

Your studies

DEPARTMENT OF LITERATURE, FILM, AND THEATRE STUDIES

Postgraduate taught

STUDENT HANDBOOK
2018-19



University of Essex

Please note:

While the information contained in this booklet (compiled in August 2018) is believed to be correct at the time of printing, the Department reserves the right to update, modify or even withdraw specific courses or to change staffing arrangements or assessment procedures where academic developments or unexpected contingencies render such action necessary or expedient in the judgement of the Head of Department. If there are any discrepancies between this document and official University documents, then the University's documents take precedence.

The University will assume that you are aware of the contents of this handbook and of the University and Department procedures and regulations.

DEPARTMENT OF LITERATURE, FILM, AND THEATRE STUDIES

NOTES FOR THE GUIDANCE OF TAUGHT MASTERS STUDENTS

October 2018

CONTENTS

	<i>Page No.</i>
About your student handbook	6
 <i>Section One: Introduction</i>	
Introduction and welcome	7
Term dates, calendar and academic week numbers	8
Timetables	8
myEssex	8
Current address	8
 <i>Section Two: About the Department of Literature, Film, and Theatre Studies</i>	
Administrative staff and responsibilities	9
Academic staff and responsibilities	9
Staff research interests	10
Open Seminars	11
Social media	11
Resources maintained and supplied by the Department	12
Royal Literary Fund Fellows	11
Film Library	11
Photocopying	12
Noticeboards	12
Location of Department offices	12
Postgraduate Students' Study Room	12
Study rooms in Albert Sloman Library	12
Academic research leave and reference requests	12
Communication and email mailing lists	13
Departmental prizes	13
 <i>Section Three: Academic Matters</i>	
Personal Tutors	14
Learning and Teaching	14
Moodle and FASer	14
Course structures and learning outcomes	14
Credits	14
Assessment	15
Rules of Assessment and credit accumulation	15
Choosing your optional modules via eNROL	16
Part-time students' modules	16
Reading Lists	17
Coursework submission	18
Online coursework submission	18
Coursework deadlines	18

Coursework deadline policy	18
Anonymous marking in coursework policy	18
Return of marked coursework	18
Re-marking of coursework	18
Moderation, second marking policies and External Examiners	19
Academic offences policy	19
Referencing	20
Purchasing essays or dissertations online	20
Assignment and essay guidelines	21
Marking criteria for essays and dissertations	23
The dissertation	30
Writing the dissertation	30
Topic	30
Dissertation Proposal	30
MA dissertation supervision	31
Dissertation timetable	31
Dissertation requirements	31
Ethics	34
Presentation of the dissertation	34
Organisation and appearance of the dissertation	34
Proof-reading of the dissertation	35
Dissertation submission requirements	35
Extensions for dissertations	35
Your dissertation results and Essex email account	36
What comes next?	36
Learning, development and your course	37
Employability	37
Building your research profile and presentation skills	37
Listen Again	37
Disability and emotional wellbeing	37
International students	37
Mature students	37
Student representation, Student Staff Liaison Committees, Student Assessment of Modules and Teaching and student surveys	38
Library services	39
Attendance monitoring and absence from sessions	39
Changing your course	40
Changing your mode of study	40
Extenuating circumstances	40
Withdrawing and intermitting	40
Appeals, complaints and fitness to practice	41
Making a complaint	41
Award documents	41
Graduation	41

Section Four: You Matter

Practicalities: Getting started and IT matters	42
Registration	42
Find Your Way and room numbering system	42
IT support	42
Immigration information	43
On-campus facilities	43
Skills, Employability and Experience	44
Employability and Careers Centre	44

Learning a language	44
English classes for the dependants of international students and staff (ECDIS)	44
Talent Development Centre	44
CareerHub+	44
Frontrunners	44
Student Ambassadors	45
Volunteering	45
Big Essex Award	45
Essex Interns	45
Health, Welfare, Support and Safety	46
Student Services Hub	46
Money matters	46
Harassment advisory network, dignity and respect	46
Religion, faith and beliefs	46
Nightline	46
Health and safety on campus	46
Residence Life	47
Health Centre	47
Students' Union Advice Centre	47
University Privacy Statement	47

Section Five: Essex Matters

The Essex Experience	48
The Essex Student Charter	48
Freedom of speech policy and the Code of Conduct	48
Essex Spirit, social media and other channels of communication with students	48
Students' Union	48
Alumni	48

Section Six: Appendix

Departmental Style Guide	49
Referencing in Creative Writing commentaries	54
University policy and guidance on proofreading	54

About your student handbook

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

Other helpful sources of information are available at www.essex.ac.uk/myessex and <https://www1.essex.ac.uk/students/>. Our friendly departmental 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 or identity, you're part of a vibrant community that lives, learns and plays together.

Section 1 INTRODUCTION

Department of Literature, Film, and Theatre Studies
University of Essex
Wivenhoe Park
Colchester
CO4 3SQ

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

Introduction and Welcome

Welcome to the University of Essex and to the Department of Literature, Film, and Theatre Studies. We hope that you will enjoy your time as a postgraduate student at Essex and that you will find your studies with us both challenging and rewarding.

Your first port of call for any queries should be the General Office (room 5NW.6.16) which is open daily from 10.00am until 4.00pm (closed for lunch between 1.00pm-2.00pm). The Admin team will do their best to help you, or to point you in the right direction for whatever support you need.

The academic staff teaching you will always be happy to talk with you about your course, but you will also be allocated a Personal Tutor, to whom you can turn, should you wish, for advice on academic or any other matters affecting your life as a student, so feel free to visit them in their office hour, or else email for an appointment. As Head of Department, I don't have formal office hours, but if you would like to see me, then please either knock on my door (5NW.6.13) and if I'm available I'll respond then and there – or else, just email me for an appointment.

As soon as you have your e-mail address and internet access you should look at the Department's [website](#). Take your time to learn your way around it. The site is packed with useful information about the Department, events that are coming up both on and off the curriculum, and of course module content. Most lecturers will use [Moodle](#) to inform you of required reading and essay titles.

Graduate study is a wonderful opportunity to take advantage of the intellectual and cultural richness of our Department, and the wider University. Of course, it's a given that you should attend all your timetabled, compulsory seminars, workshops, screenings, and so on; and that you should keep up to date with your coursework. And please note that the University policy on essay deadlines, to be fair to all students, is that all work must be submitted strictly by the deadline or it will receive a mark of zero - so be careful! If there are unforeseen or involuntary circumstances that make a deadline impossible for you to meet, then you should talk straightaway to your tutor as there are procedures to follow in this situation.

However, there are also many extra-curricular events held by the Department, and across the entire University, that you really shouldn't miss out on! There will be poetry readings, open seminars with guest speakers, playwriting competitions, theatre of all kinds, films, comedy, open mic events, book launches, and much more – so make the most of your time here, and explore. All this shouldn't stop you having an active social life: the Students' Union offers an array of services including bars, cafés, and shops. All registered students are automatically members of the Union and can take advantage of all the facilities, including the myriad of [clubs and societies](#).

On behalf of the entire Department, I wish you a very happy, inspiring and successful time as a graduate student with us, and I look forward to meeting you in person.

Dr Elizabeth Kuti
Head of Department

Term dates, calendar and academic week numbers

You can find the complete University teaching weeks calendar [here](#).

Details of the academic week numbers can be found [here](#).

Timetables

You can access the timetables for all taught modules [here](#).

myEssex

[myEssex](#) is your online account. Use it to keep your personal details up-to-date, see how you're doing on your course, report an absence, contact the Student Services Hub and much more.

Your details

Please keep your local address and telephone numbers, including your mobile number, up to date on myEssex. It is vital that we are able to contact you throughout the year. We do not let anyone other than a staff member have details of your address. We will communicate with you using your **Essex email address only**, so please ensure that you check your University email account at least once a day during term time.

Section 2**ABOUT THE DEPARTMENT OF
LITERATURE, FILM, AND THEATRE STUDIES****Administrative staff and responsibilities**

Role	Name	Contact details	Responsibilities
Department Manager	Dr Daniela Wachsening	Office: 5NW.6.18 Email: d.wachsening@essex.ac.uk Phone: 01206 872604	Responsible for the overall administration of the Department
Deputy Department Manager	Rachele Winn	Office: 5NW.6.12 Email: rachele@essex.ac.uk Phone: 01206 872611	Responsible for student administrative and pastoral issues (undergraduate students)
Senior Student Administrator	Deanna McCarthy	Office: 5NW.6.14 Email: dlmcca@essex.ac.uk Phone: 01206 872176	Responsible for all general administrative matters for postgraduate taught and doctoral research students
Student and Academic Services Administrator	Rochelle Maloney	Office: 5NW.6.16 Email: rmalona@essex.ac.uk Phone: 01206 872624	Responsible for all general academic and non-academic matters for all students in the Department
Student and Academic Services Administrator	Jack Parker	Office: 5NW.6.16 Email: jparkee@essex.ac.uk Phone: 01206 873282	Responsible for all general academic and non-academic matters for all students in the Department
Student and Academic Services Administrator	Antonio Vivas	Office: 5NW.6.16 Email: ajviv@essex.ac.uk Phone: 01206 872417	Responsible for all general academic and non-academic matters for all students in the Department

Academic staff and responsibilities

Role	Name	Contact details	Responsibilities
Head of Department	Dr Elizabeth Kuti	Office: 5NW.4.13 Email: ejkuti@essex.ac.uk Phone: 01206 873408	Responsible for leading and managing the Department and for the Department's overall academic provision
Director of Graduate Studies and MA Course Director for Theatre Practice	Dr Liam Jarvis	Office: 5NW.4.4B Email: ljarvis@essex.ac.uk Phone: 01206 8724674	Responsible for overseeing the postgraduate activities in the Department. Responsible for the course contents and administration of the MA Theatre Practice
MA Director	Professor Shohini Chaudhuri (Autumn term) Dr Mary Mazzilli (Spring and Summer terms)	Office: 5NW.5.9 Email: schaudh@essex.ac.uk Phone: 01206 872591 Office: 5NW.4.4C Email: m.mazzilli@essex.ac.uk Phone: 01206 873152	Responsible for all academic matters of the Department's postgraduate taught provision
MA Course Director for Avant-Gardes and Employability Director	Annecy Lax	Office: 5NW.4.7 Email: alax@essex.ac.uk Phone: 01206 872635	Responsible for the course contents and administration of the MA Avant-Gardes Responsible for the development and enhancement of employability provision for the Department

MA Course Director for Wild Writing (Autumn) and for Creative Writing (Autumn)	Dr James Canton	Office: 5NW.4.4 Email: jcanto@essex.ac.uk Phone: 01206 872446	Responsible for the course contents and administration of the MA Wild Writing and MA Creative Writing
MA Course Director for Creative Writing (Spring and Summer) and for Wild Writing (Spring and Summer)	Matthew de Abaitua	Office: 5NW.4.17 Email: mjdeab@essex.ac.uk Phone: 01206 872853	Responsible for the course contents and administration of the MA Creative Writing and MA Wild Writing
MA Course Director for Film Studies and Film and Literature	Professor Jeff Geiger	Office: 5NW.5.11 Email: j.geiger@essex.ac.uk Phone: 01206 872623	Responsible for the course contents and administration of the MA Film Studies and MA Film and Literature
MA Course Director for Literature	Dr Jak Peake	Office: 5NW.6.5 Email: jrpeak@essex.ac.uk Phone: 01206 874460	Responsible for the course contents and administration of the MA Literature
MA Course Director for Playwriting	Professor Jonathan Lichtenstein	Office: 5NW.4. Email: licht@essex.ac.uk Phone: 01206 872221	Responsible for the course contents and administration of the MA Playwriting
MA Course Director for American Literatures and Director of Research	Dr Owen Robinson	Office: 5NW.4.11 Email: orobin@essex.ac.uk Phone: 0106 872617	Responsible for the course contents and administration of the MA in American Literatures Responsible for any research matters and for the strategic development of the Department's research activity
Ethics Officer	Professor Karin Littau	Office: 5NW.5.13 Email: klittau@essex.ac.uk Phone: 01206 872629	Responsible for all matters relating to research ethics in the Department

Academic staff

Contact details for all Academic Staff can be found [here](#).

Staff research interests

Our research is at the heart of our activities and feeds directly into our teaching. We follow a distinctly comparative approach through critical and creative work in literature, drama, film, creative writing, and journalism that extends across genres and media forms.

We have internationally recognised expertise in world literatures, and our work covers areas from Shakespeare and transatlantic romanticism to global modernism, women's suffrage literature, science fiction, dystopias, and postcolonial literature. In film studies, our strengths are world cinema, film theory and practice, adaptation and documentary filmmaking. We are proud to have foremost scholars and practitioners of contemporary theatre and poetry among the members of our staff, and we have a rising profile in journalism studies.

For more information visit our [Research pages](#).

Our academic staff are the authors of numerous major [publications](#).

See our [academic staff profiles](#) for full lists of individual research.

Open Seminars

Our Departmental Open Seminars take place every other Tuesday during term-time at 5.00pm in room 5N.7.23. The seminars are a series of talks, centred around our various Department disciplines, and bring together leading external scholars, academic staff and postgraduate students in the Department, to discuss new research or work in progress. These seminars are also an opportunity for our postgraduate researchers to present key concepts of their theses. You are warmly encouraged to attend these events which will be useful to the development of your studies and allow you to gain new perspectives on current research.

The seminars are co-ordinated by [Dr Holly Pester](#).

Seminars are advertised in advance via your Essex email, the [Department's webpage](#), [Facebook](#) and [Twitter](#) pages, and on the Graduate noticeboard opposite the Senior Student Administrator's Office.

Social media

You are very much encouraged to visit, like or follow, and interact with our [Facebook](#) and [Twitter](#) pages which are updated daily with a range of news, information, reflections, anecdotes, and events taking place in and around the Department and the University. These pages contain a mix of informative, thoughtful and light-hearted entries and showcase our diversity, vibrancy and accomplishments at all levels of study and research. They are a good way of keeping in touch with what is going on in the Department and at the University as a whole.

Additionally, the Department has its own [blog](#) which features contributions from both staff and students. Postgraduate students are invited to become bloggers and use the site as an alternative outlet to share their creative work, advice and experiences. Please contact the General Office (liftstt@essex.ac.uk) if you are interested in writing for the blog.

Resources maintained and supplied by the Department

Royal Literary Fund Fellows

The Royal Literary Fund exists to help writers, and champion good writing. It provides one or two resident fellows, here at Essex, to help our students with the writing of their essays, dissertations, theses, or even job and grant applications.

This year, the fellow is Clare Pollard, a published poet and author. If you would like to take up Clare's advice, please book your slot in the General Office or email liftstt@essex.ac.uk. The service is entirely free, confidential and independent of the University.

Film Library

Our Departmental Film Library has a vast collection of movies and documentaries. Students are welcome to borrow DVDs for up to two days at no cost from the General Office. The film library is catalogued electronically and searchable [via the Department website](#).

Photocopying

If you need to photocopy materials in connection with your studies, you should use the photocopy machines located in the Copy Centre on Square 4 or in the Library. Please observe the Copyright laws if you are copying published materials (see the notices attached to photocopiers).

Noticeboards

Various information is displayed around the Department's noticeboards on floors 4, 5 and 6. The Graduate noticeboard is opposite the Senior Student's Administrator's office (5NW.6.14).

Location of department offices

General Office

The General Office is located on floor 6 in 5NW.6.16 (take the entrance next to Santander on Square 4 and follow the signs) and is open from Monday-Friday from 10.00am-4.00pm (closed for lunch between 1.00pm-2.00pm).

Common Room

The Department's Common Room (5NW.6.1) is open from Monday-Friday 9am-5pm and is available for all students in the Department to use.

Postgraduate Students' study room

A Postgraduate Study Room (5NW.5.15) with networked computers, a printer, desk space and shelves is available to both taught and research students' use. As this room is shared by many people, we ask that students please fully vacate any desks at the end of each visit and PCs are made available for others to use as required.

For health and safety reasons, we **cannot** allow the storage of any perishable food items in the Study Room. Tea/coffee may be stored in sealed and labelled containers.

We strongly advise that you **do not** leave valuables in the room.

You can sign out a key for the Postgraduate Study Room from the General Office on a termly basis or for the length of the academic year. A nominal deposit of £5.00 is required when signing out any keys which will be reimbursed when the keys are returned.

Study rooms in the Albert Sloman Library

The Albert Sloman Library on Square 5 has a variety of study spaces over six floors, including dedicated 24/7 facilities and study rooms and group work areas.

Academic research leave and reference requests

Many of your lecturers and tutors are on work contracts which oblige them to combine teaching and research duties. As part of their research duties, our academic staff are eligible to apply for research leave and can spend a term away from their teaching duties to concentrate exclusively on their research projects. During these periods, your teaching will be covered by someone else equally well qualified.

When requesting academic references for further Postgraduate study or employment please allow enough time before the closing date for staff to research and write the references. You should allow

at least **three weeks** for a reference to be produced. Please consult with your referee about the most appropriate contact details to include. It is also important for you to enclose as much information as possible with your requests, and include an up-to-date copy of your CV.

Communication and email mailing lists

We use email to contact you about important information relating to your studies and other issues such as welfare. Please check your University email regularly as **we will not email alternative personal addresses**.

You can access your email on any University computer using Microsoft Outlook.

The University also provides an [Outlook Webmail service](#) that you can access through a web browser anytime, anywhere. Furthermore, you can send and receive University emails on the move by [setting up your smart phone or tablet](#).

As a student, you will be on a number of University email lists. Some are mandatory and reflect your current course, modules, Department, year and so on. You cannot unsubscribe from these lists as they will primarily be used to send out important information relating to your studies. You will also automatically be subscribed to a small number of opt-out lists, again, based on your course. These will be used to send useful information and, while some of this may be about events, marketing or other opportunities, we try to avoid sending too much. To opt in or out of such lists, visit [here](#). We do not send out marketing information unless you have opted in to it.

Departmental prizes

The Francis Barker Prize is awarded annually for the best MA coursework of the year following the Interim MA Board of Examiners in June.

The MA Dissertation Prize will also be awarded annually for the best MA Dissertation of the year. The prize winner will be selected at the Final MA Board of Examiners meeting in November.

The MA Research Presentation Prize is a peer elected award for the best paper given at the MA Conference.

Section 3 ACADEMIC MATTERS

Personal Tutors

When starting your Postgraduate Taught degree, you will be assigned a Personal Tutor. Personal Tutors are members of the Department's academic staff who will support you throughout your degree and the writing of your dissertation. If you have any academic or non-academic queries or concerns, please contact your Personal Tutor in the first instance. The name of your Personal Tutor can be found on your myEssex page or by contacting the Senior Student Administrator.

Learning and teaching

Modules are taught in a variety of ways. You will be required to attend **all** seminars of your selected modules. Some modules will also include workshops and involve group work. You will be given more details on the individual module teaching methods at the start of the term. The [Module Directory](#) also gives information about the teaching and learning methods used.

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 set in place for individual students to support them through their studies.

Moodle and FASer

We primarily 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.

Course structures and learning outcomes

Postgraduate taught students have a maximum period in which to complete their studies. This is set at the point at which you register, and is normally the length of your programme which is 12 months, full-time; 24 months part-time.

Your course's learning outcomes are set out in our [Programme Specifications](#). They are categorised under the headings of 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 will find module descriptions, learning and teaching methods and assessment information on the [Module Directory](#) and in our Module Handbook which will be circulated to you at the beginning of the academic term.

Credits

Each module is worth a certain number of credits. All MA modules in the Department are worth 20 credits and the MA dissertation is worth 80 credits. You are required to achieve 180 credits over the year (or over two years if you are a part-time student) in order to achieve the award of a degree.

Assessment

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. Some departments also have variations to the main rules, which you can find listed on our website. If you have questions about whether a variation applies to you, contact the Department.

Each module you will take will have a credit value which you are awarded if you successfully complete the module. You need to obtain a certain amount of credits to be awarded your degree, and the Rules of Assessment give you more information about this.

Decisions are made by the Board of Examiners who use the Rules of Assessment to decide:

- if you can be awarded credit for the modules you have studied
- if 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)
- if you need to undertake reassessment
- whether you have done enough to pass your course
- whether you are eligible to receive a merit or distinction

The following is only a summary of the key points. You should read the rules and make sure you understand them. If you need advice, ask your Personal Tutor, Senior Student Administrator, or SU Advice.

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 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. You can find more information on the 'Study by credit accumulation' webpages [here](#).

Individual modules can yield 15, 20, 30 or 40 credits depending upon which department you are studying in. All postgraduate modules in our Department are worth 20 credits. 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:

- Postgraduate Certificates - 60 credits (all taught module credits)
- Masters Courses - 180 credits (normally 100 credits of taught module credits and a 80 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](#) and you should talk to your tutors about fees, and applying accumulated credit towards an award.

Choosing your optional modules via eNROL

Students registered on programmes of study leading to a degree may have options to select as part of their course structure.

You will need to choose your optional modules when you arrive at University via [eNROL](#). **We will make every effort to accommodate your chosen options but please note that these cannot always be guaranteed.**

The eNROL system is an online tool to review and select available modules specific to a particular course and year of study. eNROL is a secure web environment and will require you to enter some of your personal details to authenticate your access.

All new full-time students should use the online system prior to the start of each academic year. You will be shown a list of the modules that make up the year of your course. Any core/compulsory modules are displayed for information but you cannot change them. Please make sure you scrutinize your MA course structure using the [Programme Specifications](#).

If you have an option module(s) to choose, you can select the one(s) you want from a list. Clicking on the module will take you to a description in the [Module Directory](#).

When you have finished, you will see a confirmation message on the screen and you will receive an email. (If you are a new student you will receive an email to the address which was provided with your application).

Enrolments are regarded as provisional until the Department providing the module has reviewed your choice. On some programmes of study, your module selections are subject to the approval of the Course Director. Early module enrolment will ensure students know which modules to attend and where the lectures and classes are held.

You may request changes until the beginning of week four, **Monday 22 October 2018** at 8.59am. No changes will be considered after this date for Autumn term modules.

If you have any problems with the online web pages, please email enrol@essex.ac.uk.

Part-time students' modules

If you are a part time student, you cannot access eNROL to select your modules. Instead, please email the Senior Student Administrator with your module choices and they will manually enrol you.

As a part-time student, you will take 60 credits in your first year (including all compulsory modules as far as possible) and the remaining 120 credits (including the dissertation) in your second year.

Please note that part-time students must adhere to the same coursework submission deadlines as the full-time students.

Balancing your module choices evenly across the Autumn and Spring terms

In order to balance your workload, the Department recommends that both full time and part time students take an even number of modules in the Autumn and Spring terms of an academic year. **An imbalance of workload will not be considered by the Department should you submit an Extenuating Circumstance form.**

Reading Lists

Please refer to the [Talis Aspire](#) website which has full and comprehensive reading lists for all your modules.

Coursework submission

Online coursework submission

All essays and your dissertation must be submitted using the online system known as FASer. Please see the [webpage](#) for instructions on how to submit essays.

Coursework deadlines

You will be able to see your coursework deadlines via [myEssex](#).

Coursework deadline policy

We have a single policy at the University of Essex for the late submission of coursework in taught MA courses: all coursework submitted after the deadline will receive a mark of **zero**. **No extensions will be granted.**

A student submitting coursework late will have the University's and Department's arrangements for late submission drawn to their attention. The policy states that the mark of zero shall stand unless you submit satisfactory evidence of extenuating circumstances that indicate that you were unable to submit the work by the deadline.

If you have experienced extenuating circumstances immediately around the time of the deadline, which prevent you from submitting your work by the deadline, you should submit your late work along with a [Late Submission of Coursework Form](#) with supporting evidence to the Senior Student Administrator within **seven days** (including weekends and/or bank holidays) of the deadline date. Your Late Submission of Coursework Form will then be considered by the Department's Late Submissions Committee. You will be informed of the Committee's decision via email.

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 the Department will inform you in advance of the assessment task.

Return of marked coursework

Your marked coursework will be returned to you within twenty working days. The twenty working days does not include Bank Holidays and any of the University's Christmas closure period. Other vacation periods are included in the twenty working days as well as term-time (i.e. coursework handed in at the end of term should be returned at the start of the following term). Working days are Monday to Friday.

Re-marking of coursework

You have the right to request a re-mark of your coursework if it has only been **single marked**. Your work will be marked by another member of staff who will not be made aware of the original mark awarded. You can apply for a re-mark up to **seven days** (including weekends and/or Bank Holidays) after receiving your mark and feedback on FASer. To request a re-mark, please contact the Senior Student Administrator. You will need to speak with your module tutor to discuss your mark and feedback **before** requesting that your work is remarked. You will be required to submit a form to request a remark and include a short statement detailing the reasons why you are making this request.

The University Marking Policy can be found [here](#).

Please be aware that **marks can go down as well as up**. The **re-marked** result will be the mark that is recorded for that particular assessment.

Moderation, second marking policies and External Examiners

The University policy on **moderation** can be found as part of the [Marking Policy](#). Moderation is primarily about providing assurance that the assessment criteria have been appropriately applied. Moderation must take place on individual assessments worth more than 40% of an individual module.

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 the 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 [here](#).

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, the Head of Department or the Students' Union.

Academic Offences policy

The University expects students to act with honesty and integrity in relation to coursework 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. You should read the sections of this handbook which refer to referencing, coursework and examinations very carefully.

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 and falsifying data or evidence.

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 **Referencing and good academic practice** in this handbook.

More information about academic offences and getting support can be found [here](#).

Respecting authorship through good academic practice is one of the key values of higher education in the UK.

Referencing

Referencing is a key academic/scientific 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.

If you aren't sure what the conventions are, particularly in relation to referencing, you should ask the Department or contact the [Talent Development Centre](#).

To find out about your departmental referencing style (Chicago) and for help with referencing, visit the [library website](#).

Purchasing essays or dissertations online ('Essay Mills')

You must not under any circumstances purchase any written-to-order essays or dissertations online or otherwise. This is a very serious academic offence which will be dealt with strictly by the University and may have serious implications for your degree.

Students should be prepared to provide their assignment notes and drafts upon request.

If you are concerned about progress with your coursework or dissertation, please speak to your course tutor, supervisor or Personal Tutor as soon as possible.

Please remember that the [Academic Offences Procedure](#) applies to **all students**.

Assignment and essay guidelines

Structure

- Opening: concise summary of the main points of your argument.
- Argument: one or, at most, two points per paragraph – each supported by textual references.
- Conclusion: just that – conclude your argument.

Argument

- You must have a clear argument and sustain it throughout the essay. The single most important issue to address is the essay title/research question you have decided upon.
- Decide what are the stages of the argument that you wish to conduct and arrange them in an order which will be clear to your reader. Each sentence and each paragraph should contribute to the support of your argument. Make sure each point you make is linked logically, clearly and fluently to the next.
- Most importantly, don't just retell the action of the text.
- Try to distinguish between feelings and thought, and between opinion and analysis.
- If you make a specific point, you must provide evidence in the form of details or quotations from the text.
- A single sentence does not comprise a paragraph. Paragraphs should, ideally, be approximately half a page in length.
- Also remember to use the correct layout: the first line of a paragraph should be marked (i.e. indented), for the ease of the reader. It is not easy to read multiple blocks of text.
- Quality of thought is related to concision. Never write a single word more than is strictly required by your argument. Go through your essay after you have drafted, striking out anything that is not essential. Make sure, however, that you have given sufficient information, and a broad enough context, for your reader to understand the point you are making.

Secondary reading

- Locating and analysing appropriate secondary sources are important academic skills. Make sure you analyse and do not simply reproduce what a published critic writes. Comment on any facts or opinions cited.
- Why is a secondary text interesting? What evidence that you yourself see in the primary text leads you to agree, or modify, or challenge the cited material? Signpost where indebtedness to others ideas begins (often with explicit comment: As Robert Alter notes/suggests/asserts . . .) and ends (with a footnote to Alter's book and to the relevant page numbers).

Plagiarism

- If you do not indicate your sources clearly and in detail, you will be open to a charge of plagiarism, and your essay will be referred to the Academic Offences Officer. The penalties for plagiarism are severe: for the first offence, an essay usually receives a mark of zero. Please refer to the University web pages for information on [plagiarism](#) if you are at all unclear about its definition.
- Remember that you need to reference not only all quotations, but also any ideas that you paraphrase or that have influenced your own argument. All texts, including secondary articles, books, and websites consulted for the essay along with lectures and seminars. It counts as self-plagiarism if you reproduce substantial sections from other essays you have written.

Language

- Vernacular (i.e. slang) is not acceptable in an academic essay. Abbreviations are usually too colloquial.

- Avoid claims which are vague (such as 'effective' as general praise) and those which you could not substantiate on the basis of your own reading (such as calling a poet 'the greatest' or 'the first').
- 'You' is normally avoided in academic arguments.
- 'I' is acceptable, but best used sparingly to define an individual response ('when I saw a production of *Electra*, I felt . . .') or an independent line of argument ('Although Melville, in the introduction to his edition of *Metamorphoses*, asserts that . . . , I would argue that . . .'). In opening paragraphs of essays, avoid a tedious series of statements announcing what you intend to do ('I will discuss . . . I will compare . . .'), especially when these statements repeat the title of the essay. Just do it! Name the authors and texts you are comparing, and make a point about their similarities or differences.

Spelling

- Pay careful attention to spelling, particularly titles of texts and names of authors and characters.
- Be careful about your use of apostrophes, especially avoiding 'it's' for 'its'.

Grammar

- Pay equal attention to your grammar. Try to avoid clumsy and/or over-long sentences.
- Be aware that marks will be lost for poor spelling and grammar.
- Remember you are not writing for yourself, but for another reader. Make sure your writing style is clear and your argument and ideas easy to follow.

Suggested reading

- If you are unsure about academic essay writing, there are a variety of publications that will give you advice and guidance on all of the points outlined above. A good buy is: Brian Greetham, *How to Write Better Essays* (Basingstoke: Palgrave Macmillan, 2001).
- There is also a variety of publications that give advice on locating and researching secondary critical sources. A good buy is: Ellie Chambers and Andrew Northedge, *The Arts Good Study Guide* (Milton Keynes: Open University Press, 1995).

Word count

- The essay word count will be set by the Module Supervisor and will vary depending on which module you are studying. All details will be available on Moodle, but please check with the Module Supervisor or the General Office if you have any questions.

Marking Criteria for the written component of MA Literature, MA American Literatures, MA Film and Literature (critical), MA Avant-Gardes (critical), MA Theatre Practice (critical), MA Playwriting (critical) and MA Wild Writing (critical) essays and dissertations:

The Pass mark for MA essays and dissertations is 50%.

Coursework and dissertations are awarded numerical marks according to the following guidelines:

80%+ (Distinction)

Work which, over and above possessing all the qualities of the 70-79 mark range, indicates a fruitful new approach to the material studied, represents a real advance in scholarship, or is judged by the markers to be of publishable quality.

79-70% (Distinction)

Outstanding piece of work, showing full conceptual command, good methodology, impressive overall organisation, and pertinent and persuasive analysis. Excellent use is made of well-chosen critical, theoretical or other relevant material. The thought is clearly articulated and concisely expressed. The argument is well conceived and executed rigorously. The work includes a full, accurate and properly laid out bibliography with complete references.

69-60% (Merit)

The work is soundly structured and shows good conceptual command. It demonstrates detailed knowledge of the subject-matter, good use of critical writing and evidence of independent critical thinking and of analytical skills. The argument is well-conceived and conducted and analysis is clear. The work includes a full, accurate and properly laid out bibliography with complete references.

59-50% (Pass)

Sensible and reasoned work which covers major points, clearly expressed, with some analysis and some use of critical reading. The range of knowledge is satisfactory and the argument coherent. Structure is basically sound. The bibliography is properly presented and adequate references are given.

49-40% (Fail)

The work shows basic understanding, and an adequate grasp of the material. There is little independent thought, ideas are not always well expressed, and the argument is deficient at some levels. The bibliography is incomplete or not properly presented, and references are not fully given.

39% or below (Fail)

Patchy understanding of the material at best, poor expression, incoherent argument. Does not address the question or the title. Embryonic bibliography. Poor references.

Please note that poor presentation is not acceptable and it will be penalised by up to ten points. Poor presentation can include, for example, spelling mistakes, grammatical and syntactical errors, careless writing, lack of proof-reading, inconsistent or incorrect referencing.

Marking Criteria for MA in Film Studies/Film and Literature (practical component only, if practical component is chosen):

The Pass mark is 50%.

Numerical marks are awarded according to the following guidelines:

- LT932 Film Project (recommended length 10 minutes);
- Dissertation practice-based component (recommended length: approx. 15-30 minutes, depending on genre and content; 60% of overall dissertation mark)

80%+ (Distinction)

Work, which, over and above possessing all the qualities of the 70-79 mark range, indicates a genuinely innovative approach to the medium, or signals a new departure for film language in its audio-visual style or narrative strategy, or is judged by the markers to be of a standard worthy of public (festival or commercial) exhibition.

79-70% (Distinction)

Whether documentary, experimental, or narrative fiction, this is an outstanding piece of work, exhibiting a clear command of the medium, original thinking, and an effective overall technical approach. Excellent use of human and technical resources. The work should show evidence of thoughtful planning (pre-production), effective execution of plans (production), and mastery of post-production techniques. The thought behind the project is clearly and creatively articulated in the finished product. There are full, accurate and properly laid out titles and credits.

69-60% (Merit)

The work is soundly structured and shows good conceptual command of the medium. It demonstrates a good use of human and technical resources. There is good evidence of independent thinking, of translating ideas into images, and of effective execution at all level of the production process. There are few or only minor technical problems in evidence. The work includes titles and credit attribution for significant contributors.

59-50% (Pass)

A reasonably well-thought-out work which shows evidence of a conceptual command of the medium. There should be evidence of planning and largely successful execution of plans. All stages of the work should be of a reasonable technical standard but may contain some minor technical problems. Overall, this is a satisfactory project that shows some creative thinking, and a fairly coherent use of the medium. Titles and credits of a reasonable standard.

49-40% (Fail)

The piece of work shows a basic understanding of the visual medium, but nevertheless demonstrates a marginally adequate execution of plans and intents. There is little independent thought, ideas are not always well expressed through the images and/or text, and the work is technically deficient at some or many levels. Titles and credits are not clearly presented.

39% or below (fail)

Patchy understanding of the medium, poor expression of ideas. Incoherent as a visual text. Shows little evidence of successful planning or execution. Poor titles and credits.

Note on film projects: Obvious technical problems will be taken into consideration by markers only if there is clear evidence presented of adverse circumstances beyond the student's control.

Please note that poor presentation is not acceptable and it will be penalised by up to ten points. Poor presentation can include, for example, spelling mistakes, grammatical and syntactical errors, careless writing, lack of proof-reading, inconsistent or incorrect referencing.

Marking Criteria for MA Playwriting (practical projects only, if practical component is chosen):

The Pass mark is 50%

80%+ (Distinction)

Work, which as well as the qualities outlined in the 70-79 category, also has one of the following attributes:

- It shows a highly innovative approach
- It demonstrates a progression in theatre form
- It shows a compelling and sophisticated use of language and/or composition
- It is judged to be at a standard worthy of public exhibition

79%-70% (Distinction)

An outstanding piece of work which displays all the following criteria:

- **Creativity and originality:** the piece clearly and successfully integrates experimentation and imaginative ideas into elements of the performance (communication of the narrative, the acting style, the use of theatrical space, etc.).
- **Conceptualisation:** the piece demonstrates clearly that theoretical and conceptual ideas have been researched and successfully applied.
- **Coherence:** the piece constitutes a creative and conceptual whole.
- **Organisation:** the overall organisation of the performance is highly effective and professional.
- **Addressing the audience:** the audience is addressed fully.

69-60% (Merit)

A very solid piece of work, which displays a significant number of the following criteria:

- **Creativity and originality:** the piece integrates some experimentation and imaginative ideas into elements of the performance (communication of the narrative, the acting style, the use of theatrical space, etc.).
- **Conceptualisation:** the piece demonstrates that theoretical and conceptual ideas have been researched and applied.
- **Coherence:** the piece constitutes a creative and conceptual whole.
- **Organisation:** the overall organisation of the performance is effective and professional.
- **Addressing the audience:** the audience is addressed.

59-50% (Pass)

A satisfactory though unremarkable piece of work, which displays some of the following criteria:

- **Creativity and originality:** the piece integrates some experimentation and imaginative ideas into elements of the performance (communication of the narrative, the acting style, the use of theatrical space, etc.).
- **Conceptualisation:** the piece demonstrates that theoretical and conceptual ideas have, to some extent, been researched and applied.
- **Coherence:** the piece holds together.
- **Organisation:** the organisation of the performance is fairly effective and professional.
- **Addressing the audience:** the audience is to some extent addressed.

49-40% (Fail)

A hardly adequate piece of work which barely displays the following criteria:

- **Creativity and originality:** the piece integrates some experimentation and imaginative ideas into elements of the performance (communication of the narrative, the acting style, the use of theatrical space, etc.).
- **Conceptualisation:** the piece demonstrates that theoretical and conceptual ideas have, to some extent been researched and applied.
- **Coherence:** the piece holds together.
- **Organisation:** the organisation of the performance is fairly effective and professional.
- **Addressing the audience:** the audience is to some extent addressed.

39% or below (Fail)

A very poor piece of work which does not meet any of the above criteria.

Please note that poor presentation is not acceptable and it will be penalised by up to ten points. Poor presentation can include, for example, spelling mistakes, grammatical and syntactical errors, careless writing, lack of proof-reading, inconsistent or incorrect referencing.

Marking Criteria for MA Theatre Practice (practical projects only, if practical component is chosen):

The Pass mark for MA essays and dissertation is 50%.

80%+ (Distinction)

Work, which as well as the qualities outlined in the 70-79 category, also has one of the following attributes:

- **Theatre craft and/or technical skills:** performance work that demonstrates an outstanding level of craft/skill and is on the way to a professional standard of work, utilizing the assignment brief as a platform for superior creative expression.
- **Research/knowledge:** a performance work that demonstrates excellent scholarship, drawing together complex ideas in a detailed application of thought in the execution of the creative brief.
- **Commitment:** outstanding commitment given to the project, where focused classroom work, high-level of study and preparation, and independent rehearsal are brought together to surpass the expectations of the assignment brief.
- **Originality, creativity and critical engagement:** the conception, development and delivery of innovative and original work that seeks to break new ground in the relevant discipline or genre; work that understands its position in the wider cultural and creative context.
- **Collaborative skills:** demonstrable evidence of superior collaborative skills, where the artist has enabled or improved the performance of others through their approach to the creative task, taking a flexible and dynamic approach to teamwork where they continually reflect on their own process and practice to adjust towards the needs of the project.

79-70% (Distinction)

An outstanding piece of work which displays all the following criteria:

- **Theatre craft and/or technical skills:** performance work that demonstrates a sophisticated level of craft/skill appropriate to the brief and to the creative task, whether in acting (e.g. excellent vocal and physical use; inhabiting the role); directing (e.g. choices in staging and use of space; effective use of design, lighting, sound; pacing and flow); technical skills (choice and execution of lighting, sound, props, design, costume).

- **Research/knowledge:** a performance that demonstrates meticulous and wide-ranging research/thinking put to creative use in the execution of the creative brief (e.g. research into a playwright, text, or other contexts; knowledge of theatrical forms, devices, techniques, practices relevant to the creative brief).
- **Commitment:** excellent commitment to the preparation of the work (i.e. punctual, regular attendance at rehearsal) throughout the process, as evidenced in the exemplary preparedness, high quality and detail of the work.
- **Originality, creativity and critical engagement:** sophisticated practical performance work, evidencing a high level of creativity and original thinking; sophisticated critical engagement with ideas and concepts from relevant texts and module materials.
- **Collaborative skills:** plentiful and compelling evidence in performance (and throughout process) of exemplary teamwork; equal sharing of the creative task; excellent organization/time management skills across the group; plentiful evidence of ability to effectively facilitate, participate sensitively and problem-solve within the team; very good listening and teamwork in performance.

69-60 (Merit)

A very solid piece of work, which displays a significant number of the following criteria:

- **Theatre craft and/or technical skills:** performance work that demonstrates a highly capable level and range of theatre-making craft and practical skills in acting, directing, technical theatre.
- **Research/knowledge:** performance work that evidences thorough and highly appropriate level of contextual research and knowledge, relevant to the brief.
- **Commitment:** a high level of commitment to the work, resulting in a piece that is thoroughly prepared.
- **Originality, creativity and critical engagement:** performance work that demonstrates a good level of creativity and independent thinking with some originality of approach; that engages at least some of the time critically with texts and/or module content.
- **Collaborative skills:** evidence in performance of very good collaborative work and effort, with clear evidence of the sharing of the task, good time-management across the group; evidence sensitive participation in group processes and decision-making, and a performance where the group is coherent and united in their focus.

59-50 (Pass)

A satisfactory though unremarkable piece of work, which displays some of the following criteria:

- **Theatre craft and/or technical skills:** a capable but uneven range of craft/skills demonstrated.
- **Research/knowledge:** demonstrates a satisfactory though perhaps not very deep or extensive level of thinking and contextual research, relevant to the brief.
- **Commitment:** satisfactory but uneven level of commitment and preparedness; some patchiness in level of rehearsal evidenced by performance.
- **Originality, creativity and critical engagement:** performance work that shows some creativity, originality and inventiveness, but perhaps with unevenness; work that shows some critical engagement with texts and/or module content but in a patchy or limited manner.
- **Collaborative skills:** a satisfactory performance standard, showing evidence of some satisfactory teamwork; but perhaps also some evidence of fractured group dynamics or uneven sharing of the task; performance that shows some signs of limited teamwork, with some good moments, but also some uneven listening and group work.

49-40 (Fail)

A hardly adequate piece of work which barely displays the following criteria:

- **Theatre craft and/or technical skills:** basic level of craft/skills, inconsistently applied.

- **Research/knowledge:** displays a limited or fairly superficial level of research and knowledge.
- **Commitment:** An acceptable performance but significantly limited in commitment and preparedness, exposed by work that is uneven and shows signs of needing more rehearsal.
- **Originality, creativity and critical engagement:** acceptable response to the brief that is significantly limited in its creativity and originality. Work may show limited critical engagement with the material and content of the performance, or with texts or concepts from the module.
- **Collaborative skills:** an acceptable performance where evidence of good collaborative process is limited. Unevenness in the group's sharing of the task, in coherence, and in the ability to listen to each other and work together onstage.

39-30 (Fail)

A very poor piece of work which does not meet any of the above criteria.

Please note that poor presentation is not acceptable and it will be penalised by up to ten points. Poor presentation can include, for example, spelling mistakes, grammatical and syntactical errors, careless writing, lack of proof-reading, inconsistent or incorrect referencing.

Marking Criteria for MA in Film Studies, MA Film and Literature, MA Creative Writing, MA Avant-Gardes and MA Wild Writing (creative writing components only):

The Pass mark for MA essays and dissertation is 50%.

For the sake of convenience, criteria for creative work and commentary have been separated, though often the two will work synergistically.

80%+ (Distinction)

Work which, over and above possessing all the qualities of the 70-79 mark range, indicates a fruitful new approach to the genre, represents a real advance in method, or is judged by the markers to be of publishable quality.

79-70% (Distinction)

An outstanding piece of creative work, showing complete stylistic command, good conceptual understanding of genre, original thinking, very effective overall organisation. Excellent use is made of appropriate sources, where relevant, and work displays a mastery of writing skills. The work is original, well-conceived and executed rigorously.

The commentary is pertinent and persuasive, clearly articulated and concisely expressed, making excellent use of appropriate secondary material. It is original, well-conceived and executed rigorously. It includes a full, accurate and properly laid-out bibliography and complete references.

69-60% (Merit)

The creative work is soundly structured and shows good stylistic command and makes appropriate choice of stylistic options. It demonstrates thorough knowledge of the genre, some original thinking and is well organised.

The commentary is well structured, demonstrating a detailed knowledge of the subject matter, independent critical thinking and analytical skills. It is well-conceived and executed with some rigour. There is a full, accurate and properly laid out bibliography and there are complete references.

59-50% (Pass)

A sensible and well-written piece of creative work, showing some stylistic merit. The work is satisfactorily conceived and executed, with some creative thinking.

The commentary contains some analysis and some appropriate use of secondary reading and a fairly coherent argument. Structure is basically sound. The bibliography is properly presented and adequate references are given.

49-40% (Fail)

The piece of creative work is relevant and shows a basic grasp of creative writing skills, but nevertheless fails to cohere as a piece of writing. There is little independent or creative thought, ideas are not always well expressed, and the choice of stylistic options is deficient at some levels.

Commentary demonstrates only a marginally adequate grasp of the material. The bibliography is incomplete or not properly presented, and references are not fully given.

39% or below (Fail)

Patchy creative work at best, poor expression and/or structure. The work does not exhibit good use of stylistic options and shows little independent or creative thought. Incoherent argument in the commentary. Embryonic bibliography and poor references.

Please note that poor presentation is not acceptable and it will be penalised by up to ten points. Poor presentation can include, for example, spelling mistakes, grammatical and syntactical errors, careless writing, lack of proof-reading, inconsistent or incorrect referencing.

The dissertation

Writing the dissertation

You should begin to write your dissertation during the Summer term, with your research and preparation conducted in the Spring term, and a draft should be shown to your supervisor in early July. The revised final draft must be ready by the second week of August for the supervisor to approve it before it is prepared for submission (see **timetable** below).

Topic

It is never too early to start thinking about, and even working on, your dissertation. As soon as you have an idea, mention it to the MA Course Director, your Personal Tutor, or the Convenor of a relevant module for informal feedback. Through research, reading, and careful thought, try to gauge the scope of the project. Remember that most topics will grow to be more complicated when you start to work on them, so either begin with a narrow field or concept, an informed question, or be prepared to concentrate on a specific aspect of the area of interest. A good way to consider whether you have a viable topic is to summarise it in writing in 100 words.

The dissertation will probably be the most important piece of writing you have yet had to undertake. It will be read by the External Examiner and judged according to high standards of scholarship. It is important that you conceive of it as qualitatively different from the module essays, as well as (at 6,000-12,000 words excluding bibliography and footnotes) much longer.

Dissertation Proposal

The Dissertation Proposal is a formative compulsory assignment which is meant to help you firm up your dissertation ideas and form the basis of discussion with your supervisor. For this you should write a 200-300 word summary of the intended scope of your project, including your proposed primary texts, together with an indicative bibliography of **at least** 10 secondary sources. The proposal should demonstrate your potential for independent study and scholarship, and be the outcome of preliminary research and planning for your dissertation. It should **not** repeat essay material from your other modules.

The 200-300 word summary should formulate a problem to be solved or an argument to be pursued, detailing the research questions that guide your inquiry, the critical or creative context in which your work is situated, and your research methods, including the theoretical approaches you plan to draw upon or practical methods of data collection. For creative writers, the “problem to be solved” or “argument to be pursued” might involve, for example, the distinction between “fabula” and “sjuzet” (that is, the story to be told and the specific way and order in which it will be told) and the aesthetic choices to be made or the mode of representation to be chosen, including details such as appropriate choices of style, language, point of view, and structure. Methods might include visits to places/locations or museums, and interviews.

You should complete this piece of work using the Dissertation Proposal Form available from the Senior Student Administrator, and submit it to FASer by **10.00am on Wednesday 12 December 2018 (week 11)**. Once the Dissertation Proposals have been received, you will be allocated a supervisor with whom you will develop the project further.

The Dissertation Proposal is an important stage of the research process for the dissertation; it is also crucial for us to identify an appropriate supervisor to support you through the remainder of the process. However, the Dissertation Proposal is a provisional piece of work, and we understand that your ideas will change in the course of research.

MA dissertation supervision

Students will be allocated a supervisor for their dissertation dependent on the topic area submitted in the Dissertation Proposal. Students will be informed of their supervisor early in the Spring term. Students will be allocated a supervisor with the expertise and capacity to supervise their dissertation, but students cannot expect a specific member of staff to be their supervisor.

We encourage our students to follow their academic and creative interests, and hopefully produce new knowledge. Therefore, you must anticipate that your supervisor will sometimes gain knowledge and insight on the specificities of your topic along with you. What you can expect is that your supervisor has the academic and critical experience to offer you subject guidance, knowledge of the critical field, and writing expertise. If, for some reason, your dissertation topic changes substantively, the Department will endeavour to find you a new supervisor with the relevant expertise.

Your dissertation supervisor will be your **primary contact** for all questions regarding organisation of material, layout, inclusions and exclusions, word-count and referencing.

It is expected that you will have five face-to-face supervisory meetings over the course of the dissertation project. These meetings should last around thirty minutes, and no more than one hour. All meetings should be preceded by the submission of sample work seven days before the meeting. At these meetings, students can expect supervisors to give advice on additional reading, development of argument, intersection with theory, structure, and time-management. Supervisors may give comments on style and the quality of prose, but they cannot copy-edit your work, and are **not** required to proof-read or edit dissertations.

This is the culmination of your MA study, and a mark of independent research-work, and therefore your supervisor will endeavour not to exceed the supervisory time allocation. In certain circumstances, face-to-face meetings will be substituted for email exchange and written commentary, on agreement with the individual supervisor, but candidates should be aware of the more limited range of feedback possible by this method. You are not under any obligation to use all of your supervisory allocation, but this is a rich part of the postgraduate experience, and is often linked to the achievement of the highest grades.

Students are reminded that they can also arrange to meet their Personal Tutors during the writing of the dissertation if they also need to access pastoral support during this period.

Part-time students will also be allocated supervisors upon the production of an initial Dissertation Proposal, and will be supported to use their postgraduate study to refine and select the topic and subject matter that reflects their developing interests and knowledge.

Dissertation timetable

The first meeting with your supervisor will be to discuss the submitted Dissertation Proposal. The remaining meetings will discuss work in draft form and to guide the student towards successful submission.

Plan your allocated supervisory sessions with your supervisor during late Spring and Summer terms. You should begin to write your dissertation during the Summer term and it is recommended that at least half of it be drafted to show to your supervisor before the end of Summer term. Plan to complete a draft by early August, leaving time for editing, revisions, and proofreading. It always takes longer than you imagine to write up, revise, and package the final version of the dissertation.

Dissertation requirements

Different MAs have slightly different dissertation requirements.

Please note that submissions may be penalised if they are 10% over or under the expected word count. Bibliographic material, the abstract and footnotes **do not** count towards the word limit. In certain circumstances, appendices may be included under negotiation with the supervisor, but candidates must be aware that these materials will not form part of the marked assessment.

Dissertation for MA in Literature

A written dissertation of 12,000 words excluding bibliography and footnotes, which will be assessed according to the marking criteria for MA essays and dissertations (see Marking Criteria above).

Dissertation for MA in American Literatures

A written dissertation of 12,000 words excluding bibliography and footnotes, which will be assessed according to the marking criteria for MA essays and dissertations (see Marking Criteria above).

Dissertation for MA in Film Studies; MA in Film and Literature

The MA in Film Studies offers three options for the dissertation:

- a written dissertation of 12,000 words excluding bibliography and footnotes, which should adhere to the criteria outlined for the MA in Literature, **OR**
- a practical/creative film or digital project accompanied by a shorter written component (c.6,000 words) **OR**
- a screenplay (c. 6,000 words) which will be assessed according to the marking criteria for MA Creative Writing dissertations **AND** a critical commentary of 6,000 words exclusive of the notes and bibliography, which should adhere to the criteria outlined for the MA in Literature.

The recommended length of the practical project is 15-30 minutes, depending on genre and content (please consult your supervisor). The written component should engage with the practical component in one or more of the following ways: it should include detailed commentary regarding methodology or analysis of methods and intentions in the project; it should place the project within a historical and/or critical frame; it should be an original scholarly work in film studies that bears some relation to the practical project and that illuminates its primary goals. The written component will be assessed according to the marking criteria for the MA in Literature (see Marking Criteria above), and the practical component will be assessed according to the marking criteria for practical components for the MA in Film Studies/Film and Literature (see above).

Dissertation for MA in Playwriting

A **complete** play (including plays for radio) under 70 minutes playing time **AND** a 6,000 word dissertation. The written component should engage with the practical component in one or more of the following ways: it should include detailed commentary regarding methodology or analysis of methods and intentions in the project; it should place the project within a historical and/or critical frame; it should be an original scholarly work in theatre studies that bears some relation to the practical project and that illuminates its primary goals. The 6,000 word critical component will be assessed according to the marking criteria for the written component of MA essays and dissertations (above).

Dissertation for MA Theatre Practice

This degree offers two options for the dissertation:

- a written dissertation of 12,000 words excluding bibliography and footnotes, which should adhere to the criteria outlined for the MA in Literature, **OR**
- for Practice as Research projects, a substantial piece of theatre or performance practice **AND** a critical commentary of 6,000 words.

The written commentary should engage with the creative practice and may include all or some of the following: analysis of intentions, methodology and process in the project; an examination of the project within a cultural and/or critical frame; discussion of the relationship between practical work and the wider field of knowledge, or the genre, within which it is situated; it should be an original scholarly work in theatre studies that bears some relation to the practical project and that illuminates its primary goals. Examples of creative practice include: the production of a theatre or performance piece(s) (c. 30 minutes in total) or facilitated workshops and applied theatre interventions (90 minutes delivery time) a full-length performance script (no more than 70 minutes running time) new digital content for performance contexts (c.20 minutes) design models and plans for performance (portfolio of research and drawings) or any other creative output approved by the Centre Director for Theatre Studies. Any non-permanent outputs will be submitted as film of a high visual and audio quality for examiners to review. The 6,000-word critical component will be assessed according to the marking criteria for the written component of MA essays and dissertations (see above).

Dissertation for MA in Creative Writing

A substantial piece of creative work, length negotiable (but normally c.6,000 words), **AND** a critical commentary of c.6,000 words. The written component should engage with the practical component in one or more of the following ways: it should include detailed commentary regarding methodology or analysis of methods and intentions in the project; it should place the project within a historical and/or critical frame; it should be an original scholarly work in creative writing that bears some relation to the practical project and that illuminates its primary goals. The creative writing component and critical commentary will be assessed according to the marking criteria for MA Creative Writing dissertations (see above).

Dissertation for MA in Wild Writing

This degree offers two options for the dissertation:

- a 12,000 word dissertation excluding bibliography and footnotes, which should adhere to the criteria outlined for the MA in Literature, **OR**
- a piece of creative writing (6,000 words) which will be assessed according to the marking criteria for MA Creative Writing dissertations **AND** a critical commentary (6,000 words), exclusive of the notes and bibliography, which should adhere to the criteria outlined for the MA in Literature.

Dissertation for MA in Avant-Gardes

This degree offers two options for the dissertation:

- a 12,000 word dissertation excluding bibliography and footnotes, which should adhere to the criteria outlined for the MA in Literature, **OR**
- a piece of creative writing (6,000 words) which will be assessed according to the marking criteria for MA Creative Writing dissertations **AND** a critical commentary (6,000 words). The written component should engage with the practical component in one or more of the following ways: it should include detailed commentary regarding methodology or analysis of methods and intentions in the project; it should place the project within a historical and/or critical frame;

it should be an original scholarly work in avant-gardes that bears some relation to the practical project and that illuminates its primary goals. The 6,000 word critical component will be assessed according to the marking criteria for the written component of MA essays and dissertations (see above).

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 and/or DBS checks **must** be obtained before it commences.

Please note that ethical approval **cannot** be granted retrospectively and failure to obtain ethical approval prior to data collection will mean that this data **cannot be used**.

You can find our Guidelines for Ethical Approval of Research Involving Human Participants [here](#) along with the Ethical Approval application form.

If you are planning on using human participants in your dissertation or coursework (for example you wish to conduct interviews or workshops and/or gain peer feedback for your practical work etc.) you must seek ethical approval **as soon as possible before beginning your research**. This is **mandatory** even if the participants or interviewees are not vulnerable subjects or protected categories. For more information, please contact the Ethics Officer, [Professor Karin Littau](#).

'Human participants' are defined as including living human beings, human beings who have recently died (cadavers, human remains and body parts), embryos and fetuses, human tissue and bodily fluids, and personal data and records (such as, but not restricted to medical, genetic, financial, personnel, criminal or administrative records and test results including scholastic achievements). Research involving the NHS may require and research involving human tissue or adults lacking capacity to consent will require Health Research Authority approval.

Presentation of the dissertation

The University regulations state that the Dissertation must be presented in typescript and consist of no more than 12,000 words (or equivalent breakdown for creative projects) (abstract, bibliographic materials and footnotes are **not** included in the word count). Consult your supervisor and/or MA Course Director if there are special circumstances – but do so well before the dissertation deadline.

Organisation of the dissertation

Think, as you are writing, about the best way to organise your material. You need an organisation appropriate to the material, but, usually, a clear introduction, a division into three to five chapters or sections, and a clear conclusion is an appropriate approach.

Appearance of the dissertation

Give some thought to the appearance of the dissertation: consult dissertations from earlier years to find models. The watchwords in presentation are **clarity** and **space**. The paper should be standard A4, of good quality. The dissertation must be word-processed with one-and-a-half spacing, on one side of the paper only, leaving a wide left-hand margin. Footnotes may be single spaced.

Always start with a title-page, a contents page, and a one-page **abstract** outlining the aims and organisation of the dissertation. Number the pages sequentially from the beginning of the introduction. Follow the Departmental Style Guide (see Appendix).

An electronic copy of your dissertation will be retained in the Department for future researchers. It is therefore in your interest that the dissertation be presented immaculately.

You have the right to request that your dissertation is not made available for future cohorts to view. Please contact the Senior Student Administrator for further information.

Proof-reading of the dissertation

Always proof-read your work. Print out the complete version in draft form, read it through and if possible, get a friend to read it too for spelling and typing mistakes you might have missed.

If professional proof-reading has been sought, it **must** be declared in the Acknowledgements.

If you have not proof-read your dissertation thoroughly, this will affect your final result.

Corrections and proof-reading

If you have had another person correct the English of your work, you **must** acknowledge the nature and extent of that correction in your Acknowledgements.

Dissertation submission requirements

Please note that you are required to upload **ONE** electronic copy of your dissertation on FASer before the deadline. Please submit one Word or PDF file. If you are submitting a creative project as part of your dissertation, please contact the Senior Student Administrator for guidelines on how to submit your work.

If you are submitting a film as part of your dissertation (MA Film Studies, MA Film and Literature students or MA Theatre Practice students) you should upload a YouTube/Vimeo link to your film on a separate Word document to FASer (please entitle the document *MA Dissertation Film* and include your registration number). Please make sure that the link is working and that your film can still be viewed after you submit your dissertation.

A formal dissertation title page will be circulated by the Department to you in advance of the deadline and must be completed and inserted into your dissertation as a formal front cover page. If you wish to have a more decorative title page, this can be inserted after the formal front cover page.

Deadline to submit the dissertation

The deadline for the submission of the dissertation is **10.00am** on FASer on **Wednesday, 4 September 2019**. You may submit your dissertation earlier but discuss doing so with your supervisor first.

Dissertations do not fall under the Late Submission of Coursework policy. Therefore, if you fail to submit your dissertation by the deadline, you will receive a mark of zero.

Late submission of coursework

There is a single policy across the University for the late submission of coursework. All coursework submitted after the deadline will receive a mark of zero unless satisfactory evidence is provided of extenuating circumstances that indicate that you were unable to submit the work by the deadline. No extensions will be granted in advance. Please see the website for more information on the policy and process for submitting extenuating circumstances to support a late submission claim.

www1.essex.ac.uk/students/exams-and-coursework/late-submission.aspx

Dissertations or equivalent are not counted as coursework and are therefore not covered by the policy on late submission of coursework. Students can request an extension to submit their dissertation if they find that, due to extenuating circumstances, they will be unable to submit the dissertation by the published deadline.

Extensions for dissertations

A request for an extension in order to complete the writing of a dissertation will be considered only if there are substantiated [Extenuating Circumstances](#).

A request should be made to the MA Director through your supervisor **as soon as** the need for an extension becomes evident to you, and no later than the end of July 2019. Requests that fall outside of the permissible Extenuating Circumstances will not be accepted.

Requests can be granted for up to four weeks by the Department. Approved extensions of four weeks would normally see the dissertation marked and the degree results ratified within the standard time period.

You are able to apply to the Dean for an extension of up to three terms. If your request for an extension of one term or more is granted you will be required to register as a continuation student and pay the continuation fee. Please note, however, that after September 2019 there may be no campus accommodation available for you, and the extension may have an impact on your financial commitments. The degree results of students granted such extensions will be decided at a meeting of the Examination Board held in the following year.

Your dissertation results and Essex email account

Please keep your **Essex email account** activated (by just sending one email now and again) after you have submitted your dissertation, because this is how you will receive an alert to tell you when the results of the Final Exam Board are published. You will also have to use your Essex log-in to access the online web results page.

What comes next?

Graduating with an MA from the University of Essex is a great professional and personal asset and you will have a choice of either getting a job immediately or, if your inclinations and capacities allow it, pursue an even higher research degree. If you aim to find a job, do not forget the extensive support the University's employability services offer (see **Employability**).

If you decide to stay on for further study with us, please note that our research degrees include PhD and MPhil in all the subject areas covered by the Department, and that we welcome both theoretical-critical and practice-led doctoral-level study. Our culture of world-class research provides an outstanding and supportive environment in which to undertake your research study. 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 [course finder](#), and find out more about the value of being a researcher.

Learning, development and your course

Employability

Many of your modules here in Literature, Film, and Theatre Studies are designed to encourage you to develop a range of practical and transferable skills, through a variety of teaching and assessment methods. These include:

- Developing critical and independent thinking
- Managing your own time and acquiring high levels of self-motivation and organisation
- Performing well under stress
- Collaborating with others
- Seeing projects through to their completion
- Specific transferable skills including working with archives, databases and others.

The Department holds an Employability Conference for all postgraduate students, usually in the Spring term. This is a workshop and discussion programme designed to give students ideas and strategies for their future career path. The Employability Conference is designed and delivered by the Department in conjunction with the Employability Director, the elected MA Course Representatives and the University of Essex's [Employability and Careers Centre](#).

Building your research profile and presentation skills

The Summer term normally sees the MA conference for the Literature, Film, and Theatre Studies Department. This is an excellent opportunity to gain experience at presenting conference papers, building an academic profile and also getting peer-feedback on your research ideas. Participants might give either 10-15 minute papers on their research, work in progress showings or readings, and submissions from writers and creative practitioners are actively welcomed. The conferences are curated around a theme, and whilst they are supported by large numbers of the Department's academic staff, they are both student organised, managed and delivered. This gives the conference organisers an important skill for their CV and insight into another part of academic life.

The Department has a budget allowance available for the organisation of the MA conference. The budget for the agreed outline of the event is overseen by the MA Director and the Department Manager.

You can put yourself forward to be a conference organiser at any time during the year by submitting a short statement to the MA Director.

Listen Again

Did you miss something? Our [Listen Again](#) digital recording service lets you listen back to lectures so you grasp every detail. It is available in teaching rooms or lecture theatres where you see the sign.

Disability and emotional wellbeing

Professor John Gillies (jjillies@essex.ac.uk) is the Departmental Disability Liaison Officer (DDLO) who can provide you with a direct link to [student support services](#), making sure that the Disability Service knows about any adjustments you may require.

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

You can find out about the support we offer [here](#).

UK students may be eligible for a Disabled Students' Allowance grant. See our [webpages](#) for more information, including application forms and key changes.

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](#).

If you are studying on a **Tier 4 visa**, don't forget to read section **Tier 4 Information** of this handbook which has further information and links.

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](#).

Student representation, Student Staff Liaison Committees, Student Assessment of Modules and Teaching and student surveys

Student feedback is a vital part of the University's approach to quality assurance and enhancement. It is 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. More information can be found [here](#).

MA Course Representatives are a vital point of contact for a diverse and discerning postgraduate population. As an MA Course representative, you will be expected to use a range of communication techniques to solicit feedback and queries from your fellow students, actively locating the voices that are under-represented, and to have the judgement to discriminate which issues need to be escalated to the Student Staff Liaison Committee, and which can be solved by more light-touch methods. You

must excel in diplomacy, and know the importance of discretion, but still be prepared to take a stand on issues that matter to the student body – sometimes representing opinions counter to your own. You need to make sure that you have the time and inclination for a public-facing role whilst undertaking a demanding programme of studies.

For more information in becoming a MA Course Representative, please contact the MA Director.

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.

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.

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. More information can be found [here](#).

For guidance in relation to third-party proofreading of student work, please see [here](#).

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 [here](#).

If you need to **report an absence** from a teaching event, test or exam due to medical reasons, representing the University in British Universities and Colleges Sport (BUCS) competitions, or in regional, national or international competitions; being selected or training for a national sports team e.g. Home Nationals or Great Britain, on a University organised placement, or other circumstances you should do so by completing the relevant form in myEssex for a **notified absence**. Your department 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.

LEAP (Learner Engagement Activity Portal)

Learner Engagement Activity Portal is our student centered, personalised engagement tool. LEAP focuses on **what you do** rather than **who you are**. It's expected that the more engaged you are with your studies the more likely you are to achieve your academic goals.

LEAP calculates and shows you your average engagement for the last seven days based on your usage of each university resource (Faser, Moodle and Listen Again as well as attendance and University computer logins). By providing you with this information, we hope to empower you to become more effective, independent learners and achieve your study goals.

Log into LEAP via Pocket Essex, My Essex or leap.essex.ac.uk.

Changing your degree and course

If you are thinking about changing course, we recommend that you speak to someone in the department as soon as possible. They will be able to advise you if there are any specific requirements for the course you are looking to change to. If the course you are looking to change to is within a different school/department, then you should also speak to someone in that department.

There are deadlines in place for when you need to change course by, so please make sure you are aware of these deadlines before requesting to change. Further details on changing course and the relevant deadlines can be found [here](#) or by visiting your Student Services Hub.

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

Changing your mode of study

If you want to **change your mode of study** from full-time to part-time, you should discuss this with our departmental staff. If this is possible, you will need to make a formal request using the online [Change of Mode of Study form](#).

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](#).

Extenuating circumstances

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

You need to submit your form by the deadline given [here](#).

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

Please read the guidance on extenuating circumstances very carefully before submitting your form and evidence. Seek advice from the [Students' Union Advice Centre](#), or the [Student Services Hub](#).

Withdrawing and intermitting

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 the Department and your Student Services Hub to talk to one of our advisers.

You should also read our guidance on intermitting very carefully. 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 the 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.

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 Students' Union Advice.

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](#).

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](#).

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 [here](#).

Award documents

As your studies draw to a close, and once your exam board has met, it normally 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 at Graduation.

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](#).

Section 4 YOU MATTER

Practicalities: Getting started and IT matters

Registration

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](#).

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.

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.

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

If the room number has three parts and the first is alphabetical e.g. 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 e.g. 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 e.g. 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.

IT support

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.

You must [change your password](#) within four weeks of your account being created, and then once every four months after that.

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.

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 which is open from Monday to Thursday 8.30am to 6.00pm, and Friday 8.30am to 5.45pm.

Information on computers and software is available [here](#).

If you need to use a computer on campus our computer labs are the perfect place to study or work. Many labs stay open until late and some are open 24/7. For computer lab locations, opening hours, real-time availability, study group pods, software, computer servers and assistive technology please visit [here](#).

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 University must ensure all students hold the right to study in the UK throughout their studies and there are regulations regarding your Immigration status. For Tier 4 students, the Home Office attach conditions to your Tier 4 leave that restrict study, work and access to state benefits, some nationals have to register with the Police. The University has many duties as a Tier 4 sponsor and must ensure we remain compliant in order to retain our Tier 4 licence.

Find out more on the University's website [here](#).

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, a bank, two general stores 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 [here](#) and [here](#) and in the campus guide you received with your welcome information when you joined us as a student member.

Skills, Employability and Experience

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.

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.

English classes for the dependants of international students and staff (ECDIS)

The [Department of Language and Linguistics](#) offers dependants of international students and staff at the Colchester Campus the chance to improve their English language through our ECDIS programme, at no extra cost.

Classes are taught at three basic levels: Elementary (A1/A2), Intermediate (B1/B2) and Advanced (C1/C2) and will focus on listening, speaking, reading and writing.

Please contact ecdis@essex.ac.uk for further information.

Talent Development Centre

Operating on Colchester and Southend campus, the TDC offers a range of ways to help you realise your potential and improve your academic performance.

Our tutors provide expert guidance on study skills; mathematics and statistics; assignment writing and English for academic purposes.

Look online to find out more about our classes, workshops, drop-in clinics and on-line resources.

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 ID and password.

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.

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+ in January.

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.

Big Essex Award

The University's [employability award](#) is a guaranteed way to help you stand out from the crowd, get recognition for all your extra-curricular activities and help you to identify and evidence your skills and experience to employers. Over 100 activities are included, so sign up and get started!

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.

You matter: Health, welfare, support and safety

Student Services Hub

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. Ask us about health and well-being, accommodation, money matters and much more. Your questions matter and you'll get answers from our team of experts.

Your Student Services Hub also provides advice, information and support on a range of health and wellbeing issues.

Colchester contact: askthehub@essex.ac.uk / 01206 874000

Money matters

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.

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. For more information, click [here](#).

Religion, faith and beliefs

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.

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 camp beds, whether you're waiting for a taxi, need a revision break, or just want to chat, pop in or call us.

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.

Please read the [emergency evacuation](#) notice in your accommodation, work or study location for fire safety procedures.

If you have a permanent or temporary disability that may mean you have difficulty in evacuating one or more areas, you can arrange for a [Personal Emergency Evacuation Plan](#) (PEEP).

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.

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.

Students' Union Advice Centre

Our [SU Advice service](#) offers free, confidential, independent and impartial advice on many issues that might be affecting you. Our friendly, trained staff are on hand to support you throughout your time at Essex. You can speak to us about Academic processes and procedures, representation at University meetings, Tier 4 UK visa extensions, housing, complaints, welfare and consumer issues.

Contact them on: suadvice@essex.ac.uk or 01206 874034.

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](#).

Section 5 ESSEX MATTERS

The Essex Experience

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.

Freedom of speech policy and the Code of Conduct

For regulations relating to [the Code of Student Conduct](#), see the University's website.

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.

We have more than 60 [Facebook](#) pages, including one for each department. We're also on [Twitter](#).

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.

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.

The Students' Union is run by students for students, and you have the ability to shape what we do. From suggesting what we serve in our venues, to changing aspects of your course, we are here to represent you and work with you to make amazing things happen. There are opportunities to join 45 different Sports Clubs, to get involved with our BUCS teams which offer a wide individual championships programme of activities taking place across the year and lots of competitions take place on Wednesdays and weekends, or if you don't want to commit to a regular team check out our Just Play programme of activities.

We have 120 existing Societies where you can meet people with similar interests, challenge yourself with something new or, if you can't find what you're looking for, start your own society!

Furthermore, we have our very own letting agency SU Homes designed to offer help and support for students to find off campus accommodation.

[Alumni](#)

Essex is forever and although your time here will fly by, you'll be part of this place for life. When you graduate, you'll get an alumni card and join a community of 100,000 fellow graduates around the world. We'd love to keep in touch and invite you to our alumni events, networking and volunteering opportunities, as well as offer you special alumni benefits.

Section 6 APPENDIX

Departmental Style Guide

This guide should be used as the stylistic basis for all coursework and dissertations submitted to the Department. It describes good practice in all the aspects of formatting, quotation, and referencing that you are likely to need to use, and adheres to widely recognised standards in scholarly writing. It is based upon the [Chicago style guide](#).

There is often a good deal of nervousness regarding academic style, particularly over referencing. However, it is, for the most part, simply a case of following straightforward models, which are described in this document. Nothing outlined here is particularly complex, so following these guidelines should help you in submitting clear, well-referenced work. You should always bear in mind that good, coherent style and accurate, properly formatted references are vital research skills. As such, note that you can expect to lose marks if this style sheet is not followed for MA essays and dissertations.

Basics

- Use 12-point font and at least 1.5 line spacing (except for footnotes, which can be 10-point and single spaced).
- Number all pages (using the page-numbering function on your word-processing package).
- Always read through your work carefully before submitting it, checking for spelling and grammatical errors. **DO NOT** rely on your computer's automatic spelling and grammar checking functions, and **NEVER** use these without reading through the essay again afterwards.

Quotations

- Always make sure that your quotations are clearly identified as another's words, cited in the manner described in the 'Referencing' section, below.
- Short quotations do not need to be indented from your main text.
 - Prose quotations of fewer than 50 words should be run on as part of the text, in quotation marks.
 - Two or three lines of verse should be run on with the lines separated by a forward slash: e.g. "In the room the women come and go / Talking of Michelangelo".
- Long quotations of more than 50 words, or of several lines of verse, dialogue, etc., should be indented from the text, single-spaced, and not enclosed in quotation marks.

- If you wish to skip over part of a sentence you are quoting, indicate this by an ellipsis (. . .) or four dots (full stop plus ellipsis) if you run over the end of a sentence. Explanatory words added by you within quotations are indicated by square brackets.
- Make sure that you use punctuation to make your quotations fit in smoothly and logically with your own prose.
 - If the quotation begins a new sentence or distinct new point, a colon or full stop is probably most appropriate: “Punctuation is as vital to strong writing as the words used.”
 - If the quotation continues the point, functioning as a new clause in a sentence, “then a comma should be sufficient.”
- As well as correctly citing your quotation with a footnote, identify the source in your main text, using such phrases as “As John Smith suggests”.
- Do not italicise quotations, unless the original text is italicised. If you use italics to *emphasise* a particular word or phrase in a quotation, make this clear in square brackets [my italics].

Footnotes and references

You must **ALWAYS** acknowledge the source of:

- any direct quotation from a published work;
- any idea from a published work which has significantly influenced your argument, even if you do not make a direct quotation;
- any repetition of material from another of your own essays;
- any other quoted or directly influential source, such as lecture notes, presentations, or seminar discussions.

The rule of thumb for footnotes is to be brief and clear.

Please refer to the University webpages for information on [plagiarism](#) if you are at all unclear about the definition.

Footnotes and parenthetical citations: the basics

After quotation from, or reference to, any work, indicate a footnote by a raised number, thus.¹

Footnotes should appear at the foot of the page to which they apply. Your word-processing package will allow you to enter footnotes automatically (usually ‘Insert Footnote’), but pay attention to the ‘Options’ menu (always choose Arabic numbering) and use ‘Format Style, Footnote Text’ to arrange the notes in readable fashion.

Footnote formatting - general

Footnote formatting for citing book, journal, film, internet (and so on) sources generally follows the very similar format as for bibliographical citations (see ‘Bibliography,’ below, for key differences), except that the author name runs--forename surname--followed by citation details. For instance,

¹ Sigmund Freud, *Civilization and Its Discontents* [1929], trans. James Strachey (New York: W.W. Norton, 1961), 79-80.

If you are quoting from a source multiple times in the same essay, you can provide one footnote with the citation details of the text, followed by the statement “subsequent page references in text.” For example, footnote 1 might read:

¹ Sigmund Freud, *Civilization and Its Discontents* [1929], trans. James Strachey (New York: W.W. Norton, 1961), 79-80. Subsequent page references in text.

After this, page references for this text can go in parentheses after quotations:

Freud describes the word “civilization” as, “the whole sum of the achievements and the regulations which distinguish our lives from those of our animal ancestors” (544).

Woolf’s novel concludes with the third section, “The Lighthouse,” where Lily’s memory of Mrs Ramsey is reframed; Lily finds herself “tunnelling her way” into the past (355).

Citing dramatic works

The first footnote reference should cite author, title, place, publisher, date, page number (for more detailed examples see below). Act and scene numbers should always appear in parentheses after the quotation. No further footnote is needed for the same play, though further parenthetical citations should indicate page, act, scene, and line numbers (if given) using the form (V.ii.19-22), where the sequence of upper case Roman, lower case Roman, and finally Arabic signifies act V, scene ii, lines 19-22.

Citing poetry

The first footnote should cite author, title, place, publisher, date, page number. Line numbers should always appear in parentheses after the quotation. NO further footnote is needed for the same poem, though further parenthetical citations should cite page and line number(s) (for example: p. 12, l. 12). Multiple lines of a poetic work are signified by ‘ll.’ (for example, p. 12, ll. 12-15). Long poems, such as *The Aeneid* or *The Faerie Queene* are referenced by their internal divisions into, for example, books and cantos and stanzas (III. x.12). Shorter poems are referenced simply by line numbers (ll. 45-53).

Citing films

The first mention of all films in an essay should immediately be followed by a parenthetical reference to the year in which it was released. For example, “In Alfred Hitchcock’s *The Birds* (1963), Tippi Hedren plays Melanie Daniels ...” Any direct quotation from a film does not usually need to be cited, but a complete filmography can be included in the essay.

Footnote sample entries: from the [Chicago Manual of Style \(15th edition\)](#)

Book

One author

¹ Wendy Doniger, *Splitting the Difference* (Chicago: University of Chicago Press, 1999), 65.

Two authors

⁶ Guy Cowlshaw and Robin Dunbar, *Primate Conservation Biology* (Chicago: University of Chicago Press, 2000), 104–7.

Four or more authors

¹³ Edward O. Laumann et al., *The Social Organization of Sexuality: Sexual Practices in the United States* (Chicago: University of Chicago Press, 1994), 262.

Author’s work as edited (scholarly) edition

¹ Virginia Woolf, *To The Lighthouse* [1927], ed. Sylvia Hopstetter (London: Virago, 1985), 55.

Editor, translator, or compiler instead of author

⁴ Richmond Lattimore, trans., *The Iliad of Homer* (Chicago: University of Chicago Press, 1951), 91–92.

Edited, translated, or compiled poetry collection

⁴ Emily Dickinson, *Collected Poems*, ed. Lina Al Hadid (London: Routledge, 2010), 22.

¹⁶ Yves Bonnefoy, *New and Selected Poems*, ed. John Naughton and Anthony Rudolf (Chicago: University of Chicago Press, 1995), 22.

Edited, translated, or compiled dramatic work

¹⁷ Jean Genet, *The Balcony*, trans. Bernard Frechtman (New York: Grove Press, 1966), 55.

³⁰ William Shakespeare, *The Tempest*, in *The Oxford Shakespeare*, ed. Stanley Wells and Gary Taylor (Oxford: Oxford University Press, 1995).

Chapter or other part of a book

⁵ Andrew Wiese, “The House I Live In’: Race, Class, and African American Suburban Dreams in the Postwar United States,” in *The New Suburban History*, ed. Kevin M. Kruse and Thomas J. Sugrue (Chicago: University of Chicago Press, 2006), 101-2.

Book published electronically

² Philip B. Kurland and Ralph Lerner, eds., *The Founders’ Constitution* (Chicago: University of Chicago Press, 1987), <<http://press-pubs.uchicago.edu/founders>> (accessed June 27, 2006).

Journal article (or individual poetic work)

Poem in collection

¹⁷ Forugh Farrokhzad, “Born Again,” trans. Jascha Kessler (with Amin Banani), *The Penguin Book of Women Poets*, ed. Carol Cosman and Ivan Keefe (London: Penguin Books, 1996), 334.

Article in a print journal

⁸ John Maynard Smith, “The Origin of Altruism,” *Nature* v. 23, no. 2 (Summer 1998): 639.

Article in an online journal

³³ Mark Hiroshi, “The Trials of *Fanny Hill*,” *Journal of British Studies* v. 15, no. 5 (Autumn 2002), <<http://jama.aassn.org/issues/v15n5/rfull/joc10108.html>>

Popular magazine or newspaper article

²⁹ Steve Martin, “Sports-Interview Shocker,” *New Yorker*, 6 May 2002, 84.

¹⁰ William S. Niederkorn, “A Scholar Recants on His ‘Shakespeare’ Discovery,” *New York Times*, 15 June 2000, sec B, 3.

Book review

¹ James Gorman, review of *The Last American Man* by Elizabeth Gilbert, *New York Times Book Review*, 2 June 2002, 16.

Spoken lecture (or seminar)

⁵ Jonathan White, lecture on *Dracula* (Bram Stoker), University of Essex, 15 December 2009.

Paper presented at a meeting or conference

¹³ Brian Doyle, “Howling Like Dogs: Metaphorical Language in Psalm 59” (paper presented at the annual international meeting for the Society of Biblical Literature, Berlin, Germany, 19 June 2009).

Websites

Web entry or comment

⁸ Peter Pearson, "The New American Dilemma: Illegal Immigration," The Becker-Posner Blog, <<http://www.beckerposnerblog.com/archives/2006>> (accessed 28 March 2006).

Online database

⁷ Pliny the Elder, *The Natural History*, ed. John Bostock and H. T. Riley, The Perseus Digital Library, <<http://www.perseus.tufts.edu>> (accessed 17 March 2005).

Bibliography

Whether or not you have referred to them directly, list at the end of an essay all the books and articles you have consulted. Bibliographies are arranged in **alphabetical order by author with the author's surname given first**.

Bibliography formats: from the [Chicago Manual of Style \(15th edition\)](#)

Book

One author

Doniger, Wendy. *Splitting the Difference*. Chicago: University of Chicago Press, 1999.

Two authors

Cowlshaw, Guy, and Robin Dunbar. *Primate Conservation Biology*. Chicago: University of Chicago Press, 2000.

Author's work as edited (scholarly) edition

Woolf, Virginia, *To The Lighthouse* [1927]. Ed. Sylvia Hopstetter. London: Virago, 1985.

Editor, translator, or compiler instead of author

Lattimore, Richmond, trans. *The Iliad of Homer*. Chicago: University of Chicago Press, 1951.

Edited, translated, or compiled poetry collection

Dickinson, Emily. *Collected Poems*. Ed. Lina Al Hadid. London: Routledge, 2010.

Bonnefoy, Yves. *New and Selected Poems*. Ed. John Naughton and Anthony Rudolf. Chicago: University of Chicago Press, 1995.

Edited, translated, or compiled dramatic work

Genet, Jean. *The Balcony*. Trans. Bernard Frechtman. New York: Grove Press, 1966.

Shakespeare, William. *The Tempest*. In *The Oxford Shakespeare*. Ed. Stanley Wells and Gary Taylor. Oxford: Oxford University Press, 1995.

Chapter or other part of a book

Wiese, Andrew. "The House I Live In': Race, Class, and African American Suburban Dreams in the Postwar United States." In *The New Suburban History*, ed. Kevin M. Kruse and Thomas J. Sugrue, 99-119. Chicago: University of Chicago Press, 2006.

Book published electronically

Kurland, Philip B., and Ralph Lerner, eds. *The Founders' Constitution*. Chicago: University of Chicago Press, 1987. <<http://press-pubs.uchicago.edu/founders>>

Journal article (or individual poetic work)

Poem in collection

Farrokhzad, Forugh. "Born Again." Trans. Jascha Kessler (with Amin Banani). *The Penguin Book of Women Poets*. Ed. Carol Cosman, Ivan Keefe. London: Penguin Books, 1996: 53-4.

Article in a print journal

Smith, John Maynard. "The Origin of Altruism." *Nature* v. 393, no. 2 (1998): 639-50.

Article in an online journal

Hiroshi, Mark A. "The Trial of *Fanny Hill*." *Journal of British Studies* v. 32, no. 5 (Autumn 2002). <<http://jama.ama-assn.org/issues>>

Popular magazine or newspaper article

Martin, Steve. "Sports-Interview Shocker." *New Yorker*, 6 May 2002: 35-43.

Niederkorn, William S. "A Scholar Recants on His 'Shakespeare' Discovery." *New York Times*, 20 June 2002, sec. 3: 12-13.

Book review

Gorman, James. Review of *The Last American Man* by Elizabeth Gilbert. *New York Times Book Review*, 2 June 2002: 2.

Spoken lecture (or seminar)

White, Jonathan. Lecture on *Dracula* (Bram Stoker). University of Essex, 15 December 2009.

Paper presented at a meeting or conference

Doyle, Brian. "Howling Like Dogs: Metaphorical Language in Psalm 59." Paper presented at the annual international meeting for the Society of Biblical Literature, Berlin, Germany, 19 June 2009.

Websites

Web entry or comment

Pearson, Peter. "The New American Dilemma: Illegal Immigration." The Becker-Posner Blog. <<http://www.becker-posner-blog.com>>.

Item in online database

Pliny the Elder. *The Natural History*. Ed. John Bostock and H. T. Riley. Perseus Digital Library. <<http://www.perseus.tufts.edu/cgi-bin/ptext>>.

Filmography

Model one: After the first direct reference to a film in an essay, a footnote should appear which includes the following information: the film title, director's name, two or three of the principal players, the studio or production company that released it, and the year. Further citations are not necessary. For example:

Grease, dir. Randal Kleiser, feat. John Travolta, Olivia Newton-John (Paramount, 1978).

OR

Model two: Rather than a footnote, the essay can simply quote directly from the film without any references. It should, however, present a *filmography* at the end of the document, which includes: the film title, director, principal players, the studio or production company, and the year of release. For example:

Guys and Dolls, dir. Joseph L. Mankiewicz, feat. Marlon Brando, Jean Simmons, Frank Sinatra (Twentieth-Century Fox, 1955).

Referencing in Creative Writing commentaries

Referencing for creative writing commentaries should be done in the same way as for essays. Creative work itself does not usually require referencing. If references are used, students are advised to follow the departmental style guide or, where this interferes with the aesthetic of the writing, to consult their tutor.

University policy and guidance on proofreading

Please see the University policy and guidance booklet regarding [proofreading](#).