
Hannah Whiting	6.122	2703	hwhiting
Deputy School Manager			
Sarah Mumford	6.130	2200	smumfo
Graduate Administrator			
Wendy Williams	6.139	2705	wgill

Art History Contact Details:

Ana Bilbao Part time teacher	Email: ae bilb Tel: 2622 Room: 6.144
Dr Gavin Grindon (Research Leave SP 2017)	Email: ggrindon Tel: 3445 Room: 6.135
Dr Joanne Harwood	Email: harwjs Tel: 3971 and 3007 Room: CB.52 and 6.148
Dr Matt Lodder	Email: mlodder Tel: 2953 Room: 6.133
Dr Diana Bullen Prescuiti	Email: dbpres Tel: 4058 Room: 6.141
Dr Caspar Pearson	Email: cpearson Tel: 2076 Room: 6.137
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.




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 Irene McMullin	Email: i.mcmullin Tel: 2711 Room: 5B.141
Dr David McNeill (Extended Research Leave until 2017-18)	Email: dmcneill Tel: 2716 Room: 5B.119
Pavel Reichl Part time teacher	Email: preich Tel: 2999 Room: 6.131
Dr Jörg Schaub	Email: jschaub Tel: 4768 Room: 5B.117
Dr Dan Watts (Research leave AU 2016)	Email: dpwatts Tel: 2706 Room: 5B.125

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.

g) School of Philosophy & Art History administrative staff

	<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: hwhiting@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. She can provide you with general information on the School and deals with queries relating to undergraduate course structures and module enrolment. 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>Wendy Williams Graduate Administrator</p> <p>Wendy deals with all matters relating to graduate study in the School, including scholarships, studentships and funding applications. She works closely with the Director of Graduate Studies and PGT Director. Wendy is also responsible for the administration of our PG SSLC (Graduate Feedback Meetings).</p>	<p>Email: wgill@essex.ac.uk Tel: 01206 87 2705 Room: 6.139</p> <p>Office hours: Monday-Friday 10.00am - 1.00pm 2.00pm - 4.00pm</p>

Graduate Teaching Assistants (GTAs)

The University Senate has approved a Code of Practice on Teaching by Graduate Students, which covers the selection and training of GTAs as well as teaching duties and School arrangements. The Code of Practice is available on the Registry web pages at:

<http://www.essex.ac.uk/academic/docs/regs/gstudents.shtm>.

The School of Philosophy and Art History normally employs research students, once they have reached their second year of study, as graduate teaching assistants on some of their undergraduate modules. Applications are normally invited during the summer term for the following year.

The University provides training, which all new GTAs are required to attend.

Essex Collection of Art from Latin America (ESCALA)

ESCALA is the only public collection in Europe dedicated exclusively to modern and contemporary Art from Latin America. The Collection was founded by the University in 1993 and grew from teaching and research in the Department of Art History and Theory. Today, ESCALA is an officially recognised museum accredited by Arts Council England that, in its new Teaching and Research Space in the Constable Building at the Colchester Campus, functions as both a unique resource for the interdisciplinary study of Latin America and an innovative tool for object-based learning for staff and students of all disciplines. The ESCALA Teaching and Research Space is open every Wednesday afternoon during term-time for general viewing (12-2pm) and 1-2-1 consultations (2-4pm). To book an appointment to view an artwork from 2-4 on a Wednesday, please consult our online catalogue in advance (www.escala.org.uk) and then email escala@essex.ac.uk.

re-bus: A Journal of Art History & Theory

re-bus is a postgraduate journal founded and edited by postgraduate students in art history which publishes peer reviewed papers that present new research and fresh perspectives on art and its histories as well as related aspects of cultural theory. There is further information on our web pages at: <http://www.essex.ac.uk/arhistory/rebus/>. Arara: Art and Architecture of the Americas

Arara is a free online journal dedicated to publishing research into the art and architecture of the Americas from all time periods. Arara is published once per year and is compiled and edited by postgraduate students of the School of Philosophy and Art History. For more information, see: <http://www.essex.ac.uk/arhistory/research/arara.aspx>.

h) Philosophy staff profiles and research interests



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.

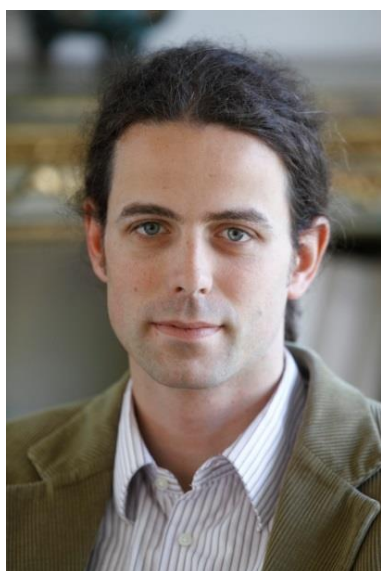
Peter Dews, BA Cambridge, MA Essex, PhD Southampton.

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.



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.

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.”

Pavel Reichl

Pavel studied linguistics, history and philosophy in Prague and London before coming to the University of Essex. His PhD Thesis was on the role of Kant's transcendental philosophy in the development of Heidegger's project after *Being and Time*. His main research interests are in 19th and 20th century European philosophy, and in post-Kantian philosophy and phenomenology more specifically. Currently, he is working primarily on two projects, one on the relation between nature and systematicity in Kant's third *Critique* and the other on the role of history in Heidegger's later works.



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*.



i) 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*.

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



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.





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 Campany.

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.



j) Resources within the School

Common rooms

The School currently has two Common Rooms: 5B.137 and 6.143 (also affectionately known as 'Thomas' Room' in memory of the late Professor Thomas Puttfarcken, who was a Professor of Art History). 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 to read in 5B.137 and 6.143. We do ask that these are not removed from the Common Rooms.

Graduate Rooms

5B.116 is a Graduate Study Room, which can be used by all graduate students in the School. This room contains tables, bookshelves, connections to the University's computing network, review copies of books kindly provided by the journal *Inquiry* (which may be signed out by students and staff affiliated with the School) and lockers (keys are available from Wendy Williams in 6.139, for a £5 refundable deposit).

6.123/6.123A is a room for use by CCS students.

Keys for all these rooms are available from Wendy Williams in 6.139 for a £5.00 refundable deposit per key.

k) Correspondence and communication

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

Staff Pigeon Holes

Staff pigeon holes are not accessible to students. If you have something you would like to pass onto a member of staff, please leave it with the Graduate Administrator in 6.139.

Notice Boards

General information on the School relevant for all students will be on the notice board opposite 6.130. This will include such information as staff office hours, School seminars and events, etc. The Graduate Notice board outside 6.139 contains module and timetable information. There are also notice-boards on level 6 announcing seminars and conferences, both at Essex and at other universities, and a variety of other information.

Mail/Email

Official letters will be sent to your contact (term-time) address and via email. It is your responsibility to make sure that the University has your correct contact address. Should you move house then please change your address via your student web portal, <http://www.essex.ac.uk/myessex.aspx>. School fliers and notices are usually sent via e-mail and are posted on Facebook and the School notice boards. When you first register you will be given an email address. A system of aliases allows members of staff to send messages simultaneously to groups of students registered for a particular course or module so it is vital to check email regularly. We therefore expect you to **check your email at least once a day during term time**. An email will be sent out if a lecture, class or seminar has to be postponed or cancelled. We strongly advise you to arrange for your Essex emails to be forwarded to your personal emails if you are not checking your Essex email regularly – this is especially important after you have submitted your dissertation/portfolio.

Attendance at Teaching Events

For students registered on specific modules attendance is compulsory. Students may also attend as informal auditors modules for which they are not registered, but only as space permits, and with both prior and continuing consent of the lecturer/class teacher. Both auditors and teachers bear the joint responsibility to ensure that auditing students do not disrupt or unduly dominate classroom discussions.

Applications for Research

MA students in the School considering a research degree in the School are welcome to discuss their plans informally with a member of staff, prior to applying formally. Staff are usually willing to help MA students formulate a research proposal, which is an important part of the application process. Offering advice does not necessarily mean a member of staff will be able to supervise; assignment of supervisors depends on a variety of considerations. Applications for research degrees by School MA students are processed in the same way as external applications, and students should contact the Graduate Administrator for further details of procedures and requirements.

Job references: Requesting references from members of staff

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 usually 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.

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://www2.essex.ac.uk/printing/copycentre/default.shtm> or contact the Copy Centre team on tel. 01206 873141 or email print@essex.ac.uk.

l) 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. It is committed to supporting its students to the best of its 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.

If there is a member of staff not listed below, but to whom you would like to talk, then please feel free to do so. All members of the academic staff have two office hours a week. Details of these office hours are posted on office doors and the notice board opposite 6.132. If you are unable to see a member of staff during his/her office hours, then email them directly to make an alternative appointment.

Graduate Administrator

You may find it easier to report any personal difficulties you might be experiencing, that are affecting your academic performance, through Wendy.

Graduate Administrator contact:

Wendy Williams

Office: 6.139

Tel: 01206 87 2705

Email: wjill@essex.ac.uk

PGT Directors

Dr Gavin Grindon is the Postgraduate Taught Director (PGT) for the Autumn term and Dr Michael Tymkiw is the PGT Director for the Spring term, both Gavin and Michael will be the PGT Directors in the Summer term for Art History & Theory and CCS. Dr Steve Gormley is the PGT Director for Philosophy in the Autumn and Spring terms and Dr Timo Juetten is the PGT Director in the Summer term. They have overall responsibility for Integrated PhD students in their first year and the MA Courses in the School. Please feel free to talk to any other member of staff if you wish to do so.

Your Personal Tutor

All undergraduate and taught postgraduate students have a personal tutor who you'll meet soon after you've arrived, and who you'll meet throughout your course. Your personal tutor is there to help you feel connected to the School 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.

Lecturers

Quite often students find that their first line of contact is with their lecturer. Questions relating to specific modules, reading material, essay questions, 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 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.

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: hwhiting@essex.ac.uk, tel. 01206 872703, room 6.122.

If you have personal problems which are seriously interfering with your work, whether they are medical, emotional, financial or of any other kind, try and talk them over with an appropriate member of staff, either in the School or, alternatively, outside the School with the University's Student Support Hub (SSH) based on the first floor, Silberrad Student Centre.

m) School of Philosophy and Art History prizes

Philosophy

Mark Sacks Memorial Prize

The Mark Sacks Memorial Prize, to the value of £100, is awarded each year in recognition of the best dissertation submitted towards the completion of a taught MA in Philosophy. It was set up in memory of Mark Sacks, who was the founding editor of the *European Journal of Philosophy* and a professor in the Department of Philosophy until his untimely death in 2008.

Art History prizes

Thomas Puttfarken Memorial Prize

The Thomas Puttfarken Memorial Prize, to the value of £100, is awarded each year in recognition of the best dissertation or portfolio submitted towards the completion of a taught MA in Art History and Theory or courses in the Centre for Curatorial Studies. It was set up in memory of Thomas Puttfarken, who was a professor in the (then) Department of Art History and Theory.

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 Directors of Graduate Studies (Research) 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.

Tim Laughton Travel Fund deadline: 2 May 2017

Section 2: Academic Matters

2.1 Learning and teaching

a) Expectations

What students can expect from their teachers

- for each module, a module description, with aims and learning outcomes, a reading list and details of assessment;
- a series of well-prepared lectures, seminars and classes (as appropriate), the themes for which are clearly indicated in the module description;
- 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. 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 or with coursework. These comments will normally offer a broad rationale for the mark awarded and, where possible, suggest some direction for further development.
- that members of staff will be available to see students during office hours, the times of which will be posted on the member of staff's office door; and
- that any last-minute changes to the timetable (e.g. due to teacher's illness) will be via email to the students concerned.

In addition, for supervision of MA dissertations, students can expect:

- to have an initial meeting to discuss their dissertation topic in the autumn term, if they wish;
- to see their supervisor at least once during the second half of the spring term, on at least two occasions during the summer term, and to have their dissertation read and commented on in draft form, provided it is submitted by an agreed date;
- to be provided with initial bibliographic assistance on their agreed dissertation; and
- to be given guidance on the general structure of the dissertation.

What teachers can expect from their students

- that students arrive punctually and attend regularly all lectures, seminars and classes. In the event of an absence, an explanation is expected;
- 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, both online and in 'watermarked' hard copy format which should have 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 postgraduate handbook, and the rules contained therein, particularly relating to essay writing and submission;
- that MA students submit an outline of their proposed research (one A4 sheet), a provisional dissertation title and the name of their supervisor by the deadlines stipulated in this handbook.

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.

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.

www.essex.ac.uk/e-learning/tools/faser/account/login
www.essex.ac.uk/it/elearning.

b) SPAH Courses (1)

There are five Masters courses and one Graduate Diploma course administered in the School of Philosophy & Art History:

- [MA Philosophy](#)
 - MA Philosophy Pathways:
 - Continental Philosophy
 - Critical Social Theory
 - Philosophy & Art History

- [MA in Art History and Theory](#)
- [Graduate Diploma in Art History and Theory](#)

- [MA in Curatorial Studies](#)

All MA degree courses are available full-time over 12 months with two components: assessed coursework and a supervised dissertation or portfolio. With the exception of the MA in Gallery Studies and Critical Curating, they may also be taken part-time over 24 months.

The MA in Art History and Theory and the Philosophy MA may be taken by modular study (credit accumulation) (taking components individually over a maximum of five years, with the dissertation taking place in the sixth year at the latest).

If you do not have the appropriate undergraduate preparation to embark on one of our MA courses in Art History, you may apply for our nine-month Graduate Diploma in Art History and Theory, which can constitute a qualifying year for the relevant MA course.

Our Graduate Diploma consists of eight modules at undergraduate 3rd year level (although up to two can be taken at 2nd year level). You must complete the appropriate coursework and examinations, and can also write a dissertation on a topic of your choice if that is agreed by your course director. All our students who complete this year successfully will be awarded a Diploma, whether or not they proceed to an MA.

School of Philosophy and Art History students on Joint/Interdisciplinary courses should note that the procedures and rules of assessment relating to modules outside the School will be those of the relevant department. They should therefore familiarise themselves with these by reading the Graduate Handbook of the relevant department. Similarly, graduate students from other departments taking modules within the School should familiarise themselves, and must abide by, the procedures described in this handbook.

c) Learning and teaching methods

Teaching methods vary across these courses, so please speak to the relevant PGT Director if you have any questions about the format of lectures, seminars, classes, etc. in a specific MA.

MA modules in the School are generally taught by means of a two-hour lecture-seminar. This means that the first hour tends to be more expository, with the lecturer introducing material, and this is followed in the second hour by an extended period of discussion between members of the seminar. The balance between these two elements may vary for different modules, and also depend on the nature of the material being taught from week to week. In some cases, students are required to prepare short presentations and to provide experience of presenting arguments before their peers as a way of launching the discussion. Students are encouraged to play an active role in all seminars, by way of both informal discussion and volunteering to do presentations on aspects of the module that are of particular interest to them.

The Centre for Curatorial Studies and Art History MAs also run workshops and visits to galleries and museums.

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 into place for individual students to support them through their studies

d) Teaching timetable

Information about teaching timetables and your individual timetable can be found at: www.essex.ac.uk/students.

e) Programme specifications

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 relevant Programme Specification for your course and stage of study will be available to you when you log onto either myEssex or eNROL. They are also available from the Programme Specifications Catalogue: <http://www.essex.ac.uk/programmespecs/>.

f) Learning outcomes

Your course's learning outcomes are set out in the Programme Specifications. They 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. You can find a copy of the module map showing how your course learning outcomes are connected to the modules on the School websites at: <http://www.essex.ac.uk/philosophy/pg/pgt/default.aspx> and <http://www.essex.ac.uk/arthistory/pg/pgt/default.aspx> by the start of term.

You can find out more information about the learning outcomes of your course by looking at the Programme Specification for your course and expanding the different sections. Full module outlines and descriptions are available on Moodle.

g) Credits

The pass mark for all postgraduate modules is 50 per cent. Credit is awarded for passing the module and a certain number of credits must be achieved for you to be awarded the qualification (degree/diploma/certificate). The Rules of Assessment are also used to determine the award of Masters degrees with Distinction and Merit. You can view the Rules of Assessment on the website: www.essex.ac.uk/dsh/pgtrules.

The rules provide limited opportunity for second attempts (resits/resubmissions) at failed modules: there are a maximum number of credits that can be reassessed. If you are successful at the second attempt your mark will be capped at the pass mark (50). The Rules of Assessment also permit the condonement of failed credits. This means that you can proceed to the next stage of your studies despite the failed credits. Where failed credits can be condoned, normally no second attempts are permitted. There is a maximum number of credits that can be condoned; you must achieve a module mark of at least 40; and an overall weighted average of 50 per cent for the taught modules. Failed 'Core' modules cannot be condoned. You should see the Programme Specification for your course to see which modules are 'core'.

All modules within your course are assigned the one of the following statuses:

- 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.

The standard number of credits for postgraduate/graduate courses is as follows:

- Masters degree: 180 credits
- Diploma: 120 credits
- Certificate: 60 credits

Exit awards

If you are unsuccessful in achieving the number of credits required for the qualification for which you are registered, the Board of Examiners will consider whether you have sufficient credits to be awarded a lower award.

If you need further information, please see the PGT Director or the Graduate Administrator.

Study by Credit Accumulation

It is also possible to achieve postgraduate awards via credit accumulation study, where you register on one or more stand-alone credit-bearing modules, and accumulate academic credit. Academic credit is awarded upon successful completion of each module. If you have been

admitted to one or more individual modules, you may decide to use the credit towards a postgraduate award, such as a Postgraduate Certificate, a Postgraduate Diploma or a Masters. You could apply to register for the award provided the relevant set of modules for the award had been taken.

The maximum period for completion of studies using credit accumulation is six years (normally five years to complete all taught elements and a further one year to complete the dissertation (or equivalent)). The maximum period of study would be measured from the point at which you first registered for a module that contributed to the award.

Further information about study by credit accumulation can be found at:
<http://www.essex.ac.uk/students/exams-and-coursework/ppg/pgt/modular.aspx>.

h) Module enrolment

Full time students use a secure web environment called eNROL to select their module choices. Part time students are unable to use this online service and should contact Wendy Williams, the Graduate Administrator, if they need to choose optional modules. Students wishing to discuss any change either to their chosen programme of study or a change of module once they have completed module enrolment should again see Wendy.

It is essential that students complete their module enrolment and keep the Registry informed of any changes in their enrolment since, if examinations are required, this forms the basis of their examination entry.

For further information on eNROL please see <http://www.essex.ac.uk/enrol/>. Further information will be issued in Welcome Week.

i) Reading lists

Please refer to your module descriptions for details of reading lists.

j) Employability

The Employability Development Director in the School is Professor Peter Dews in the Autumn term and Professor Fabian Freyenhagen in the Spring and Summer terms. Both will be pleased to talk to you about any aspect of careers advice.

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.

k) Placements

MA Gallery Studies with Dissertation students undertake placements in the summer term-- more information will be given by one of the CCS Co-Directors.

l) Changing your degree

If you want to change your course, you should talk to someone in your department first. Normally, you would be required to make a new application for admission.

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 want to change your mode of study from full-time to part-time, you should discuss this with our departmental staff. If this is possible, you will need to make a formal request using the online Change of Mode of Study form which you can find here: www.essex.ac.uk/esf/

Changing your mode of study may affect your immigration status if you have a Tier 4 visa and you may need to contact the Home Office or make a new Tier 4 application.

Please read carefully our guidance on Tier4 and course changes here:

www.essex.ac.uk/immigration/studies/changes.

Changing optional modules

By the start of your course or a new academic year, you will already have made an initial choice of modules. If you are in any doubt as to whether you have made the right choice, try to talk it over with your PGT Director. It is usually possible to change modules up to the end of the second week of the Autumn Term. If you are not sure which modules to take, you could attend lectures for several different modules before making your final choice.

m) Ordering important documents

Please use the Student Documentation Ordering System to order academic transcripts, award confirmation letters, bank letters, Certificate of Registration, Council Tax certificates and Degree certificates. It's online at: <https://www.essex.ac.uk/studentdocs/>.

n) Listen Again

Did you miss something? Our Listen Again digital recording service lets you listen again to lectures so you grasp every detail. 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 teaching events will be recorded.

listenagain.essex.ac.uk

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.aspx.

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.aspx.

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

If you are studying on a Tier 4 visa, don't forget to read section 8.4 Tier 4 Information of this handbook which has 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 Committees, Student Assessment of Modules and Teaching and Student Surveys

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 represent 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/course-reps/ and the University's policy here: www.essex.ac.uk/quality/student_representation/student_rep.asp.
3. You can find out information about Student Staff Liaison Committees here: www.essex.ac.uk/quality/student_representation/sslc.asp.

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.

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 the student experience of learning at Essex. You will probably be aware of the National Student Survey (NSS) for final year undergraduate 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 postgraduate students (except those in the first year of a part-time postgraduate taught programme). The surveys are run online and you will receive a link to the survey in your email.

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; and also you should not 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 Assessment

a) Rules of Assessment and Credit Accumulation

<http://www.essex.ac.uk/students/exams-and-coursework/ppg/pgt/assess-rules.aspx>.

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 who use the Rules of Assessment to decide:

- You can be awarded credit for the modules you have studied
- You have done enough to move on to the next stage of your course (if you are on a course which lasts more than one year).
- You need reassessment
- Whether you have done enough to pass your course
- Whether you are eligible to receive a merit or distinction

If you fail your course you are not able to repeat it. The Rules of Assessment for Postgraduate Taught Awards only allow reassessment for up to a maximum of 60 credits worth of modules for taught masters degrees. The Board of Examiners will inform you if you are eligible for reassessment once it has considered your marks.

If you fail your dissertation you may be permitted by the Board of Examiners to resubmit your work, provided you meet the criteria as set out in the Rules of Assessment for Postgraduate Taught Awards. Alternatively, if you have obtained enough credits in your taught modules, you may be eligible for another award such as a postgraduate diploma or certificate.

You can decide if you want to accumulate credit by taking individual modules with the aim of achieving a postgraduate award; this is called Modular study. There are opportunities to achieve postgraduate awards through credit accumulation study in an increasing number of departments, as an alternative to standard full or part-time study.

Individual modules can yield 15, 20, 30 or 40 credits depending upon which department you are studying in. Each award has a defined structure, normally consisting of a combination of core, compulsory and optional modules, and requires a specific volume of credit to be achieved:

- Graduate/Postgraduate Certificates - 60 credits (all taught module credits)
- Graduate/Postgraduate Diplomas - 120 credits (all taught module credits)

- Masters Courses - 180 credits (normally 120 credits of taught module credits and a 60 credit dissertation or equivalent)

Credit is awarded for successful completion of individual modules. Students taking a credit-accumulation route of study register for the separate modules individually and accumulate the required volume of credit for the relevant award, including the dissertation if necessary. You will be given a different registration number for each module.

The Rules of Assessment are different when you study individual modules; make sure you check the relevant Rules of Assessment for the award you're studying towards.

You will have a maximum of six years to study (this is usually five years with a sixth year for a dissertation). We measure the six years from the first module you register on towards the award.

You can find out more information here: www.essex.ac.uk/students/exams-and-coursework/ppg/pgt/modular and you should talk to your tutors about fees, and applying accumulated credit towards an award.

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 given here - www.essex.ac.uk/students/exams-and-coursework/ext-circ

You will not get extra marks 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/registry) if you need any guidance.

Intermitting is a temporary withdrawal or leave of absence from your studies for one term, two terms or one academic year (stage). In exceptional circumstances, a period of up to two academic years away from our University may be allowed as long as it does not exceed your maximum period of study. 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 such as academic issues, for example, the impact on your module choices and maximum period of study, accommodation, 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 access to your Essex email account (which we will use to communicate with you) and some Library access.

If you decide to intermit, you will need to complete the online form at: www.essex.ac.uk/esf/ and you will receive an email confirming whether your request to intermit has been successful.

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>.

If you decide to withdraw, you will need to complete the online form at www.essex.ac.uk/esf/ and you will receive a letter confirming that your withdrawal has been completed.

c) Re-marking 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 here: 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.

d) Moderation, second marking policies and External Examiners

The University policy on moderation can be found as 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 s/he 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 by following this link: 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, complaints, and fitness to practise

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 have 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 by.

As with all appeals, you would be required to provide any relevant evidence that substantiate 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 Offences 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 by an appropriate body 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 - along with the University 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). Research involving the NHS may require and research involving human tissue or adults lacking capacity to consent will require Health Research Authority approval.

2.3. Coursework

a) Anonymous marking in coursework 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 chose 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.

Please see section in this handbook on coursework submission for details of how to submit your coursework.

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 your coursework.

b) 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. moodle.essex.ac.uk/login/index.php.

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 (see section on Academic Offences Procedure).

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

c) The University Academic Offences Procedure

Please see section 2.2 f) and remember that the Academic Offences Procedure applies to all students.

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

d) Deadlines

Philosophy Modules

Assessment for Philosophy modules is normally by means of one 4,000 word essay (not including footnotes) per 15-credit module. Please check your module description for more information. You **must** put the word count at the end of your essay.

Art History Modules

Assessment for Art History postgraduate taught modules is normally by means of an essay of 4,000 words. (not including footnotes) per 20 credit module. Please check your module description for more information. You must put the word count at the end of your essay.

Deadlines:

- **First day of the spring term for the autumn term essay (week 16)**

FASer deadline – Monday, 16 January 2017 at 12.00 noon

- **First day of the summer term for the spring term essay (week 30)**

FASer deadline – Monday, 24 April 2017 at 12.00 noon

- **Dissertation (week 51)**

FASer deadline – Monday, 18 September 2017 at 12.00 noon

Hard copy deadline – Tuesday, 19 September 2017 at 12.00 noon

- **MA Portfolio (week 51)**

Hard copy deadline only – Monday, 18 September 2017 at 12.00 noon

It is very important that you should keep to these deadlines. Feedback will be within **four** weeks of the deadline.

e) MA Philosophy

This course aims to provide students with a background in philosophy, as well as those with a variety of other backgrounds in humanities and the social sciences, with a rigorous grounding in some of the principal thinkers and currents in European philosophy from Kant to the present, and to offer the opportunity, for students who wish to do so, to explore the dialogue between philosophy and psychoanalysis, which has been a prominent feature of European philosophy over the last century.

Students who wish to specialize in a specific area of European philosophy can choose to follow one of three pathways that offer an advanced grounding in that area:

- **Continental Philosophy**
- **Critical Social Theory**
- **Philosophy & Art History**

Students who pass all the modules associated with their chosen pathway and write their dissertation in that research area may have their pathway printed on their degree certificate.

All students take six modules, normally three in each term or their equivalent from the list below and complete a dissertation. We strongly recommend (but do not require) that you take the MA Writing Workshop (PY951) in the Autumn Term. This provides intensive skill-orientated training in philosophical writing at the postgraduate level. At least four of the modules must be within Philosophy (indicated with a PY code) and the dissertation must be supervised within Philosophy).

Module choices must be approved by the PGT Director.

Part-time students will normally take four modules in their first year. In the second year they will take two modules and write their dissertation.

Course structures

In the sections that follow, you will find an explanation of the structure of the MA courses administered by the School, the module assessment employed (which may vary slightly from module to module), the criteria for assessment, and guidelines for the dissertation.

[MA Philosophy](#)

http://www.essex.ac.uk/coursefinder/course_details.aspx?course=MA++V50012

MA Philosophy - Continental Philosophy Pathway

For pathway recognition in Continental Philosophy you must take the following modules:

1. Two modules from Kant (PY500), Hegel (PY933), Heidegger (PY935), Nietzsche (PY934), Kierkegaard (PY946), Phenomenology and Existentialism (PY949), Contemporary French Philosophy (PY947), Topics in Continental Philosophy (PY950) (note: not all of these module options are offered every year).
2. Four other philosophy modules or approved outside options (max 30 credits).
3. Dissertation in Continental Philosophy (PY981).

For pathway recognition in Critical Social Theory you must take the following modules:

1. The Frankfurt School (PY952).
2. Contemporary Critical Theory (PY948).
3. Four other philosophy modules or approved outside Options (max 30 credits).
4. Dissertation in Critical Social Theory (PY983).

For pathway recognition in Philosophy and Art History you must take the following modules:

1. Philosophy and Aesthetics (PY954).
2. Two Art History Modules (40 credits).
3. Three other philosophy modules (30 credits).
4. Dissertation in Philosophy and Art History (PY985).

See our [module directory](#) for information about individual modules.

The initial two letters indicate the subject area, i.e., AR or PY; the number is the module number; 7 indicates it is a graduate level module; AU indicates it is a 10-week module running in the autumn term, SP indicates it is a 10-week module running in the spring term, AP = autumn and spring terms, FY = full year module.

Part-time and modular students should take modules in an order determined by the PGT Director. Part-time students will normally take 60 credits in their first year and 30 credits plus the dissertation in their second year. Modular students take modules individually over a maximum of five years (90 credits) and complete the dissertation in the sixth year. The dissertation must be submitted before the deadline for MA dissertations in the final year of the degree.

f) Philosophy MA Dissertation

Dissertation Planning and Supervision

The PGT Director will hold an initial dissertation planning meeting in the autumn term, during which the process of formulating a dissertation topic will be explained. Each student is required to submit, in writing, a provisional dissertation title, an outline of their proposed research and the name of their supervisor by the end of **week 24, 13 March 2017, 12.00 noon at the latest**. In order to support students in the formulation of their outline, there will be an MA Dissertation Seminar, one planning sessions will take place in Autumn term, two in Spring term, and a dissertation clinic will take place in Summer term.

Students should have a preliminary meeting with their supervisor in the spring term, and at least three subsequent supervisions (one in the second half of the spring term and two in the summer term). The first supervision is intended to help students get the dissertation underway by discussion of the proposed topic, the structure of the dissertation, and the provision of initial bibliographic assistance.

By the second supervision, the supervisor will expect to have received written work in advance. Supervisions are of one-hour duration, but obviously the nature of supervision means that there will be some flexibility about both the number of supervisions and their duration. Students are also entitled to receive comments on a draft of the dissertation from their supervisor over the summer vacation, providing the draft is submitted by an agreed date between supervisor and supervisee.

Students should note that if they wish to receive pathway recognition in Continental Philosophy, Critical Social Theory or Philosophy and Psychoanalysis, they must write their MA dissertation on a topic in the area of their chosen pathway.

g) Dissertation timeline:

Autumn Term Week 8	Dissertation planning meeting with PGT Director
Wks 20 & 22	MA Dissertation Seminars (2 sessions)
Wks 20-23	Preliminary meeting with supervisor
Wk 24 12.00 noon, 13 March 2017	Submit provisional dissertation title, outline of proposed research and name of supervisor
Wk 25	2nd meeting with supervisor
Wks 30 -39	2 meetings with supervisor
Wks 32-35	MA Dissertation Clinic
Summer vacation	Receive comments from supervisor on draft dissertation (has to be submitted by an agreed date)
Wk 51 12.00 noon, 18 September 2017 12.00 noon, 19 September 2017	Dissertation must be uploaded to FASer 2 watermarked bound copies must be submitted to 6.139

h) Submission of MA Dissertations

- The dissertation should be 15,000-16,000 words in length. Please ensure that your name, course, year and name of supervisor, as well as the dissertation title, appear on the front cover.
- The word count should be displayed on the title page of the dissertation.
- The dissertation must be uploaded to FASer by **Monday, 18 September 2017 by 12.00 noon.**
- Two watermarked copies submitted to the Postgraduate Office (6.139) by **Tuesday, 19 September 2017 by 12.00 noon**, together with a dissertation submission form, available from http://www.essex.ac.uk/philosophy/current_students/resources/default.aspx
- The dissertation should be word-processed, in double-line spacing.
- Each copy should be securely fastened by either spiral or heat-bound, so that pages cannot go astray.
- Quotations, footnotes, captions to illustrations, etc. may be in single spacing. Notes may be at the bottom of the relevant page or placed at the end of the dissertation together with the bibliography and any appendices.
- Dissertations are double-marked within the School and a sample sent to the External Examiner.
- The Mark Sacks Memorial Prize is awarded each year in recognition of the best dissertation submitted towards the completion of a taught MA in philosophy. *(Not sure it is still running as it may have been turned into a scholarship)*

Please see Appendix C for Guidelines on the Writing of MA Dissertations

i) Art History

Ranked top ten in the last UK Research Assessment Exercise and eleventh nationally in the 2015 Complete University Guide, Essex Art History offers a wide range of courses for undergraduates, taught postgraduates and doctoral research students in an environment that emphasises collaboration and collegiality for both research and teaching. The University is home to the largest public collection of Latin American art in Europe (www.escala.org.uk) and a campus gallery called Art Exchange. We also have strong links with regional visual arts organisations including Firstsite (www.firstsite.uk.net) in Colchester.

Essex Art History features a dynamic group of art historians who investigate the production and reception of images and built environments, across cultures and media from the early modern period to the present. While we adopt a diverse range of approaches in our writing and teaching, our work demonstrates a commitment to three key ideas:

1. ***The social and political implications of art, architecture, and visual culture.***

All forms of visual culture – from paintings to building interiors, from medical imagery to tattoos – emerge from and contribute to the mediation of social and political forces. Scholars at Essex investigate the role of art, architecture, and other forms of visual culture in the assertion, negotiation, and contestation of power in relation to a variety of topics, including the planning of tyrants' cities in the Italian Renaissance; the entanglement of the historical avant-garde with the politics of Fascism; and the production of objects by contemporary activists in pursuit of social change. Throughout our work, we emphasise issues of autonomy, agency, dissent, and the contestation of the public realm.

2. ***Space, place, and locale.***

Art historians at Essex are strongly concerned with the conceptualisation, production, experience, and representation of spaces and places. We investigate topics that include the ideologies that drive urban change; architectural metaphors in software design; the fusion of real and imaginary places in religious paintings; the design of exhibition spaces and the implications of curatorial practice; and the varied locales and landscapes of the county of Essex itself.

3. ***Art produced beyond its historic institutions.***

We are committed to bringing the approaches of art history into contact with other disciplines and discourses in order to interrogate objects of our shared visual and material culture, including body art, wax casts, activist placards, and Fascist floor mosaics. Our transdisciplinary approach facilitates critical engagement with an array of works of art and visual culture that stand both within and beyond the traditional canons of art history.

Our MA courses provide options to study different aspects of art history, theory and curatorial practice, and combine specialist modules with a dissertation or exhibition project. Our modules are intensive, taught in small groups by our expert academic staff, and provide a thorough preparation for undertaking independent research and PhD study, as well as for developing a professional career in curating.

MA Art History and Theory

http://www.essex.ac.uk/coursefinder/course_details.aspx?course=MA++V35012

Part-time and modular students should take modules in an order determined by the PGT Director. Part-time students will normally take 60 credits in their first year and 40 credits plus the dissertation in their second year. Modular students take modules individually over a maximum of five years (90 credits) and complete the dissertation in the sixth year. The dissertation must be submitted by the Art History dissertation deadline in September (Week 51) in the final year of the degree.

j) MA Art History Dissertation

Supervision

You should have decided on a suitable subject area and chosen an appropriate supervisor by the end of the spring term; the title of the dissertation should be agreed upon and a form signed by your supervisor and returned to the Graduate Administrator by **Monday 01 May 2017 (week 31)**.

Please consult your module tutor or the relevant PGT Director if you need help and advice on choosing a subject and/or a supervisor. If you are not sure how or what to choose, it is worth considering the following:

- A dissertation topic should be concise enough to be dealt with satisfactorily within the 20,000-word limit.
- It should be something that excites you.
- If it is going to involve the close study of works of art, can you see them in person or are you going to have to rely on reproductions? (The former is of course preferable.)
- Are the books you need available in the Albert Sloman Library? If not, the Library may be able to buy them for you, though this will take time (fill in the Library's pink suggestion cards available from the main circulation desk, or the online suggestion form on the Library's homepage). Otherwise, you will have to use the Inter-Library Loan system or use libraries elsewhere, which will also take time.
- If there is very little written on your chosen subject, are you going to be able to supplement this in some way (for example, by archival research, or by using a theoretical text to analyse the material)?
- Do you want to use your dissertation as a way of acquiring certain skills? Examples include building up a database, drawing up a questionnaire, photographing works of art, improving your German, finding your way around the local Public Records Office, developing interviewing techniques, and/or understanding the mechanisms involved in listing a building.

Individual supervisors will discuss with their students dates and times for formal supervision sessions during the year with not less than four hours in total. Students can expect to see

their supervisor on at least three occasions during the Summer Term when the supervisor will read and comment on the work in progress and give guidance and assistance on the general structure of the dissertation.

k) Dissertation timeline

WK 8	Dissertation Planning meeting with PGT Director
Wk 31 12.00 noon, 01 May 2017	Dissertation title form is signed and submitted to the Graduate Administrator in 6.139.
Summer term	Meet with supervisor 3 times
Wk 34 25 & 26 May 2017	MA Presentation to staff and students
Wk 51 12.00 noon, 18 September 2017	Dissertation must be uploaded to FASer
12.00 noon, 19 September 2017	2 watermarked bound copies must be submitted to 6.139

l) MA Presentations

MA presentations will be held on **Thursday 25 & Friday 26 May 2017** when you will be required to present a 15-minute summary of your proposed topic to fellow MA students and to teaching staff. All MA students are expected to come to **all** the sessions because the discussions inevitably raise general points about writing dissertations generally. If you are going to give a PowerPoint presentation, make sure it is prepared in advance.

The point of the presentation is to encourage you to think about your topic and begin to define the area in which you want to work. Some people will have a clear idea of what they want to work on but not have done much research; on the other hand, others will have done some reading on a specific topic but will not have a clear idea of how to turn their reading into the beginnings of a dissertation. Or you may have two or more different ideas and not be able to choose—the presentation should help you sort things out. You should feel free to talk to any member of staff about your presentation.

m) Submission of MA Dissertations and Portfolios*

- Dissertations for MA Art History and Gallery Studies with Dissertation students should be 20,000 words in length plus images, notes and bibliography. Please ensure that your course, year and name of supervisor, as well as the dissertation title, appear on the front cover. One copy should have your name on it, the other should *only* have your registration number (i.e., it should be anonymised).
- The word count should be displayed on the title page of the dissertation.
- The dissertation must be uploaded to FASer by **Monday, 18 September 2017 by 12.00 noon.**
- **Two** watermarked hard copies of the dissertation must be submitted to the Postgraduate Office (6.139) by **Tuesday, 19 September 2017 by 12.00 noon.**
- Portfolios only need to be submitted in hard copy format only to the Postgraduate Office (6.139) by **Monday 18 September 2017, 12.00 noon. Two named copies of the portfolio are required.** Portfolios should be ca. 15000 words.
- **The dissertations should be** heat or spiral bound.
- The dissertation should be word-processed, in double-line spacing.
- Long quotations, footnotes, captions to illustrations, etc. may be single-spaced. Notes may be at the bottom of the relevant page or placed at the end of the dissertation together with the bibliography and any appendices.
- Dissertations are double-marked within the School and a sample sent to the External Examiner.

Extensions can only be granted under very exceptional circumstances and requests should be made to the relevant PGT Director immediately when the need for an extension becomes evident to you and by no later than the end of August. If your request is granted you will be required to register before the end of December as a continuation student and pay the continuation fee. Make sure you allow time to cater for computer problems, which are not considered grounds for an extension.

If you are unable to collect your dissertation or portfolio after the exam board they can be posted back to you for a charge of £5.

ALL STUDENTS: Please see Appendix C for Guidelines on the Writing of MA Dissertations

CCS STUDENTS: Please see Appendix E for Guidelines on Preparing and Submitting your Final Assessed Coursework.

n) Teaching structure

How is the teaching structured?

You will take a number of 10-week modules in the Autumn and Spring terms. The Summer term is largely free of timetabled formal teaching.

The teaching offered by CCS will include a combination of the following:

- **Curatorial Management Classes** – these sessions cover practical aspects of exhibition-making including: developing and refining concept and research, planning and programming, negotiating loans, transport, insurance, sponsorship and fundraising, health & safety, legal considerations, and press and marketing.
- **Design & Display Workshops** - led by visiting speakers who are leading professionals from key areas of exhibition-making who provide specialist knowledge and supervise workshops on topics including: graphic design, catalogue production, gallery education, access and interpretation, object handling, environmental controls and lighting, and elements of current conservation practice.
- **History & Theory Lectures** - are delivered in conjunction with reading seminars. Historical and contemporary case studies are explored through current issues and research in the fields of museology and contemporary curatorial practice.

Visits to museums and galleries in London and elsewhere give the opportunity for you to analyse how both temporary exhibitions and permanent displays are organised and managed, and received by audiences. Where possible these visits can provide the opportunity to meet and talk to curators in these venues. These visits are also timetabled to coincide with specific elements of the teaching on campus.

Tutorials

Tutorial support for your coursework essays and major project, which is specially tailored for the needs of your research either for exhibitions/presentations, for dissertations, or for your research journal and projects portfolio, is organised with your course tutors. They will request some tutorials for you and/or your group throughout the year, but you may also contact them at any time to request tutorials (subject to tutors' availability).

Principal elements of the CCS MA Degree Schemes

The bulk of taught classes take place in the Autumn and Spring Terms [*please also see the Art History Timetable for specific days of the week and times of classes, lectures, and seminars, plus room allocation*].

Throughout the year there are also **museum & gallery visits** to London or elsewhere, which will take place on various Fridays in the Autumn and Spring Terms.

In addition to this, group and individual tutorials will be held at other times.

[PLEASE NOTE: *due to the busy nature of the work of some of our visiting professionals, it may be necessary to move, swap and otherwise re-arrange certain sessions. If this is necessary we will give you notice well in advance*].

Autumn Term

- Lecture/Seminar Series Module (AR941 – Critique and Curating)
- Curatorial Practice Workshop/Seminar (AR912 – Managing Museums, Galleries and Exhibitions)
- Other Art History & Theory MA Modules
- Friday Gallery Visits
- Group and Individual Tutorials

Spring Term

- Lecture/Seminar Series module (AR942 – Curating Inside Out)
- Curatorial Practice Workshops/Seminars
- Other Art History & Theory MA Modules
- Friday Gallery Visits
- Group and Individual Tutorials

Summer Term

No formal teaching takes place in the summer term.

However, group and individual tutorials can and should be arranged with the course director, module leaders and other members of staff during the summer term.

Under on-going supervision, all students will work on the completion of their final assessed coursework projects, and MA Gallery Studies with Dissertation students will research and write their dissertations and undertake placements.

PLEASE NOTE: *Special lectures, and seminar series may be organised in the summer term. These will be advertised well in advance.*

o) Individual, Joint Projects and Portfolios

AR952/AR958 – FINAL COURSEWORK:

MA Curating Contemporary Art, MA Gallery Studies & Critical Curating students

Autumn & Spring Terms

Workshops/Self-Study/Ongoing Project Assessment

Tutors: Dr Gavin Grindon, Dr Michael Tymkiw and various

Room: (primarily individual & group tutorial support) in Room 6.145/Art History Library

These modules are 'ghost' modules in effect. What this means is that there is no timetabled formal 'teaching', as such, that delineates the support and guidance you will receive in producing your final projects and portfolios. They are, however, very 'real', and require as much if not more time and effort to complete them successfully, both on your part and ours!

Rather than being delivered in formal classes, these modules are undertaken as self-directed study by you (and/or the group in which you will work) supported by a series of group and individual tutorials, seminars and group crits' to guide and assist with the production of the final assessed coursework for your chosen degree scheme.

These tutorials, seminars and group crits' are delivered at strategic points throughout the year to assist you with the production of your exhibitions, other curatorial projects, your research journal and portfolio of proposals, and/or your final evaluative report/portfolio.

Group and individual tutorials will be scheduled by tutors, but they can also be requested by you, at any point throughout the academic year.

p) MA Curating Contemporary Art:

Your final assessed coursework will consist of two interconnected parts: i) a research journal; and, ii) a portfolio of project proposals.

Beginning in the Autumn Term, and continuing throughout the year, you will be researching a coherent body of notes, writing, images, reviews, etc. that will document the development and focussing of the ideas, topics and issues central to your practice as a curator.

These ideas, topics, and issues will form the core of the content of your proposals for curatorial projects, which will be written up in the portfolio you submit at the end of the Summer Break.

q) MA Gallery Studies & Critical Curating:

MA GSCC students, in small groups, will devise, plan, project-manage and producing an exhibition that will be exhibited in the University Gallery at the beginning of the Summer Term.

At the start of the Autumn Term, you will work together in your groups to research and develop a proposal for the intended exhibition that is presented formally at the end of the Autumn Term to staff, colleagues and the Art Exchange Director.

From this point, your group will arrange loans, organise fundraising, plan and execute a press strategy, design the exhibition display, planning educational activities; essentially organising every aspect of the exhibition project. Your group will then install and manage the exhibition and any other activities surrounding it, and then de-install and project-manage all post-exhibition activities, such as returning loaned works, etc.

Once the exhibition is completed you will individually write up an evaluative report portfolio that details and analyses all aspects of the exhibition from conception to completion.

ALL CCS STUDENTS, please consult guidelines on preparing final reports/portfolios and dissertations in Appendix E.

r) Learning and teaching methods

Modules are assessed according to a varied range of methods. These include essays, writing projects, and extended writing projects. This diverse and innovative range of assessments allows us to form a full picture of students' engagement with their modules and of their academic achievements. Assessments help us to guide students towards the realisation of their full intellectual potentials.

Please see *Academic guidance and information*, for details of the assessment policies and regulations that apply to your course.

s) Formative Assessment

Students have the opportunity for an early assessment in the autumn term in a module of their choice, which will be useful for acquiring important skills and receiving feedback on the qualities we are looking for in written work at the postgraduate level. It will take the form of writing a short 2,000-word essay. The assessment for this piece of work will be formative; in other words, it will not count towards the student's overall mark for the module. This is not a mandatory exercise, and students can choose not to write this essay but it is highly recommended. More details will be provided at the start of the autumn term.

The Early Assessment Opportunity for Philosophy students is standardly in the MA Writing Workshop. Students who don't take the MA Writing Workshop module should approach one of their philosophy module tutors about it.

t) Course Work

Assignment and essay length

Essays are 4,000 words per 15 or 20 credit module. Please see individual module descriptions for more information.

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/>.

The deadline for online submission is 12.00 noon on the date stipulated.

You must make sure that you are familiar with this process well in advance of the deadline. Guidance on how to upload your work is available on the FASer website through the submission system.

Essays submitted through the FASer are checked by Turnitin, the JISC Plagiarism Detection Service. This Plagiarism Detection Service is UK-based and is accessed via a web browser. It enables staff to conduct electronic comparisons of students' work against a range of electronic sources. These sources include a database of previously submitted material (student essays and assignments), over 12,000,000,000 websites, and essays from cheat-sites.

u) Assignments and deadlines

Extensions to Coursework Deadlines

Extensions of seven days (maximum) due to illness or personal problems may be approved by the relevant Postgraduate Taught Director ONLY, in advance of the deadline for submission. An email should be sent to the relevant PGT Director and copied to the Graduate Administrator.

Extenuating circumstances should be submitted if the student is still unable to submit after seven days. More information can be found on the website: www.essex.ac.uk/dsh/extenuatingpg.

If you have experienced significant (longer term) extenuating circumstances that prevent you from submitting your work either by the deadline or within seven days of the deadline, you should submit an Extenuating Circumstances Form for the Board of Examiners to consider at the end of the year, which should clearly explain how your extenuating circumstances affected your ability to submit your work.

No retrospective extensions will be granted.

If a student fails to submit coursework or has been absent from a coursework test, where coursework (either cumulatively or individually) counts for 30% or more of their module aggregate, and where there are no extenuating circumstances, the student will be referred to the Progress Officer (usually the relevant Postgraduate Taught Director) for a progress meeting. Students who fail to attend a meeting with the Progress Officer will be referred to the Faculty Deputy Dean (Education).

Extensions to Dissertation Deadline

Extension requests for the dissertation should be directed to the relevant PGT Director, who can give extensions of up to a month. Please obtain a form from Wendy Williams by emailing wgill@essex.ac.uk.

Extensions of more than a month require the approval of the Deputy Dean (Education) and such requests should be made in writing to the relevant PGT Director, indicating the reasons for the request and the timetable for completion. Any supporting paperwork should be attached. If supported by the School, this will then be forwarded to the Deputy Dean (Education) for approval.

v) Essay writing

Referencing

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 Section 4 of this handbook for information on referencing and where to seek advice.

w) Exams

Whilst there are no examinations for graduate taught modules in philosophy or art history, students on interdisciplinary courses may be required to take examinations for modules in other departments. Further information may be found at:

<http://www.essex.ac.uk/about/governance/policies/academic-offences.aspx>.

x) Oral Assessment

The School does not usually employ oral forms of assessment for graduate taught module students, although informal oral presentations are encouraged.

2.4. 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, and 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 ten working days for your results to be confirmed. The Assessment Team will publish your results, close your record and send you an award confirmation letter. You will receive an email when your results have been published on a secure web page. Your award certificate and academic transcript cannot be produced until the Assessment Team has released the results. 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, three 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

2.5 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 the on-campus work placement scheme, and one of the best ways to enrich 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

2.6. You Matter: Health, Welfare, Support and Safety

a) Student Services Hub, including contacts for disability/SpLD support

The Student Services Hub is on the first floor of the Silberrad Student Centre, next to the Albert Sloman Library.

Telephone 01206 874000

Email askthehub@essex.ac.uk

Opening hours

9am - 5pm, Monday to Friday

There are three different enquiry desks in the Hub, all staffed by our knowledgeable team of advisers. There are also have confidential meeting rooms for appointments with specialist teams.

Information desk

This is the general enquiry desk. Whatever your question, one of our friendly advisers will help you find the answer. In particular, speak to an adviser at this desk about:

- accommodation
- course administration
- exams and coursework
- international student advice
- money matters and funding queries
- official documentation
- getting a replacement registration card

Support desk

Speak to an adviser at this desk if you want:

- to talk about a personal issue
- advice and guidance about disability services
- support and advice to help you stay healthy - physically, mentally and emotionally

Cash desk

Visit this desk to pay your:

- rent
- tuition fees

If you wish to make a payment over the phone please call 01206 872372.

b) 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/>.

c) 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.

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

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

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.

<http://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.

<http://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.

01206 874034

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.

www.essex.ac.uk/records_management/request.

Section 3: Essex Matters

3.1 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 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 other channels of communication with students

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. <http://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/
https://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. <http://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 research 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.

3.2 Academic offences

One of the most serious of all academic offences is to make it seem that the work of others is your own. This, and any other form of academic offence, is taken very seriously by the University and the penalties are severe. For example, this can mean receiving a mark of zero for a piece of work, or in certain circumstances being required to withdraw from the University. In the case of many Masters degrees, the Rules of Assessment are such that a mark of zero on a single assignment means that you will fail the degree. Therefore it is not in your interest to cheat in any of your submitted work or in any test or in any examination.

Students are required to reference their sources properly, and failure to do so can lead to an allegation of an academic offence. When submitting any piece of work (eg essay, report, dissertation, or thesis) you will be required to acknowledge any assistance received or any use of the work of others.

For a full outline of University of Essex academic offences and the University's procedures for dealing with them, please visit our website:

<http://www.essex.ac.uk/about/governance/policies/academic-offences.aspx>.

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.

Read the rules

Details of the University's Regulations relating to these and other academic offences and the procedure for dealing with allegations of academic offences are published in the University Regulations, Policies and Procedures booklet are at: www.essex.ac.uk/students/course-admin. Further guidance on how you can avoid plagiarism is also available online at www.essex.ac.uk/plagiarism and includes definitions of plagiarism, an online test and some common mistakes. Students should be aware that all work submitted electronically will be screened via the Turnitin Plagiarism software.

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.

Academic conduct – personal recordings of teaching or other meetings

A student may not make a personal recording of a teaching event, supervisory meeting, oral examination or other formal meeting or committee which considers the student's academic progress or performance without the permission of all other individuals present. If this permission is granted, the recording may be made for the personal use of the student only, in support of their studies and learning. The recording must not be made publicly available or shared for other purposes without the consent of those present. Disabled students who have difficulty with note-taking are encouraged to contact Student Support for further information on when recording is permissible and other access strategies.

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 'stand-alone' 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.

Student Code of Conduct

The Code of Student Conduct is built on the principle that all students are expected to maintain a standard of conduct which supports the University's commitment to excellence in education and scholarship and promotes good order and the good name and reputation of the University. Full details of the Student Code of Conduct are given in *The Rulebook*.

Appendix A: Guidelines on Writing Art History Essays

Notes on 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 staff of Art History. They are intended to relate directly to the writing of *art history* essays; students taking courses in other departments should bear this in mind.

Research for the essay

A good essay, in part, rests 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 his 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 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—however eminent the authors, do their observations fit in with your 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 and that way you will make your own discoveries. This is also an essential skill to take with you into employment when you leave. This means that when you are reading, you should attend both to the content of the work *and* to the methodology and approach of the art historian and 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 medium 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; nevertheless it is important that you find your own system for keeping a record of the source of your observations, ideas and information—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 everything you notice, even if you don't quite understand their relevance at first. Do this whether you are

looking at reproductions, looking at slides in a lecture or, best of all, when you are looking at the original work. Second, when you are taking notes of something you have read, try to summarise it in an accurate manner and, not 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! Third, always try to re-express ideas in your own words—this will help you to avoid the academic offence of plagiarism. Sometimes you will find it necessary to quote verbatim—in that case, be careful not to confuse the quotation with your own words when you are writing your essay.

Planning the essay

One of the most frequent mistakes that students make in writing essays is failing to answer the question. In planning your essay, you must make sure that the material you discuss and the texts to which you refer 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 broad-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 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 essays in art history 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, 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 that 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.

You can look at style guides, such as the *Chicago Manual of Style* (15th Edition, Chicago: University of Chicago Press, 2003) or the *Oxford Style Manual* (Oxford: Oxford University Press, 2003), for instructions on how to cite different kinds of sources. Examples of basic entries follow.

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

- Neil Cox, *Cubism*, London and New York, Phaidon, 2000

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.

- Sarah Symmons, 'A Feast for the Eye: Banquets, Picnics and Cafes in the Romantic Art of Spain', *New Comparison*, vol. 24, no. 1, 1997, pp. 72-107

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. The editor is indicated by the abbreviation 'ed' or 'eds':

- Michaela Giebelhausen, 'Academic orthodoxy versus Pre-Raphaelite heresy: debating religious painting at the Royal Academy, 1840-1850', in Colin Trodd and Rafael Cardoso Denis (eds), *Art and the Academy in the Nineteenth Century*, Manchester, Manchester University Press, 2000, pp. 164-178

Citation of Internet sources

Only trustworthy websites should be used as sources, and even these are suspect at MA level. These include the websites of museums and galleries. Internet sources should be acknowledged in footnotes or endnotes and included in the bibliography with the date on which you accessed the site. 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, along with the date on which the information was retrieved.

Footnotes/Endnotes

You must always acknowledge 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 repetition of material from another of your own essays.

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, along with the page number. 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.'

Spelling, Punctuation, Grammar and Syntax

These matter, and don't be misled into thinking that a computer 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, encyclopaedias, style guides 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 Judgment 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, such as *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 B: Guidelines on Writing Philosophical Essays

Aim of these Notes

These notes are designed specifically to help with *philosophy* essays. They assume you've already read Some Notes on Essay Writing (<http://www2.essex.ac.uk/academic/students/ug/essay.htm>; a very helpful excerpt from these more general notes, giving guidance on referencing, is attached at the back of this document). The following notes may also be useful to joint degree students who find that they have to write essays on theoretical topics in non-philosophy modules.

These notes are only guidelines, not rules. They may help you to think about your essay from a reader's point of view. Another source of help may be to look closely at the techniques used in essays (your own or others) which you think are good.

1. The First Steps

- a) You have to choose both a topic and a title. You'll want to pick a topic you find interesting and important – the strategy of choosing a 'safe' topic which doesn't interest you usually leads to an uninteresting piece of work which is tedious to produce.
- b) When your topic is chosen you'll probably read around it a good bit, get together a variety of notes, quotes, fragments of argument, questions, etc.
- c) The next stage is crucial. You must choose your essay title, from the list or in consultation with your tutor, *never merely by paraphrasing or making up a title*. Make sure that you see what the question is about. This isn't always obvious, even when the question looks straightforward. For example, if you started trying to answer: 'what use did Descartes make of his hypothesis about a malicious demon?' you might begin by thinking this was just a question about how the malicious demon argument fits into a set of arguments in *Meditation 1*. But you might come to think that the hypothesis is used to raise and address difficult questions about the nature and limits of scepticism. This deepening of your understanding of a question is a sign that you are ready to sketch an essay plan.
- d) If your chosen title has more than one part, make sure that you think through the point and implications of each part at this stage. For example, if your question is 'What are the principal objections Popper raises for historicism? Can these objections be met by the historicist?', you will need to think through the historicist answer as well as Popper's objections.

2. Sketching an Essay Plan

- a) This is the stage many find most difficult and often put off. This is dangerous: you won't begin to read and reread really critically until you have begun to define your writing aims. It's often helpful to realise that there are genuine reasons why this stage is difficult. One reason is that there is usually no obvious structure that a philosophy essay must follow – no equivalent of a chronological narrative or a survey of the empirical literature on a subject. A

second reason is that philosophical problems are closely linked so that it can seem that if you are to write about anything you will have to write about everything. (For example, 'to write about the slave boy episode in Meno, I'll have to bring in learning theory and so the theory of knowledge and so the question of ontology and so Plato's theory of Forms and I can't do that in 2,500 words – or perhaps at all!')

- b) To overcome these difficulties you're going to have to decide what the structure of essay will be and what you're going to deal with. It helps to think about the latter quite a lot. Since you can't bring in everything that is relevant, you're going to have to be pretty strict. For example, if you are tackling the Descartes question above you might initially think: I'll need something on the history of scepticism and Descartes' life, the scientific revolution, and the argument of the Meditations. A bit of thought may suggest that you can ditch the first three and be pretty selective about the fourth. As you sketch your essay ask yourself repeatedly: 'do I need this?' If you don't, leave it out.
- c) A strategy of being selective isn't enough. You'll also need to have some principles for deciding what you will include. In general, philosophy essays will ask you to deal with some problem or controversy or a problematic aspect of some text. This gives you your first principle of selection: set the context for your reader. This isn't a trivial exercise. It will involve summarising a position or argument or explicating an aspect of text. But decontextualised summary or explication won't be enough – you've got to try to show why this is the position or argument or text on which you need to focus to answer the essay question you are addressing. This will be easy if your title directs you to a text – harder when it merely poses a question. Setting the context will generally mean that you have to think quite a lot about why the question is significant and what the implications of answering it one way or another may be. Hence your sketch of this part of the essay will often have to be quite full – perhaps even a draft of the entire introductory paragraph. (which, however, you are likely to amend later: see below).
- d) Once you've got a focus on the context of your question you are well placed to decide what to do next. This may be obvious from the question asked, but if it is not it may help to organise your thoughts under a set of headings such as:

Explication: this could include analysis of argument, textual exegesis, further development of the presuppositions or implications of a position.

Critical Comments: This could include comments on the limitations of an argument or approach, or text, or position.

Constructive Comments: This could include suggestions of how an argument or a line of thought or approach might be developed in order to deal with some of the limitations you have discovered. Of course sometimes you will think that the critical comments are reason for abandoning a certain approach rather than improving it and your constructive comments might be rather:

Sketches of Alternatives, in which you suggest how a different starting point or argument or approach to the problem might be more suitable.

Or you may think that you have shown that the supposed problem actually dissolves on closer reflection and hence you will neither make constructive comments nor sketch an alternative, but rather:

Comment on the Original Problem, and perhaps suggest why it should not be posed, or not be posed in that way.

At this stage all you need to do is put your points in rough order, perhaps with connecting arrows to remind yourself of back and forward connections you will need to make.

- e) The Conclusion: Often your essay sketch won't include detailed conclusions. A short list of points is enough. There is little point in writing out a polished concluding paragraph at this stage. However, it is important to check at this point that the (rough) conclusion you've worked to is relevant to the question you were addressing and to make sure that you'll be able to show this.

3. Writing the Essay:

In many ways you are through the difficult bit. But stamina is important now. As you work through the main body of your essay the following pointers can help.

- a) Explication:
 - i) Are you being accurate? There is little point in setting up straw men, or women, to knock them down. So make sure that you've got the position or argument or text you are discussing as accurate as you can.
 - ii) Don't write without relevant texts to hand. Be alert for cases where different writers use the same term in different senses.
 - iii) Don't rely on paraphrases but on selective, accurate quotation. Quote either to sustain an interpretation or to provide a target for criticism. But never end up with a collage of quotations. An essay is a piece of reasoning, not an assembly job. Neither quotation nor paraphrase is a substitute for your own explication and reasoning.
 - iv) If you think a thinker is assuming something, but can't find a quotation to establish this, give your reasons for attributing the claim to the thinker.
 - v) Make the attributions detailed enough for your reader to check. (Parenthetical page numbers are often enough.)
 - vi) Only explicate those passages that are relevant to your title: you're writing an essay not a commentary.
 - vii) Remember that your interpretation should be reasonably sympathetic and try to make good sense of the author or argument. You wouldn't want to waste your energy dissecting a ludicrous position. If you find that you are attributing loony thoughts to a great thinker put the brakes on. Either you are on the wrong track (and risk sounding patronising or foolish) or (at

best) you have chosen an unpropitious aspect of that thinker and will get more out of focussing on something else.

- b) Critical comments: Critical comments can be of many different sorts.
- i) Does the position, text, argument you are discussing depend on false assumptions? On invalid moves? Is it incoherent? Does it leave out things that are pretty important?
 - ii) As you develop these comments, try to be self-critical. Ask 'what am I assuming in making this comment?' – it can help to ask 'what would somebody holding the view I'm criticizing consider most serious amongst my criticisms?' Try to notice where and why your comment might be thought to be beside the point.
 - iii) Don't claim you have refuted a whole position by a criticism of one argument for the position: there may be other arguments that are more convincing. (Avoid moves such as 'G.E. Moore's arguments for sense-datum theory are defective, so the sense-datum theory is untenable').
 - iv) Both criticisms of arguments and critical commentary on texts are exacting tasks. You will need to develop skill and confidence in both areas. Here are some suggestions for doing so:

Check the way you read and the way you keep notes. Are you looking all the time for the most fundamental assumptions and the structure of positions?

Try summarising the position of argument you intend to discuss. Then check whether your summary does match the original.

Be alert to alternative readings of a text. State your reasons for preferring one reading, if you do. Are they textual reasons? Or historical? Or is it just that it is an interesting or important reading?

If the text appeals to a description of how things are or a reconstruction of an historical state of affairs, try to decide the role and status of the description or reconstruction. (Ask, for example, whether the author concedes the legitimacy of alternative descriptions and within what parameters). Examine the terms used within the description; often these conceal ontological commitments. If you find the description or reconstruction illuminating, try to convey in what way. Whether you are dealing with an argument or a description, and irrespective of whether you are ultimately sympathetic or not with the position adopted, you do well to try to make it sound more plausible than the author was able to. But if your improvements amount to major revisions, then they should be signalled as such.

Try reconstructing difficult passages of argument. List each of the premises you find. Then add any other you think required to reach the conclusion validly. (Caution: elementary logic helps here, but this is not a mechanical exercise). Then consider how plausible the premises you've had to add are. Remember that there may be a different and more plausible route to the conclusion.

If you can't reconstruct any plausible argument to a conclusion see whether you can construct a plausible argument for its negation. This may give you new insights.

When you face a difficult passage in a text, check the key terms. Check that the translation, if it is the one, is one which your teacher thinks adequate. When stuck try reading a commentary then go back to the text. Write your essay referring to the basic text, and not to X's commentary on it. But acknowledge where you have leaned on or significantly disagreed with a commentary.

- c) Constructive Comments: Try to check that your constructive comments contribute to the position under discussion. Make sure in particular that you don't undermine or reject the very position you are trying to contribute to (e.g., 'Utilitarianism can be saved from its difficulties by adding to it the Kantian injunction to treat persons as ends and not as means'. A move like this doesn't rescue utilitarianism but undercuts it – better to offer the thought not as a constructive comment but as a sketched alternative.) Constructive comments should not demand new philosophical commitments, let alone ones at odds with the position under discussion. (But sometimes you may want to argue that positions conventionally thought incompatible aren't really so – in that case their combination may be a constructive comment.)

- d) Sketches of Alternatives: Here you can be bolder. Your alternative doesn't have to move within the terms of the position you have criticised. But you must try to explain what commitments the alternative position has, check that it does address the question on which you are writing, and indicate in particular whether the alternative requires a significantly different construal of the question. But note that a sketch of an alternative must in some recognisable way address the same problem or question as the one addressed by the position you have articulated and commented on. It's like the countryman who answered the motorist who asked how to get to X by saying: "If I were you I wouldn't start from here" – but not like telling the motorist to go somewhere else.

If you don't want to sketch an alternative, you may want to round out your essay by pointing to the implications it has for what are standardly regarded as alternative positions.

Comments on the Original Problem: Very often in philosophical writing it turns out that a certain line of thought doesn't so much answer the question you originally addressed as lead you to ask a (more or less) different question. It is important to be alert for when this happens. It's very obvious, for example, in the case of logical positivists who wanted to take certain traditional philosophical problems off the agenda as meaningless, and were left not giving alternative answers to those questions but (at most) trying to suggest why such questions should have been asked perennially. But this type of thinking is widespread in less obvious forms. For example, many anti-sceptical arguments work not by refuting scepticism but by 'defusing' it, that is, by trying to show the inadequacies not of the sceptic's answers but of his questions. Wittgenstein's writings are full of moves of this sort. A very clear and penetrating account of some of the implications of answers being the answers to specific questions is given in Collingwood's *Autobiography*, Ch.V, which deals with 'the logic of

question and answer'. (It is a philosophical joke that the answer is 42, and we are left needing 'only' to know what the question is).

If you discover that your line of thought has led you to criticise not just a proposed solution, but the very question addressed, there are a number of moves you might take. Perhaps you can suggest what you think the appropriate question – and why – and what follows by way of answer from your reconstrual of the question. Perhaps this is too difficult and you can do no more than suggest why the question you have criticised as misplaced seemed to others a significant philosophical question.

- e) Conclusion: It's a safe bet that when you get to this point any detailed conclusion you wrote will need some revision. It is also a common experience to find at this stage that the first paragraph needs rewriting – if only to point to where the essay (as it is actually written) is headed and what (as it actually turned out) had to be left out. Check out that you reached the destination that you claim you will have reached – and that you show how the destination is related to the essay question. Some people find that the checking goes best if they read the essay aloud.

4. Finally

Turn it in, in a format that is legible and leaves room for comments. It's a nuisance to write or read detailed feedback as an interlinear gloss.

Remember it was an essay. Don't share the feelings of the (non-mythical) first year student who had difficulties writing on Descartes' arguments for the existence of God because he couldn't prove that God exists.

Even if you feel more work would improve your essay, it is probably more productive to turn it in and turn your mind to other things.

Give five (or more) minutes to thinking about the aspects of the topic that you didn't include and might want to come back to.

5. Postscript: How are Essays Assessed?

Here are some of the positive things readers standardly look for:

- Has the writer got a good understanding of the question and its point?
- Has the writer got a reasonable understanding of the literature he or she has brought to bear on the question?
- Has the write represented a cogent, well-structured and clearly written case?
- Is the essay an answer to the question addressed?

Here are some of the negative things that standardly lose marks:

- A muddled account of what the question is about.

- Any writing that contributes nothing to the answer. (Even when this writing might in another context be thought relevant, inspiring, and brilliant!)
- Inaccurate accounts of positions or arguments that are presented.
- Muddled structure, murky prose, gaps in presentation or argument.
- Using rhetoric or technical terms inaccurately or unnecessarily. (Just because you are writing on Kant or Hegel or Heidegger you should be particularly careful not to write a pastiche of their writing).

6. Recommended Philosophical Dictionaries

The Oxford Dictionary of Philosophy, ed. Simon Blackburn, Oxford University Press, 1996

The Cambridge Dictionary of Philosophy, ed. Robert Audi, Cambridge University Press, 1999

EXTRACT FROM: “Some notes on Essay Writing” produced by the Academic Section. Please see the Academic Section web pages at <http://www2.essex.ac.uk/academic/students/ug/sources.html>.

Acknowledging Your Sources: References, Bibliographies and Avoiding Plagiarism and charges of cheating

All academic writing must refer to (or cite) its sources. This just means that we should identify any texts from which we take information and/or arguments for use in our own work. There are many reasons for this:

- Courtesy – we should always acknowledge our debts to the other people’s hard work.
- Learning how to refer your sources helps you to use evidence more precisely and to develop a more accurate and reasoned style of argument.
- Proper references help your tutors to keep track of what you have read, and to spot whether you have missed or misunderstood an author.
- Failing to refer to your sources may make you liable to a charge of cheating or serious negligence in referencing dealt with under the regulations on cheating

‘Plagiarism’ is a form of cheating. It is defined as the presentation of another person’s thoughts or words as if they were your own; in effect, it’s a form of theft, and one that academics take very seriously. Regulation 6.19 spells out the consequences: any charge of cheating or serious negligence in referencing work will be investigated. If it is substantiated, you may get a zero mark for the piece of work concerned, or for the entire module. A second substantiated charge can result in expulsion.

All in all, then, it’s well worth learning how to refer to your sources. As you will see, this part of presenting an essay can be very boring – it’s the kind of attention to detail that sometimes gives scholarship and academic life a bad name. But it’s important that you get it right, and precisely because it boils down to mechanically applying some simple rules, it’s very easy to get it right.

There are two main ways of referring to sources:

- I. A bibliography – listing the books you used in preparing your essay.
- II. Reference notes – noting where the quotations and ideas you use in your essay come from.

Of course, the two methods are linked, since a bibliography will naturally mention every text from which you've directly quoted in the essay, which makes it easier for you to cite their source. But it should also range more widely, including books and articles that you consulted on the topic that had a real influence on your thinking.

Bibliographies

There are many different ways of presenting information in a bibliography. It doesn't matter which you use, as long as you use it consistently, and as long as it includes the key facts:

1. The name of the author
2. The title of the book or article
3. The year and place of its publication
4. The name of its publisher

If the text is an article rather than a book, it may have appeared either in a journal or in an edited book-length collection of articles; in each case, the basic information that your reader needs is a little different. Below are examples of one common way of presenting it.

Books:

Bloggs, C.J. and Casey, W. (1981), *Modern British Voting*, Oxford, Oxford University Press.

Articles in journals:

Smith, A. (1977), 'Left-handedness and the British Labour Party', *American Science Review*, 47:3, pp 205-34.

Articles in edited collections:

Arthur, C.J. (1985), 'The Left-handed Voter Controversy: The Hegemony of the Right?' in Thomas, N. (ed), *Patterns of Voting*, London, Macmillan.

Points to note:

- I. Either italicise or underline the titles of books and journals (it doesn't matter which, but be consistent).
- II. Give the titles of articles in inverted commas.

- III. With articles in journals, you need to identify the specific issue in which it appeared (this will typically be identified by a volume number and an issue number), and the pages it occupies.
- IV. The complicated formula for citing articles in edited collections may seem tedious, but it ensures that the credit goes to the right person – the one who wrote the specific article that influenced you, not the one who edited the collection in which it appeared.

Once you're sure that each item in the bibliography provides all the necessary information, you should arrange the list of items in alphabetical order by author's name (initially by surname, then, if necessary, by first name). If you use more than one item by the same author, then you should arrange those items chronologically by their year of publication.

Reference Notes

For every direct quotation in your essay, you need to give your reader enough information to locate *the page* of the text it comes from (then s/he can check its accuracy, pursue the point for him- or herself as the original author presents it, and so on). So it's not enough simply to include a general reference to the quoted text in your bibliography (although you should do that as well).

As you'll see from your reading, most academics do the job by attaching a number to the end of each quotation, and identifying the specific page in a corresponding footnote (at the bottom of the relevant page of their text) or endnote (at the end of the text, before the bibliography). Either system works perfectly well, and both are very easy to use on word processing packages. But you can do the job just as well simply by giving the same information in brackets at the end of each quotation.

Whatever method you choose, if your essay has a proper bibliography, you don't need to repeat all the published information it contains in the reference note. Instead, simply give the author's name, the year of publication, and the page number (e.g., Arthur, [1985]. p. 44); then your reader can find the item in your bibliography and go from there.

Two final words of warning:

- I. It isn't only direct quotations which should be given a reference. If your essay relies on facts or arguments provided by others, even if it doesn't directly quote from their work, you should make that clear. If, for example, you report someone else's conclusions in your own words, you should let the reader know whose conclusions they are and where they are stated. You could do this by referring in brackets to a particular publication by author's name and year (as with direct quotations), or just by identifying the author and title of the publication as part of your summary of the point at issue.
- II. Although you must always cite your sources, even a properly referenced essay that is just a patchwork of direct quotations from and/or paraphrase of other people's words is not likely to be a good piece of work. Essays can easily become too dependent on their sources, or dependant on them in the wrong way. Good essays tend to use

paraphrases rather than direct quotations (unless the wording of the quotation is vital to the argument), and try to synthesise one source with others.

Further guidance on how you can avoid plagiarism is also available online at www.essex.ac.uk/plagiarism and includes definitions of plagiarism, an online test and some common mistakes.

Appendix C: Departmental Guidelines on Writing MA Dissertations

For MA Art History and MA Gallery Studies with Dissertation students

When preparing your dissertation remember that:

- The text should be 20,000 words for Art History and GS with Dissertation students, not counting bibliographies, footnotes/endnotes, figure captions and other paraphernalia.
- It should be typed on A4 paper, double-spaced, one side of the paper only, wide left-hand margin, and with the pages clearly numbered.
- Quotations must be clearly indicated and acknowledged.
- Footnotes may be at the foot of the relevant page or grouped at the end, along with the bibliography and other reference material.
- Photocopies are acceptable for the second and third copies, as long as they are easily legible.
- The plastic binding done in the copy shop is cheap and very good. Card covers with spiral backing are also perfectly acceptable.
- Colour or black and white photocopies of important illustrations are essential.

Structure

- The beginning of the dissertation should be a *concise statement of purpose*. You, the writer, should say how you intend to focus the dissertation. You should make clear what restrictions you have imposed on your investigations 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 contractions, no colloquialisms, and no slang.

For Philosophy students

- Avoid jargon, define technical terms (even if only briefly, or in footnotes) and use them only when necessary.
- Try to achieve conceptual precision (get quickly to the point and stick to the central concerns, don't try to re-explain the author's whole theory).
- If you write on a philosopher, do not attempt to mimic his or her literary style. Try to write like the best commentator you have found on the subject.
- The dissertation is not a mini-thesis. Try to think of it as if it were a substantial article or contribution to a collection of essays, which explores a single issue or constellation of issues in some depth.
- Apply hermeneutic charity: before criticising an author's position, make sure you have done your best to bring out its strengths.
- Distinguish between central and minor issues and make sure you emphasise the central ones in the discussion.
- Be attentive to the way an argument works, so that you can criticise it in its specificity.
- Test your interpretation by trying to find examples.
- Avoid regurgitating secondary literature indiscriminately: make sure the chosen passages are appropriate to your topic, and try to discuss them.
- Consult existing dissertations in the School to see what was required for the students to succeed.
- Dissertations should be between 15,000-16,000 words. Dissertations exceeding 16,000 words may be returned for revision so that they comply with the regulations.

Basic Elements of the Dissertation

Title page should give your name in full (if not the anonymized copies), the title of the dissertation, the title of the course, the name of the University, the month and year of submission, and finally a word count – use the whole page for your layout.

Table of Contents should list all parts of the dissertation and their page numbers, i.e. introduction, chapter headings, notes (if they are endnotes), bibliography, list of illustrations with sources, illustrations, appendix or appendices. The arrangement will obviously vary 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 titles, not just 1, 2, 3, etc.

Paragraphs should consist of more than one sentence and less than one page!

Quotations

Quotations must be fully acknowledged. Plagiarism is the most heinous of all academic crimes! 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; and
- 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 and grammatically correct sentence. (See example A.)
- 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.)
- 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 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 punctuation in the quotation should be adjusted to meet the needs of the sentence of which the quote forms a part. Such changes should be indicated by square brackets. (See A.)
- A quotation that consists of one sentence or less should be enclosed in quotation marks and woven directly into the text of the dissertation. (See A.)
- A 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 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 ‘[h]e 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 quotation

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

The character 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 providing the necessary notes and a comprehensive bibliography of the sources used.

Citatory notes are required to cite the sources of:

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

These can either be placed in the text (e.g. Jones, 1992, p.59) in philosophy dissertations or in a footnote or endnote in art history/philosophy dissertations.

Footnotes appear at the bottom of each page. **Endnotes** can be either at the end of each chapter or at the end of the whole text immediately before the bibliography. Footnotes are preferable if possible, and should be numbered consecutively for each chapter or throughout the dissertation.

Explanatory notes

Sometimes a writer has relevant information, which would aid the meaning and understanding but would disrupt the unity of the text if included there. Such information can be placed in an explanatory note. Definitions of terms used in the text can also be placed in such notes.

Bibliography

There are four common methods of arranging entries in the bibliography, but all lists must be in alphabetical order:

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

Whatever method is used, the following conventions should be observed. In the bibliography the author's last name appears first, all facts of publications are included, inclusive page numbers are used for articles. A series of dashes may be used to indicate that the author is the same as the one named in the preceding entry. If there is more than one book by an author then list them in chronological order.

Examples of entries:

Book with one author:

Richards, Thomas, *The Community Culture of Victorian England: Advertising and Spectacle, 1851-1914*, London and New York, Verso, 1990.

Books with two authors:

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

Books with three or more authors:

Rutter, Michael and Others [or: et al.], *Fifteen Thousand Hours, Secondary Schools and their effects on children*, Shepton Mallet (England), 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 *The Literature of England*, eds, George B. Woods et al., Chicago, Chicago University Press, 3rd ed., 1947, vol. 1, pp. 961-966

Signed article in periodical:

Cock, Reginald L., 'Frost on Analytical Criticism', in *College English*, XVII (May, 1956), pp. 434-435 (or: vol. 17 (May, 1956), pp. 434-435)

Unsigned article in periodical:

'Century of Chemistry', in *Scientific American*, CLXXII (May, 1945), p. 265

Signed article in newspaper:

Anderson, Digby, 'British Schools of Muddling', in *The Times*, January 8, 1985, p. 15, cols. 3-4.

Unsigned article in newspaper:

'New Discoveries in Archaeology', in *Essex County Standard*, March 15, 1985, p. 12, col. 3.

Citing from Internet sources

You should use Internet sources sparingly and only cite from trustworthy sites (i.e., museum and gallery websites)! Give as much information as is available for the source you are citing. Include the date on which you accessed the site and the full URL:

Buszek, Maria Elena, 'Oh! Dogma (Up Yours!): Surfing the Third Wave', in *Thirdspace*, vol. 1, no. 1 (July 2001), [Accessed 25 July 2001].

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 title or object or place, and the source from which you obtained the illustration. If placed at the end of the dissertation, they should be preceded by a list of illustrations in which the artist, title, etc. 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 *Laocoon* (plate 4) and the *Niobe* (plate 17) made an obvious comparison....'

Appendix D: Internet Philosophy Resources – A Students' Guide

The wealth of information about philosophy on the Internet is considerable. From basic introductions ranging all the way up to sites dedicated to particular texts, you are sure to find something that meets your requirements as you research for your modules and assessments.

A good place to begin your search for information is the Philosophy School's own resources page here:

http://www.essex.ac.uk/philosophy/current_students/resources/default.aspx

You will find links here to many useful pages including the library's own list of electronic and Internet philosophy resources. Most useful among these are 'The Philosopher's Index' (an online database of journal articles and books) and 'Erratic Impact' (a site dedicated to philosophy that has a very useful search facility). Typing in a few key words related to your current studies will bring up reams of useful information. There are many other excellent sites also linked to from both the philosophy pages and the library resources page for philosophy, these two are just a taster of what is on offer.

As with all things available on the Internet, you should be careful when utilising the information you find there. First and foremost, you should always make sure that you correctly reference all information that you gained from the Internet and used in your essay—not doing this could result in your being accused of plagiarism, an offence under University regulations that is taken very seriously. Due to the varying nature of the way in which web pages are put together it is difficult to give a definitive way of citing these resources, fundamentally though you should make sure that the person reading your essay can find the information you used as quickly and as easily as possible. Here is a basic format for citing Internet resources:

Author's name (last name first). Document title. Date of Internet publication. Date of access <URL>

For example:

Newman, Lex. "Descartes' Epistemology". Published 1997. Accessed August 2002.
<<http://plato.stanford.edu/archives/fall1999/entries/descartes-epistemology/#Knowledge>>

Plagiarism, by means of inserting text from the Internet into your essay and not referencing it, can be detected and cases are usually found each year.

The other thing to be aware of is the potential for you to come across inaccurate and misleading information with regard to philosophy; the number of slightly mad sites on the Internet is as considerable as the number of useful ones! A sure way to keep to the useful information is by (a) using information from links provided by the philosophy pages or the library and (b) checking up on any references to secondary literature that the online articles may use themselves.

Finally, do not neglect the more traditional methods of study, i.e. reading! Although the Internet can provide much of the information you need to write good essays, most of the 'definitive' views on the philosophers you will be studying are in print on the shelves of the library—don't forget them.

Appendix E: Guidelines on Preparing and Submitting your Final Assessed Coursework Portfolios/Journals/Reports and Dissertations

FOR CCS STUDENTS ONLY

Guidelines on Preparing and Submitting your Final Assessed Coursework Portfolios/Journals/Reports and Dissertations

The following notes and guidelines are intended to help you achieve the best possible result in the production of the final assessed written element of your chosen MA degree.

[MA Gallery Studies & Critical Curating students will find at the end of this section a brief note regarding the group portfolio, which is not assessed.]

The date for submission of all final assessed coursework

(Including: personal exhibition reports/portfolios, research journals, project proposals portfolio, and fieldwork reports) is: **Week 51, 12 September 2016 at 12.00 noon.**

PLEASE NOTE: Extension requests for the portfolio should be directed to the AH PGT Director, who can give extensions of up to a month. Please obtain a form from Wendy Williams by emailing wgill@essex.ac.uk.

Extensions of more than a month require the approval of the Deputy Dean (Education) and such requests should be made in writing to the relevant PGT Director, indicating the reasons for the request and the timetable for completion. Any supporting paperwork should be attached. If supported by the School, this will then be forwarded to the Deputy Dean (Education) for approval.”

Two copies of your individual exhibition reports/portfolios, research journals, project proposals portfolio, dissertation (depending on which MA degree you are enrolled upon) **must be submitted** for assessment in September, together with any outstanding coursework essays.

See section on Art History dissertation in this handbook for more info.

NB. One copy remains your property and can be collected from the Graduate Administrator after the final Board of Examiners has met towards the end of November 2016 – or, in the case of overseas students who have returned home, it can be posted to your home address for a charge of £5.

It will not be possible for you to “borrow” the two original copies of your portfolio between mid-September and late November, when assessment is taking place.

Notes for Students working in groups:

MA Gallery Studies & Critical Curating:

The purpose of your individual evaluative report/portfolio is to:

- a) *document* the exhibition/project on which you worked, and
- b) *show* the nature and extent of your *individual contribution* to what was, after all, a group project.
- c) *present* your own reflective critical appraisal of the exhibition/project placing it firmly within an appropriate context of other exhibitions or curatorial endeavours, and within the context of critical writing by other authors on the discourses, issues, theme and topics related to your project.

Regarded as a *document* of the exhibition or project, your portfolio should provide enough information to enable even a reader who did not see the show/project and perhaps knows nothing about it to form a vivid picture of:

- what it looked like,
- how it was conceived,
- what its aims were, and
- how successfully these aims were realised.

The information you provide should not only be descriptive; it should also consist of plans, notes, diagrams, photographs and any other visual material you consider relevant.

You should give a clear and honest account of the progress of the initial idea from conception to realisation. You should also describe any changes of mind, difficulties or disappointments encountered along the way, what problems arose and how they were addressed, and any compromises that were reached.

Describing what you learned in the process of the production of the exhibition/project is a central part of this evaluative report, so consider that what you have learned from problems or mistakes may be more illuminating and valuable than the evident successes of the exhibition/project.

Regarded as a record of your own *individual contribution*, your portfolio should give a more detailed account of the particular area(s) of work for which you were personally responsible. If you assumed responsibility for two or more areas, describe them both/all. How did your efforts contribute to the success of any particular activity (e.g. press, public relations, design) and how did that activity contribute to the success of the project over all? Do not worry if documents or other material (e.g. press releases) are repeated in your colleagues' portfolios; given that the exhibition/project was a group activity, this will inevitably be the case. On the other hand, the concept of the exhibition/project, the progress of the project and your own personal contribution to it must be described in *your own words*, not "lifted" and copied from a communally agreed statement.

Crucially, this document must demonstrate your knowledge of and skills in critically analysing the context in which your project is situated. This means that you must provide a rigorous

critical appraisal of the way in which your project contributes to the discourses that inform the subject matter and content of the project. You must present reflective commentary upon the questions, issues and topics that your project deals with showing how it compares in dealing with such things in relation to other similar projects produced elsewhere and other writing produced by others (i.e. published authors).

There is no specified word length for the individual evaluative report portfolio, but it should be roughly ca. 15,000 words. Some of the important documents relating to the exhibition/project – for example, elements of the catalogue, some draft and final press releases, draft and final budgets, etc. – should be included, even if these were not your own special areas of responsibility. However, more extensive documentation (e.g. copies of correspondence) should be reserved for the group portfolio (*see below*), which serves as – among other things – a kind of appendix, or filing cabinet for the exhibition documentation.

We purposefully do not provide a model or template on which you should base your portfolio, as there are many possible ways in which the material might be arranged. (For example, you might choose to start with photographs and other documents relating to the opening of your exhibition/project, and then work backwards from that point.) Note, however, that your examiners would normally expect to find in your portfolio clearly identifiable sections documenting the main areas of activity relating to the exhibition/project, among them design, budget, press and public relations, and education, etc.

Finally, you *will* be assessed on the standard of presentation, which means not only a clear layout and a logical succession of topics, but also careful proofreading and accurate spelling.

The purpose of the Group Portfolio:

As a courtesy to the department and to future generations of CCS students, we also ask you to submit a *group portfolio*, which is *not assessed* (although we *do* read it carefully).

This should be a collaborative undertaking with the main aim of serving as a permanent record of your work together as a group on your exhibition/project.

It is an ideal place to put more extensive documentation (for instance, copies of correspondence or examples of press coverage). Obviously, it will also duplicate a good deal of the material originally intended for your individual evaluative report portfolios.

If you want to submit other evidence such as a video or website material relating to your exhibition/project, this should likewise be appended to the *group portfolio*. If a video or a website is entirely the work of one or more named individuals, rather than a general group effort, the names of those individuals and the extent of their collaboration should be clearly stated.

The group portfolio, including any appended material, is *not* returned to you but remains the property of the department and is held in the CCS Students' Room to benefit future years' students.

Notes for Students working alone:

MA Curating Contemporary Art:

The purpose of your individual research journal is to:

- a) *document* the written and visual material that you have been collecting over your period of study.
- b) *show* how you see this material helping to develop your own curatorial practice.
- c) *present* your own reflective critical appraisal of the material gathered, demonstrating your ability to ask pertinent questions of it, of your analytical skills in dealing with the material as complex subject matter, and to show a coherent body of knowledge building across your period of study.

The research journal can be considered as an elaborate 'scrap book' in which we are able to see into your working processes and thought trajectories in regard to your analysis of the development of your own curatorial practice.

Each item included in the research journal (images, press clippings, press releases, excerpts from scholarly essays, etc.) must be accompanied by a passage of writing by you that reflects critically upon it.

The research journal can be any size and in any format. It could be in the form of an ordered indexed folder, for example, or it could be in the form of a box of materials with no particular order. The form of the presentation of the research journal should reflect the content and subject matter central to the core themes and ideas of your curatorial practice.

The material in the research journal should demonstrate the background material that you have been dealing with over the course of your study that has informed the choices and decisions made as should be discernable in the projects that you put forward in your projects portfolio.

The purpose of your individual projects portfolio is to:

- a) *document* proposals for the exhibition or project that you have devised over your course of study.
- b) *show* how you might realistically produce these projects, explaining in detail all of the practical aspects that need to be organised for the realisation of each project.
- c) *present* your own reflective critical appraisal of the exhibitions/projects proposed, placing them firmly within an appropriate context of other exhibitions or curatorial endeavours, and within the context of critical writing by other authors on the discourses, issues, themes and topics related to your proposed projects.

Regarded as a *document* of the proposed exhibitions or projects, your portfolio should provide enough information to enable a reader to form a vivid picture of:

- what the projects will look like, and how they will operate,
- how they were conceived,
- what the aims and objectives of each proposed project are, and
- how each project contributes to its context.

The information you provide should not only be descriptive; it should also consist of plans, notes, diagrams, photographs and any other visual material you consider relevant.

Crucially, this document must demonstrate your knowledge of and skills in critically analysing the context in which your projects are situated. This means that you must provide a rigorous critical appraisal of the way in which your projects contributes to the discourses that inform the subject matter and content of the projects. You must present reflective commentary upon the questions, issues and topics that your projects deals with showing how they compare to other similar projects produced elsewhere and other writing produced by others (i.e. published authors).

There is no specified word length for the individual evaluative report portfolio, but it should be roughly ca. 15,000 words. You must produce a minimum of two project proposals in the portfolio, but you may produce as many as you feel necessary to show a coherent picture of your overall curatorial practice and its aims and ambitions.

We purposefully do not provide a model or template on which you should base your portfolio, as there are many possible ways in which the material might be arranged. (For example, you might choose to start with photographs and other documents relating to the manifestation of your proposed /projects, and then work backwards from that point.) Note, however, that your examiners would normally expect to find in your portfolio clearly identifiable sections documenting the main areas of activity relating to the exhibitions/projects, among them design, budget, press and public relations, and education, etc.

Finally, you *will* be assessed on the standard of presentation, which means not only a clear layout and a logical succession of topics, but also careful proofreading and accurate spelling.

MA Gallery Studies with Dissertation

When preparing your dissertation **remember** that:

1. The text should be 20,000 words, not counting bibliographies, footnotes, captions to plates and other paraphernalia.
2. It should be typed on A4 paper, double-spaced, one side of the paper only, wide left-hand margin and with the pages clearly numbered.
3. Quotations must be clearly indicated and acknowledged.
4. Footnotes may be at the foot of the relevant page or grouped at the end, along with the bibliography and other reference material.
5. As to the binding, the plastic binding we do in the Department is cheap and very good, or card covers with slide-on-spine or spiral backing are perfectly acceptable for examination copies. However, we would prefer proper hard-back binding, which keeps the dissertation in better condition, for one copy of your dissertation, which will be kept in the Departmental Library.

The Registry has a list of binders. The University Library will send dissertations to their binders for hard-back binding but this takes a minimum of two weeks (and costs £25 a volume).

PLEASE SEE APPENDIX C FOR GUIDELINES ON THE WRITING OF DISSERTATIONS

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