

**Your studies**

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# DEPARTMENT OF LITERATURE, FILM, AND THEATRE STUDIES

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Undergraduate

**STUDENT HANDBOOK**  
2018-19



University of Essex

## Index

About your Student Handbook	4
Introduction and Department information	4
About Literature, Film and Theatre Studies	6
Term dates, calendar and academic week numbers	6
Departmental contact information	6
Departmental Support	6
Academic Responsibilities	7
Staff research interests	7
Royal Literary Fund Fellows (RLF)	8
Film Library	8
Department Seminars	8
Location of Department, common room, noticeboards	8
Academic Matters	9
Personal Tutor	9
Peer Mentoring	9
Timetables	9
Academic Research Leave and Reference Requests	9
Reading Week	10
myEssex	10
Communication	10
Email guidance	10
Departmental Prizes	11
Learning and Teaching	12
Independent Study Project	12
Learning outcomes	12
Multimedia Journalism Course	13
Course Structures	13
Credits	13
Choosing your Optional Modules (eNROL)	13
Essex Abroad	14
Employability modules	14
Moodle and FASER	14
Changing your degree and maximum period of study	15
Reading Lists	15
Listen Again	15
Disability and emotional wellbeing	15
International students	16
Mature students	16
Student representation/SSLC/SAMT/Student Surveys	16
Library Services	17
Attendance monitoring (Count-me-in) and absence from sessions	17
Assessment	18
Rules of Assessment	18
What do I need to do to pass my course?	19
Class Participation	19
Attendance and Participation in Theatre Studies and Practical Film	19
Modules	19
Exit Awards	20
Extenuating Circumstances, withdrawing and intermitting	20
Thinking of leaving or taking a break from your studies?	20
Intermission	20
Withdrawing	20
Marking of coursework	21
Re-marking of coursework	21

Moderation, second marking policies and External Examiners	21
Appeals, complaints, and fitness to practise	21
Academic Integrity and Academic Offences	22
Purchasing coursework online ('Essay Mills')	22
Ethics	23
Coursework	24
Anonymous marking in coursework policy	24
Coursework deadlines	24
Coursework deadline policy	24
Return of marked Coursework	24
Group work and performance	24
Referencing in coursework	24
Examinations	25
Examination regulations	25
Access to exam scripts	25
Summer exams and examination results	25
Anonymous marking policy in examinations	25
Reassessment in examinations	26
Referencing and good academic practice	26
The University Academic Offences Policy	26
Academic Offences Procedure	26
Practicalities: Getting started and IT matters	28
Registration	28
Module enrolment	28
Award documents	28
Find Your Way and room numbering system	28
IT support, wifi, email account, free MS office, computer labs	29
Immigration information	29
On-campus facilities	30
Graduation	30
Skills, Employability and Experience	31
Talent Development Centre	31
Learning Languages at Essex	31
Employability and Careers Centre	31
CareerHub+	31
Big Essex Award	31
Frontrunners	32
Volunteering	32
Student Ambassadors	32
Essex Interns	32
You Matter: Health, Welfare, Support and Safety	33
Student Services Hub	33
Wellbeing, counselling and confidential issues	33
Money Management	33
Students' Union Advice	33
Health Centre	33
Residence Life	33
Religion, faith and beliefs	34
Harassment report and support service, dignity and respect	34
Nightline	34
Health and safety on campus	34
University Privacy Statement	34
Essex Matters	35
The Essex Student Charter	35
Freedom of speech policy and 12.3 Code of Conduct	35
Essex Spirit, social media and What's on?	35
Students' Union	35

Alumni	36
What comes next?	36

## **Appendix**

Appendix 1: Assessment Criteria	37
Assessment Criteria for Creative Writing	37
Assessment Criteria for Theatre Studies	39
Assessment Criteria for Multimedia Journalism	44
Assessment Criteria for Film Studies	46
Assessment Criteria for Literature	50
Appendix 2: Assignment and Essay Guidelines	53
Appendix 3: Departmental Style Guide	56

## 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](http://www.essex.ac.uk/myessex) and [www.essex.ac.uk/students](http://www.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.

## Introduction and Department information

We hope that you will enjoy your time at Essex, especially as a student in the Department of Literature, Film, and Theatre Studies (LiFTS), and that you will find your studies with us challenging, inspiring 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). Our Admin team will always do their best to help you, or to point you in the right direction for the support you need.

As soon as you have your e-mail address and internet access you should look at the Department's website at <http://www.essex.ac.uk/lifts/>. The site is packed with useful information about our research and teaching, including our people and departmental news. Our lecturers will use [Moodle](#) to inform you of the teaching contents on their module, any required reading and coursework assignments.

Teaching staff are always happy to answer any questions you have about your course, but you have also been allocated a Personal Tutor to whom you can turn for advice on your course or any other aspect of your life as a student. Make sure you find out your Personal Tutor's Academic Support Hour as this is when you can just pop in to see them; or else you can email to arrange an appointment. Don't let a small problem become a big problem; find someone to talk to, and we will always do our best to solve it with you.

It's obviously vital to attend all your scheduled classes, lectures, and screenings, and keep up to date with your coursework – otherwise you are not getting the most out of your time here, and you won't get the best degree you are capable of. There are strict deadlines for handing in coursework that, if not adhered to, will result in zero marks for your essay. If you have particular unforeseen or uncontrollable circumstances that make a deadline impossible, then speak to your class tutor or your personal tutor as there are processes to follow.

The Department is an exciting and stimulating environment – we hold readings, book launches, poetry competitions, seminars with guest speakers, performances in the Lakeside Theatre, screenings, and much, much more. Take all opportunities!

And, of course, if you have any spare hours or minutes left in your day, 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: see <https://www.essex.ac.uk/colchester-campus/get-involved>.

University is a precious, all too brief, period in your life, when there is so much for you to explore, enjoy and achieve. On behalf of the whole Department, we wish you a wonderful journey as a student at Essex, and the very best of luck with all your endeavours.

**Dr Elizabeth Kuti**  
**Head of Department**  
**Department of Literature, Film, and Theatre Studies**  
**[ejkuti@essex.ac.uk](mailto:ejkuti@essex.ac.uk)**

## About Literature, Film and Theatre Studies

### Term dates, calendar and academic week numbers

Information relating to the University's term dates for students can be found at <https://www.essex.ac.uk/governance/key-dates>

The University Calendar is available at <http://www.essex.ac.uk/about/governance/information/calendar.aspx>

Details of the academic week numbers can be found at <http://www.essex.ac.uk/students/course-admin/timetables.aspx>

### Departmental contact information

- **General Office**  
Located in room 5NW.6.16, the General Office is staffed by Rochelle Maloney, Jack Parker and Antonio Vivas, our Student and Academic Service Administrators. The office is open from 10.00am to 4.00pm (closed for lunch between 1.00 – 2.00pm), Monday to Friday. The team are here to help you with every aspect of your course. Call in, email: [lifstt@essex.ac.uk](mailto:lifstt@essex.ac.uk) or phone 01206 872626
- **Department Manager**  
Daniela Wachsening is responsible for the overall administration of the Department. Her office is located in room 5NW.6.18. You can email Daniela at [d.wachsening@essex.ac.uk](mailto:d.wachsening@essex.ac.uk) or phone 01206 872604
- **Deputy Department Manager**  
Rachele Winn, in room 5NW.6.12, looks after student administration such as change of course, module enrolment, special syllabus requests. Rachele deals with student welfare and support issues such as late submissions and extenuating circumstances and pastoral care. You can call into her office, email [rachele@essex.ac.uk](mailto:rachele@essex.ac.uk) or phone 01206 872611
- **Senior Student Administrator**  
Deanna McCarthy's area of responsibility is dealing with all general administrative matters for postgraduate taught and doctoral research students in the Department. Deanna is based in room 5NW.6.14, or you can email her at [dlmcca@essex.ac.uk](mailto:dlmcca@essex.ac.uk) or phone 01206 872176
- **Academic Staff and Graduate Teaching Assistants (GTAs)**  
Contact details for all Academic Staff can be found at <http://www.essex.ac.uk/lifts/staff/>

### Departmental Support

If you have any pastoral or academic problems or questions, the following staff are available to help or can advise you on whom to contact.

Rachele Winn	Deputy Department Manager	Office: 5NW.6.12 Email: <a href="mailto:rachele@essex.ac.uk">rachele@essex.ac.uk</a> Phone: 01206 872611
Jordan Savage	Director of Education	Office: 5NW.4.4A Email: <a href="mailto:jksava@essex.ac.uk">jksava@essex.ac.uk</a> Phone: 01206 874135

John Gillies	Departmental Disability Liaison Officer	Office: 5NW.6.7 Email: <a href="mailto:jgillies@essex.ac.uk">jgillies@essex.ac.uk</a>
Patricia Gillies (Autumn term)	Senior Tutor	Office: 5NW.6.7 Email: <a href="mailto:pgillies@essex.ac.uk">pgillies@essex.ac.uk</a>
Emma Briant (Spring/Summer term)		Office: 5NW.4.1 Email: <a href="mailto:e.briant@essex.ac.uk">e.briant@essex.ac.uk</a>

### Academic Responsibilities

Elizabeth Kuti	Head of Department
Shohini Chaudhuri	Deputy Head of Department
Jordan Savage	Director of Education
Owen Robinson	Director of Research
Anney Lax	Director of Employability
Chris McCully	Director of Admissions
Matthew De Abaitua (SP,SU)/James Canton (AU)	Director of Creative Writing
Jeff Geiger	Director of Film Studies
Jonathan Lichtenstein	Director of Theatre Studies
Liam Jarvis	Director of Graduate Studies
Tim Fenton	Director of Journalism
Fatima El Issawi/ Paul Anderson	Study Abroad Officers
Jak Peake	Director of Literature
John Gillies	Academic Offences Officer
Nic Blower (AU,SP)/ Phil Terry (SU)	Examinations Officers

### Staff research interests

Our research is at the heart of our activities and feeds directly into to our undergraduate and postgraduate teaching. We follow a distinctly comparative approach through critical and creative work in literature, drama, film, journalism, and creative writing 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. This is combined with strengths in world cinema, film theory and practice, contemporary theatre, playwriting and poetry, as well as myth, adaptation, and translation studies. For more information visit our Research pages at <http://www.essex.ac.uk/lifts/research/default.aspx> .

Our academic staff are the authors of numerous major publications; see our academic staff profiles <http://www.essex.ac.uk/lifts/staff/Staff.aspx?type=academic> for full lists of individual research.



## **Royal Literary Fund Fellows (RLF)**

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, our fellow is Clare Pollard - a published author and poet. If you want to visit her for an hour, just book a slot in the General Office. The service is entirely free, confidential and independent of the University. Ask in the General Office for directions to the RLF office.

## **Film Library**

Our Departmental Film Library has a collection of hundreds of movies and documentaries. Students are welcome to borrow DVDs from our collection at no cost. The film library is catalogued electronically and searchable [via the Department website](#). We also have a printed version in the office. Please visit the General Office for more details.

## **Department Seminars**

A programme of extra-curricular seminars will take place at 5.00pm on Tuesday afternoons during term time. These seminars are intended to bring together leading external scholars, our academic staff and our students across all disciplines to find out about and discuss new research or work in progress. Whatever your own interests, these occasions will be useful to you in the development of your work and you are very welcome to attend. The seminars are advertised via your Essex email, the [Department's webpage](#), [Facebook](#) and [Twitter](#) pages, and on our Student Noticeboards.

## **Location of Department, common room, noticeboards**

The Department is based in the 2001 Building, located on square 4, entrance 4N, next to Santander Bank. The staff offices are located on floors 4, 5 and 6.

The Department has a Common Room in 5NW.6.1. The space is open from 9.00am – 5.00pm, from Monday to Friday, for you to relax and meet informally with fellow students and staff.

Noticeboards are located throughout the Department.

## Academic Matters

### Personal Tutor

During your time as an Undergraduate Student you will be assigned to an academic member of staff who will take on the role as your Personal Tutor. Their role is to help you reflect on your skills and experience, both within and outside of your programme of study, in an academic context, and where appropriate, to use this reflection to assist you in planning for your academic development and for your life after university. Your Personal Tutor is your academic contact within your chosen discipline, helping you to maximise your academic opportunities. They will also direct you to other sources of academic guidance within or beyond the Department.

Your Personal Tutor will listen to you, providing encouragement and support. They will offer guidance and advice on the availability of appropriate support concerning study, financial and other matters offered by the University where these are affecting your ability to complete your studies successfully.

You will meet with your Personal Tutor in an introductory meeting during Welcome Week.

You can book appointments with your Personal Tutor throughout the year to discuss any issues or concerns. You may ask tutors to contribute to any references you require for paid or voluntary work or internships. You will be matched to academic staff specialising in the subjects relevant to your programme of study wherever possible.

### Peer Mentoring

You might be feeling confused about where to find things on campus, how to use the library, who's who in your department, or how to get to know other students. Alternatively, you might feel like just having a chat with someone who's had experience of adjusting to university life and who can give you tips about how to settle in. Your peer mentor can help you!

Your peer mentor is a fellow student who can provide informal support and information to help you settle in to student life. For more information have a look at the [Peer Mentoring](#) web page or contact Rachele Winn, email [rachele@essex.ac.uk](mailto:rachele@essex.ac.uk).

### Timetables

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

### 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 reference, please allow **at least 3 weeks** for our staff to write the reference. 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 reference request, and include an up to date copy of your CV.

## Reading Week

The Department does not have a formal reading week, but some individual modules may have a module-specific reading week built into their timetable.

## myEssex

[myEssex](#) is your online account. Use it to see your timetable, keep your personal details up-to-date, see how you're doing on your course, let us know if you'll miss a lecture or class, contact the Student Services Hub and much more.

## Communication

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 lab computer using Microsoft Outlook. We also provide an Outlook Webmail service that you can access through a web browser anytime, anywhere: <https://email.essex.ac.uk/>. You can also send and receive University emails on the move by setting up your smart phone or tablet. Go to <https://www1.essex.ac.uk/it/services/email-and-office365> where you will find instructions on how to set up your mobile device with email.

## Email guidance

Email will be a very important part of your University life. Information about your modules, news that a reserved book is back in the library for you to borrow, and details of internships that might launch your career will all be communicated via your inbox. It is vital that you **check your University email account daily** – even if you maintain another address or prefer to use Twitter for private communications.

**We will only write to your Essex address and you should also only correspond with us from your Essex address.** We may otherwise not be able to identify you as one of our students. The University has some general expectations about the use of emails, such as:

- **The level of formality:** Please write in a relatively formal style (i.e. no emojis\*), and please be polite, clear, and to the point in all your emails.
- **Addressing the message:** If you are writing to your lecturer for the first time, please make sure you have checked their title. A doctor should be addressed as , 'Dear Dr [add: surname]'; to a professor, you'll write 'Dear Professor [add: surname]'. If your lecturer signs their reply using their first name, then you can use their first name in your next message; if not, please stick with the formal address. Please do not start off your conversation without addressing your lecturer by name; 'Please also always ensure that you are writing to the most appropriate person. If your question is about the lecture, then email the lecturer rather than your tutor, even if you know your tutor quite well and you've never met the lecturer. You'll get a more useful answer from the right person!
- **Identify yourself:** In the early days of term, it is very helpful to our academic staff who will still be busy getting to know all their students by name, if you could please give your name and say 'I'm taking LT111 and was at your lecture about *Dracula* on Tuesday morning' in any email communications with your new lecturer.
- **Consider your question:** Please bear in mind that most lecturers receive a large volume of emails every day. Before you contact your lecturer, please check that your query isn't something which you could easily resolve yourself, for example by

checking the university's or your lecturer's website, or consulting Moodle, or by contacting a subject librarian.

- **Consider the likely answer:** Email should only be used for shorthand precise communications. If you have a question which is likely to require a longer or more detailed answer, it might be quicker to go and see your lecturer in person. For example, if you are planning an essay on a particular topic and want to do further research on it, but aren't quite sure how to start, why not try to see your lecturer for a personal chat during their office hours?
- **Timing:** Please allow at least **two working days** to get a response to your email.

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 but 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. We do not send out marketing information unless you have opted in to it.

### **Departmental Prizes**

- **The University of The Third Age Prize**  
This is a sum of money awarded each year to the best second-year student in the Department; the prize is decided by the Board of Examiners at the end of June.
- **Best Student Prize**  
This is a sum of money awarded each year to the best third-year Literature student in the Department; the prize is decided by the Board of Examiners at the end of June.

## Learning and Teaching

Modules are taught in a variety of ways: you will be required to attend lectures, classes, and seminars. Some modules will include workshops and involve group work. You will be given more details on the individual modules' teaching methods at the start of the term. The Module Directory <https://www.essex.ac.uk/modules/> 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

### Independent Study Project

In your third year you will undertake a project within your subject areas. Independent Study gives you an opportunity to work under the supervision of an academic member of staff to pursue a particular enthusiasm that might not be covered in third-year modules; and it offers you an invaluable training for graduate work. However, Independent Study requires a high level of organisation and self-discipline; it asks for a willingness to focus quite narrowly on one subject for more than six months; it tests the ability to sustain an argument over 7,000 words, probably up to three times the length at which you've worked before.

The Independent Project reflects the diversity of a dynamic department, and can take many forms. It gives you an opportunity to design your own project on a subject of your choice. This could be a dissertation on your favourite author, or on film theory and practice, or it could be making a film or writing a film script, or writing a sequence of stories or poems, or making a piece of collaborative theatre, or it could be something we haven't thought of yet. The Independent Project is your opportunity to surprise us and surprise yourselves. You can choose anything you like, but one thing you could do, among others, would be to have a look at the modules on offer in the third year to help you decide on a topic area in which to conduct your work. So you might think about looking forward in the degree, as well as looking at what you have already done, when it comes to choosing a topic.

It is very important to the success of your Independent Project that you attend all timetabled activities in your third year and that you submit your 100-word proposal in **Week 5**. Your proposal, or indication of your field of interest, will also determine the allocation of your project supervisor.

### Learning outcomes

Your course's learning outcomes are set out in [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. Full module outlines are available here <https://www.essex.ac.uk/modules/>.

### Multimedia Journalism Course

The Multimedia Journalism course is accredited by the industry's two principal training bodies.

The National Council for the Training of Journalists was founded by the newspaper industry in 1951, but now covers all forms of media, including print, broadcast, and online. Three-

quarters of qualified journalists have an NCTJ qualification, which is recognised by hiring editors as the industry standard, a kite mark for excellence in journalism training. In some sections of the media, it is very difficult to secure a job without an NCTJ qualification. To be accredited by the NCTJ, a course has to fulfil a wide range of criteria across subjects such as reporting, media law, public affairs and shorthand.

The Broadcast Journalism Training Council works in partnership with all the main UK broadcasters (including BBC, Sky, ITV, ITN, Channel 4 News) to accredit courses within higher education to the standards, which are directly linked to the operational demands of today's broadcast industry. Our Multimedia Journalism course is fully accredited by the Broadcast Journalism Training Council.

## Course Structures

For full details of all our available courses, please see <http://www.essex.ac.uk/programmespecs/>

Within your course, you will be required to take a combination of modules each year. Some modules will be compulsory or core but you may be given some options.

- Core modules must be taken and must be passed;
- Compulsory modules must be taken, but some condonement of fails may be possible;
- Optional modules are chosen by you from a designated list.

You will find module descriptions, learning and teaching methods and assessment information on the Module Directory <http://www.essex.ac.uk/modules/>.

## Credits

Each module is worth a certain number of credits. AU (Autumn) or SP (Spring) term only modules are worth 15 credits, whereas FY (full year) modules are worth 30 credits. You are required to achieve 120 credits each year in order to progress to the next stage of your studies.

## Choosing your Optional Modules (eNROL)

You will need to choose your optional modules when you arrive at University. The eNROL website has all in information you need [http://www.essex.ac.uk/enrol/home/home\\_phase1.asp](http://www.essex.ac.uk/enrol/home/home_phase1.asp).

**We will make every effort to accommodate your selected options, but please note that your choices cannot always be guaranteed.**

You may request changes to your modules until the end of Week 3, **Monday 15<sup>th</sup> 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](mailto:enrol@essex.ac.uk).

If the issue is of an academic nature, e.g. your query is about a course, or a module, please contact the Deputy Department Manager, Rachele Winn, [rachele@essex.ac.uk](mailto:rachele@essex.ac.uk)

eNROL is a secure web environment and will require you to enter some of your personal details to authenticate your access.

You will be shown a list of the modules that make up the first/next year of your course. Any core/compulsory modules are displayed for information but you cannot change them. Some

programmes of study have all core/compulsory modules so there will be no action for you to take.

### **Essex Abroad**

We value the international dimension of higher education at Essex, and we encourage our students to add a period of study abroad – either to your Essex course, or by attending Essex whilst you're a student elsewhere. Essex students can include a term or a year abroad in their courses, students from other universities can spend a term or year abroad at Essex, and we offer exchange programmes and other relationships with universities across the world. See <https://www1.essex.ac.uk/essexabroad/> for more details, or contact the Essex Abroad Office, or call into the General Office for further information.

### **Employability modules**

Many of your modules here in the Department 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
- Meeting deadlines
- Being on time
- Performing well under stress
- Collaborating with others
- Seeing projects through to their completion

You may like to refer to these skills when applying for jobs or internships.

The [LiFTS Facebook](#) page is an important source for finding career and work experience opportunities that may not be advertised elsewhere.

Recent opportunities for our students have included internships and paid work with theatre companies, creative writing workshops, with major broadcasting services and newspapers, producer training programmes and a researcher/producer runner position in the film industry.

### **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.

Further information about our range of learning technologies can be found at:

[www.essex.ac.uk/it/services/learning-technology/](http://www.essex.ac.uk/it/services/learning-technology/)

## **Changing your degree and maximum period of study**

### *Changing your course*

If you are thinking about changing course, we recommend that you speak to someone in your school/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 at [www.essex.ac.uk/students/course-admin/changing-course.aspx](http://www.essex.ac.uk/students/course-admin/changing-course.aspx) 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.

If you want to make a formal request for a course change, you should do so via the online Course Change form available here: [www.essex.ac.uk/esf/](http://www.essex.ac.uk/esf/)

### *Maximum period of study*

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

## **Reading Lists**

Please visit the [Talis Aspire](#) website which has full and comprehensive reading lists.

## **Listen Again**

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

## **Disability and emotional wellbeing**

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

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

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



## International students

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

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

You can find helpful information here -

[www.essex.ac.uk/students/new/international/default.aspx](http://www.essex.ac.uk/students/new/international/default.aspx)

If you are studying on a **Tier 4 visa**, don't forget to read **Tier 4 Information** in 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: [www.essex.ac.uk/students/groups/mature-students.aspx](http://www.essex.ac.uk/students/groups/mature-students.aspx)

## Student representation/SSLC/SAMT/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.

<http://www.essexstudent.com/representation/course reps/>

[http://www.essex.ac.uk/quality/student\\_representation/student\\_rep.asp](http://www.essex.ac.uk/quality/student_representation/student_rep.asp)

[http://www.essex.ac.uk/quality/student\\_representation/sslc.asp](http://www.essex.ac.uk/quality/student_representation/sslc.asp)

Every year, we will ask you to complete the **Student Assessment of Module and Teaching (SAMT)** for your course. This outcomes of this anonymous survey will be summarised and discussed by SSLCs and will inform reports written by us for central University committees as part of our quality assurance processes.

**Student satisfaction surveys** enable the University to gauge overall satisfaction amongst students. When the results have been reviewed and analysed, the University can then enhance your experience of learning at Essex. The National Student Survey (NSS) for final year students feeds into university league tables. NSS also lets us know how we're doing and where we can make improvements. The survey is run online and you will receive a link to the survey via email. Students not eligible for NSS will be invited to complete the UK Engagement Survey (UKES) which asks about how you spend your time on your course, what kind of learning you've taken part in and your views on your teaching and learning experience.

## Library Services

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

[libwww.essex.ac.uk](http://libwww.essex.ac.uk)

The library has a team of Subject Librarians who can help you to find appropriate resources for your assignments and show you how to search effectively. They can also provide advice on referencing and how to avoid plagiarism, using reference management software, and evaluating sources. Your Subject Librarian is Esther Wilkinson – contact them at [ewilkin@essex.ac.uk](mailto:ewilkin@essex.ac.uk) or use the Book a librarian form on the Library website to get in touch. More information can be found at <http://libwww.essex.ac.uk/subject.htm>

For guidance in relation to third-party proofreading of student work:

[www.essex.ac.uk/proofreading](http://www.essex.ac.uk/proofreading)

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

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

You'll need to **record your attendance** at teaching events using the electronic reader in the teaching room. Just 'tap in' for every timetabled teaching event you attend.

**You should not tap in for someone who is not attending the class; and also you should not tap in if you then immediately leave the teaching event.** This may result in disciplinary action being taken against you.

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

For more information on attendance, and for links to forms and guidelines

visit: [www.essex.ac.uk/students/course-admin/attendance.aspx](http://www.essex.ac.uk/students/course-admin/attendance.aspx)

If you need to **report an absence** from a teaching event, test or exam due to medical 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](http://leap.essex.ac.uk).

## Assessment

### Rules of Assessment

The Rules of Assessment are used to calculate your results. There is a main set of rules for 3 year and 4 year courses, but some departments also have additional variations which can be found in Appendix A.

<https://www1.essex.ac.uk/students/exams-and-coursework/ppg/ug/default.aspx>

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.

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, deputy departmental manager, or SU Advice.

Decisions about your results are made at the meeting of the Board of Examiners at the end of the Summer Term.

The rules cover:

- whether you have passed the modules you have studied and can be awarded credit
- whether you have met the requirements to move on to the next year of your course
- whether you have met the requirements to pass your course, and what classification you will receive
- if you have not passed, what reassessment you could be offered
- if you have not passed, whether you must withdraw from your course, with or without an exit award

Marks and degree classification

40	Pass/third class (3)
50	Lower second class (2.2)
60	Upper second class (2.1)
70	First class (1)

Your final degree classification is based upon your marks in year 2 and year 3 (for a three year course). You must meet the requirements for the first year to continue on the course.

*Core, compulsory and optional modules*

To understand the requirements to pass your course, you need to know the status of the modules that you are taking. You can find details of the status of your modules in Section C of your programme specification via [My Essex](#).

Core	You must take this module	Must pass this module. No failure can be permitted.
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Compulsory	You must take this module	There might be limited opportunities to continue on the course/be eligible for the degree if you fail it.
Optional	You can choose which module to study	There might be limited opportunities to continue on the course/be eligible for the degree if you fail it.

Most modules in each year must be passed, with only a small number of credits, if any, being allowed to be failed in the degree.

### What do I need to do to pass my course?

To understand what you need to do to pass your course you should read the Rules of Assessment webpages; look up the status of the modules you are taking; and see whether there are any additional course requirements by checking any variations for your department (Appendix A under the rules of assessment).

If you are thinking of undertaking a work placement or year abroad, you should check the requirements for these programmes.

### Class Participation

The Department dedicates 5% of the overall coursework mark for each module to class participation. Attendance at classes and seminars is not optional and we expect excellent attendance from all our students. The participation mark awarded isn't solely based on the number of classes/seminars you have attended but also appropriate contribution to class discussion and in some modules, oral presentations.

The department also expects you to take all relevant readings (or equivalents) which need to be read in advance to class, failure to do so will have a negative impact on your mark. Participation marks are awarded out of 5. 5=100%, 4=80%, 3=60%, 2=40%, 1=20%, 0=0%.

### Attendance and participation in Theatre Studies and practical Film modules

Our Theatre Studies and practical Film modules (LT122, LT225, LT226, LT227 and LT322) are taught mainly through seminars and workshops which involve a range of creative theatre or practical film exercises, group work, rehearsal and filming processes which absolutely require the physical presence and participation of all of our students.

**Students taking any Theatre Studies (TH) modules and any of our practical Film modules (LT122, LT225, LT226, LT227 and LT322) are therefore required to achieve a minimum of 70% attendance over the entire module in order to pass the module.**

This means that you **must** attend for the full duration of any timetabled teaching event (class, workshop, assessment, etc.) which will be deemed **compulsory** by your module tutor and supervisor. These will be timetabled sessions where you must tap in or film shoots when you will keep an attendance log of all team members for each shoot day. Extra **voluntary** teaching events such as voluntary tutorials or recommended trips to the theatre etc. are not included.

In addition to using the Count-me-in tap system, your module tutors will keep records of your attendance and remind you half-way through the module of your attendance level. If you are close to falling below the 70% attendance threshold, you will receive a written reminder of the attendance you need to achieve in the rest of the module to ensure that you pass the module. Copies of these reminders will also be sent to the Student Progress Team.

If your attendance is affected by illness or other circumstances beyond your control, you should submit a notified absence and/or make an application for extenuating circumstances. If your application is accepted, your non-attendance can be condoned.

If you do not satisfy the attendance requirement for the module because your attendance falls below the 70% attendance threshold, and your extenuating circumstances are NOT accepted, then **in order to PASS the module, you must undertake supplementary assessment before the summer.**

These assessments will be marked on a Pass/Fail basis. If you have been required to undertake supplementary assessment, you must PASS the required assessment/s in order to pass the module. If you fail the assessment/s, the 'Fail' for the module stands.

You may attempt re-assessment in this component in September.

If you failed a module because of a failure in this component after September re-assessment you may proceed carrying failed credits, where this is permitted by the University's Rules of Assessment. You may also be permitted to repeat the stage of study, or repeat the failed module(s) by part-time study, where this is permitted by the Rules of Assessment. You may not undertake re-assessment out of residence in any module to which these provisions apply.

### **Exit Awards**

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

### **Extenuating Circumstances, withdrawing and intermitting**

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

You need to submit your form by the deadline given here –

<https://www1.essex.ac.uk/students/exams-and-coursework/ext-circ.aspx>

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.

You should read the guidance on extenuating circumstances very carefully before submitting your form and evidence. Seek advice from SU Advice ([www.essex.su/advice](http://www.essex.su/advice)) or the Student Services Hub ([www.essex.ac.uk/students/contact/default.aspx](http://www.essex.ac.uk/students/contact/default.aspx)).

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

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

**Intermission** is a temporary withdrawal or leave of absence from the University and provides you with the opportunity to take a break from your studies. Normally, this is for reasons beyond your control (e.g. health or personal problems) although other reasons are permitted. Intermission must be approved by the University first, so if you are thinking about intermitting, we strongly advise you to contact your department and your Student Services Hub to talk to one of our advisers.

You should also read our [guidance on intermitting](#) very carefully. If your intermission is agreed to, we will also give you the advice and support you need to help you carry on with your studies.

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

### **Marking of coursework**

Most of our modules use a combination of formative and summative assessment of your coursework. Summative assessments contribute directly to your module mark, award mark or degree classification. Formative assessments include general feedback on your work and may include marks, but these marks do not count towards your overall module mark.

### **Re-marking of coursework**

You have the right to request a re-mark of your coursework under certain circumstances which your department will advise you on. The University Marking Policy can be found [here](#). Please note that you can only apply for a re-mark of single-marked work. You should be aware that marks can go down as well as up. You have 7 days from the release of your marks to request a remark. Please make your request in writing to [rachele@essex.ac.uk](mailto:rachele@essex.ac.uk).

### **Moderation, second marking policies and External Examiners**

The University policy on **moderation** is part of the Marking Policy, however, the process of moderation itself is primarily about providing assurance that assessment criteria have been applied appropriately. 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 individual marks for the work, but would liaise with the first marker to agree whether marks should be reviewed across the particular piece of assessment or module, which may lead to marks being adjusted.

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

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

You can find out more about how the University uses External Examiners [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, your Head of Department or the Students' Union.

### **Appeals, complaints, and fitness to practise**

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

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

**You may not appeal against academic judgement.** This means that you can't appeal against the marks you have been given by a Board of Examiners without evidence of extenuating circumstances or procedural irregularity.

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

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

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

You can find the complaints procedure and the forms here: [www.essex.ac.uk/see/complaints](http://www.essex.ac.uk/see/complaints)

**Fitness to practise** is only applicable to students on certain professional courses (such as nursing or social work). If this applies to you, you will have been told by your department. You can find the full Fitness to Practise procedure online at: [www.essex.ac.uk/students/exams-and-coursework/ppg](http://www.essex.ac.uk/students/exams-and-coursework/ppg)

### **Academic Integrity and Academic Offences**

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

It is your responsibility to make yourself aware of the regulations governing examinations and how to correctly prepare your coursework. An academic offence can take place even if you didn't mean to commit one, and examples include plagiarism, falsifying data or evidence, and communicating with another candidate in an examination.

If you aren't sure what the conventions are, particularly in relation to referencing, you should ask your department, contact the Talent Development Centre, and also refer to **Referencing and good academic practice** in this handbook.

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

### **Purchasing Essays Online ('Essay Mills')**

**You must not under any circumstances purchase any written-to-order essays, projects or assignments 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, please speak to your class teacher, supervisor or Personal Tutor as soon as possible.

## **Ethics**

All research involving human participants, whether undertaken by the University's staff or students, **must** undergo an ethics review by an appropriate body and ethical approval **must** be obtained before it commences.

You can find our Guidelines for Ethical Approval of Research Involving Human Participants here - [www.essex.ac.uk/reo/governance/human.aspx](http://www.essex.ac.uk/reo/governance/human.aspx) - along with the Ethical Approval application form.

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



## Coursework

### Anonymous marking in coursework policy

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

[www.essex.ac.uk/quality/university\\_policies/default.asp](http://www.essex.ac.uk/quality/university_policies/default.asp)

### Coursework Deadlines

All coursework deadlines are published on FASer.

### Coursework deadline policy

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](http://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.

### Return of marked Coursework

University's [Marking Policy](#) requires that feedback on assessed work should be provided to students within twenty working days of submission, excluding any Bank Holidays and Christmas closure period. If for any justifiable and unavoidable reason the Department is unable to meet this deadline for the provision of feedback, you will be informed of this and advised of the revised arrangements.

### Group work and performance

Drama practical assessment takes many different forms. Please see the relevant module listing or Moodle for further details, or speak to your course tutor. [in](#) Moodle for details.

### Referencing in coursework

Respecting other people's authorship through good academic referencing is one of the key values of higher education, and we take it very seriously. Poor referencing will be reflected in your marks. It also puts you at risk of charges of plagiarism. The University takes such academic offences very seriously. You should read the sections of this handbook which refer to referencing, coursework and examinations very carefully.

Please also see our Departmental Style Guide – at the back of this handbook. This is perhaps one of the most important texts we will give you during your time in the Department.

The Talent Development Centre offers a Moodle course in referencing via their website [www.essex.ac.uk/students/study-resources/tdc/writing/default.aspx](http://www.essex.ac.uk/students/study-resources/tdc/writing/default.aspx).

You can also find online referencing guides for the main referencing guides used by the University at: [www.essex.ac.uk/students/study-resources/tdc/research/referencing.aspx](http://www.essex.ac.uk/students/study-resources/tdc/research/referencing.aspx) and attend [workshops](#) .

Further information relating to authorship and plagiarism is available at: <https://www1.essex.ac.uk/students/exams-and-coursework/>

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

## Examinations

### Examination regulations

The General Regulations which govern examinations can be found via the website here, namely under Regulations relating to Academic Affairs: [www.essex.ac.uk/governance/regulations](http://www.essex.ac.uk/governance/regulations)

Attendance at examinations is **compulsory**, and if you do not attend them and do not have extenuating circumstances then you are at risk of being withdrawn. See 'Attendance Monitoring' above for more information about absence. For exams that are more than an hour long, you will not be allowed to enter the examination room if you arrive later than 55 minutes after the start of the exam. If your exam is only an hour long, you will only be admitted up to ten minutes after the start of the exam.

### Access to exam scripts

If you want to see your exam script, you should normally make the request within four weeks after the exam to the department which is responsible for that module. The department should either: let you see the script in the presence of one of the staff responsible for teaching the module *or* give you a copy or summary of the examiners' comments on your performance.

### General information about summer exams and examination results

You can find your personalised exam timetable [online](#). The exam timetable will be published on the date shown at <https://www1.essex.ac.uk/students/exams-and-coursework/dates-and-timetables.aspx>

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

You can download a guide to examinations, and watch a short video at: [www.essex.ac.uk/students/exams-and-coursework/default.aspx](http://www.essex.ac.uk/students/exams-and-coursework/default.aspx)

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

### Anonymous marking policy in examinations

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

Your Exam Entry form also has your candidate number in large print in the centre of the page. This is the number you should write on your examination scripts.

## Reassessment in examinations

You can find information relating to resitting exams at [www.essex.ac.uk/students/exams-and-coursework/resits.aspx](http://www.essex.ac.uk/students/exams-and-coursework/resits.aspx).

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

## Referencing and good academic practice

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

The University takes academic offences very seriously. You should read the sections of this handbook which refer to referencing, coursework and examinations very carefully.

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.

To find out about your departmental referencing style, and for help with referencing, visit the library website: <http://libwww.essex.ac.uk/referencing.htm>

## The University Academic Offences Policy

The Academic Offences Policy applies to all students  
[www.essex.ac.uk/about/governance/policies/academic-offences.aspx](http://www.essex.ac.uk/about/governance/policies/academic-offences.aspx).

## Academic Offences Procedure

[www.essex.ac.uk/see/academic-offence](http://www.essex.ac.uk/see/academic-offence)

All students are expected to behave with honesty and integrity in relation to coursework, examinations and other assessed work. If you do not do so, you may be found to have committed an academic offence. The University takes academic offences very seriously.

Academic offences can include plagiarism, false authorship, collusion, falsifying data or evidence, unethical research behaviour and cheating in an examination (this list is not exhaustive). Academic offences can be committed as a result of negligence, meaning that you may be found guilty of an academic offence even if you didn't intend to commit one.

It is your responsibility to make yourself aware of the Academic Offences Procedure, the regulations governing examinations, and how to correctly reference and cite the work of others. If you aren't sure what referencing system you should use, you should ask your department and also refer to **Referencing and good academic practice** in this handbook. You may also be accused of an academic offence if you repeat work previously submitted for an assessed assignment without full acknowledgement of the extent to which that previous work has been used; in other words, if you hand in the same or a very similar essay to one that you have already submitted. You should note that it is also an offence for a student knowingly to assist another student to commit an academic offence, whether in an examination, or in any other piece of work.

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

If an allegation of an academic offence is made against you, we strongly advise contacting the Students' Union Advice Centre. Please visit [www.essexstudent.com/advice](http://www.essexstudent.com/advice) for more information.

## 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.

New students: [www.essex.ac.uk/students/new/registration.aspx](http://www.essex.ac.uk/students/new/registration.aspx)

Returning students are required to complete Online Registration. In addition to this, returning students who hold Tier 4 visas are required to complete a document check in person at the University's main registration event.

Returning students: [www.essex.ac.uk/students/course-admin/registration.aspx](http://www.essex.ac.uk/students/course-admin/registration.aspx)

### Module enrolment

Students registered on programmes of study leading to a degree may have options to select as part of their course structure. The eNROL system is an online tool to review and select available modules specific to a particular course and year of study. All new and returning students should use the online system prior to the start of each academic year. Returning students will access the system from the April preceding the next academic year. New students will access the system from the end of August. Departments will approve student selections within a few weeks of eNROL use and timetables will take module enrolment into account when planning for the next academic year. Early module enrolment will ensure students know which modules to attend and where the lectures and classes are held.

### Award documents

As your studies draw to a close, and once your exam board has met, it takes up to five working days for your results to be confirmed. You will be sent an email to inform you when the results are live on a password protected web page. Graduating students will receive a degree certificate at Graduation and graduating undergraduate students also be able to access their electronic HEAR which gives details of all marks obtained during their studies.

Further information can be found at:

[www.essex.ac.uk/students/graduation/award-documents/default.aspx](http://www.essex.ac.uk/students/graduation/award-documents/default.aspx)

### Find Your Way and room numbering system

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

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

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

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

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

part the room. For example, 5NW.6.12 is in the north-west (NW) corner of Square 5 (entrance "5NW"), floor 6, room 12.

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

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

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

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

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

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

As part of your Office 365 email account you get 1TB cloud storage space for all your documents with OneDrive. OneDrive lets you create, edit, and share documents online. You also get at least 300 MB of local storage, known as your M: drive. You can access this by going to 'My Documents' on any lab computer.

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

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

TF.2.03, Info Point, Learning Hub in Southend. Open Monday to Friday 8.30am – 6.00pm

Library, Main House, Hatfields, Loughton. Open Monday to Friday 10.30am – 5.30pm

Information on computers and software is available here:

[www.essex.ac.uk/it/services/computers-and-software/default.aspx?tab=3](http://www.essex.ac.uk/it/services/computers-and-software/default.aspx?tab=3)

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

[www.essex.ac.uk/it/services/computers-and-software/default.aspx](http://www.essex.ac.uk/it/services/computers-and-software/default.aspx)

### **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: [www.essex.ac.uk/immigration/](http://www.essex.ac.uk/immigration/) and [www.essex.ac.uk/about/governance/regulations](http://www.essex.ac.uk/about/governance/regulations).

### **On-campus facilities**

There is a broad range of **facilities** to support your living and learning experience at our Colchester Campus – including study-based services like the IT helpdesk and group study pods, but also various food and drink venues, two banks, a general store run by the Students' Union, a printing and copy centre, market stalls each Thursday, a Post Office, launderettes, and much, much more.

Full details on all on-campus facilities feature on our student webpages and in the campus guide you received with your welcome information when you joined us as a student member. [www.essex.ac.uk/students](http://www.essex.ac.uk/students)  
[www.essex.ac.uk/welcome](http://www.essex.ac.uk/welcome)

### **Graduation**

The culmination of all your hard work, **Graduation** ceremonies take place at our Colchester Campus each July in the Ivor Crewe Lecture Hall. All eligible students studying at our Colchester, Loughton and Southend Campuses will be invited to attend. For more information visit our graduation pages: [www.essex.ac.uk/students/graduation/default.aspx](http://www.essex.ac.uk/students/graduation/default.aspx)

## Skills, Employability and Experience

### 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.

[www.essex.ac.uk/students/study-resources/tdc/](http://www.essex.ac.uk/students/study-resources/tdc/)

### Learning a Language

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

[www.essex.ac.uk/study/why/languages](http://www.essex.ac.uk/study/why/languages)

### 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.

<https://www.essex.ac.uk/departments/language-and-linguistics/ecdis@essex.ac.uk>

### Employability and Careers Centre

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

[www.essex.ac.uk/careers](http://www.essex.ac.uk/careers)

### CareerHub+

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

[careerhub.essex.ac.uk/students/login](http://careerhub.essex.ac.uk/students/login)

### Big Essex Award

The University's employability award gives you recognition for all your extra-curricular achievements. All of your Big Essex Award activities go onto your Higher Education Achievement Report (HEAR). Get involved and get ahead of the game. Activate your Hear and get started.

[www.essex.ac.uk/careers/bige](http://www.essex.ac.uk/careers/bige)



## **Frontrunners**

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

[www.essex.ac.uk/frontrunners](http://www.essex.ac.uk/frontrunners)

## **Volunteering**

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

[www.essex.su/vteam](http://www.essex.su/vteam)

## **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.

[www.essex.ac.uk/careers/job\\_hunting/on\\_campus](http://www.essex.ac.uk/careers/job_hunting/on_campus)

## **Essex Interns**

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

[www.essex.ac.uk/careers/internships](http://www.essex.ac.uk/careers/internships)

## **You Matter: Health, Welfare, Support and Safety**

We know university life can throw up all kinds of concerns and questions - if you need some information, advice or support to succeed, stay healthy and happy, we've got it covered.

### **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.

Colchester: [askthehub@essex.ac.uk](mailto:askthehub@essex.ac.uk) / 01206 874000  
[www.essex.ac.uk/students/contact/](http://www.essex.ac.uk/students/contact/)

### **Wellbeing, counselling and confidential issues**

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

[www.essex.ac.uk/students/health](http://www.essex.ac.uk/students/health)

### **Money Management**

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 can listen and talk you through the issues.

[www.essex.ac.uk/fees-and-funding/money/](http://www.essex.ac.uk/fees-and-funding/money/)

### **Students' Union Advice**

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.

[www.essex.su/advice](http://www.essex.su/advice)

Colchester students - [suadvice@essex.ac.uk](mailto:suadvice@essex.ac.uk) , 01206 874034

### **Health Centre**

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

[www.rowhedgesurgery.co.uk](http://www.rowhedgesurgery.co.uk)

[www.nhs.uk](http://www.nhs.uk)

### **Residence Life**

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

[www.essex.ac.uk/accomodation/support/reslife](http://www.essex.ac.uk/accomodation/support/reslife)

## **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.

[www.essex.ac.uk/students/experience/mfc/default.aspx](http://www.essex.ac.uk/students/experience/mfc/default.aspx)

## **Harassment report and support service, dignity and respect**

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

[www.essex.ac.uk/equality](http://www.essex.ac.uk/equality)

[www.essex.ac.uk/equality/harassment](http://www.essex.ac.uk/equality/harassment)

[www.essex.ac.uk/students/new](http://www.essex.ac.uk/students/new)

## **Nightline**

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

[www.essex.ac.uk/students/health-and-wellbeing/nightline.aspx](http://www.essex.ac.uk/students/health-and-wellbeing/nightline.aspx)

## **Health and safety on campus**

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

[www.essex.ac.uk/students/experience/safety.aspx](http://www.essex.ac.uk/students/experience/safety.aspx)

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).

[www.essexstudent.com/safetybus](http://www.essexstudent.com/safetybus)

[www.essex.ac.uk/students/campus/emergency.aspx](http://www.essex.ac.uk/students/campus/emergency.aspx)

<http://www.essex.ac.uk/health-safety/fire/peep.aspx>

## **University Privacy Statement**

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

[www.essex.ac.uk/website-privacy](http://www.essex.ac.uk/website-privacy)

[www.essex.ac.uk/records\\_management/request](http://www.essex.ac.uk/records_management/request)

## 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. [www.essex.ac.uk/students/experience/charter](http://www.essex.ac.uk/students/experience/charter)

### Freedom of speech policy and 12.3 Code of Conduct

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

### Essex Spirit, social media and What's on?

Keep up-to-date with important news, events and offers from across the University with our Essex Spirit blog. Go to our email lists to subscribe to the fortnightly e-bulletin.

<http://blogs.essex.ac.uk/essexspirit/>  
[www.essex.ac.uk/news](http://www.essex.ac.uk/news)

We have more than 60 Facebook pages, including one for each department. We're also on Twitter.

[www.facebook.com/uniofessex/](http://www.facebook.com/uniofessex/)  
[https://twitter.com/Uni\\_of\\_Essex](https://twitter.com/Uni_of_Essex)

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

[www.essex.ac.uk/events](http://www.essex.ac.uk/events)

### 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.

Say hello and find out more at [essex.su](http://essex.su)

## 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.

<http://alumni.essex.ac.uk/home>

## What comes next?

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

[www.essex.ac.uk/masters](http://www.essex.ac.uk/masters)

[www.essex.ac.uk/phd](http://www.essex.ac.uk/phd)

[www.essex.ac.uk/coursefinder](http://www.essex.ac.uk/coursefinder)

## Appendix 1: Assessment Criteria

These are the marking criteria that will be used to assess work in our different subject areas in the majority of cases

However, as we like in this Department to set varied assessment tasks, the criteria for a particular task may occasionally differ slightly. For every assignment you undertake, the marking criteria will be made clear by your lecturer and will be in the relevant module handbook.

If you are at all in doubt, please always check with your tutor or module leader.

### Assessment Criteria for Creative Writing

	1 <sup>st</sup> (70+)	2.1 (60% - 69%)	2.2 (50% - 59%)	3 (40% - 49%)	Fail (-39%)
Originality and flair	An original and refreshing approach. Real insight and imaginative flair. Some independent research.	A consistent and coherent approach. Some insight and imaginative flair. Evidence of an independent perspective.	General consistency and coherence of approach.  Adequate insight and imaginative flair.	Patchy consistency and coherence of approach.  Limited insight and imaginative flair.	Lack of insight and imaginative flair.  Incoherent approach.
Structure	Fully achieved creative development across beginning, middle and end. Excellent understanding and skillful matching of form with content.	Ability to write in a well-structured way.  Good narrative development across beginning, middle and end.	Reasonably well-structured.  Adequate narrative development across beginning, middle and end.	Limited structural skills.  Patchy narrative development and failures in progression across beginning, middle and end.	Poorly organised material.  Excessive brevity.

Style and genre	Extremely fine stylistic command and use of language.  Acute literary perceptions and understanding of genre.  Fluent and accurate expression of difficult ideas.	High level of stylistic command and use of language.  Clear understanding of genre.  A well-informed and intelligent treatment of the subject	Adequate stylistic command and use of language.  Adequate understanding of genre.  Adequately informed treatment of the subject.	Patchy stylistic command and use of language.  Limited understanding of genre  Limited presentation and exemplification of ideas.	Weak or superficial stylistic command and use of language.  Poor understanding of genre.  Inconsistent or incomplete approach.
Literary and cultural context	Lucid critical evaluation of material and context. Strong engagement with theoretical or intellectual background.	Good engagement with theoretical or intellectual background. Some original thinking in analysis of material and context. No major shortcomings.	Adequate analysis of material and context. Very few serious shortcomings. Adequate engagement with theoretical background.	Limited engagement with theoretical or intellectual background. Few really serious shortcomings.	Inappropriate expression of unsupported subjective views. Weak analysis of material and context. Poor theoretical background.
Self-reflection and presentation	Lucid reflection on process of composition.  High level of presentation.  Strong command of grammar and bibliographic reference.	Intelligent reflection on the process of composition.  Good standard of presentation.  Good command of grammar and bibliographic reference.	Adequate reflection on process of composition.  Acceptable standard of presentation.  Adequate command of grammar and bibliographic reference.	Limited reflection on process of composition.  Patchy standard of presentation.  Limited command of grammar and bibliographic reference	Lack of reflection on process of composition.  Non-adherence of minimal standards of presentation.  Poor command of grammar and bibliographic reference.

It is department policy that a mark of 75% should be given for pieces of work judged to be of clear-cut first-class standard, with no significant shortcomings; and a mark in the range of 70% - 74% for work judged to be overall of first-class standard, but with one or two relatively minor shortcomings. A mark of 75-85% should be awarded to work which is not only of clear-cut first-class standard (but no significant shortcomings), but is also truly exceptional.

## Assessment Criteria for Theatre Studies

### Critical and Creative Work

	1 <sup>st</sup> (70+)	2.1 (60% - 69%)	2.2 (50% - 59%)	3 (40% - 49%)	Fail (-39%)
Craft	Demonstrates a sophisticated level of craft/skill appropriate to the creative task.	Demonstrates a highly capable level and range of craft/skills.	A capable but uneven range of craft/skills demonstrated .	Basic level of craft/skills, inconsistently applied.	Poor craft/skills level throughout
Research/ Knowledge	Meticulous research; an excellent grasp of a wide range of materials referenced. Practical/written work that demonstrates confidence in formulating an independent view drawn from extensive knowledge.	Evidences a thorough understanding of the module's concerns and draws on appropriate materials.	Demonstrates a good understanding of a limited number of relevant adjacent texts or practitioners in practical/written work.	Displays a limited understanding /knowledge of the module's concerns/core ideas; limited coverage of the topic.	Displays little evidence of research or having absorbed the work explored in tutor-led sessions. Inappropriate expression of unsupported subjective views.
Commitment	Excellent commitment throughout the process evidenced in the high quality and detail of the work	A high level of commitment and engagement with the work.	Good level of commitment, although it may only translate partially in performance/written work.	Poor attendance, limited commitment to group/individual tasks, exposed in the quality of the work.	Serious lack of engagement or attendance; resulting in work that is of a poor standard.
Originality	Sophisticated work, evidencing original thinking and an innovative approach.	Demonstrates good ability to invent and employ experimental processes where appropriate.	Shows an inconsistent level of experimentation and inventiveness	Follows existing structures/received ideas without demonstrating significant creativity or invention.	Displays little ability to work inventively in the creative task.
Self-reflection	Demonstrates excellent insight and critical flair. Acute, self-reflexive and extremely fine	A high level of cogency, consistency and coherence, demonstrating a clear	Fair coverage of most relevant aspects of the topic. General consistency and	Patchy consistency and coherence of analysis/evaluation. Limited structural	Lack of self-reflection in relation to the task. Weak or superficial evaluation. Excessive



	1 <sup>st</sup> (70+)	2.1 (60% - 69%)	2.2 (50% - 59%)	3 (40% - 49%)	Fail (-39%)
	evaluative analysis; ability to scrutinize the process/ outcomes with clarity and insight	understanding of the main issues and awareness of their own contribution.	coherence of analysis. Reasonably well-structured response. Few if any serious shortcomings.	skills. Few really serious shortcomings.	brevity or inclusion of a substantial amount of irrelevant thoughts.
Theoretical Concepts/ Methodology	Highly accurate understanding and/or application of theoretical ideas or approaches to theatre-making. Evidence of original thinking in the analysis of module materials/ class practical work	A high level of awareness of key theories and approaches, with evidence of a coherent independent perspective.	Good awareness of relevant concepts and methodological approaches. Application of methods/ theories may be limited or show some inconsistencies	Limited awareness of relevant theories or methods; ideas may be applied inaccurately or without considering the implications.	Poor understanding of critical ideas. Inconsistent or incomplete argumentation.
Collaborative Skills	Excellent organization/ time management skills; evidence of ability to effectively facilitate, participate and problem solve within team working contexts. Demonstrates acknowledgment and respect for diverse opinions and the social, cultural and ideological positions from which they arise.	Evidence of very good collaborative work and effort invested in maintaining good group dynamics.	Good performance/ work, but evidencing lack of rehearsals/ group development; signs of individual, rather than group commitment	Limited or patchy organization/ consideration of other group members	Serious breakdown in group dynamics or commitment, leading to poor or under-developed work.

	1 <sup>st</sup> (70+)	2.1 (60% - 69%)	2.2 (50% - 59%)	3 (40% - 49%)	Fail (-39%)
Expression (written work)	Evidences a skillful command of language and the ability to write in a precise, concise, and well-structured way. Virtually no errors of punctuation, grammar, or spelling.	Work will be fluent, well structured with few errors of punctuation, grammar, or spelling.	Reasonably well-structured response. Acceptable standard of presentation, though there may be some errors of punctuation, grammar, or spelling.	Consistent, serious errors of punctuation, grammar, or spelling may obscure meaning in places.	Consistent, serious errors of punctuation, grammar, or spelling; sections of the work are incomprehensible.
Referencing	Referencing will be complete and correct in both notes and bibliography. There are virtually no formatting errors and the writing is consistent with the departmental style guide.	All sources will be acknowledged, although there may be minor errors in the presentation of notes and/or bibliography	Sources will be acknowledged, but notes and/or bibliography may be incorrectly presented/inconsistent with the departmental style guide.	Errors in the acknowledgment and referencing of sources.	Serious errors or omissions in the acknowledgment and referencing of sources

### Participation

5	4	3	2	1
Excellent attendance; demonstrates a consistently high level of engagement in class discussion/practical work.	Very good attendance; actively contributes to class activities.	Mostly good attendance but with some absences; demonstrates some awareness of key ideas through participation but with limited class engagement.	Poor attendance and makes a limited contribution to the exploration of ideas in class through discussion/practice.	Lack of class attendance, inadequate contribution or evidence of little engagement with module readings.

### Exam Criteria

	1 <sup>st</sup> (70+)	2.1 (60% - 69%)	2.2 (50% - 59%)	3 (40% - 49%)	Fail (-39%)
Argument	Offers a sustained, coherent, original and highly	Argument is coherent and analytic and/or reflective	Argument may not be fully sustained or relevant, may be over-	Argument may be descriptive, shallow, and/or	Argument is wholly lacking, and/or irrelevant to

	1 <sup>st</sup> (70+)	2.1 (60% - 69%)	2.2 (50% - 59%)	3 (40% - 49%)	Fail (-39%)
	persuasive argument.		general or oversimplified	repetitive; without providing a clear focus/ structure	the question or brief.
Textual Analysis	Extremely fine textual analysis. Demonstrates a detailed working knowledge of the texts examined and is able to draw on appropriate examples to support the argument. Evidence of original thinking in the analysis of module material	Highly perceptive textual analysis. Evidences a clear understanding of the main issues and provides a well-informed and intelligent treatment of the subject. No major shortcomings.	Adequate textual analysis; knowledge of the text may be slightly generalized, but relevant. Very few if any serious shortcomings.	Limited analytical skills, with only a basic understanding of the texts examined. Few really serious shortcomings.	Weak or superficial textual analysis. Inclusion of a substantial amount of irrelevant material/ examples.
Originality	An original and refreshing analysis. Acute literary perceptions, combined with real insight and critical flair	Evidence of some original thinking in the analysis, and use of materials to develop an independent perspective.	Adequate response to the question; some thoughts may be simply repeated rather than scrutinized/ or used to develop original thinking.	Superficial engagement with module materials; ideas expressed are repeated and as a result the thinking may lack originality.	Lack of original response to the question; ideas are entirely received, demonstrating very little or no independent thinking.
Expression	Evidences a skillful command of language and the ability to write in a precise, concise, and well-structured way. Virtually no errors of punctuation, grammar, or spelling.	Work will be fluent, well structured with few errors of punctuation, grammar, or spelling.	Reasonably well-structured response. Acceptable standard of presentation, though there may be some errors of punctuation, grammar, or spelling.	Consistent, serious errors of punctuation, grammar, or spelling may obscure meaning in places.	Consistent, serious errors of punctuation, grammar, or spelling; sections of the work are incomprehensible.

	1 <sup>st</sup> (70+)	2.1 (60% - 69%)	2.2 (50% - 59%)	3 (40% - 49%)	Fail (-39%)
Knowledge	Excellent coverage of a wide range of materials that are relevant to the question, accompanied by a lucid critical evaluation of the materials. Evidence of comprehensive revision of the module materials.	Relevant materials referenced in support of a focused and clear argument, but may express a slight narrowness in the range of issues addressed.	Received ideas may be repeated or described rather than critically interrogated; lack of reflexivity to what the exam question is asking.	Demonstrates some awareness of materials studied in the answer, but overly endorses or repeats ideas rather than developing them.	Little or no evidence of the candidate having revised or studied the work set for this module. Inclusion of material that is irrelevant to the question.
Referencing	All quotes/references are attributed to the correct author/source. Evidence of meticulous revision	All sources will be acknowledged, although there may be slight errors in accuracy (e.g. the wrong scene number cited etc.).	Sources will be acknowledged, but may be prone to regular errors or inaccuracies.	Consistent errors in the acknowledgment and referencing of sources.	No attempt to attribute references to an author/source or serious omissions that evidence lack of revision.

## Assessment Criteria for Multimedia Journalism

20% or below:

- Lack of basic accuracy
- Consistently poor grammar/spelling
- Very limited understanding of core principles
- Inconsistent and incomplete approach
- Very poorly organised and presented material
- Inappropriate inclusion of subjective views
- Very little evidence of awareness of current events
- No engagement with theoretical or intellectual background
- Low class participation

21-39%:

- Poor basic accuracy
- Poor grammar/spelling
- Limited understanding of core principles
- Inconsistent and incomplete approach
- Poorly organised and presented material
- Inappropriate inclusion of subjective views
- Little evidence of awareness of current events
- Little engagement with theoretical or intellectual background
- Lack of initiative and imagination in pursuing stories
- Poor command of style and structure
- Weak analysis
- Lack of reflection on process of composition
- Weak class participation

40% -49%

- Patchy consistency and coherence of approach
- Limited insight and imaginative flair
- Lapses in basic accuracy
- Lapses in grammar and spelling
- Poor engagement with current events
- Limited understanding of core principles
- Limited analysis of material and context
- Limited command of style and structure
- Few really serious shortcomings
- Limited reflection on process of composition

50% -59%

- General consistency and coherence of approach
- Adequate grasp of core principles
- Adequate insight and imaginative flair
- Adequate understand of principles and context
- Good engagement with news and current events
- Reasonable command of style and structure
- Acceptable standard of accuracy and presentation
- Very few if any, serious shortcomings
- Adequate analysis of material and context
- Adequate reflection on process of gathering/composition
- Adequate engagement with theoretical or intellectual background

60% -69%

- A consistent and coherent approach
- Some insight and imaginative flair
- Few issues with accuracy, spelling, grammar
- Ability to write in a stylish and well-structured way
- Clear understanding of story form and function
- A well informed and intelligent treatment of the subject
- Evidence of initiative and imagination in gathering/presentation
- No major shortcomings
- Intelligent reflection on the process of composition
- Some original thinking in analysis of material and context
- Good engagement with theoretical or intellectual background

70% or above

- An original and refreshing approach
- Real insight and imaginative flair
- Clear understanding of different forms of media
- High level of accuracy, spelling and grammar
- Strong command of language
- Strong ability to summarise difficult or complicated stories
- Lucid critical evaluation of material and context
- Some independent research
- High level of presentation
- Lucid reflection on process of composition
- Strong engagement with theoretical or intellectual background

It is department policy that a mark of 75% should be given for pieces of work judged to be of clear-cut first-class standard, with no significant shortcomings; and a mark in the range of 70% - 74% for work judged to be overall of first-class standard, but with one or two relatively minor shortcomings. A mark of 75-85% should be awarded to work which is not only of clear-cut first-class standard (but no significant shortcomings), but is also truly exceptional.

## Assessment Criteria for Film Studies

### Assessment criteria for written work in Film and Screen Media

Criteria	(80+)	(70-79)	(60-69)	(50-59)	(40-49)	(0-39)
<b>Research and knowledge</b>	Research skills of the very highest standard on display. Clearly reveals extra efforts to access and show evidence of research findings drawn from unexpected and original sources.	Meticulous; an excellent grasp of a wide range of materials. Work shows evidence of extensive research and incorporates this in a highly effective manner.	Evidences a thorough understanding of the scholarly field and has performed appropriate and careful research into the topic. Draws on and engages with appropriate scholarly materials.	Demonstrates a good understanding of a more limited number of relevant scholarly materials and makes a solid effort at critical engagement.	Some research undertaken but there is not strong evidence of the research in the written work. Failure to critically engage with scholarly materials.	Little relevant research in evidence and/or little critical engagement with referenced sources.
<b>Originality</b>	Extremely effective and highly unique in approach, intervening in and furthering critical debates. Publishable standard.	Very effective and distinctive work with a unique voice, able to intervene in critical debates and make a unique contribution.	Distinctive work that evidences a good knowledge of critical debates and engages with these effectively.	Good work that is competent but not wholly distinctive or unique; may summarise critical material rather than contribute to insightful debate.	Work that is passing standard but may suggest a largely derivative approach; does not offer much of substance in terms of critical and scholarly debate.	Work that is derivative and/or unoriginal. Unable to effectively engage with critical debates.
<b>Conceptual and theoretical skills</b>	Impeccable project that clearly intervenes in scholarship and gets to the heart of complex meanings, themes, allusions. A project that makes its mark in critical thinking.	Excellent conceptual thinking in evidence, with a strong ability to produce complex analyses of texts, drawing on relevant ideas.	Very good conceptual and analytical skills in evidence, delivering a coherent account of meanings, themes, allusions with sufficient depth.	Delivers some concepts and ideas, but might lack focus and appear to lose track of the main argument and relevant analyses.	Solid in some respects, but may contain errors or lack of analytical depth; does not show evidence of complex conceptual thinking or application of theoretical ideas.	Failure to communicate complex ideas and concepts.
<b>Expression</b>	Impeccable writing that communicates ideas in highly sophisticated and effective ways.	Evidences advanced command of expression in English and an ability to produce precise and well-structured writing. Virtually no errors in punctuation, grammar, or spelling.	Work that is fluent, well structured, with few errors of punctuation, grammar, or spelling.	Reasonably coherent and well-structured. Acceptable standard of presentation, though there may be some errors of punctuation, grammar, or spelling.	Consistent errors of punctuation, grammar, or spelling may obscure meaning in places.	Consistent and ongoing errors of punctuation, grammar, or spelling; sections of the work are not clear and cannot communicate ideas.
<b>Referencing</b>	Scrupulously referenced according to a	Referencing complete and correct,	All sources acknowledged, although	Sources acknowledged, but notes	Errors in the acknowledgem ent and	Serious errors or omissions in acknowledgement

	standard professional format; no errors or omissions.	according to Department Style Guide or another standard format. Virtually no errors or omissions.	possibly minor errors in the presentation of notes and/or bibliography.	and/or bibliography may be incorrectly presented/ inconsistent with a standard referencing format.	referencing of sources.	and referencing of sources.
<b>Word length</b>	Exactly matches word length requirements.	Matches word length requirements.	Matches word length requirements – though a very slight shortfall might reduce mark corresponding with percentage of this shortfall.	Might be falling short of word length requirements – reduction in mark will correspond to percentage of shortfall.	Might be falling short of word length requirements – reduction in mark will correspond to percentage of shortfall.	Might fall short of word length requirements – reduction in mark will correspond to percentage of shortfall.

**Please note:** students achieving marks below 59% in most cases will be given advice on seeking writing support services available at the University. Cases of plagiarism will be referred to Academic Offences, and can face more strict penalties than the marking reductions mentioned here.

It is department policy that a mark of 75% should be given for pieces of work judged to be of clear-cut first-class standard, with no significant shortcomings; and a mark in the range of 70%-74% for work judged to be overall of first-class standard, but with some relatively minor shortcomings. A mark above 75% should be awarded to work which is not only of clear-cut first-class standard (with no significant shortcomings), but is also truly exceptional in originality, analytical sophistication, presentation, scope, and depth of research.



**Assessment criteria for practical work in Film and Screen Media**

<b>Criteria</b>	<b>(80+)</b>	<b>(70-79)</b>	<b>(60-69)</b>	<b>(50-59)</b>	<b>(40-49)</b>	<b>(0-39)</b>
<b>Craft</b>	Technically perfect, highly sophisticated and adept, communicating story and ideas with absolute confidence and authority.	Very clear mastery of technical skills, carried out with flair and authority.	Very good technical skills in evidence, clearly delivering story and ideas.	Good technical skills in evidence though there may be some minor technical issues; largely communicates story and ideas.	Technical problems and some issues with clarity, but some ideas put across.	Ineffective technical skills in evidence and incomplete communication of ideas.
<b>Originality</b>	Extremely effective and highly unique in approach, vividly and innovatively putting ideas across.	Very effective and distinctive work with a unique voice, highly adept in putting ideas across.	Distinctive work that evidences a clear creative vision, though might have evidenced more original flair.	Good work that is competent but not wholly distinctive and unique in its conception and execution.	Work that is competent but not unique, that suggests a largely derivative approach.	Work that is derivative and/or ineffective in putting a unique story and ideas across.
<b>Artistic coherence and clarity</b>	Impeccable project that clearly achieves all aims in creative vision and storytelling.	Excellent project that delivers a strong creative vision and successfully tells a compelling story.	Very good project that delivers its ideas and story with confidence, but that might have a few shortcomings.	Delivers a story and some ideas, but can lack focus and might appear to lose track of the project's aims.	A solid attempt at delivering story and creative intents, but lacking in significant respects.	Failure to achieve a project that communicates story and ideas.
<b>Research</b>	Extensive research amply in evidence, very clearly driving a complex and engaging story and ideas.	Thorough research in evidence, with story and ideas revealing complex and detailed understanding put into practice.	Well-researched, evidenced via informed and competent story and ideas.	Research evidently carried out but not always clear how this informs the practical piece; lacking some depth.	Some research carried out but little evidence; does not appear to inform the piece in relevant ways.	Little relevant research appears to have been carried out.

**Assessment criteria for presentations in Film and Screen Media**

<b>Criteria</b>	<b>(80+)</b>	<b>(70-79)</b>	<b>(60-69)</b>	<b>(50-59)</b>	<b>(40-49)</b>	<b>(0-39)</b>
<b>Verbal communication</b>	Highly engaged communication of very complex ideas, delivered with absolute confidence and authority.	Very clear communication of complex ideas carried out with authority.	Clear communication of ideas carried out with confidence.	Largely effective communication of ideas.	Some problems with clarity but some ideas put across.	Ineffective communication of ideas.
<b>Visual and other aids</b>	Aids such as slides and clips are designed and used extremely effectively, vividly putting ideas across.	Aids such as slides and clips are designed and used very skilfully and are highly relevant to putting ideas across.	Aids such as slides and clips are designed and used well and relevantly.	Aids such as slides and clips are used competently but are not always well designed or clearly relevant.	Visual aids are ineffectively or not extensively used in support of an argument.	Aids used ineffectively.
<b>Structure and organisation</b>	Impeccable structure, clear focus and clear argumentation – flawless and concise.	Excellent structure with clear focus and argumentation.	Very good structure, and largely clear focus and argumentation.	Structure generally clear but lacking some focus and originality.	There is an attempt at organisation but a lack of focus and complexity.	Lack of structure and focus.
<b>Research</b>	Extensive research amply in evidence, with references and citations demonstrating thorough mastery of relevant scholarship.	Thoroughly researched topic, with citations evidencing complex and detailed understanding of relevant scholarship.	Well-researched, evidencing understanding of the key issues and scholarship.	Some research carried out but sources may be poorly referenced and/or lacking relevance or depth.	Some research carried out but not relevant or extensive enough.	Little relevant research has been carried out.
<b>Responses to questions and discussion</b>	Comprehensive and creative response to questions and discussion enhancing complex debate.	Excellent and fully engaged responses to questions and discussion.	Very good responses to questions and discussion, evidencing relevant knowledge.	Able to respond to questions and discussion but brief and/or with limited relevance.	Unable to respond clearly to questions, indicating a lack of preparation and/or relevant knowledge.	Does not respond relevantly to questions or participate in discussion.

### Assessment Criteria for Literature

	90% + First class	89 –80% First class	79 -70% First class	69-60% 2.1	59 -50% 2.2	49 -40 Third class	39 -30 Fail	29 -20 Fail	19 -10 Fail	10 -0 Fail
Knowledge and Research	Demonstrates exceptionally deep, original and extensive knowledge in response to the question; exceptionally wide-ranging, exhaustive use of a wealth of critical sources	Demonstrates deep, original and extensive knowledge and research; wide-ranging, and diligent use of many critical sources	Demonstrates deep and extensive knowledge and research; wide-ranging, diligent, perceptive use of many secondary sources	Demonstrates considerable knowledge and research, appropriate to the question; diligent research which refers appropriately to some secondary sources	Demonstrates appropriate knowledge in response to the question; some relevant references to critical sources, though this may be limited in range, depth or perceptiveness	Demonstrates some limited knowledge in response to the question; some limited and minimal evidence of research/use of critical sources	Demonstrates very little knowledge relevant to the question; too brief; scarce or no evidence of use of critical sources	Demonstrates virtually no relevant knowledge; too brief; scarce or no use of critical sources	Demonstrates virtually no relevant knowledge; excessive brevity; no evidence of relevant research	Demonstrates no relevant knowledge; excessive brevity; no use of critical sources
Written expression	Flawless grammar, spelling, sentence construction and punctuation. Elegant, creative, nuanced, and lucid expression in a flawless academic register.	Near flawless grammar, spelling, sentence construction and punctuation. Elegant, nuanced and lucid expression in an academic register	Excellent grammar, spelling, sentence construction and punctuation; few errors. Lucid and fluent expression in an appropriate academic register	Very good grammar, only a few relatively minor mistakes in spelling, sentence construction and punctuation. Lucid and well-expressed in an academic register	Generally good grammar, spelling, punctuation, and sentence construction. Mostly clear and mostly appropriate essay style and tone; some lapses in accuracy, clarity, register or style	Some major errors in grammar, spelling, sentence construction and punctuation; some persistent clumsy or illogical expression; some errors of tone or use of a non-academic register.	Major inaccuracies in grammar, spelling, sentence construction and punctuation; clumsy and/or illogical expression throughout in a consistently non-academic register	Major inaccuracies in grammar, spelling, sentence construction and punctuation clumsy and illogical expression in an inappropriate register	Major inaccuracies in grammar, spelling, sentence construction and punctuation; clumsy, illogical and incomprehensible in an inappropriate register	Major inaccuracies in grammar, spelling and punctuation, sentence construction; incomprehensible and inappropriate essay style and tone

Critical Insight	Perceives and explicates a wealth of nuanced, very sophisticated and highly original points of literary analysis with exceptional insight	Perceives and explicates many nuanced, original and sophisticated points of literary analysis with extremely nuanced insight	Perceives and explicates a good number of sophisticated points of literary analysis with insight	Perceives and explicates some valid points of literary analysis with clarity; generally analyses rather than describes	Describes some appropriate and valid points of literary criticism; generally describes, rather than analyses.	Describes some valid critical points, despite some errors in comprehension	Describes one or two critical points, but significant errors in analysis and comprehension	Major persistent errors in critical understanding though some attempt to convey one or two critical points	Major errors in critical understanding; little attempt to offer any valid, relevant critical analysis	No valid points of literary analysis offered
Argument and Structure	Flawless essay structure; perfectly organised argument, always supported persuasively by evidence; perfect balance of quotation and discussion	Near flawless structure and excellent organization of material; argument supported by evidence; and a deft balance of quotation and discussion	Very good structure and organisation of material; argument very well supported by specific textual evidence and an appropriate balance between quotation and discussion	Good structure and organization; argument mainly well supported by specific textual evidence; well-balanced between quotation and discussion	Generally appropriate structure; some limited use of textual evidence to support argument; some passages achieving a balance between quotation and discussion	Attempt at appropriate logical essay structure; argument supported at times by evidence; some imbalance of quotation and discussion	Illogical or incoherent essay structure; poor organization of material; argument generally unsupported by evidence; persistent imbalance of quotation and discussion	Weak and incoherent organisation of material; argument mainly unsupported by textual evidence	Incoherent and illogical structure and organization; argument unsupported by evidence	No attempt at structure or organization; no textual evidence; argument incomprehensible or non-existent
Originality and Flair	Hypothesizes many exceptionally original ideas; delivered utterly compellingly with flair and style	Hypothesizes highly original ideas, delivered generally compellingly with flair and style	Proposes ideas of some originality or unexpectedness; delivered at times with evidence of flair and style	Occasional flashes of originality; and passages of emerging confidence and/or flair	Generally without originality but an apt answer to the question appropriately expressed.	Some very minimal evidence either of originality or flair	No evidence of originality or flair	No originality or flair	No evidence of originality or flair	No evidence of originality or flair

Technical presentation	Flawlessly accurate and complete footnotes and bibliography; meticulous use of appropriate font, spacing, layout etc.	Highly accurate and complete footnotes and bibliography with only very minor errors in font, spacing, layout etc.	Very accurate footnotes and bibliography , with few or no omissions; only minor errors in layout, spacing etc.	Generally accurate footnotes and bibliography, with only minor omissions; generally good layout, use of font, spacing etc.	A fair attempt at footnotes and bibliography though possibly with some errors or omissions; mainly acceptable layout etc.	An attempt at footnotes and bibliography, with some omissions and inaccuracies; an attempt at appropriate font, spacing , layout etc. though with some errors	Inaccurate and/or incomplete footnotes and bibliography; major errors in font, spacing, layout etc.	Very inaccurate or no footnotes and bibliography; major errors in layout, spacing etc.	No footnotes or bibliography; major errors layout, use of font, spacing etc.	No footnotes or bibliography; unacceptable layout etc.
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## Appendix 2: 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 through the essay. The single most important issue to address is the essay title.
- 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, it 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 Head of Department The penalties for plagiarism are severe: for the first offence, an essay usually receives a mark of zero. Please refer to p. 22 and pp. 24-6 of this handbook and to the University web pages for information on plagiarism if you are at all unclear about its definition: <http://www.essex.ac.uk/plagiarism/>
- 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 must be included in

your bibliography; it is not necessary to cite lectures or 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—as distinct from practical advice like this.
- '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.

## Presentation of essays

- Essays must be word processed.
- Always include your bibliography as a separate sheet.

## 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 are also various 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. Please check with the Module Supervisor or the General Office if you have any questions. Unless you are told otherwise by your Module Supervisor, you can assume that the word limit EXCLUDES your

bibliography but **INCLUDES** footnotes. (This is to prevent the eager among you from carrying on a lengthy argument in the footnotes, which is not good academic practice.)



## Appendix 3: Departmental Style Guide

This guide should be used as the stylistic basis for all coursework 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, further information on which can be found here: [http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)

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 second- and third-year and MA essays. By the end of your first year, you should be a confident user of all the conventions.

When writing your first few essays, you may find the process of checking these conventions for every footnote is quite time-consuming. Don't leave it to the last minute: you will probably need several hours, unless you have taken care to format correctly as you go along. You will, however, find that you become much speedier as the process becomes more familiar.

### 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 three spaced dots . . . or four 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'. This is much better practice than just putting John Smith's name in the footnote – it lends his authority to your argument, and avoids the baffling effect of a random quotation in the middle of your own prose.
- 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]. Do this sparingly.

## 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 (i.e. if you paraphrase someone else's argument, it remains his or her argument and must be acknowledged);
- any repetition of material from another of your own essays.

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: <http://www.essex.ac.uk/plagiarism/> There will also be workshops on plagiarism available via the Talent Development Centre.

### Footnotes and parenthetical citations: the basics

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

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,

<sup>2</sup> 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 2 might read:

<sup>2</sup> 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).

Bear in mind, however, that you cannot use this method for more than one or perhaps two texts in a single essay. You might find that it works well if there is a primary text which you quote frequently, but avoid a scenario in which a number in parentheses after a quotation could refer to any of several books you have previously mentioned in your footnotes. You must aim to be as clear as possible in your writing.

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<sup>1</sup> Full citation here.

## Citing dramatic works

The first footnote reference should cite author, title, place, publisher, date, and either a page number for modern plays, or, for something like Shakespeare, with details of act, scene, and line numbers. (for more detailed examples see below). In subsequent quotations, either act, scene, and line numbers, or page numbers (as appropriate) should always appear in parentheses after the quotation. No further footnote is needed for the same play, unless you are quoting other material in the edition (e.g. an editorial introduction). The correct form for citing act, scene, line numbers is as follows: (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. No page number is needed if you have provided this information.

## 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.', which is the abbreviation for 'lines' (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 ...' A direct quotation from a film does not usually need to be cited, but a complete filmography can be included in the essay. See 'F,' below.

## FOOTNOTE SAMPLE ENTRIES

from the *Chicago Manual of Style* (15<sup>th</sup> edition)  
(more details can be found at: [http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html))

### Book

#### One author

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

#### Two authors

<sup>6</sup> Guy Cowlishaw and Robin Dunbar, *Primate Conservation Biology* (Chicago: University of Chicago Press, 2000), 104–7.

#### Four or more authors: use 'et al'

<sup>13</sup> 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:* note that original publication date is also provided.

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

#### Editor, translator, or compiler instead of author

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

*Edited, translated, or compiled poetry collection*

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

<sup>16</sup> 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*

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

<sup>30</sup> 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*

<sup>5</sup> 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 ONLY in digital form* (but see also the section below on digital / online texts)

<sup>2</sup> 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*

<sup>17</sup> 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*

<sup>8</sup> John Maynard Smith, 'The Origin of Altruism,' *Nature* v. 23, no. 2 (Summer 1998): 639.

*Article in an online journal* (but see section below on digital / online texts)

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

*Popular magazine or newspaper article*

<sup>29</sup> Steve Martin, 'Sports-Interview Shocker,' *New Yorker*, 6 May 2002, 84.

<sup>10</sup> William S. Niederkorn, 'A Scholar Recants on His 'Shakespeare' Discovery,' *New York Times*, 15 June 2000, sec B, 3.

*Book review*

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

**Paper presented at a meeting or conference**

<sup>13</sup> 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*

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

## Digital and Online Publishing

There are some important distinctions to be observed when citing texts you have accessed online. For instance, there is a difference between an article in an online journal, and an article from a print journal which is available online, or a print book which the Sloman has digitised under licence for your use, and a book published only in digital form. The point of footnotes and bibliographies is to allow your reader to follow up on anything you quote. If you read something on a website, you will therefore provide the appropriate web address, as in the example below:

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

You'll notice that date of access is also included, because websites are subject to change – you want to make clear to the reader who checks, and finds your quotation is missing, that it was there on the 28 March. The same is true for various journals which only publish online (e.g. *The Journal of the Northern Renaissance*) – you will give the same details, including the website. Sometimes the journal will offer a permanent url, in which case you won't need to provide details of the day you accessed the site. The same holds true for books, poetry, etc, published online.

This is not the same thing as texts you will find in other places – on Google Books, on Archive.org, or via the databases on the Sloman site (e.g. Jstor, Project Muse). These are primarily print texts that have been digitised, and they should be cited as print texts, with page numbers etc, and without website addresses. This is not made easier by the fact that some database providers provide citation details which include website addresses. If you take a closer look at these (Jstor is a good example) you will see that these direct the reader to Jstor. However, there are several things to bear in mind here. Firstly, your duty as writer is to allow the reader to track down this text as easily as possible. Jstor is a subscription-only database: your reader may not have access to it. However, if you provide the full details of the print text, which are available in the article you have downloaded, the reader can look it up in the nearest library catalogue and may be able to access it in print and / or digital formats. Just providing web details makes this much more difficult. Providing the digital access details is a bit like providing the shelf-mark for a book in the Albert Sloman Library – too much information, and only helpful to a few of your readers. Secondly, you have no duty to advertise for the database providers, who are already paid for the service they provide. Your duty is to the author. Give the most helpful details, and show some solidarity with your fellow writers and the people who publish them!

The same principles hold true for digitised books in the Sloman collection or elsewhere online – unless they are e-book only publications, treat them like a printed text.

### Kindles and e-readers

Kindles are undoubtedly very useful, and will become more so as various problems around accessing footnotes etc. are ironed out over time. However, they are not ideal for citation purposes, because they tend to offer a location number rather than a page. This isn't true of every kindle book, so if you can identify a page number, that's fine. A location number, on the other hand, fails the test of helpfulness. Will your reader be able to locate this quotation with ease? Not if he or she doesn't have a kindle to hand. Until the technology improves, you will have to double-check your references in a library copy of the text.

## 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 \(15<sup>th</sup> edition\)](#)**

#### **Book**

##### *One author*

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

##### *Two authors*

Cowlishaw, 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](#).