About your Student Handbook

This handbook gives you essential information about your School and the University.

Other helpful sources of information are available at www.essex.ac.uk/myessex and www.essex.ac.uk/students. Our friendly school staff are also here to help and you can find their contact details in this handbook.

At our three uniquely intimate campuses we celebrate diversity and challenge inequality. Whatever your background, race or sexual orientation, you’re part of a vibrant community that lives, learns and plays together.

The information contained in this handbook was accurate at the time of printing, but changes may occur during the year. Please refer to the online student handbook available at: https://www1.essex.ac.uk/students/study-resources/handbooks/default.aspx for the most up to date version.
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Section 1: Introduction

1.1 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 Interdisciplinary Studies Centre 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.

Besides attending modules, full-time PGT students are expected to attend our School Research Seminars, which are held at 4.00pm every Thursday during the autumn and spring terms. These lectures 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 Postgraduate Research Education team, and, for the School of Philosophy & Art History, 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 & Dr Michael Tymkiw
Postgraduate Taught Director (Art History)

Professor Béatrice Han-Pile (Autumn term), Dr Steve Gormley (Spring term onwards)
Postgraduate Taught Director (Philosophy)
1.2 Term dates, calendar and academic week numbers

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

2018-2019
Autumn term  4 October 2018 – 14 December 2018
Spring term  14 January 2019 – 22 March 2019
Summer term  23 April 2019 – 28 June 2019

A calendar can be found at the end of the handbook.

1.3 Teaching timetable

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

1.4 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 20 November 2017)
Spring Term: week 21 (week commencing Monday 19 February 2018)

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.

1.5 myEssex student portal

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

Please note: please carefully check your timetable and/or myEssex portal each term to ensure that you are enrolled in the correct modules; it is your responsibility to verify this information. If you encounter any problems, please see the Senior Student Services Administrator in the first instance.
Section 2: About the School of Philosophy and Art History

2.1 General information

Postal Address:
School of Philosophy and Art History
University of Essex
Wivenhoe Park
Colchester
CO4 3SQ

Direct tel: 01206 872705
General enquiries: spahpg@essex.ac.uk
Website: www.essex.ac.uk/spah

Office Hours: Monday – Friday: 10am to 4pm

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
Instagram: @EssexArtHistory
# 2.2 SPAH Events

## Autumn Term (Week 1)

<table>
<thead>
<tr>
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<th>Date and Time</th>
<th>Event Description</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>w/c 2 October 2017</td>
<td>Welcome Week Induction Events</td>
</tr>
<tr>
<td>7</td>
<td>Date and time tbc</td>
<td>Graduate Feedback Meeting (SSLC)</td>
</tr>
<tr>
<td>8</td>
<td>W/c 20 November 2017</td>
<td>Philosophy Autumn term Reading Week</td>
</tr>
<tr>
<td>8</td>
<td>Date and time tbc</td>
<td>Dissertation Planning meeting for Philosophy MA students</td>
</tr>
<tr>
<td>8</td>
<td>Date and time tbc</td>
<td>Dissertation Planning meeting for Art History &amp; CCS students</td>
</tr>
<tr>
<td>8</td>
<td>Wednesday, 22 November 2017 at 12.00 Noon</td>
<td>MA Final Exam Boards</td>
</tr>
<tr>
<td>10</td>
<td>W/c 4 December 2017</td>
<td>Christmas Party</td>
</tr>
</tbody>
</table>

## Spring Term (Week 16)

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<tbody>
<tr>
<td>21</td>
<td>W/c 19 February 2018</td>
<td>Philosophy Spring term Reading Week</td>
</tr>
<tr>
<td>22</td>
<td>Date and time TBC</td>
<td>Graduate Feedback meeting (SSLC)</td>
</tr>
<tr>
<td>24</td>
<td>Friday 16 March 2018 12.00 Noon</td>
<td>Deadline for Philosophy MA students (including MA Philosophy &amp; Art History Pathway) to provide an outline and provisional dissertation title along with a proposed supervisor.</td>
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**Summer Term (Week 30)**

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<tr>
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<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>31</td>
<td>Monday, 30 April 2018</td>
<td>Deadline for Art History MA students to confirm MA Dissertation topic and supervisor</td>
</tr>
<tr>
<td>31</td>
<td>Date and time TBC</td>
<td>Graduate Feedback meeting (SSLC)</td>
</tr>
<tr>
<td>34</td>
<td>Thursday 24 &amp; Friday 25 May 2018</td>
<td>Art History MA presentations &amp; 2nd Year PhD Presentations</td>
</tr>
<tr>
<td>36</td>
<td>W/c 4 June 2018</td>
<td>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!</td>
</tr>
<tr>
<td>38</td>
<td>Wednesday, 20 June 2018</td>
<td>MA Interim Boards</td>
</tr>
<tr>
<td>42</td>
<td>W/c 16 July 2018</td>
<td>Graduation</td>
</tr>
<tr>
<td>51</td>
<td>17 September 2018</td>
<td>Submission on FASER: MA Dissertations for Philosophy CCS Dissertations and Portfolios MA Dissertations for Art History</td>
</tr>
<tr>
<td></td>
<td>12.00 noon</td>
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### 2.3 School post holders

<table>
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<th>Name</th>
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<tr>
<td><strong>Head of School</strong></td>
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</tr>
<tr>
<td>Dr Timo Jütten</td>
<td></td>
<td>6.124</td>
<td>2998</td>
<td>tjuetten</td>
</tr>
<tr>
<td><strong>Director of Education</strong></td>
<td></td>
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</tr>
<tr>
<td>Dr Irene McMullin (AU)</td>
<td></td>
<td>5B.141</td>
<td>2711</td>
<td>i.mcmullin</td>
</tr>
<tr>
<td>Dr Natasha Ruiz-Gómez (SP onwards)</td>
<td></td>
<td>6.131</td>
<td>2999</td>
<td>natashar</td>
</tr>
<tr>
<td><strong>Director of Graduate Studies</strong></td>
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<tr>
<td>Dr Irene McMullin</td>
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<td>2711</td>
<td>i.mcmullin</td>
</tr>
<tr>
<td>Shadow Dr Michael Tymkiw</td>
<td></td>
<td>6.129</td>
<td>2606</td>
<td>mtymkiw</td>
</tr>
<tr>
<td><strong>Postgraduate Taught Director (Art History)</strong></td>
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<td></td>
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</tr>
<tr>
<td>Dr Gavin Grindon</td>
<td></td>
<td>6.135</td>
<td>3445</td>
<td>ggrindon</td>
</tr>
<tr>
<td>Dr Michael Tymkiw</td>
<td></td>
<td>6.129</td>
<td>2606</td>
<td>mtymkiw</td>
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<tr>
<td><strong>Postgraduate Taught Director (Philosophy)</strong></td>
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<td></td>
</tr>
<tr>
<td>Professor Béatrice Han-Pile (AU)</td>
<td></td>
<td>5B.143</td>
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<td>beatrice</td>
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<tr>
<td>Dr Steve Gormley (SP onwards)</td>
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<td>2709</td>
<td>segorm</td>
</tr>
<tr>
<td><strong>Director of Centre for Curatorial Studies</strong></td>
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<tr>
<td>Dr Gavin Grindon</td>
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<td>ggrindon</td>
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<tr>
<td>Dr Michael Tymkiw</td>
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<td>mtymkiw</td>
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<tr>
<td><strong>Employability Development Director</strong></td>
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<tr>
<td>Professor Peter Dews</td>
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<tr>
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<tr>
<td><strong>Senior Tutor/Disability Liaison Officer</strong></td>
<td>Dr Lorna Finlayson (AU &amp; SU)</td>
<td>6.146</td>
<td>3002</td>
<td>ljfinl</td>
</tr>
<tr>
<td></td>
<td>Dr Steve Gormley (SP)</td>
<td>5B.127</td>
<td>2709</td>
<td>segorm</td>
</tr>
<tr>
<td><strong>Study Abroad Officer</strong></td>
<td>Dr Marie Guillot (Philosophy)</td>
<td>6.147</td>
<td>2405</td>
<td>marie.guillot</td>
</tr>
<tr>
<td></td>
<td>Dr Lisa Blackmore (Art History)</td>
<td>6.139</td>
<td>2192</td>
<td>lisa.blackmore</td>
</tr>
<tr>
<td><strong>PG Staff/Student Liaison Officer</strong></td>
<td>Dr Irene McMullin (DGS &amp; Chair)</td>
<td>5B.141</td>
<td>2711</td>
<td>i.mcmullin</td>
</tr>
<tr>
<td></td>
<td>Dr Michael Tymkiw (AH)</td>
<td>6.129</td>
<td>2606</td>
<td>mtymkiw</td>
</tr>
<tr>
<td><strong>School Manager</strong></td>
<td>Hannah Whiting</td>
<td>6.122</td>
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<td>hannah.whiting</td>
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<tr>
<td><strong>Deputy School Manager</strong></td>
<td></td>
<td>6.132</td>
<td>3845</td>
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</tr>
<tr>
<td><strong>Senior Student Services Administrator</strong></td>
<td>Wendy Williams</td>
<td>6.130</td>
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<td>spahpg</td>
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</table>
### 2.4 Philosophy contact details

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td><strong>Dr Matt Burch</strong></td>
<td>mburch</td>
<td>2708</td>
</tr>
<tr>
<td>(Research leave Au 2017, Sp 2018)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Professor Peter Dews</strong></td>
<td>peted</td>
<td>2714</td>
</tr>
<tr>
<td><strong>Dr Lorna Finlayson</strong></td>
<td>ljfinl</td>
<td>3002</td>
</tr>
<tr>
<td>(Research leave SP 2018)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Professor Fabian Freyenhagen</strong></td>
<td>ffreyn</td>
<td>2713</td>
</tr>
<tr>
<td>(Research leave 2017-18)</td>
<td></td>
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<tr>
<td><strong>Dr Steven Gormley</strong></td>
<td>segorm</td>
<td>2709</td>
</tr>
<tr>
<td>(Research leave AU 2017)</td>
<td></td>
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<tr>
<td><strong>Dr Marie Guillot</strong></td>
<td></td>
<td>2405</td>
</tr>
<tr>
<td><strong>Professor Béatrice Han-Pile</strong></td>
<td>beatrice</td>
<td>2532</td>
</tr>
<tr>
<td><strong>Dr Fiona Hughes</strong></td>
<td>fhughes</td>
<td>2718</td>
</tr>
<tr>
<td><strong>Dr Timo Jütten</strong></td>
<td>tjuetten</td>
<td>2998</td>
</tr>
<tr>
<td><strong>Dr Thomas Khurana</strong></td>
<td>t.khurana</td>
<td></td>
</tr>
<tr>
<td>(Research leave 2017-18)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Professor Wayne Martin</strong></td>
<td>wmartin</td>
<td>3405</td>
</tr>
<tr>
<td><strong>Dr Irene McMullin</strong></td>
<td>i.mcmullin</td>
<td>2711</td>
</tr>
<tr>
<td><strong>Dr Jörg Schaub</strong></td>
<td>jschaub</td>
<td>4768</td>
</tr>
<tr>
<td>(Research leave Su 2018)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Dr Ellisif Wasmuth</strong></td>
<td>ellisif.wasmuth</td>
<td>2622</td>
</tr>
<tr>
<td><strong>Dr Dan Watts</strong></td>
<td>dpwatts</td>
<td>2706</td>
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2.5 Art History contact details

<table>
<thead>
<tr>
<th>Name</th>
<th>Email</th>
<th>Tel</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr Lisa Blackmore</td>
<td>Email: lisa.blackmore</td>
<td>2192</td>
</tr>
<tr>
<td>Dr Ian Dudley (Part time teacher)</td>
<td>Email: idudle</td>
<td>4058</td>
</tr>
<tr>
<td>Dr Gavin Grindon</td>
<td>Email: ggrindon</td>
<td>3445</td>
</tr>
<tr>
<td>Dr Joanne Harwood (ESCALA)</td>
<td>Email: harwjs</td>
<td>3971 and 3007</td>
</tr>
<tr>
<td>Dr Matt Lodder</td>
<td>Email: mlodder</td>
<td>2953</td>
</tr>
<tr>
<td>Dr Caspar Pearson (Research leave SP and SU 2018)</td>
<td>Email: cpearson</td>
<td>2076</td>
</tr>
<tr>
<td>Dr Diana Bullen Presciutti (Research Leave 2017-18)</td>
<td>Email: dbpres</td>
<td></td>
</tr>
<tr>
<td>Dr Natasha Ruiz-Gómez</td>
<td>Email: natashar</td>
<td>2999</td>
</tr>
<tr>
<td>Dr Michael Tymkiw</td>
<td>Email: mtymkiw</td>
<td>2606</td>
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2.6 Emeritus Professors

<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>Professor Dawn Ades</td>
<td>Email: <a href="mailto:dawnadesemail@gmail.com">dawnadesemail@gmail.com</a></td>
</tr>
<tr>
<td>Professor Valerie Fraser</td>
<td>Email: vfraser</td>
</tr>
<tr>
<td>Professor Margaret Iversen</td>
<td>Email: miversen</td>
</tr>
<tr>
<td>Professor Jules Lubbock</td>
<td>Email: lubbj</td>
</tr>
<tr>
<td>Professor Peter Vergo</td>
<td>Email: pjvergo</td>
</tr>
</tbody>
</table>

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.
2.7 Academic Support 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, on Moodle and also on the wall outside 6.130.

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

The Head of School also sets aside time for academic support hours, but to see them outside of these times, you must make an appointment through the School Manager.

2.8 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.
2.9 School of Philosophy & Art History administrative staff

**School Manager | Hannah Whiting**

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 course structures and pathways, timetabling, and examinations.

Email: hannah.whiting@essex.ac.uk | Tel: 01206 87 2703 | Office: 6.122

**Deputy School Manager |**

The Deputy School Manager is responsible for all matters relating to student administration and the smooth running of our student facing operation. They can provide you with general information on the School and they deal with queries relating to course structures and pathways, module enrolment, and examinations. They are also responsible for the administration of our Undergraduate Staff/Student Liaison Committee.

Email: spahinfo@essex.ac.uk | Tel: 01206 87 3845 | Office: 6.132

**Senior Student Services Administrator | Wendy Williams**

Wendy is the first point of contact for matters relating to graduate study in the School, including queries about courses and modules, 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). Wendy will also be able to point you in the right direction of other support and help within and outside of the School.

Email: spahpg@essex.ac.uk | Tel: 01206 87 2705 | Office: 6.130

**Senior Operations Administrator | Katherine Bailey**

Katherine looks after the finances within the School and can advise on claiming expenses, reimbursement for gallery trips and study trips abroad.

Email: kbailey@essex.ac.uk | Tel: 01206 2688 | Office: 6.132
2.10 Philosophy staff profiles and research interests

Matt Burch completed a PhD in philosophy at Rice University, spent a postdoctoral year at Bergishe 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 read English at Queen's College Cambridge, and took an MA in the Sociology of Literature at Essex, before gaining a PhD in Philosophy at Southampton University. Prior to coming to Essex, he taught European thought and literature for two years 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 Universities of Tübingen and Berlin, and has held various visiting positions, including at the University of Konstanz, at the Graduate Faculty, New School for Social Research, and at Columbia University. 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 relation between transcendental and objective idealism, German Idealist philosophy of religion, 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 critique of 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, 2016). 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.

**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
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 a number of 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 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; Schopenhauer, Nietzsche; past and contemporary theories of art (Heidegger, Merleau-Ponty, Maldiney). Current research: the philosophy of agency, faith, hope and love as well as Nietzsche’s ethical ideals (amor fati and the affirmation of life).
Fiona Hughes, MA (Hons) Edinburgh, DPhil Oxford.
Fiona studied at Edinburgh as an undergraduate, 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 in journals such as Mind, The British Journal for the History of Philosophy, Inquiry and the Journal for the British Society for Phenomenology. 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, in particular, the philosophical implications of cave paintings. 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. She recently participated in Melvin Bragg's ‘In our Time’ on Radio 4, discussing Nietzsche's Genealogy of Morals.

Timo Jütten, BA London, MA, DPhil Sussex.
Timo studied Political Studies at SOAS (University of London) and at 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 (Fichte, Hegel Marx). Timo has published articles in many top journals, including Ethics, the Journal of Political Philosophy, the European Journal of Philosophy, and Inquiry. His current research is on competition and competitiveness in modern political thought and in contemporary societies. Timo is the current Head of the School of Philosophy and Art History.

Thomas Khurana
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 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 a postdoctoral year at Bergische Universität, Wuppertal, Germany and 6 years teaching at the University of Arkansas, Fayetteville. 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 recently completed a book manuscript on the interface between existentialism and virtue ethics entitled “Existential Flourishing: A Phenomenology of the Virtues.”

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, and Aesthetics. Current research: the role of aesthetic freedom in democratic life; 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).

Ellisif Wasmuth, BA NTNU, MPhilSt KCL, PhD Cambridge
Ellisif specialises in Ancient Philosophy, with a particular focus on Plato. Her latest research has centred on Plato’s conceptions of the self and self-knowledge, and she is currently writing a monograph on the Platonic dialogue *Alcibiades I*, which contains Plato’s most extensive treatment of self-knowledge. In addition to Ancient Philosophy, Ellisif has interests in Political Philosophy, Animal Ethics and Environmental Ethics, and she is happy to discuss any of these topics with students during her office hours. Ellisif studied philosophy and engineering in Norway at the Norwegian University of Science and Technology (NTNU). She then moved to London to do an MPhilSt in Philosophy at King’s College London, and then to the University of Cambridge, where she completed her PhD in 2016. Before joining the University of Essex, she worked as a Stipendiary Lecturer at St John’s College, Oxford

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*.
2.11 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 Dali: The early years*, Hayward Gallery, London, 1995; *Salvador Dali: 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*.

**Lisa Blackmore**, (Cantab) Cambridge, MA and PhD Birkbeck College

Lisa joined Essex as a Lecturer in Art History and Interdisciplinary Studies in August 2017. She 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 visuality with power and knowledge. She is the author of *Spectacular Modernity: Dictatorship, Space and Visuality in Venezuela, 1948-1958* (Pittsburgh: University of Pittsburgh Press, 2017) and co-editor of *From Mall to Prison: El Helicoide’s Downward Spiral* (New York: Urban Research, 2017). From 2014-2017 she was Postdoctoral Researcher at the University of Zurich, where her project expanded the repertoire of the modern landscape in Latin America by unearthing its relations to violence, ruination and memory politics. Lisa has taught at universities in Caracas and Leeds, and also worked as a journalist, curator and translator. She co-directed the research-led documentary, *Después de Trujillo* (2016), and is currently working on a new film project on the Orinoco Delta. She is the co-editor of two forthcoming volumes: *Natura: Environmental Aesthetics After Landscape* and *Politics and Aesthetics in the Chávez Era*. 

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Ian Dudley
Ian is a part-time lecturer in Art History interested in the relation between art and visual culture and the histories of empire and colonialism. He completed his PhD at Essex in 2017 with a thesis examining Victorian ethnographic portraiture in Amazonia, and has worked on related topics such as the anthropology of Alexander von Humboldt and the art of Aubrey Williams. Before that he completed an MA in Latin American Art and Architecture, also at Essex, and a BA (Hons) Fine Art at Slade School of Fine Art, University College London.

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 and institutional critique. He curated the exhibitions Disobedient Objects (V&A 2014-15), Cruel Designs (Dismaland, 2015), and the Museum at Banksy’s Walled Off Hotel in Palestine (2017). He’s working on a book on the history of activist-art, and has published in Art History, The Oxford Art Journal and Third Text. He completed his PhD, an intellectual history of theories of revolution-as-festival, at Manchester University under Prof. Terry Eagleton.
He 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 universities and museums in London, New York, Warsaw, Sao Paulo, Hong Kong and elsewhere. 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
Jo Harwood is Director of the Essex Collection of Art from Latin America (ESCALA), an alumna of the UEA Museum Leaders Programme and currently a teaching fellow in Art History and Interdisciplinary Studies. She is a Latin Americanist by training with a focus on Indigenous America and especially pre-Columbian artistic and literary traditions. She is interested in the transformations these traditions underwent through European colonization and how modern and contemporary artists in Latin America engage with the region’s indigenous past and present in relation to a wide range of issues, such as language, land, gender relations, memory and the natural environment.

In Art History Jo currently teaches a masters’ module she developed in which students can propose an acquisition for ESCALA based on the theme of Indigenous America and more broadly in her role as ESCALA Director, she and co-Director Sebastián Bustamante-Brauning support academics and students in researching the Collection’s holdings and helping them to use ESCALA artworks in teaching using an Object-Based Learning approach.

Margaret Iversen, Emeritus Professor, MLitt Edinburgh; PhD Essex
**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 Deleuzean 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.

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**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.

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**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. Diana’s 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 monograph, *Visual Cultures of Foundling Care in Renaissance Italy* (Ashgate Press, 2015), explores how visual culture both framed the social problem of infant abandonment and promoted the charitable work of the foundling hospital. She has published articles in *Renaissance Studies*, *Renaissance Quarterly*, the *Journal of Medieval and Early Modern Studies*, and *Artibus et Historiae*, as well as an edited anthology, *Space, Place, and Motion: Locating Confraternities in the Late Medieval and Early Modern City* (Brill Press, 2017). Diana 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 University of Pennsylvania
Natasha Ruiz-Gómez specializes in French art of the nineteenth and early twentieth centuries and is especially interested in the intersection of art and medicine. 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 ‘scientific artworks’ of Dr Jean-Martin Charcot and the Salpêtrière School. She has published in *Art History*, *Medical Humanities*, *Modern & Contemporary France*, *Thresholds* and several anthologies, as well as in a recent exhibition catalogue of the Statens Museum for Kunst, Copenhagen. Natasha has been the recipient of numerous fellowships, including a Research Fellowship from the Leverhulme Trust, a five-year Research Councils UK Fellowship and a Kress Curatorial Fellowship at the Brooklyn Museum. She was awarded a Medical Humanities Small Grant from the Wellcome Trust to co-host an international conference in June 2014 entitled ‘Collect, Exchange, Display: Artistic Practice and the Medical Museum’ at the Hunterian Museum of the Royal College of Surgeons, London.
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 *Nazi Exhibition Design and Modernism*, forthcoming with the University of Minnesota Press. 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 one of Britain’s leading experts on modern German and Austrian art. His exhibition *Vienna 1900* was the centrepiece of the 1983 Edinburgh Festival, leading to the award of the Goldenes Verdienstkreuz (Golden Order of Merit) for services to the Republic of Austria. Other exhibitions he has curated include *Abstraction: Towards a New Art* (Tate Gallery, 1980) and *Emil Nolde* (Whitechapel Art Gallery and Arken, Copenhagen, 1995-6). He is also interested in 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). He was responsible for cataloguing the modern German paintings in the Thyssen-Bornemisza Collection and for editing the catalogue of the exhibition *Egon Schiele: The Radical Nude*, shown at the Courtauld Gallery in London during 2014-15. His other publications include the 1989 anthology *The New Museology*, which focused debate on museums’ role in society, and his classic text *Art in Vienna: Klimt, Kokoschka, Schiele and their contemporaries*, re-published in a fourth, updated and expanded edition in 2015.
2.12 Resources within the School

**Common Room**

The School has a Common Room, which is located in 6.143 (also affectionately known as ‘Thomas’ Room’ in memory of the late Thomas Puttfarken, who was a Professor of Art History). This room, which is meant for students to relax and meet informally with fellow students and staff, is open from 9.00 am – 5.00 pm. It is 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!

A sampling of magazines and journals are available to read in the Common Room, though we ask that these are not removed.

**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 the School Office (6.130), 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 the School Office for a £5.00 refundable deposit per key.

**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 one-to-one consultations (2-4pm). To book an appointment to view an artwork from 2-4pm 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/arthistory/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/arthistory/research/arara.aspx.

2.13 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 an administrator in the School Office.

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 academic support hours, School seminars and events, etc. The Graduate Notice board outside 6.139 contains module and timetable information. There are also notice-boards on 5B and 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.
2.14 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.

2.15 Applications for Research

MA students 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 Senior Student Services Administrator for further details of procedures and requirements.

2.16 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.
2.17 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/.

3.18 SPAH Equality policy

The School of Philosophy and Art History also have a policy on Equality, please see appendix e.

2.19 Support within the School

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 academic support 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 academic support hours, then email them directly to make an alternative appointment.

Senior Student Services Administrator

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

Wendy Williams
School Office: 6.130
Tel: 01206 87 2705
Email: spahpg@essex.ac.uk

PGT Directors

Professor Béatrice Han-Pile is the Postgraduate Taught Director (PGT) for the autumn term and Dr Steve Gormley is the PGT Director from spring onwards for Philosophy. Dr Gavin Grindon and Dr Michael Tymkiw are the PGT Co-Directors for Art History & Theory and CCS. 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.

Personal tutors for postgraduate taught students are usually the PGT Directors.

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, Dr Timo Juetten, on matters with which they are dissatisfied. If you are unable to see the Head of School in his academic support hours, you should make an appointment through the School Manager.

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.
2.20 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, and are considered by our Scholarship Committee consisting of our Directors of Graduate/Undergraduate Studies and another senior academic member of staff from the School. The award is normally tenable during the summer vacation, and the winner is required to submit a brief report on their travel and research to our Head of School.

Deadline date: Friday 11 May 2018
Section 3: Learning and Teaching

3.1 Learning, teaching and independent study

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

3.2 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 academic support 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, with a completed coversheet attached;
- that all coursework is properly documented, cites all sources used and is the student's own work;
- that students are familiar with the relevant 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.

3.3 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 and wikis.

FASER is our online coursework submission and feedback system. Use it to check coursework deadlines, upload coursework and receive electronic feedback all in one place.

faser.essex.ac.uk

www.essex.ac.uk/it/services/learning-technology/
3.4 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 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.

3.5 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/.

3.6 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.
3.7 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/pgrules.

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 Senior Student Services Administrator.

Study by Credit Accumulation

As noted earlier, it is possible to achieve postgraduate awards for certain degrees 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.

3.8 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 the Senior Student Services 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 Progress Team (Humanities) 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.

3.9 Reading lists

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

3.10 Employability

The Employability Development Director in the School is Professor Peter Dews (shadow Dr Gavin Grindon for Art History and Dr Jane Hindley for ISC). All 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.
3.11 Placements

MA students pursuing Art History or Curating degrees have the opportunity to undertake placements in the summer term. If you are interested in a placement, please contact Gavin Grindon or Michael Tymkiw.

3.12 Changing your degree

Changing course

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

www.essex.ac.uk/students/course-admin/changing-course.aspx

You should discuss your thoughts about changing course with someone in your school/department/centre. If your new course is in a different department, you should also speak to someone in that department.

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 school 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 and you may need to contact the Home Office or make a new Tier 4 application.

Please read carefully our guidance on visas and course changes here:
www.essex.ac.uk/immigration/studies/changes

3.13 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 third 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.
3.14 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.

Some lecturers choose to opt out of Listen Again, please look out for an email from your Module Supervisor at the start of term, and check if you are not sure whether teaching events will be recorded.
http://listenagain.essex.ac.uk/

3.15 Disability and emotional wellbeing

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 Student Services Hub so that we can plan how best to support you in your studies.

You can find out about the support we offer here:
www.essex.ac.uk/students/contact/help.aspx

UK students may be eligible for a Disabled Students’ Allowance grant. See our webpages for more information, including application forms and key changes:
www.essex.ac.uk/students/disability/funding.aspx

3.16 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 7.5 Tier 4 Information of this handbook which has further information and links.

3.17 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/students/groups/mature-students.aspx
3.18 Student representation

Student feedback is a vital part of the University's approach to quality assurance and enhancement. It is therefore important that you are given the opportunity to feedback and that you take time to feedback to the University. You can do this in a number of ways:

You can contact (or volunteer to be) a student representative who represent the voice of fellow students in departmental Student Staff Liaison Committees (SSLCs) and other University level committees.

http://www.essexstudent.com/representation/coursereps/

http://www.essex.ac.uk/quality/student_representation/student_rep.asp

http://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 your experience of learning at Essex. The National Student Survey (NSS) for final year students feeds into university league tables. NSS also lets us know how we’re doing and where we can make improvements. The survey is run online and you will receive a link to the survey via email. Students not eligible for NSS will be invited to complete the UK Engagement Survey (UKES) which asks about how you spend your time on your course, what kind of learning you’ve taken part in and your views on your teaching and learning experience.

3.19 Library Services

At our Colchester Campus, the Albert Sloman Library on Square 5 has a variety of study spaces over six floors, including 24/7 facilities and group work areas. The Library offers a wide range of learning resources, online and in print, with a dedicated Helpdesk, overnight chat service and the opportunity to book appointments with your Subject Librarian to help you through your studies and beyond.

libwww.essex.ac.uk

The library has a team of Subject Librarians who can help you to find appropriate resources for your assignments and show you how to search effectively. They can also provide advice on referencing and how to avoid plagiarism, using reference management software, and evaluating sources. Your Subject Librarian is Esther Wilkinson, contact her at ewilkin@essex.ac.uk or use the Book a librarian form on the Library website to get in touch.

For guidance in relation to third-party proofreading of student work: www.essex.ac.uk/proofreading
3.20 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 the electronic reader in the teaching room. Just ‘tap in’ for every timetabled teaching event you attend.

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 may result in disciplinary action being taken against you.

If you lose your card or it is faulty, go to the Student Services Hub to get a new card (a fee may be applicable). If you attend a teaching event but are unable to record your attendance as you don’t have your registration card, you should speak to a member of administrative staff in your department. In the case of a lost card, your department will normally record you as present for up to seven days.

For more information on attendance, and for links to forms and guidelines visit: www.essex.ac.uk/students/course-admin/attendance.aspx

If you need to report an absence from a teaching event, test or exam due to medical or other circumstances you should do so by completing the relevant form in myEssex for a notified absence. 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 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.
Section 4: Assessment

4.1 Rules of Assessment and Credit Accumulation

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.

4.2 Extenuating Circumstances, withdrawing and intermitting

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

**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/ppg/general/assess-rules.aspx

You will **not** get extra marks if you hand in an extenuating circumstances form. Boards of Examiners use other methods to take into account extenuating circumstances, such as permitting further reassessment opportunities for uncapped marks. You should read the guidance on extenuating circumstances very carefully before submitting your form and evidence. Seek advice from the Students’ Union Advice Centre (www.essexstudent.com/services/advice_centre/) or the Student Services Hub (www.essex.ac.uk/students/contact/default.aspx).

**Thinking of leaving or taking a break from your studies?**

You may experience doubts at some point during your studies, if you’re thinking about leaving Essex, we’re here to support you and give you the advice you need to help you make an informed choice.

**Intermission** is a temporary withdrawal or leave of absence from the University and provides you with the opportunity to take a break from your studies. Normally, this is for reasons beyond your control (e.g. health or personal problems) although other reasons are permitted. Intermission must be approved by the University first, so if you are thinking about intermitting, we strongly advise you to contact your department and your Student Services Hub to talk to one of our advisers.
You should also read our guidance on intermitting very carefully at www.essex.ac.uk/see/intermit. If your intermission is agreed to, we will also give you the advice and support you need to help you carry on with your studies.

**Withdrawing** is the formal process for permanently leaving your programme of study and the University. If you are thinking of withdrawing, you should seek advice from your Department or the Student Services Hub at the earliest opportunity. It is very important that you discuss your circumstances with the University and follow the formal procedure for withdrawing. If the university is not formally notified, then you may risk continuing to incur further tuition or accommodation fees. More advice and information is available at www.essex.ac.uk/see/withdraw.

### 4.3 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/marking_policy. You will need to complete a form and be aware that marks can go down as well as up.

### 4.4 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 to agree whether marks should be reviewed across the particular piece of assessment or module, which may lead to marks being adjusted.

**Second marking** is where a second marker marks the work but has access to the first marker’s marks and/or comments.

**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.
4.5 Appeals, complaints, and fitness to practise

**Appeals on academic grounds** can be made following the meeting of the Board of Examiners and the publication of your results. Be aware that there are strict deadlines for the submission of the appeal form and your evidence.

We strongly advise all students thinking about making an appeal to contact the Students’ Union Advice Centre.

**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.

More information about appeals, including the deadlines and forms to complete, can be found online at: [www.essex.ac.uk/see/appeals](http://www.essex.ac.uk/see/appeals)

**Making a Complaint:** The University is a large community engaged in many activities of both an academic and non-academic nature. From time to time, you may feel dissatisfied with some aspect of your dealings with the University and, when that happens, it is important that the issue is dealt with constructively and as quickly as possible without risk of disadvantage or recrimination.

A complaint is defined as *the expression of a specific concern about matters that affect the quality of a student's learning opportunities* (this is in line with the QAA Quality Code for Higher Education, Chapter B9: Academic Appeals and Student Complaints). The University aims to resolve complaints quickly and informally.

You can find the complaints procedure and the forms here: [www.essex.ac.uk/see/complaints](http://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 find the full Fitness to Practise procedure online at: [www.essex.ac.uk/students/exams-and-coursework/ppg](http://www.essex.ac.uk/students/exams-and-coursework/ppg)

4.6 Academic Integrity and Academic Offences

The University expects students to act with honesty and integrity in relation to coursework, examinations and other assessed work, and to follow our conventions for academic writing (including appropriate referencing of sources) and ethical considerations. If you don’t meet these expectations, then you may be charged with having committed an academic offence, a matter the University takes very seriously.

It is your responsibility to make yourself aware of the regulations governing examinations and how to correctly prepare your coursework. An academic offence can take place even if you didn’t mean to commit one, and examples include plagiarism, falsifying data or evidence, and communicating with another candidate in an examination.
If you aren’t sure what the conventions are, particularly in relation to referencing, you should ask your department, contact the Talent Development Centre, and also refer to 7: *Referencing and good academic practice* in this handbook.

More information about academic offences and getting support can be found at: www.essex.ac.uk/see/academic-offence

4.7 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.aspx - along with the Ethical Approval application form.

‘Human participants’ are defined as including living human beings, human beings who have recently died (cadavers, human remains and body parts), embryos and foetuses, 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.*’
Section 5: School of Philosophy & Art History MA Courses

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

- **MA Pathways:**
  - MA Continental Philosophy
  - MA Critical Social Theory
  - MA Philosophy & Art History

- **Art History MA Pathways:**
  - MA Art History and Theory
  - MA Curatorial Studies

**Graduate Diploma Art History and Theory**

All MA degree courses are available full-time over 12 months with two components: assessed coursework and a supervised dissertation or portfolio. These courses may also be taken part-time over 24 months. Additionally, the Art History and Theory MA and the Philosophy MA may be taken by modular study (credit accumulation); this involves 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.
5.1 Learning and teaching methods

Modules are assessed according to a varied range of methods. While the most common form of assessment is an essay, modules also may involve writing projects, presentations, or extended writing projects. This diverse 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.

5.2 Assignment and essay length

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

5.3 Coursework submission and formatting

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 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.

Please make sure that:

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

**Philosophy Modules**

Assessment for Philosophy modules is normally by means of one 4,000 word essay (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.

**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.

5.5 Submission dates

- **First day of the spring term for the autumn term essay (week 16)**
  FASer deadline – Monday, 15 January 2018 at 12.00 noon

- **First day of the summer term for the spring term essay (week 30)**
  FASer deadline – Monday, 23 April 2018 at 12.00 noon

- **Dissertation (week 51)**
  FASer deadline – Monday, 17 September 2018 at 12.00 noon

- **MA Portfolio (week 51)**
  FASer deadline – Monday, 17 September 2018 at 12.00 noon

There may be some variations to the deadlines, please check your Module Description for more information.

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

5.6 Extensions to Coursework Deadlines

Extensions of seven days (maximum) due to illness or personal problems may be approved for coursework 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 Senior Student Services 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](http://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).
5.7 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 five modules from the following and complete a dissertation. It is a requirement of the MA Philosophy course to take the MA Writing Workshop (PY951) a Co-curricular, zero credit, module in the Autumn Term. This provides intensive skill-orientated training in philosophical writing at the postgraduate level. At least three 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**

Part-time students will normally take three modules in their first year. In the second year they will take two modules and write their dissertation.
### 5.8 Philosophy MA Modules running in 2017-18

<table>
<thead>
<tr>
<th>Module Code</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>PY500-7-AU</td>
<td><em>Kant’s Revolution in Philosophy</em></td>
<td>20</td>
</tr>
<tr>
<td>PY946-7-AU</td>
<td><em>Kierkegaard</em></td>
<td>20</td>
</tr>
<tr>
<td>PY948-7-SP</td>
<td><em>Contemporary Critical Theory</em></td>
<td>20</td>
</tr>
<tr>
<td>PY949-7-SP</td>
<td><em>Phenomenology and Existentialism</em></td>
<td>20</td>
</tr>
<tr>
<td>PY950-7-SP</td>
<td><em>Topics in Philosophy</em></td>
<td>20</td>
</tr>
<tr>
<td>PY951-7-AU</td>
<td><em>MA Writing Workshop</em></td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>This is a co-curricular, zero-credit, module and must be taken by students on the MA Philosophy (and Pathways).</td>
<td></td>
</tr>
<tr>
<td>PY952-7-AU</td>
<td><em>The Frankfurt School</em></td>
<td>20</td>
</tr>
<tr>
<td>PY954-7-SP</td>
<td><em>Philosophy and Aesthetics</em></td>
<td>20</td>
</tr>
<tr>
<td>PY981-7-FY</td>
<td><em>Dissertation: Continental Philosophy</em></td>
<td>80</td>
</tr>
<tr>
<td>PY983-7-FY</td>
<td><em>Dissertation: Critical Social Theory</em></td>
<td>80</td>
</tr>
<tr>
<td>PY984-7-FY</td>
<td><em>Dissertation: MA Philosophy</em></td>
<td>80</td>
</tr>
<tr>
<td>PY985-7-FY</td>
<td><em>Dissertation: Philosophy &amp; Art History</em></td>
<td>80</td>
</tr>
</tbody>
</table>

**Course structures**

In the pages 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 - Continental Philosophy Pathway (180 credits)

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

1. Two modules (40 credits) 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. Three other philosophy modules or approved outside options (max 60 credits, maximally 40 credits of outside options).


MA Philosophy - Critical Social Theory Pathway (180 credits)

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

1. The Frankfurt School (PY952) (20 credits).

2. Contemporary Critical Theory (PY948) (20 credits).

3. Three other philosophy modules or approved outside options (max 60 credits, maximally 40 credits of outside options).

4. Dissertation in Critical Social Theory (PY983) (80 credits).

MA Philosophy – Philosophy and Art History Pathway (180 credits)

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

1. Philosophy and Aesthetics (PY954) (20 credits).

2. Two Art History Modules (40 credits).

3. Two other philosophy modules (40 credits).

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 40 credits plus the dissertation (80 credits) in their second year.

**Modular students** take modules individually over a maximum of five years and complete the dissertation in the sixth year. The dissertation (10,000 words) must be submitted before the deadline for MA dissertations in the final year of the degree.
5.10 Philosophy MA Dissertation

Dissertation Planning and Supervision

The PGT Director will hold an initial dissertation planning meeting in the autumn term (usually during week 8), 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, 16 March 2018, 12.00 noon at the latest.

In preparation for this, students will hold a preliminary meeting with their prospective supervisors in week 20, to discuss their choice of title and research topic. A second meeting will take place on week 22, followed by a third meeting on week 23. During this third meeting students will finalise the outline of their proposed research and ensure that their supervisor signs the relevant form for submission of the title and outline to the Graduate Administrator by the end of week 24. In order to further support students an MA dissertation clinic will take place in the 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.
### 5.11 Dissertation timeline

<table>
<thead>
<tr>
<th>Autumn Term Week 8</th>
<th>Dissertation planning meeting with PGT Director</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wks 20, 22 &amp; 23</td>
<td>Meetings with prospective supervisors: &lt;br&gt;<em>Discussion of Topic – Problem, Argument, Structure, Texts.</em></td>
</tr>
<tr>
<td>Wk 24 12.00 noon, Friday 16 March 2018</td>
<td>Submit provisional dissertation title, outline of proposed research and name of supervisor</td>
</tr>
<tr>
<td>Wk 25</td>
<td>Meeting with supervisor</td>
</tr>
<tr>
<td>Wks 30-39</td>
<td>2 meetings with supervisor</td>
</tr>
<tr>
<td>Wks 32-35</td>
<td>MA Dissertation Clinic</td>
</tr>
<tr>
<td>Summer vacation</td>
<td>Receive comments from supervisor on draft dissertation (has to be submitted by an agreed date)</td>
</tr>
<tr>
<td>Wk 51 12.00 noon, Monday 17 September 2018</td>
<td>Dissertation must be uploaded to FASer</td>
</tr>
</tbody>
</table>
5.12 Submission of Philosophy MA Dissertations

- The dissertation should be **10,000 words** in length. Please ensure that your, 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. Footnotes, endnotes and bibliography do not count toward the word count.

- The dissertation must be uploaded to FASer by **Monday, 17 September 2018 by 12.00 noon**.

- The dissertation should be word-processed, in double-line spacing.

- 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.

- 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.
  
  o Requests for extensions of less than a month should be directed to the relevant PGT Director. Should you need more than a month extension, please contact the Senior Student Services Administrator, since such requests must be forwarded to the University’s Director of Education.

  o 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.

Please see Appendix C for Guidelines on the Writing of MA Dissertations
5.13 Art History degrees
(includes both the MA Art History and MA Curating)

The MA courses in both Art History and Curating are housed in the Art History section of SPAH. The rationale is that both degrees focus on the history of visual culture.

While students in these two courses may choose from the same range of modules, a key structural difference is that the MA Curating has two compulsory modules (AR941 and AR942) whereas the MA in Art History has none. This difference reflects the need to ensure that Curating students take a minimum of two curating-focused modules.

The MA courses in Art History and Curating both culminate in a final project, which can take the form of either a 20,000-word dissertation or a co-curated exhibition and an accompanying 15,000-word reflective portfolio (more details about these options below). While Art History students typically select dissertations and Curating students generally opt for the exhibition, students on either course have the freedom to choose whatever type of final project they prefer.

**Part-time and modular students**

Both the MA Art History and MA Curating degrees are available on a part-time or modular basis. 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 final project (80 credits) in their second year.

**Modular students** take modules individually over a maximum of five years and complete the final project 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.
### 5.14 Modules for Art History and Curating MA courses in 2017-18

<table>
<thead>
<tr>
<th>Module Code</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AR912-7-AU</td>
<td>Managing Galleries and Exhibition Projects</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>This is a co-curricular, zero-credit module that must be taken by students who wish to co-curate an exhibition as their final project. Other students can take this module if they wish.</td>
<td></td>
</tr>
<tr>
<td>AR915-7-SP</td>
<td>Collecting Art From Latin America</td>
<td>20</td>
</tr>
<tr>
<td>AR932-7-FY</td>
<td>Researching Art History</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>This is a co-curricular, zero-credit, module that must be taken by students who wish to write a dissertation as their final project. Other students can take this module if they wish.</td>
<td></td>
</tr>
<tr>
<td>AR937-7-AU</td>
<td>Art &amp; Politics</td>
<td>20</td>
</tr>
<tr>
<td>AR938-7-AU</td>
<td>Topics in Art History</td>
<td>20</td>
</tr>
<tr>
<td>AR940-7-SP</td>
<td>Current Research in Art History</td>
<td>20</td>
</tr>
<tr>
<td>AR941-7-AU</td>
<td>Critique and Curating</td>
<td>20</td>
</tr>
<tr>
<td>AR942-7-SP</td>
<td>Curating Inside Out</td>
<td>20</td>
</tr>
<tr>
<td>AR943-7-SP</td>
<td>Art, Architecture and Urbanism</td>
<td>20</td>
</tr>
<tr>
<td>AR944-7-SP</td>
<td>Art, Science, Knowledge</td>
<td>20</td>
</tr>
<tr>
<td>AR952-7-FY</td>
<td>Exhibition &amp; Portfolio</td>
<td>60</td>
</tr>
<tr>
<td></td>
<td>If you wish to co-curate the end-of-year exhibition with fellow MA students as your final project, this is first of two modules for which you should enrol.</td>
<td></td>
</tr>
<tr>
<td>AR953-7-FY</td>
<td>Exhibition (Joint Project)</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td>If you plan to co-curate the end-of-year exhibition with fellow MA students as your final project, this is the second of two modules for which you must enrol.</td>
<td></td>
</tr>
</tbody>
</table>
If you are planning to write a dissertation as your final project, this is the (only) module for which you must enrol.

This module is for the handful of students who do placements related to their dissertation.

There are some module combinations that must be taken together:

AR912 + AR952 + AR953
AR932 + AR981
AR932 + AR982

5.15 Teaching structure

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, though individual or group tutorials can and should be arranged with members of staff during this time.

In conjunction with your modules in the autumn and spring terms, there are also museum & gallery visits to London or elsewhere, which will take place on various Fridays.

**PLEASE NOTE:**

- Special lectures may be organised in the summer term and will be advertised well in advance.

- 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.


5.16 Final Projects

Both the MA Art History and MA Curating degrees culminate in a final project, which takes the form of either a 20,000-word dissertation or a co-curated exhibition, the latter of which is accompanied by a c. 15,000-word exhibition portfolio and an unassessed group portfolio.

It is important to decide by the start of fall term which type of final project you wish to complete, since each project requires you to take different co-curricular (non-credit-bearing) modules. For example, if you plan to write a dissertation, you will need to enrol in the co-curricular module AR932 (Researching Art History) in addition to the credit-bearing module for the dissertation itself (typically AR981). Conversely, if you plan to do the co-curating exhibition as your final project, you must enrol in the co-curricular module AR912 (Managing Galleries and Exhibition Projects), plus the credit-bearing modules related to the exhibition (AR952 and AR953). Attendance at these co-curricular modules is mandatory; if you fail to attend at least 70% of its class sessions, you will not be able to complete your final project unless you receive approval from the PGT Director.

For more details on the dissertation, please see 5.17. For more on the exhibition, please see 5.18.
5.17 Final Project Option 1: Dissertations for the MA Art History and MA Curating

i. 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 Senior Students Services Administrator by Monday 30 April 2018 (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 artworks, architectural sites, or exhibitions, can you see these in person or will you have to rely on reproductions? (The former is of course preferable but not always feasible.)

- Are the books you need available in the Albert Sloman Library? If not, the Library may be able to buy them for you, but 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 (e.g., the British Library or the National Art Library in London).

- 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.
ii. Dissertation Timeline

| WK 8 | Dissertation Planning meeting with PGT Director |
| Wk 31 | Dissertation title form is signed and submitted to the Senior Student Services Advisor in the School Office (6.130). |
| Summer term | Meet with supervisor 3 times |
| Wk 34 | MA Presentations to staff and students |
| Wk 51 | Dissertation must be uploaded to FASer |

iii. Presentations of Project Dissertation Projects

MA presentations will be held on Thursday 24 & Friday 25 May 2018 when you will be required to present a c. 20-minute summary of your proposed topic to fellow MA students and teaching staff. Each presentation is generally followed by Q&A, which offers you an opportunity to give and receive feedback.

All MA students are expected to come to all the sessions, since the discussions inevitably raise general points about writing dissertations that are pertinent to all students—even those pursuing substantially different topics. 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.

Please consult the following pages and Appendix C for further details about writing and submitting the dissertation.
5.18 Final Project Option 2: Exhibition

Students who wish to co-curate an exhibition as their final project will have three deliverables: the exhibition itself; a c. 15,000-word individual evaluative report/portfolio; and a group portfolio.

i. AR952

To prepare for the exhibition, students must enroll in AR952, which is essentially a ‘ghost’ module. What this means is that there is no timetabled formal ‘teaching’ per se; however, this module generally involves you meeting regularly on an informal basis with Gavin Grindon and Jess Twyman for guidance as you prepare the exhibition, from its initial conception to final realization. As such, the module is very ‘real’ and will require as much, if not more, time and effort to be completed successfully. This module is supported by a series of group and individual tutorials, seminars, and group crits, which are scheduled at strategic points throughout the year to assist you with the production of the exhibition.

ii. Individual Portfolio

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 \textit{individual contribution} to what was 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 exhibition 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).

**The individual evaluative report portfolio 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.

*Please consult 5.19 below and Appendix C for further details about writing and submitting the individual exhibition portfolio.*
iii. Group Portfolio

Besides your individual report/portfolio, we also ask you and your fellow co-curators to submit a group portfolio, which is not assessed but will be read carefully by future generations of MA Curating students.

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

It is an ideal place to put more extensive documentation (e.g., 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 School for six years to benefit future years’ students.

5.19 AR952/AR958 – FINAL COURSEWORK:

MA Curating
Autumn & Spring Terms
Workshops/Self-Study/Ongoing Project Assessment
Tutors: Dr Gavin Grindon, Dr Michael Tymkiw and various
Room: primarily individual & group tutorial support

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.
5.20 Submission of MA Dissertations and Individual Exhibition Portfolios*

- Dissertations for students pursuing an MA in Art History or Curating should be a maximum of 20,000 words in length, while the individual exhibition portfolios should be c. 15,000 words in length. This word count excludes image captions, notes, and bibliography.

- Please ensure that your course, year and name of supervisor, as well as the dissertation/portfolio title, appear on the front cover.

- The word count should be displayed on the title page.

- Dissertations must be uploaded to FASer by Monday, 17 September 2018 by 12.00 noon.

- Dissertations and exhibition portfolios should be word-processed in double-line spacing. Long quotations, footnotes, captions, and other miscellaneous material, however, may be single-spaced. Notes may appear either at the bottom of the relevant page or at the end of the document (together with the bibliography and any appendices).

- Dissertations and individual portfolios are double-marked within the School, and a sample is 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.
  
  o Requests for extensions of less than a month should be directed to the relevant PGT Director. Should you need more than a month extension, please contact the Senior Student Services Administrator, since such requests must be forwarded to the University’s Director of Education.

  o 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.

Reminder: please see Appendix C for further details about the dissertation and individual exhibition portfolio.
Section 6: Coursework

6.1 Anonymous marking in coursework policy

All coursework which contributes to your final module mark should be marked anonymously where it is practical to do so, where this is not possible, departments will inform you in advance of the assessment task. Please check your module description for more information.

www.essex.ac.uk/quality/university_policies/default.asp

6.2 Referencing and good academic practice

Referencing is a key academic skill. It is how you will acknowledge all sources used within a piece of work. You must reference all works used directly (quotes) and indirectly (paraphrasing and summarising).

Referencing allows you to give credit to authors'/researchers' concepts and ideas/ideas and results, demonstrate your breadth of reading and knowledge on a subject, direct readers to your sources, and avoid plagiarism.

You should always use the best available sources of evidence, such as peer reviewed journals and recognised books.

The School of Philosophy and Art History has selected the ‘Chicago Style’ as the default for all relevant assessments.

https://www1.essex.ac.uk/students/study-resources/tdc/documents/referencing-chicago.pdf

For help with referencing, visit the library website: http://libwww.essex.ac.uk/referencing.htm

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.
6.3 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.

6.4 Oral Assessment

The School does not usually employ oral forms of assessment for graduate taught module students, although informal oral presentations are encouraged.
Section 7: Practicalities: Getting started and IT matters

7.1 Registration, enrolling and transcripts

All new and returning students are required to register at the start of each academic year. The process for new students includes activating an IT account, completing Pre-Arrival Online, and attending the University's main registration event in the Sports Hall.

New students: www.essex.ac.uk/students/new/registration.aspx

Returning students are required to complete Online Registration. In addition to this, returning students who hold Tier 4 visas are required to complete a document check in person at the University’s main registration event in the Sports Hall. Returning students: www.essex.ac.uk/students/course-admin/registration.aspx

7.2 Award documents

As your studies draw to a close, and once your exam board has met, it takes up to five working days for your results to be confirmed. You will be sent an email to inform you when the results are live on a password protected web page. Graduating students will receive a degree certificate.

7.3 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 - https://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

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

Visit our website to set up your IT account and password, register an external email address and passphrase and request a reminder for a forgotten passphrase: www.essex.ac.uk/it/getaccount.

You must change your password within four weeks of your account being created, and then once every four months after that. The easiest way to change your password is online at: www.essex.ac.uk/password.

Once you’re set up, you can access email, log on to lab computers, connect to eduroam wi-fi and much more.

As part of your Office 365 email account you get 1TB 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.

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. Information on computer lab locations, opening hours, real-time availability, study group pods, software, computer servers and assistive technology please view: www.essex.ac.uk/it/services/computers-and-software/default.aspx

7.5 Immigration 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 circumstances including what passport or travel document you hold, the length of your proposed study and where you are applying from. Find out more on the University’s website at: www.essex.ac.uk/immigration/
7.6 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

7.7 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
Section 8: Skills, Employability and Experience

8.1 Employability and Careers Centre

Get valuable, one-to-one advice from careers specialists throughout your time at Essex and beyond. Come and see us or log in to CareerHub+ whether you have one hundred questions or just don’t know where to start! We offer one-to-one advice and guidance, job-hunting workshops, CV and job application reviews, and online services for creating CVs, interview preparation and job vacancies. 

www.essex.ac.uk/careers

8.2 Learning a Language

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

8.3 Talent Development Centre

Our specialist academic skills advisors are on hand to give you guidance on all aspects of study skills such as assignment planning; essay writing; English language and academic style; maths, numeracy and stats support. Visit us to find out how to book in for one-to-one sessions and small-group workshops.

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

8.4 CareerHub+

Find hundreds of part-time jobs, internships and graduate vacancies, book on to careers events and workshops, take career assessments, practice your interview skills, build your CV, and connect with employers on CareerHub+, the online Essex careers and jobs portal. Login with your Essex IT ID and password.

//careerhub.essex.ac.uk/students

8.5 Frontrunners

Challenge yourself. Frontrunners is Essex’s unique on-campus work placement scheme for students. You’ll get the chance to work on real projects in real workplaces and develop real skills for you to brag about on your CV. You’ll get fully trained in your role and you’ll get paid for it.

www.essex.ac.uk/frontrunners/
8.6 Student Ambassadors

Be a Student Ambassador and make a difference to others and make a difference on your CV! Student Ambassadors help to promote the University and higher education. You'll be a valued part of the Student Recruitment and Outreach teams. Keep an eye out for Student Ambassador vacancies on CareerHub+ at the start of the Autumn Term.

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

8.7 Volunteering

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

www.essex.su/vteam

8.8 Big Essex Award

The University's employability award is a guaranteed way to help you stand out from the crowd and get University recognition for all your extra-curricular experience on your Higher Education Achievement Record (HEAR). Sign up and start your journey!

www.essex.ac.uk/careers/bige

8.9 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. Sign up for Essex Interns to kick-start your career.

www.essex.ac.uk/careers/internships
Section 9: You Matter: Health, Welfare, Support and Safety

9.1 Student Services Hub

Your Student Services Hub is the place to go for the information you need. Your question matters and you’ll get answers from experts. There are three different enquiry desks in the Hub, all staffed by a knowledgeable team of advisers. We also have confidential meeting rooms for appointments with our specialist teams.

9.2 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
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/

9.3 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

9.4 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
9.5 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

9.6 Health and safety on campus

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

Please read the emergency evacuation notice in your accommodation, work or study location for fire safety procedures. If you have a permanent or temporary disabilities that may mean you have difficulty in evacuating one or more areas, you can arrange for a Personal Emergency Evacuation Plan (PEEP).
www.essexstudent.com/safetybus
www.essex.ac.uk/students/campus/emergency
www.essex.ac.uk/health-safety/fire/peep

9.7 Residence Life

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

9.8 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
9.9 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

9.10 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/website-privacy
www.essex.ac.uk/records_management/request
Section 10: The Essex Experience

10.1 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

10.2 Freedom of speech policy and Code of Conduct

For regulations relating to the **Code of Student Conduct**, see the University's website: www.essex.ac.uk/students/study-resources/handbooks/default.aspx https://www.essex.ac.uk/governance/regulations

10.3 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

10.4 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
10.5 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

10.6 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/phd
www.essex.ac.uk/coursefinder
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. 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.


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.


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’:


Citation of Internet sources

Only trustworthy websites should be used as sources (e.g., those of museums and galleries). However, even these should be treated critically at MA level—do not rely too heavily on them. 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 from 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 is it 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
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 questions but of his answers. 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


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](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:


Articles in journals:


Articles in edited collections:


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 then 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 Dissertations and Individual Exhibition Portfolios (for MA courses in Art History and Curating)

When preparing your dissertation remember that:

- The dissertation should be 20,000 words maximum, while the individual exhibition portfolio should be ca. 15,000 words. These word counts do not include bibliographies, footnotes/endnotes, figure captions and other paraphernalia.

- Your dissertation or individual exhibition portfolio 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.

Structure (Dissertations only)

- While the structure of the exhibition portfolio is flexible, the dissertation is meant to have a clear beginning, middle, and end.

- 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 10,000 words. Dissertations exceeding 10,000 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.
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:**

**Books with two authors:**

**Books with three or more authors:**

**Book with editor:**

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

**Signed article in periodical:**

**Unsigned article in periodical:**
Signed article in newspaper:

Unsigned article in newspaper:

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:

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:


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: School of Philosophy and Art History Policy on Equality

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

1. This commitment entails that all students and staff of SPAH should strive to be conscious of ways in which their behaviour may be disrespectful, detrimental or damaging to the activities and equal status of women and other underrepresented groups.

2. It is part of the responsibility of everyone in the School to maintain an atmosphere for work and study in which equality is the norm. On occasions, this may require us to bring contrary behaviour to the attention of the person concerned, as well as to accept appropriate criticism of our own behaviour.

3. Within the School our commitment to equality involves consideration of the following (non-exhaustive) list of issues:

   a) Ensuring a female presence on committees and decision-making bodies within the School.
   b) Ensuring female participation in selection processes (e.g. regarding applications for PGT and PGT studentships, regarding posts – academic and administrative – within the School).
   c) Giving consideration to the representation of female and minority thinkers, writers, and artists on the syllabi for modules within the School.
   d) Taking measures to allow female and underrepresented voices to be adequately heard during seminars, discussions, question and answer sessions, etc.

4. In terms of broader professional activities, our commitment to equality involves consideration of the following (non-exhaustive) list of issues:

   a) Invitation of female and minority speakers when setting up conferences.
   b) Inclusion of female and minority authors when editing collections of articles.
   c) Inclusion of female and minority representation on editorial/advisory boards.
   d) Awareness of possible implicit bias when refereeing/assessing non-anonymized work.

What is Implicit Bias?

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

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

Counteracting Implicit Bias

Remember that you are not immune.

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

Promote diversity

Research shows that assumptions are more likely to negatively affect evaluation of women and minorities when they represent a small proportion (less than 25%) of the relevant group.

Exposure to “positive” exemplars (e.g. Martin Luther King in history class) decreased implicit bias against Blacks (Dasgupta & Greenwald 2001).

Work on your own prejudice:

Awareness of statistical discrepancies between the ideal of impartiality and actual performance – coupled with a commitment to that ideal – helps counteract implicit bias.

E.g. in one study, a mental imagery exercise of imagining a professional business woman decreased implicit stereotypes of women (Blair et al 2001).

E.g. contact with female professors and deans decreased implicit bias against women for college-aged women (Dasgupta & Asgari 2004)
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* NB Graduation - Provisional, subject to change. Graduation dates apply to all three campuses

Please note Examination and Graduation dates may be subject to change