School of Philosophy and Art History
Postgraduate taught
Welcome

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

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

Besides attending modules, full-time PGT students are expected to attend our School Research Seminars, which are held at 3.00pm every Thursday during the Autumn and Spring Terms. These seminars provide an occasion to hear about – and discuss! – the latest work from external visiting speakers, members of School staff and our current research students. Rooms will be announced early in the autumn term. In the Summer Term, we will hold mini-courses by visiting academics. There are also various other guest lectures and relevant activities throughout the academic year, in the School and beyond.

Look out for posters on our notice boards and email reminders. The programme for the current academic year can also be found on the School website: https://www.essex.ac.uk/events?page=1&organiser=philosophy-and-art-history,-school-of

While this booklet provides key information – including about assessment procedures and guidelines for writing and submitting essays and dissertations -- please also consult the University website to obtain comprehensive information about regulations relevant to graduate students.

Finally, your feedback is really important to us, so please do make your views known through channels formal or informal!

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

Professor Fabian Freyenhagen
(PGT Director, Philosophy)

Dr Michael Tymkiw
(PGT Director, MA Art History & Theory)

Dr Gavin Grindon
(PGT Director, MA Curatorial Studies)
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**Introduction**

This Handbook is designed to provide you with an overview of all the essential information about the University and the **School of Philosophy and Art History (SPAH)**. Your Student Handbook provides details of your department, including staff and contact details, facilities and ways to communicate and receive updates, as well as information relating to your course of study at Essex, including Rules of Assessment and the related policies, prizes awarded by the department each year, student feedback and meetings, and University regulations regarding progress, appeals and extenuating circumstances.

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

Essex is about more than just getting a degree: we have so much to offer our students! This Student Handbook contains information on your Essex Experience, including the Students’ Union, sports clubs and societies, Essex Sport, Careers Services, campus information, IT support and services and our extensive range of student support and services.

The Student Directory contains a wealth of other helpful sources of information which can be found at [https://www.essex.ac.uk/student](https://www.essex.ac.uk/student).
Practicalities and Getting Started
You’ve made it to Essex! We’ve outlined below the most important things you need to make sure you do as soon as possible to get your time at Essex started.

Complete your Registration
Whilst you have accepted your offer and made your way to Essex, you still need to officially register yourself. At the start of each academic year, all new and returning students are required to register at the University. Registration is not only a formal procedure of enrolling you into the University, but it also connects you up to a number of vital systems you will need access to, including your IT account. As part of this process, you will need to complete online pre-arrival, physically attend a registration event on campus, and also activate your IT account.

To begin your registration, use one of the links below:
New students: https://www.essex.ac.uk/welcome/registration
Returning students: https://www.essex.ac.uk/student/registration/returner-registration

ENROL
You may have to select options as part of your course structure. If you do, you must choose the options that you wish to enrol on before the academic year begins. New students will access the system from the end of August. Returning students will access the system from the April preceding the next academic year. Departments will approve your selections within a few weeks of them being made, and timetables will take module enrolment into account when planning for the next academic year. Early module enrolment will ensure that you know which modules to attend and where the lectures and classes are ready for the start of term. You can view and choose your specific options through the ENROL system.

ENROL: https://www1.essex.ac.uk/enrol/Account/Login?ReturnUrl=%2Fenrol%2F

Explore your Campus
There is a broad range of facilities across each of our campuses to support your living and learning experience at Essex. We provide study-based services, like the IT helpdesk and group study pods, but also various food and drink venues and leisure facilities. The Students’ Union also runs a wide range of facilities, bars and general stores. 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.
https://www.essex.ac.uk/life/student-facilities

Get connected
Your IT account
You will need to set up your IT account and create a password through the University website www.essex.ac.uk/it/getaccount. You will need to register an external email address and passphrase to set up your account. Once you’re set up, you can access your email, log on to lab computers, connect to campus wi-fi, and much more.

You must change your password within four weeks of your account being created, and then once every four months after that. You should receive email notifications to change your password shortly before it is due to expire. The easiest way to change your password is online at: www.essex.ac.uk/password. If you have forgotten your password, you can also reset it through this link using your external email address and passphrase. If you have forgotten those
also, you should either visit the IT Helpdesk or call 01206 872345. Make sure you keep your password safe and do not share it with others!

**Campus Wi-fi**
Wi-fi is available across all campuses. Simply find the ‘eduroam’ network on your device and use the same log in details as your IT account to connect up!

**Essex Apps**
The University has a variety of online systems and platforms designed to enhance your learning and help make processes, such as submitting coursework, easier. We have rounded up the top platforms, portals and apps that you need to know about!

**MyEssex**
MyEssex is your online account. You can use it to see your timetable, keep your personal details up-to-date, request replacement registration cards or supporting documents, such as council tax exemption certificates, see how you’re doing on your course, let us know if you’ll miss a lecture or class, contact the Student Services Hub, and much more.

https://www.essex.ac.uk/myessex/

**PocketEssex**
Pocket Essex is the University’s official app for students, giving you access to comprehensive information about living and learning at Essex. The app provides an interface of icons that act as a portal through to a variety of useful links, areas and resources. PocketEssex links to many areas that MyEssex does in a handy app form, but also takes you through to many other key contacts and resources, such as the Students’ Union, FindYourWay and the Library.

**Find Your Way**
We know that finding your way from one room to another can be challenging to start with. Our Colchester campus in particular can be difficult to navigate with a historically complex room numbering system that leaves even our final year students still baffled! FindYourWay is our interactive campus map that can either be accessed via PocketEssex, downloaded as its own app, or via web browser. It is designed to help you get from A to B on either the Colchester or Southend campuses with quick and easy directions. http://findyourway.essex.ac.uk/

**Your personal belongings**
University insurance cover is very limited for the belongings of students using graduate study rooms. Therefore, you are strongly advised to take out personal insurance cover for your possessions. This is especially important for items of particular value, such as personal electronic devices (i.e., laptops, phones and tablets). The University does not cover costs for personal damage or loss of your possessions; only in instances where the University has been negligent would a claim be viable for compensation for personal belongings.

**Right to Study**
The University must ensure all students have the right to study at the University of Essex for the whole duration of their course(s). If you require immigration permission to study in the UK, this will be checked when you first register on your course and as necessary thereafter.

For Tier 4 sponsored students, you will have conditions attached to your leave restricting study and work; some nationals are required to register with the Police. You are expected to have the finances in place to pay your tuition fees and living costs throughout your course and do not have access to state housing or benefits.
The Tier 4 rules and guidance include restrictions relating to the length of time you can spend studying in the UK and academic progress; this may mean you are unable to take an academic option offered to you or that we can’t continue to sponsor you under Tier 4. 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: https://www1.essex.ac.uk/immigration/ and https://www.essex.ac.uk/about/governance/regulations

If you would like to get additional support with your English language skills, you can find helpful information and a range of resources here: https://www.essex.ac.uk/welcome/international-students

**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
**The Essex Experience**

The University and the Students' Union have developed our Student Charter 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. The Student Charter reiterates that you are a member of the University of Essex community, not just while you are a student or recent graduate here, but for life. You can read the full Student Charter at: www.essex.ac.uk/students/experience/charter

You are welcomed to a truly diverse community where differences are celebrated and individuality is valued. Your contribution is welcomed and encouraged based on your own thoughts and experiences. As part of our community you will have the freedom to explore, experiment, and challenge your discipline and have your ideas shaped by peer and professional knowledge from all over the world.

Your time at Essex will be an experience beyond the classroom; there is so much available to all students so you can make the most of your time at Essex and have a truly unforgettable Essex Experience.

**Equality, Inclusion and Diversity**

The University recognises the value of diversity and is committed to equality of opportunity within the University. It therefore aims to create the conditions whereby students and staff are treated with dignity and respect, and solely on the basis of their merits, abilities and potential, regardless of race, ethnic or national origin, gender, gender identity, sexual orientation, disability, age, socio-economic background, family circumstances, religious or political beliefs and affiliations, or any other irrelevant distinction.

The University is committed to a programme of action to ensure that this policy is fully effective. You can find out more information on the University’s policy, and get in touch with any comments or questions, here:

https://www.essex.ac.uk/information/equality-and-diversity/equality-and-diversity-policy-and-strategy

**SPAH Women's Officer and local SWIP branch**

Whether you are an Art History or Philosophy student, if you want to speak confidentially to a female member of staff, we have a dedicated Women’s officer for this very purpose. In the Autumn Term 2019, this will be Dr Lorna Finlayson; and from the Spring Term 2020 onwards Dr Ellisif Wasmuth (for contact details, please see below [add cross reference/link to staff list]). They can also tell you more about the local branch of the Society for Women in Philosophy (SWIP).

**School of Philosophy and Art History Policy on Equality**

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

1. This commitment entails that all students and staff of the School should strive to be conscious of ways in which their behaviour may be disrespectful, detrimental or damaging to the activities and equal status of women and other underrepresented groups.
2. It is part of the responsibility of everyone in the School to maintain an atmosphere for work and study in which equality is the norm. On occasions, this may require us to bring contrary behaviour to the attention of the person concerned, as well as to accept appropriate criticism of our own behaviour.

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

4. In terms of broader professional activities, our commitment to equality involves consideration of the following (non-exhaustive) list of issues:
   a) Invitation of female and minority speakers when setting up conferences.
   b) Inclusion of female and minority authors when editing collections of articles.
   c) Inclusion of female and minority representation on editorial/advisory boards.
   d) Awareness of possible implicit bias when refereeing/assessing non-anonymised work.

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

Examples of Implicit Bias:

- Recommendation letters for women tend to be shorter, provide ‘minimal assurances’ rather than solid recommendation, raise more doubts, portray women as students rather than professionals, and mention their personal lives more (Trix and Psenka 2003).

- Job applicants with “white-sounding” names are more likely to be interviewed for open positions than equally qualified applicants with “African-American-sounding” names (Bertrand & Sendhil 2004)

- When the same CV is randomly assigned a female or a male name, both male and female assessors rate male applicants better in terms of teaching, research, and service experience, and are more likely to hire them (Steinpreis et al 1999).

- Female post-doc applicants to the Medical Research Council of Sweden needed substantially more publications to achieve the same rating as male applicants (Wenneras & Wold 1997).

Counteracting Implicit Bias:
Remember that you are not immune. For example, a recent meta-analysis of 122 research reports (involving a total of 14,900 subjects) revealed that implicit bias scores better predict stereotyping and prejudice than explicit self-reports (Greenwald et al 2009.).

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

Work on your own prejudice:
Awareness of statistical discrepancies between the ideal of impartiality and actual performance – coupled with a commitment to that ideal – helps counteract implicit bias.

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

E.g. contact with female professors and deans decreased implicit bias against women for college-aged women (Dasgupta & Asgari 2004)

Embrace the Essex Values
We are different at Essex. We are brave, we are bold, and we embrace challenges and drive change. Our values are underpinned by this very culture. While we full heartedly encourage students to challenge the status quo and explore the unknown, we expect that students do so respectfully, intelligently and act as true ambassadors for the University.

The University’s Code of Student Conduct can be found on the website: www.essex.ac.uk/governance/regulations

Essex Spirit, social media and events
Keep up-to-date with important news, events and offers from across the University with our Essex Spirit newsletter, delivered directly to your Essex email address.

Follow us on social:

Facebook /uniofessex
Twitter /Uni_of_Essex
Instagram /uniofessex

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

http://www.essex.ac.uk/events

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 –

https://www.essex.ac.uk/welcome/international-students and http://www.essex.ac.uk/student/student-communities/international

**Mature and part-time 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

**Student Ambassadors**

Be a Student Ambassador, make a difference to others and also 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

**Essex Sport**

Be active at Essex! Learning doesn’t just happen in the classroom. Keeping active during your studies can help relieve stress, increase productivity, provide a sense of community and improve your employability. Essex Sport offers a great range of sport courses, social active sessions, over 300 fitness classes a month and a state-of-the-art gym, so there’s something for everyone!

Visit the Essex Sport website or download the app to discover all the ways you can keep active during your time at Essex.

www.essex.ac.uk/sport

https://download.mobilepro.uk.com/a/1CJ8?p=4?pv=1

**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.

https://www.essexstudent.com

**Get involved**

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.

https://www.essex.ac.uk/life/colchester-campus/get-involved
About the School of Philosophy and Art History (SPAH)

Our location: School of Philosophy and Art History (SPAH)
General Office
Room 6.130
University of Essex
Wivenhoe Park
Colchester CO4 3SQ

Directions: You can find the School Office by going into entrance 4NW on square 4, and go up to level 6.

Contact us: Direct Telephone Number: 01206 87 2705/3485
General enquiries email: spahinfo@essex.ac.uk
Website: www.essex.ac.uk/spah
Opening Hours: Monday to Friday
9.00am to 5.00pm
(closing 4.45pm Friday)

Further useful information and links:

Philosophy
Website: http://essex.ac.uk/philosophy
Facebook: www.facebook.com/PhilosophyatEssex
Twitter: @EssexPhilosophy

Art History
Website: http://essex.ac.uk/arthistory
Facebook: www.facebook.com/EssexArtHistory
Twitter: @EssexArtHistory
Instagram: https://www.instagram.com/essexarthistory/

School information on Moodle
You can find important documents and other information on our information pages on Moodle: Philosophy and Art History – Information for Current Students. These pages are updated regularly and contain information such as Staff Student Liaison Committee/Student Voice Group minutes, marking criteria, details of School events and various forms.

Meet the team and key roles
A full list of all academic and professional services staff for SPAH can be found on our website at: https://www.essex.ac.uk/departments/philosophy-and-art-history/people. On the following pages you will find more information about roles of staff that you are likely to be in contact with most frequently and their contact details.
Head of the School
All students have the right to see the Head of School, Professor Timo Jütten, on matters with which they are dissatisfied. If you are unable to see the Head of School in his academic support hours, you should make an appointment through the School Manager.

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

PGT Directors
Prof. Fabian Freyenhagen is the PGT Director for Philosophy. Dr Gavin Grindon is the PGT Director for Curatorial Studies and Dr Michael Tymkiw is the PGT Director for Art History & Theory. They have overall responsibility for Integrated PhD students in their first year and the MA Courses in the School. Please feel free to talk to any other member of staff if you wish to do so.

Your Personal Tutor
All PGT students have a Personal Tutor who will be the PGT Director of their course. You meet him soon after you arrive, and regularly throughout your course. Your Personal Tutor is there to help you feel connected to the School. Your Personal Tutor is someone who you can talk to if you have questions about your course or encounter any difficulties that may affect your studies, and can recommend and direct you to other support services on campus that might be able to further help and support you. You can find out who your Personal Tutor is through MyEssex, and the contact details of all staff can be found on our website: https://www.essex.ac.uk/departments/philosophy-and-art-history/people.

Your Module Tutor/Supervisor
All teaching staff hold regular weekly academic support hours during term time. This is a time when you can go and see them about anything to do with your modules, from difficulties you might be having with your seminar readings, to discussions about feedback on your coursework. These academic support hours operate on a ‘drop-in’ basis - this means that you do not need to book an appointment; you can just turn up during the time advertised. Details of academic support hours are posted on office doors. If you cannot make the advertised time for any reason, you can e-mail your tutor to make an appointment.

Please note that academic staff do not hold regular academic support hours during the vacations, and may, on occasions, be away from the University on research trips and visits. Therefore, if you need to get in touch with them during the vacation periods, you should e-mail them in the first instance.
### SPAH Role Holders

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
<th>Room</th>
<th>Tel</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Head of School</strong></td>
<td>Professor Timo Jütten</td>
<td>6.124</td>
<td>2998</td>
<td>tjuetten</td>
</tr>
<tr>
<td><strong>Director of Education</strong></td>
<td>Dr Natasha Ruiz-Gómez</td>
<td>6.131</td>
<td>2999</td>
<td>natashar</td>
</tr>
<tr>
<td><strong>Postgraduate Taught Director (Art History)</strong></td>
<td>Dr Michael Tymkiw</td>
<td>6.129</td>
<td>2606</td>
<td>mtymkiw</td>
</tr>
<tr>
<td><strong>Postgraduate Taught Director (Philosophy)</strong></td>
<td>Professor Fabian Freyenhagen</td>
<td>5B.113</td>
<td>2713</td>
<td>ffrey</td>
</tr>
<tr>
<td><strong>Director of Centre for Curatorial Studies</strong></td>
<td>Dr Gavin Grindon</td>
<td>6.135</td>
<td>3445</td>
<td>ggrindon</td>
</tr>
<tr>
<td><strong>Employability Development Director</strong></td>
<td>Dr Fiona Hughes</td>
<td>2718</td>
<td>2718</td>
<td>fhughes</td>
</tr>
<tr>
<td><strong>Women's Officer</strong></td>
<td>Dr Lorna Finlayson (Au)</td>
<td>5B.119</td>
<td>3002</td>
<td>ljfinl</td>
</tr>
<tr>
<td></td>
<td>Dr Ellisif Wasmuth (Sp onwards)</td>
<td>6.144</td>
<td>2622</td>
<td>ellisif.wasmuth</td>
</tr>
<tr>
<td><strong>Senior Tutor/Disability Liaison Officer</strong></td>
<td>Dr Lorna Finlayson (Au/Su)</td>
<td>5B.119</td>
<td>3002</td>
<td>ljfinl</td>
</tr>
<tr>
<td></td>
<td>Dr Ellisif Wasmuth (Sp)</td>
<td>6.144</td>
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<td>ellisif.wasmuth</td>
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<td>Dr Matt Lodder (Art History)</td>
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<td>lisa.blackmore</td>
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<td>Student Voice Group</td>
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<tr>
<td>Professor Irene McMullin (DGS &amp; Chair)</td>
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<td>i.mcmullin</td>
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<tr>
<td>Dr Gavin Grindon</td>
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<tr>
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<td>Hannah Whiting</td>
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<td>Deputy School Manager</td>
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<tr>
<td>Sarah Crowther</td>
<td>6.132</td>
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<tr>
<td>Senior Student Services Administrator (PG)</td>
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<tr>
<td>Katherine Bailey</td>
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<td>kbailey</td>
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01206 87 needs to be added to the extension numbers if calling externally.
Philosophy Staff contact details

<table>
<thead>
<tr>
<th>Name</th>
<th>Email</th>
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<tbody>
<tr>
<td>Dr Matt Burch</td>
<td>mburch</td>
<td>2708</td>
<td>6.145</td>
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<tr>
<td>Dr Lorna Finlayson</td>
<td>ljfinl</td>
<td>3002</td>
<td>5B.119</td>
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<tr>
<td>(Research Leave Spring 2020)</td>
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<tr>
<td>Professor Fabian Freyenhagen</td>
<td>ffrey</td>
<td>2713</td>
<td>5B.113</td>
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<tr>
<td>Dr Steven Gormley</td>
<td>segorm</td>
<td>2709</td>
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<tr>
<td>Dr Marie Guillot</td>
<td>marie.guillot</td>
<td>2405</td>
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<tr>
<td>(Leave Autumn and Spring 2019-20)</td>
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<tr>
<td>Professor Béatrice Han-Pile</td>
<td>beatrice</td>
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<td>(Leave Autumn and Spring 2019-20)</td>
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<tr>
<td>Dr Fiona Hughes</td>
<td>fhughes</td>
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<tr>
<td>Professor Wayne Martin</td>
<td>wmartin</td>
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<td>Dr Jörg Schaub</td>
<td>jschaub</td>
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<tr>
<td>Dr Ellisif Wasmuth</td>
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<td>(Research Leave Autumn 2019)</td>
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<tr>
<td>Dr Dan Watts</td>
<td>dpwatts</td>
<td>2706</td>
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## Art History Staff contact details

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<tr>
<th>Name</th>
<th>Email</th>
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<tbody>
<tr>
<td>Dr Lisa Blackmore</td>
<td>lisa.blackmore</td>
<td>2192</td>
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<tr>
<td>(Research Leave Autumn 2019)</td>
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<tr>
<td>Dr Gavin Grindon</td>
<td>ggrindon</td>
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<tr>
<td>Dr Matt Lodder</td>
<td>milodder</td>
<td>2953</td>
<td>6.133</td>
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<tr>
<td>Dr Caspar Pearson</td>
<td>cpearson</td>
<td>2076</td>
<td>6.137</td>
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<tr>
<td>Dr Diana Bullen Presciutti</td>
<td>dbpres</td>
<td>4058</td>
<td>6.141</td>
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<tr>
<td>(Research Leave Spring and Summer 2020)</td>
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<tr>
<td>Dr Natasha Ruiz-Gómez</td>
<td>natashar</td>
<td>2999</td>
<td>6.131</td>
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<tr>
<td>Dr Michael Tymkiw</td>
<td>mtymkiw</td>
<td>2606</td>
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## Interdisciplinary Studies Centre contact details

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<tr>
<td>Dr Paola Di Giuseppantonio Di Franco</td>
<td>pd17425</td>
<td>2716</td>
<td>6.146</td>
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<tr>
<td>Dr Jane Hindley</td>
<td>janeh</td>
<td>3092</td>
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## Emeritus Professors contact details

<table>
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<tr>
<th>Name</th>
<th>Email</th>
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<tbody>
<tr>
<td>Professor Dawn Ades</td>
<td><a href="mailto:dawnadesemail@gmail.com">dawnadesemail@gmail.com</a></td>
</tr>
<tr>
<td>Professor Peter Dews</td>
<td>peted</td>
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<tr>
<td>Professor Valerie Fraser</td>
<td>vfraser</td>
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<tr>
<td>Professor Margaret Iversen</td>
<td>miversen</td>
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<tr>
<td>Professor Jules Lubbock</td>
<td>lubbj</td>
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<tr>
<td>Professor Peter Vergo</td>
<td>pjvergo</td>
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### SPAH Professional Services staff contact details

<table>
<thead>
<tr>
<th>Title / Name</th>
<th>Email (<a href="mailto:...@essex.ac.uk">...@essex.ac.uk</a>)</th>
<th>Internal Telephone Number</th>
<th>Room</th>
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<tbody>
<tr>
<td><strong>School Manager</strong></td>
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<tr>
<td><strong>Hannah Whiting</strong></td>
<td>spahsm</td>
<td>2703</td>
<td>6.122</td>
</tr>
<tr>
<td>School Manager is responsible for the day-to-day smooth running of the School and Centre on the administrative side, and assists the Head of School and GTA Director. She can provide you with general information on the School and Centre and deals with queries relating to course structures, timetabling, and examinations.</td>
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<tr>
<td><strong>Deputy School Manager</strong></td>
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<tr>
<td><strong>Sarah Crowther</strong></td>
<td>spahdsm</td>
<td>3845</td>
<td>6.132</td>
</tr>
<tr>
<td>Deputy School Manager is responsible for all matters relating to student administration and the smooth running of our student facing operation. Sarah can provide you with general information on the School and Centre and she deal with queries relating to undergraduate course structures, module enrolment, and examinations.</td>
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<tr>
<td><strong>Senior Student Services Administrator (PG)</strong></td>
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<tr>
<td><strong>James Jefferies</strong></td>
<td>spahpg</td>
<td>2705</td>
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</tr>
<tr>
<td>Senior Student Services Administrator (PG) is the first point of contact for matters relating to graduate study in the School, including queries about courses, and is responsible for the administration of our PG SSLC (Graduate Feedback Meetings). James works closely with the Director of Graduate Studies and PGT Director and can point you in the right direction for other support and help within and outside the School regarding postgraduate queries.</td>
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<tr>
<td><strong>Senior Operations Administrator</strong></td>
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<tr>
<td><strong>Katherine Bailey</strong></td>
<td>kbailey</td>
<td>2688</td>
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<tr>
<td>Katherine looks after the finances and health and safety within the School and Centre, and can advise on many aspects including claiming expenses, reimbursement for gallery trips and study trips abroad.</td>
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</tbody>
</table>
Philosophy staff profiles and research interests

Dr Matt Burch
Matt took his PhD in philosophy at Rice University and spent a postdoctoral year at the University of Wuppertal. His research and teaching interests lie at the intersection of phenomenology, social science, and the cognitive sciences. His current research projects focus on failures of agency, the phenomenology of risk, the ideal of objectivity, and the intellectual virtues. He has worked on several projects with the Essex Autonomy Project (EAP), including an AHRC-funded project on the compliance of the Mental Capacity Act (2005) and the UN Convention on the Rights of Persons with Disabilities, and the Wellcome Trust-funded Mental Health and Justice project. From 2018-19, he was an Early Career Research Fellow at the Independent Social Research Foundation. That project – "The Theory of Risk and the Practice of Care: Bridging the Gap" – was also associated with the EAP.

Professor Peter Dews, Emeritus Professor
Peter read English at Queen's College Cambridge, and took an MA in the Sociology of Literature at Essex, before gaining a PhD in Philosophy at Southampton University. Prior to coming to Essex, he taught European thought and literature for two years at Anglia Ruskin University. He is the author of Logics of Disintegration (1987, reissued in the Verso 'Radical Thinkers' series 2007), The Limits of Disenchantment (1995), and The Idea of Evil (2008); he has also edited Autonomy and Solidarity: Interviews with Jürgen Habermas (1986), Habermas: A Critical Reader (1999), and co-edited Deconstructive Subjectivities (1997). He has been a Humboldt Fellow at the Universities of Tübingen and Berlin, and has held various visiting positions, including at the University of Konstanz, at the Graduate Faculty, New School for Social Research, and at Columbia University. Main interests: the history of German Idealism and its aftermath; the Frankfurt School and contemporary Critical Theory; French philosophy from WWII to the present; philosophy and psychoanalysis. Current research interests include: the relation between transcendental and objective idealism, the concept of an ‘affirmative genealogy’, and the aesthetics of musical improvisation. He is also currently completing a book on Schelling’s late thought as a critical response to Hegel.

Dr Lorna Finlayson
Lorna took both her BA and PhD in Philosophy at King's College, Cambridge, where she was then appointed to a four-year junior research fellowship, also acting as an affiliated lecturer at the Faculty of Philosophy. She is the author of The Political Is Political: conformity and the illusion of dissent in contemporary political philosophy (Rowman & Littlefield, 2015), and An Introduction to Feminism (CUP, 2016). She has interests in political philosophy and its methodology, critical theory and theories of ideology, feminist philosophy, philosophy of social science, and Arabic philosophy. As of September 2015, she is Lecturer in Philosophy at the School of Philosophy and Art History.
**Professor Fabian Freyenhagen**, BA Oxford, PhD Sheffield.
Fabian read Philosophy, Politics and Economics at Exeter College, Oxford, and then completed a PhD in Philosophy at the University of Sheffield. He is the author of *Adorno’s Practical Philosophy* (CUP 2013) and papers in journals such as *Kantian Review*, *Hegel Bulletin*, *Proceedings of the Aristotelian Society and Politics, Philosophy & Economics*. Main Interests: Frankfurt School (especially Adorno), Ethics and Philosophy of Action, Social and Political Philosophy, Philosophy of Psychiatry. Current research: social pathology (can society be ill or make us ill?); reason and language in the early Frankfurt School (and possible parallels to the works of the later Wittgenstein); autonomy and its social conditions; acting without hope; and ethics after Auschwitz. He is a member of the Human Rights Centre and also teaches for the Interdisciplinary Studies Centre.

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

**Dr Marie Guillot**
Marie studied philosophy in France, at the École Normale Supérieure (Fontenay St Cloud), at the École des Hautes Études en Sciences Sociales and at the Institut Jean Nicod, where she did her PhD as well as an M.Sc. in cognitive science. She also studied fine arts at the École Nationale Supérieure des Arts Décoratifs (Paris). Before joining Essex, she was a research fellow at the Institut Jean Nicod, at the Sorbonne (Paris IV), at LOGOS (Barcelona), and at University College London. She has published articles in journals such as *Synthese, Teorema, the Review of Philosophy and Psychology and Philosophical Explorations*.
Main interests: philosophy of mind, philosophy of language, epistemology, philosophy of psychology, aesthetics. Current research: the first person (linguistic and mental), indexicality, *de se* content, subjectivity, self-knowledge, phenomenal consciousness, phenomenal concepts.
**Professor Béatrice Han-Pile**, Ecole Normale Supérieure d’Ulm, Agrégation de Philosophie, Thèse de Doctorat (Université de Paris XII). Béatrice studied philosophy, history and literature at the École Normale Supérieure and was awarded a Fellowship from the Thiers Foundation while completing her doctoral thesis on Michel Foucault. Before coming to Essex, she taught in France at the Universities of Paris IV-Sorbonne, Reims and Amiens. She was invited as a Visiting Scholar twice by the University of California (Berkeley), and by the Université de Nice (France). She is the author of *L’ontologie manquée de Michel Foucault* (published in the autumn of 2002 by Stanford University Press as *Foucault’s Critical Project: Between the Transcendental and the Historical*). She also has published a number of papers, mostly on Foucault, Nietzsche, Schopenhauer, Heidegger and aesthetics. She was Principal Investigator on an AHRC-funded three-year project on ‘The Ethics of Powerlessness: the Theological Virtues Today’ (EoP).

The project ran from 2015-2018. It investigates the nature of medio-passive agency as well as the possible roles of the theological virtues for ethical guidance in situations of powerlessness. Main interests: Foucault and Continental philosophy, especially phenomenology; Schopenhauer, Nietzsche; past and contemporary theories of art (Heidegger, Merleau-Ponty, Maldiney). Current research: the philosophy of agency, faith, hope and love as well as Nietzsche’s ethical ideals.

**Dr Fiona Hughes**, MA (Hons) Edinburgh, DPhil Oxford. Fiona studied at Edinburgh as an undergraduate, at Tübingen, Germany (where she held the Stevenson Research Scholarship), and Merton College, Oxford as a graduate student. She was a Junior Research Fellow at Wolfson College, Oxford and lecturer at the universities of Edinburgh and York. She has written articles on Kant, Merleau-Ponty, Nietzsche and philosophical aesthetics in journals such as *Mind, The British Journal for the History of Philosophy, Inquiry and the Journal for the British Society for Phenomenology*. Main interests: Kant, Merleau-Ponty, aesthetics, phenomenology (French and German), Nietzsche. Current research: the relationship between Kant’s epistemology and aesthetics, Merleau-Ponty’s development of Husserl’s phenomenology, the relationship between art and philosophy, in particular, the philosophical implications of cave paintings.

**Professor Timo Jütten**, BA London, MA, DPhil Sussex.

**Head of School**

Timo studied Political Studies at SOAS (University of London) and at the Hebrew University of Jerusalem, and Social & Political Thought and Philosophy at Sussex. Before coming to Essex, he taught at University College Dublin and in Groningen. His main research interests are in critical social theory, political philosophy, philosophy and gender, and the philosophical foundations of human rights. He also remains interested in Kant and Post-Kantian European Philosophy (Fichte, Hegel Marx). Timo has published articles in many top journals, including *Ethics*, the *Journal of Political Philosophy*, the *European Journal of Philosophy*, and *Inquiry*. His current research is on competition and competitiveness in modern political thought and in contemporary societies. Timo is the current Head of the School of Philosophy and Art History.

**Dr Thomas Khurana**

Thomas studied Philosophy, Sociology, Literature and Psychology in Bielefeld and Berlin and received his PhD from the University of Potsdam. Before joining the Department, he taught philosophy at the University of Potsdam, the Goethe-University Frankfurt, and the University of Leipzig. He was a Theodor Heuss Lecturer at the New School for Social Research in New York and a Humboldt fellow at the University of Chicago. In 2017, Thomas was awarded a three-year Heisenberg Fellowship by the German Research Foundation (DFG) to pursue his new research project on “Norm and Nature.” He will spend the academic year 2019/20 at the Department of Philosophy at Yale to finalize this project.

His most recent book publications are “Das Leben der Freiheit: Form und Wirklichkeit der Autonomie” (Berlin: Suhrkamp, 2017) and “Negativität: Kunst – Recht – Politik” (Berlin: Suhrkamp, 2018). Thomas has also published various papers on Kant, Hegel, Heidegger, Wittgenstein, Adorno, Foucault, Derrida, Cavell, Brandom, Agamben, and others. His main areas of interest are: Kant and German Idealism, 19th and 20th-century continental philosophy, practical and social philosophy, philosophy of culture and aesthetics. His current research focuses on the dialectics of second nature, the relation of self-consciousness and self-reification, ethical naturalism, and the politics of life.
Professor Wayne Martin, BA Cambridge, PhD Berkeley.
Wayne studied philosophy both in the UK and in the USA and taught for twelve years at the University of California, San Diego, before coming to Essex in 2005. He is Principal Investigator on the Essex Autonomy Project, an externally funded research project concerned with the ideal of self-determination in the context of care relationships. He is the author of Theories of Judgment: Psychology, Logic, Phenomenology (Cambridge UP, 2006) and Idealism and Objectivity: Understanding Fichte's Jena Project (Stanford UP, 1997), as well as articles on Frege, Husserl, Lucas Cranach, Dutch Still Life painting, deontic logic and Philosophy of Psychiatry. He is a Workstream Lead on the Wellcome-funded Mental Health and Justice project, a member of the Essex Human Rights Centre, and provides research support to the Department of Health and Social Care as part of the government-commissioned independent review of the Mental Health Act.

Professor Irene McMullin, MA University of Toronto, PhD Rice University.
Irene’s research interests include phenomenology, existentialism, ethics (especially virtue ethics and Kant's ethics), moral psychology, aesthetics, and social/political philosophy. She is the author of Existential Flourishing: A Phenomenology of the Virtues (Cambridge University Press, 2019) and Time and the Shared World: Heidegger on Social Relations (Northwestern University Press, 2013). She has also published articles on Husserl, Heidegger, Kant, Sartre, Arendt, and virtue ethics. Irene joined the department of Philosophy at the University of Essex in 2013 after a Deutscher Akademischer Austauschdienst (DAAD) Postdoc at Bergische Universität, Wuppertal, Germany and 6 years teaching at the University of Arkansas, Fayetteville. She completed her PhD at Rice University and her MA at the University of Toronto.

Dr Jörg Schaub
Jörg studied Philosophy, Aesthetics, Theory of Art and Media at the HfG Karlsruhe, Heidelberg University, the University of North Carolina at Chapel Hill and Cambridge University. He received a doctoral degree in philosophy from Goethe-University Frankfurt. He was a Visiting Fellow at the Department of Philosophy at Essex University, and DAAD postdoctoral research fellow at the Faculty of Philosophy at Cambridge University.

Before joining the School, he taught at Mannheim University and Goethe-University Frankfurt. Main interests: Social and Political Philosophy (focus on contemporary theories and 19th century German authors, especially Hegel), Frankfurt School (especially Honneth) and Contemporary Critical Theory, and Aesthetics. Current research: aesthetics and democratic ethical life; social pathologies; the methodology of contemporary social and political philosophy (ideal/nonideal theory, activist political theory, political realism, Critical Theory, Cambridge School); theories of justice (particularly Rawls), the ethics of enhancement. Jörg is now a Senior Lecturer.
Dr Ellisif Wasmuth, BA NTNU, MPhilSt KCL, PhD Cambridge.
Ellisif specialises in Ancient Philosophy, with a particular focus on Plato. Her latest research has centred on Plato’s conceptions of the self and self-knowledge, and she is currently writing a monograph on the Platonic dialogue *Alcibiades I*, which contains Plato’s most extensive treatment of self-knowledge. In addition to Ancient Philosophy, Ellisif has interests in Political Philosophy, Animal Ethics and Environmental Ethics, and she is happy to discuss any of these topics with students during her office hours. Ellisif studied philosophy and engineering in Norway at the Norwegian University of Science and Technology (NTNU). She then moved to London to do an MPhilSt in Philosophy at King’s College London, and then to the University of Cambridge, where she completed her PhD in 2016. Before joining the University of Essex, she worked as a Stipendiary Lecturer at St John’s College, Oxford.

Dr Daniel Watts, BA PhD Sheffield.
Before moving to Essex in 2007, Dan was a lecturer in philosophy at Trinity College Dublin where he also enjoyed a postdoctoral fellowship. Before that, he studied history and philosophy at Sheffield. Dan’s main research interests are in Kierkegaard, Wittgenstein and the phenomenological tradition. He also has interests in philosophy of language, religion and ethics.
Among the journals in which he has published papers are *Mind, The European Journal of Philosophy, Inquiry, International Journal of Philosophical Studies* and *Philosophical Investigations*. Dan was Co-Investigator on our AHRC research project, *The Ethics of Powerlessness: The Theological Virtues Today*. He’s currently working on various outputs associated with this project.
Art History staff profiles and research interests

Professor Dawn Ades, Emeritus Professor, BA Oxford; MA Courtauld Institute, University of London; Honorary Doctorate, Essex.
Dawn Ades is a Fellow of the British Academy and a former trustee of Tate (1995-2005) and was awarded a CBE in 2013 for her services to art history. She was co-founder with Valerie Fraser of the University’s Collection of Latin American Art, ESCALA. She has been responsible for some of the most important exhibitions in major London venues and overseas over the past thirty years, including Dada and Surrealism Reviewed, Arts Council of Great Britain, 1978; Art in Latin America: The Modern Era 1820-1980, Hayward Gallery, London, 1989; Salvador Dalí: The early years, Hayward Gallery, London, 1994; Salvador Dalí: centenary retrospective, Palazzo Grassi, Venice, 2004; Undercover Surrealism: Georges Bataille and DOCUMENTS, Hayward Gallery, London, 2006; The Colour of my Dreams: the Surrealist Revolution in Art, Vancouver Art Gallery 2011. Exhibitions she has co-curated include Art and Power: Europe under the Dictators 1933-1945 (London, Barcelona and Berlin, 1995-6), Close-Up: Proximity and de-familiarisation in art, film and photography (Fruitmarket Gallery, Edinburgh, 2008) and Dali/Duchamp (Royal Academy, London and Dali Museum St Petersburg, Florida 2017-18). She has also published on photomontage, Dada, Surrealism, women artists in Latin America and Mexican muralists. She recently completed a collaborative project at the Getty Research Institute on Surrealism in Latin America and co-edited the resulting volume of essays Vivísimo Muerto: Surrealism in Latin America 2012. In 2015 Ridinghouse published her selected essays Writings on Art and Anti-Art.

Dr Lisa Blackmore, (Cantab) Cambridge, MA and PhD Birkbeck College.
Lisa joined Essex as a Lecturer in Art History and Interdisciplinary Studies in August 2017. She researches Latin American and Caribbean art, architecture, and visual culture, with two main strands that focus on dictatorship and modernity, and on the role of water in cultural production. She is the author of Spectacular Modernity: Dictatorship, Space and Visuality in Venezuela, 1948-1958 (University of Pittsburgh Press, 2017) and co-editor of Downward Spiral: El Helicoide’s Descent from Mall to Prison (Urban Research, 2018), Natura: Environmental Aesthetics After Landscape (diaphanes, 2018) and The Politics of Culture in the Chávez Era (Wiley-Blackwell, 2019). After living in Venezuela from 2005-2013, where she worked as a curator, journalist and lecturer, Lisa returned to Europe to conduct postdoctoral research at the University of Zurich. As part of her study of the modern landscape as a formation shaped by architectural innovation, violence, ruination and memory politics, Lisa co-directed the research-led documentary, Después de Trujillo (2016). She is currently working on new film projects and co-editing the book Liquid Ecologies in the Arts.
**Professor Valerie Fraser, Emeritus Professor**, MPhil, Warburg Institute, University of London; PhD Essex. Valerie Fraser specialises in the art and architecture of Latin America and Spain with particular emphasis on the early colonial period and the 20th/21st centuries. Major publications include The Architecture of Conquest: Building in the Viceroyalty of Peru 1535-1635 (1990), Building the New World: Studies in the Modern Architecture of Latin America 1930-1960 (2000) and, with Oriana Baddeley, Drawing the Line: Art and Cultural Identity in Latin America (1989). In 1993, with Dawn Ades, she founded the Essex Collection of Art from Latin America (ESCALA). She has worked on a number of exhibitions including Kahlo's Contemporaries held at the University Gallery in 2005, and Latin American Art: Contexts and Accomplices at the Sainsbury Centre, University of East Anglia, 2004. She has won a number of major awards from the AHRC including funding for a fully-illustrated online catalogue of ESCALA, and a three-year AHRC-funded research project (2009-2012) entitled Meeting Margins: Transnational Art in Latin America and Europe 1950-1978, a collaboration between the University of Essex and the University of the Arts London that investigated artistic relations between Europe and Latin America in the post-war period. She retired in 2012.

**Dr Gavin Grindon**, BA Leeds, MA, PhD Manchester. Gavin is a Senior Lecturer and the co-director of the Centre for Curatorial Studies. He specialises in modern and contemporary art, curating and theory. His research focuses on activist-art and institutional critique. He curated the exhibitions Disobedient Objects (V&A 2014-15), Cruel Designs (Dismaland, 2015), and the Museum at Banksy’s Walled Off Hotel in Palestine (2017). He’s working on a book on the history of activist-art, and has published in Art History, The Oxford Art Journal and Third Text. He completed his PhD, an intellectual history of theories of revolution-as-festival, at Manchester University under Prof. Terry Eagleton. He organised the conferences Art… What’s the Use? (Whitechapel, 2011) and The Politics of the Social in Contemporary Art (Tate Modern, 2012); and has been invited to speak at universities and museums in London, New York, Warsaw, Sao Paulo, Hong Kong and elsewhere. He has also spoken about his work for BBC Radio 4, The New York Times, The Guardian, Le Monde and consulted for arts programming on Channel 4. In 2010, he co-authored a pamphlet on activist-art, A User’s Guide to Demanding the Impossible (Autonomedia/Minor Compositions), which has been translated into eight languages.
Dr Ana González Rueda, BA Universidad Iberoamericana Mexico City, MA Essex, PhD St Andrews

Ana completed her doctorate in 2019 with a thesis entitled “Inherent Pedagogies: Critical Approaches to Exhibition Making in the 2000s”. Her research interests include the intersection between curating and education, the history of exhibitions, and issues of spectatorship.

In 2018-2019, Ana was awarded a grant to take part in the Deviant Practice research programme at the Van Abbemuseum (Eindhoven, Netherlands). Her project introduced feminist materialist pedagogies within the dynamics of the museum’s contemporary art collection display. Previous professional experience includes coordinating Possessing Nature, the Mexican Pavilion at the 56th International Art Exhibition of the Venice Biennale (2015), and curating Laure Prouvost: While you weren’t looking at Laboratorio Arte Alameda (Mexico City, 2014). Ana has presented her research at several international conferences. Most recently, she was invited to speak at the ‘Negotiating the Transcultural Museum’ international symposium organised by the Free University of Bolzano-Bozen and Museion (Bolzano, Italy, 2019), and also contributed a paper to the ‘Bodies of Knowledge’ international symposium at the Van Abbemuseum (2019) which is forthcoming in an edited volume.

Before joining Essex, Ana taught modern and contemporary art history and theory at the University of St Andrews. She is currently research assistant for the EULAC Museums project which focuses on community museology in Europe, Latin America and the Caribbean and is coordinated by the Museums, Galleries and Collections Institute in the School of Art History at the University of St Andrews.

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

Dr Matt Lodder, BA Bradford, MA PhD Reading.
Matt completed his PhD in 2010, having submitted a thesis entitled Body Art: Body Modification as Artistic Practice, and has taught contemporary art and theory at the Universities of Reading and Birmingham. His current research is principally concerned with the history of tattooing, and the artistic status of body art and body modification practices. He has also published on contemporary feminist debates about pornography.

At Essex, Matt serves as Director of American Studies, and teaches European, American and Japanese art, architecture, visual culture and theory from the late 19th century to the present, including modern and contemporary art post-1945, digital and “new media” art, and the intersections between art & politics.

Matt has recently curated exhibitions of tattoo history at the Museum of London and at the National Maritime Museum, Falmouth, the latter of which is currently on a nationwide tour. His first book, “Tattoo: An Art History” is currently in production. In 2018 and 2019, Matt presented a major art historical television series entitled “Art of Museums”, still airing across Europe.

Professor Jules Lubbock, Emeritus Professor, BA Cambridge University, MA Courtauld Institute of Art.
Jules Lubbock is an expert on British architecture and town planning and on the art and architecture of the early renaissance in Italy. His *Tyranny of Taste* (Yale 1996) explains how British architecture and design has been shaped by economic and moral concerns. He is co-author of a history of British architectural education, *Architecture: Art or Profession* (Manchester 1995). As architecture and design critic of the *New Statesman* and a speechwriter to the Prince of Wales he helped promote the policy of New Urbanism. His most recent book *Storytelling in Christian Art from Giotto to Donatello* was published by Yale in 2006. In 2014 he curated the exhibition ‘Something Fierce: University of Essex: Vision and Reality’ and published a short guide to the history of the University and its architecture to celebrate our 50th anniversary. He has recently published a couple of articles on the art historian Michael Baxandall. He is finishing a short book about Ambrogio Lorenzetti’s 1338 frescoes of Peace and War in the town hall of Siena.

Dr Caspar Pearson, MPhil Birmingham, PhD Essex.
Caspar Pearson specialises in the art, architecture and urbanism of the Italian Renaissance. He is particularly interested in the fifteenth-century architect and scholar Leon Battista Alberti. His book on Alberti’s urban thought, *Humanism and the Urban World: Leon Battista Alberti and the Renaissance City*, was published by Penn State University Press in 2011. He also works on some aspects of architecture, urbanism, and visual culture in Britain and Europe in the contemporary period, especially in relation to the ‘Urban Renaissance’ in the UK and the visual imaginary of the European Union. His teaching is mostly focused on the painting, sculpture and architecture of fifteenth and sixteenth century Rome, Florence, and Venice, on the theory and philosophy of art, and on the buildings and spaces of the EU. Before coming to Essex, Caspar lived and worked in Rome for five years, where he was a fellow of the British School at Rome.
Dr Diana Bullen Presciutti, BA Dartmouth College, MA Syracuse University in Florence, PhD University of Michigan. Diana’s primary research addresses the visual culture of social problems in late medieval and early modern Italy, with a particular emphasis on intersections between gender, class, and cultural production. Her first monograph, *Visual Cultures of Foundling Care in Renaissance Italy* (Ashgate Press, 2015), explores how visual culture both framed the social problem of infant abandonment and promoted the charitable work of the foundling hospital. She has published articles in *Renaissance Studies, Renaissance Quarterly, the Journal of Medieval and Early Modern Studies*, and *Artibus et Historiae*, as well as an edited anthology, *Space, Place, and Motion: Locating Confraternities in the Late Medieval and Early Modern City* (Brill Press, 2017). Diana is currently at work on a new book-length project that contends that the visual representation of saints’ miracles served in Renaissance Italy as a vehicle for contesting the public image of a number of social problems—problems like madness, vendetta, and illegitimacy.

Dr Natasha Ruiz-Gómez, BA Columbia MA PhD University of Pennsylvania. Natasha specialises in French art of the nineteenth and early twentieth centuries, with a particular focus on the oeuvre of Auguste Rodin, and is particularly interested in the intersection of art and medicine. She has published in *Art History, Medical Humanities, Modern & Contemporary France, Thresholds*, and various anthologies, as well as in a recent exhibition catalogue of the Statens Museum for Kunst, Copenhagen.

She is currently completing a book manuscript entitled *The Scientific Artworks of Doctor Jean-Martin Charcot and the Salpêtrière School: Visual Culture and Pathology in fin-de-siècle France*. Natasha has been the recipient of numerous fellowships, including a Research Fellowship from the Leverhulme Trust, a five-year Research Councils UK Fellowship and a Kress Curatorial Fellowship at the Brooklyn Museum. She was also awarded a Medical Humanities Small Grant from the Wellcome Trust. Natasha is currently the Field Editor for Nineteenth-Century Art for *caa.reviews* and serves on the higher education advisory committee of the Association for Art History.

Dr Michael Tymkiw, BA Yale, MBA University of Chicago, PhD University of Chicago. Michael specialises in modern and contemporary visual culture, with a particular interest in issues of spectatorship in relation to artworks and built environments. Michael’s recent research has consisted of three main projects. The first is his recently published book *Nazi Exhibition Design and Modernism*, which considered how Nazi exhibitions drew upon modernist practices and principles in order to motivate audiences to take part in different forms of social and political change. This second, which is currently Michael’s main research focus, investigates the phenomenon of walking on art from the 1900s to the present (e.g., by considering carpets, mosaics, and works of fine art by artists such as Carl Andre).
Michael's final area of research explores the intersection between digital technology and spectatorship within museums and other sites of cultural heritage (e.g., through the use of eye-tracking technologies to study how display practices may foster normative viewing behaviour).

Professor Peter Vergo, Emeritus Professor, MA PhD Cambridge. Peter Vergo is one of Britain's leading experts on modern German and Austrian art. His exhibition Vienna 1900 was the centrepiece of the 1983 Edinburgh Festival, leading to the award of the Goldenes Verdienstkreuz (Golden Order of Merit) for services to the Republic of Austria. Other exhibitions he has curated include Abstraction: Towards a New Art (Tate Gallery, 1980) and Emil Nolde (Whitechapel Art Gallery and Arken, Copenhagen, 1995-6). He is also interested in the relationship between art and music - the subject of his two books That Divine Order: Music and the Visual Arts from Antiquity to the Eighteenth Century (2005) and The Music of Painting: Music, Modernism and the Visual Arts (2010).

He was responsible for cataloguing the modern German paintings in the Thyssen-Bornemisza Collection and for editing the catalogue of the exhibition Egon Schiele: The Radical Nude, shown at the Courtauld Gallery in London during 2014-15. His other publications include the 1989 anthology The New Museology, which focused debate on museums' role in society, and his classic text Art in Vienna: Klimt, Kokoschka, Schiele and their contemporaries, re-published in a fourth, updated and expanded edition in 2015.
Interdisciplinary Studies Centre staff profiles and research interests

Dr Paola Di Giuseppantonio Di Franco
Paola received a BA, MA and then a Post-graduate Specialisation in Late Antiquity and Medieval Archaeology from Sapienza University of Rome. She then went on to receive a PhD from the University of California, Merced, in 2014. Her research combines material culture, heritage, and cognitive science to explore how new technologies impact heritage making processes and the interpretation processes of the past. Her recent Marie Sklodowska Curie project, titled DIGIFACT: Digital artefacts: How People Perceive Tangible Cultural Heritage through Different Media, has clarified the role of new technologies in the perception and understanding of cultural heritage; specifically how 3D virtual and material replicas can re-define museum practices.

Di Giuseppantonio Di Franco is now developing two new projects to further her line of research aimed at analysing how new technologies impact heritage making and interpretation processes of the past. The first project investigates the role new technologies might play in the rebuilding process societies face after suffering natural disasters or environmental trauma. The second project combines 3D technologies and historical enquiry methods to foster the critical engagement of young children with their heritage in conflict afflicted countries.

Dr Jane Hindley
Jane has an interdisciplinary background in anthropology, sociology and government. She has held visiting fellowships in Mexico, the US and Taiwan. Jane’s current research focuses on the politics of climate change in the UK and the exemplary role of small-scale sustainability initiatives in the transition from fossil fuel dependency to a low-carbon economy and society. This current project draws on insights about grassroots agency and mobilisation from Jane’s earlier research projects on social movements and regime transition in Mexico and Taiwan. Her PhD thesis, for example, documented how a grassroots indigenous movement challenged stereotypes and overcame problems of collective action to stop a big dam (which would have been a social and ecological disaster). Jane has published a range of book chapters, journal articles, and review essays relating to her research and also co-edited the book, Subnational Politics and Democratisation in Mexico, and a special issue of the journal Capitalism, Nature, Socialism on ‘Social Movements, Neoliberalism and the Environment in Taiwan’. Additionally, Jane has carried out consultancy research on the educational, health and social care needs of minority ethnic residents in London and Essex.
School resources and facilities

A wide range of facilities and resources are available for all students to access and use as part of their study at Essex. Each department and school also has a selection for the exclusive use of their students. Below is a summary of the facilities and resources that are likely to be most useful to you.

General Office (6.130)
The General Office is located off Square 4 – go through entrance 4NW next to The Store, take the lift to the 6th floor, turn right and follow the corridor to Philosophy and Art History. The Office is open from 9.00am to 5.00pm, Monday to Friday (closing at 4.45pm on a Friday).

SPAH Common Room
The School has a Common Room, which is located in 6.143 (also affectionately known as ‘Thomas’ Room’ in memory of the late Thomas Puttfarken, who was a Professor of Art History). This room, which is meant for students to relax and meet informally with fellow students and staff, is open from 9.00 am – 5.00 pm. It is also used for various events and meetings throughout the year. Hot and cold drinks are available, including coffee, tea and hot chocolate!

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

5B.116: Postgraduate Study Room
The Postgraduate Study Room is available for all graduate students in the School. 5B.116 is a Graduate Study Room, which can be used by all graduate students in the School. This room contains tables, bookshelves, connections to the University’s computing network, review copies of books kindly provided by the journal Inquiry (which may be signed out by students and staff affiliated with the School).

Postgraduate lockers
Lockers are available in 5B.116 for postgraduate students. These are allocated on a first-come first-served basis. Please speak to the James Jefferies in 6.130 if you are interested in using a locker. A returnable deposit of £5 is payable.

Printing, photocopying and scanning
All students can print, copy and scan for free at Essex! There are over 100+ multi-function devices that can be used at various locations across our three Campuses, including in the following areas:

- All IT labs
- Silberrad Student Centre
- Albert Sloman Library
- Orangery
- Limehouse
- Roding House and Unit 4 (Loughton)
- Gateway Building (Southend)
- The Forum (Southend)

Simply log in to the devices using your Essex login and password, or tap with your student card. These devices can also scan to email and feature mobile printing. Whilst printing is free for all students, please think of your carbon footprint and only print if necessary.

Premium services (chargeable) for printing and finishing, including binding your documents for presentational purposes are available at The Copy Centre (Square 4).
Please note that there are strict laws about infringement of copyright; more information can be found on the library website which explains what and how much you are permitted to copy. Usage is monitored and subject to a fair use policy.

https://library.essex.ac.uk/copyright

**Noticeboards**

Every department and school has their own noticeboard(s) providing information on staff, courses and classes, updates, careers, events and opportunities. The PGT noticeboard is opposite the General Office in 6.130. This will include such information as academic support hours, School seminars and events, etc. There are also notice-boards on 5B and level 6 announcing SPAH events and conferences, both at Essex and at other universities, and a variety of other information.

**Essex Collection of Art from Latin America (ESCALA)**

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

**re-bus: A Journal of Art History & Theory**

re-bus is a postgraduate journal founded and edited by postgraduate students in art history which publishes peer reviewed papers that present new research and fresh perspectives on art and its histories as well as related aspects of cultural theory. There is further information on our web pages at: https://www1.essex.ac.uk/arthistory/research/rebus.aspx.

**Arara: Art and Architecture of the Americas**

Arara is a free online journal dedicated to publishing research into the art and architecture of the Americas from all time periods. Arara is published once per year and is compiled and edited by postgraduate students of the School of Philosophy and Art History. For more information, see: https://www1.essex.ac.uk/arthistory/research/arara.aspx.
School Prizes

Philosophy Prizes

Mark Sacks Memorial Prize
The Mark Sacks Memorial Prize, to the value of £100, is awarded each year in recognition of the best dissertation submitted towards the completion of a taught MA in Philosophy. It was set up in memory of Mark Sacks, who was the founding editor of the European Journal of Philosophy and a professor in the Department of Philosophy until his untimely death in 2008. (There is no need to apply; all dissertations are automatically considered for this Prize.)

Art History Prizes

Thomas Puttfarken Memorial Prize
The Thomas Puttfarken Memorial Prize, to the value of £100, is awarded each year in recognition of the best dissertation or portfolio submitted towards the completion of a taught MA in Art History and Theory or courses in the Centre for Curatorial Studies. It was set up in memory of Thomas Puttfarken, who was a professor in the (then) Department of Art History and Theory. (There is no need to apply; all dissertations and portfolios are automatically considered for this Prize.)

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

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

Deadline date: Friday 15 May 2020.
Communication

It is important to keep up to date with information relating to your centre and course. This section also summarises how the centre will communicate updates with you and provides some guidance on communicating with University staff.

Important information is communicated to students by email, on the ISC notice board (near 6.130) and on Moodle. Information will include general ISC news, upcoming events, details on our student support system, and various other updates and information such as Employability and Careers notices. We also have a ‘Staff and Students Made This Happen’ noticeboard round the corner from 6.130, which displays the actions taken by our staff and students following our Staff and Student Liaison Committees.

Further down the corridor, and also in the Philosophy corridor on 5B, you will find notice boards announcing seminars and conferences, both at Essex and at other universities, and a variety of other information.

By email

The University’s departments and schools will predominantly use e-mail for routine communication between staff and students. Your Essex e-mail address will have been added to the relevant e-mail groups specific to your department or school, course and modules to ensure that you receive the essential information, updates and general communication related to your study and issues that may affect you. It is therefore vital that you check your Essex email regularly. It is recommended that you check your Essex email each day to ensure you do not miss any important updates to classes and assessment.

If you are elected to a Student Representative position, work as a Student Ambassador, or volunteer in another form or means, it is even more important to regularly check your Essex email as should other students and staff need to get in touch, they will do so via your Essex email.

You will also automatically be subscribed to a small number of opt-out lists, again, based on your course. These will be used to send useful information and, while some of this may be about events, marketing or other opportunities, we try to avoid sending too much. To opt in or out of such lists, please visit:

https://www1.essex.ac.uk/it/services/forms/default.aspx

How you should communicate

While email can be a quick and easy means of communicating, you should still consider how you structure and write each email to ensure it is appropriate when contacting members of staff at the University. How you communicate is a reflection on your professional and academic self, and so we have provided some useful tips to consider when constructing an email for different purposes. These are also useful when contacting professionals and academics outside of the University and are widely recognised as a matter of courtesy in the United Kingdom.
The level of formality

- If you are writing to your lecturer for the first time, it is good practice to use a relatively formal manner and use their correct title, for example, ‘Dear Dr Bercow’ or ‘Dear Professor Hammond’.

- If your lecturer signs their reply using their first name, then it is generally acceptable to reply using just their first name in your response; if not, continue to address them with their full, formal name.
  
  If you are unsure of your lecturer’s title, you can find their full details here: [https://www.essex.ac.uk/departments/philosophy-and-art-history/people/academic](https://www.essex.ac.uk/departments/philosophy-and-art-history/people/academic). If no title is noted, then you should use the member of staff’s full name.

Identify yourself

- In the first few weeks of term, academic staff will be busy getting to know all of their students. Therefore, it is important that you begin by introducing and identifying yourself to them as they will not know every student right away. For example, ‘I am taking module AB123 and was at your lecture on Research Methods on Tuesday morning…’

- You should always use your Essex email as your full name will appear to the member of staff you are emailing, but still remember to sign off your email with your name, including your preferred name if this is different to your official legal name on your record and account.

Consider your question

- You should always check that who you are contacting is the most appropriate person to answer your query. The useful department contact list provided earlier in this section should help you determine who will be able to help you on a range of different queries.

- Before emailing the member of staff, you should make sure that you have checked the resources provided, including the University website, Student Directory, Departmental Moodle pages and this Student Handbook in case the answer to your question can be found in one of these.

If your question is particularly long or complex, it may be quicker and more useful to see someone in person. Your department office is open daily and all staff hold academic support hours when you can just drop in. If you cannot make the advertised support hours, or wish to notify the member of staff before you drop in, you can always email them beforehand to arrange an alternative time or make them aware you will be coming along.

Timing

Think ahead and don’t email your lecturer or the General Office at the last minute. Sometimes it can take a couple of days before you receive a reply. Academics and administrators in SPAH and ISC are encouraged not to reply to emails in the evening or on weekends, and most academics have research days on which they do not teach, go to meetings or read their emails in order to focus on their research. You can find your lecturer’s research day on the ‘Information for Current Students’ area on Moodle, and you should not expect an answer if you email them on that day or the day before.

Our website

Each department and school has its own section of the University website. This is an important source of information and news about all aspects of your studies. You can find the Interdisciplinary Studies Centre website here:

[https://www.essex.ac.uk/centres-and-institutes/interdisciplinary-studies](https://www.essex.ac.uk/centres-and-institutes/interdisciplinary-studies)
MyEssex
Your MyEssex student portal will alert you to updates about modules and other aspects of your course and studies. It is important that you check your MyEssex regularly, as well as email, to ensure you have the most up to date information.

By telephone
You will only be contacted via phone in emergencies, or when it is otherwise necessary to receive an immediate response, but you should ensure that you provide the University with a contact number with your personal details.

By text message
In instances where a last minute change has been made, and the department or school need to communicate this with short notice, you may receive a text message to communicate the change, such as a lecture or class cancellation. You should ensure that you provide the University with a contact number with your personal details.

By letter
Letters may be attached to your Essex email or posted to your term-time address, so please make sure the University has got your current contact details. Your address and contact details can be updated via the MyEssex portal.

Student Staff Expectations

What students can expect from their teachers:

- for each module, a module description, with aims and learning outcomes, a reading list and details of assessment;
- a series of well-prepared lectures, seminars and classes (as appropriate), the themes for which are clearly indicated in the module description;
- to be informed at least two weeks in advance if they are expected to make a seminar or class presentation;
- that coursework submitted on time will normally be returned within 20 working days of the relevant coursework deadline. Coursework submitted in the last two weeks of term will be returned at the start of the following term;
- that comments will be provided on or with coursework. These comments will normally offer a broad rationale for the mark awarded and, where possible, suggest some direction for further development.
- that members of staff will be available to see students during academic support hours, the times of which will be posted on the member of staff’s office door; and
- that any last-minute changes to the timetable (e.g. due to teacher’s illness) will be via email to the students concerned.

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

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

**What teachers can expect from their students:**

- that students arrive punctually and attend regularly all lectures, seminars and classes. In the event of an absence, an explanation is expected;
- that any required reading has been completed before the relevant lecture, seminar or class;
- that a sufficient amount of time is spent each week reading and preparing for each module, including the writing of coursework;
- that students participate actively in seminars and classes and honour commitments to produce work for a class, including presentations;
- that coursework is submitted by the deadlines set, with a completed coversheet attached;
- that all coursework is properly documented, cites all sources used and is the student's own work;
- that students are familiar with the relevant postgraduate handbook, and the rules contained therein, particularly relating to essay writing and submission;
- that MA students submit an outline of their proposed research (one A4 sheet), a provisional dissertation title and the name of their supervisor by the deadlines stipulated in this handbook.
**SPAH Events Calendar**

**Autumn Term (Week 1)**

<table>
<thead>
<tr>
<th>Wk 1</th>
<th>W/c 30 September 2019</th>
<th>Welcome Week Induction Events</th>
</tr>
</thead>
</table>
| Wk 5 | W/c 28 October 2019 | Open Forum Meeting  
All students are welcome to come and share their feedback, ideas and ask any questions |
| Wk 8 | W/c 18 November 2019 | Student Voice Group Meeting |
| Wk 8 | W/c 18 November 2019 | Philosophy Autumn term Reading Week |
| Wk 8 | W/c 18 November 2019 | Dissertation Planning meeting: Philosophy MA students |
| Wk 8 | W/c 18 November 2019 | Dissertation Planning meeting: Art History & CCS students |
| Wk 8 or 9 | W/c 18 November 2019 | MA Final Exam Boards |
| Wk 10 | W/c 2 December 2019 | Christmas Party |

**Spring Term (Week 16)**

| Wk 20 | W/c 10 February 2020 | Open Forum Meeting  
All students are welcome to come and share their feedback, ideas and ask any questions |
| Wk 21 | W/c 17 February 2020 | Philosophy Spring term Reading Week |
| Wk 21 | W/c 17 February 2020 | Student Voice Group Meeting |
| Wk 24 | Friday 13 March 2020  
10am | Deadline for Philosophy MA students (including MA Philosophy & Art History Pathway) to provide an outline and provisional dissertation title along with a proposed supervisor. |
### Summer Term (Week 30)

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wk 30</td>
<td>W/c 20 April 2020</td>
<td><strong>Open Forum Meeting</strong>&lt;br&gt;All students are welcome to come and share their feedback, ideas and ask any questions</td>
</tr>
<tr>
<td>Wk 31</td>
<td>Monday, 27 April 2020</td>
<td><strong>Deadline</strong> for Art History MA students to confirm MA Dissertation topic and supervisor</td>
</tr>
<tr>
<td>Wk 34</td>
<td>Thursday 21 &amp; Friday 22 May 2020</td>
<td><strong>Art History MA presentations &amp; 2nd Year PhD Presentations</strong></td>
</tr>
<tr>
<td>Wk 36</td>
<td>W/c 1 June 2020</td>
<td><strong>School gathering</strong> and picnic by the lake. Always planned for the last day of the exams - so come and unwind over some food, drink and, hopefully, sunshine!</td>
</tr>
<tr>
<td>Wk 37</td>
<td>W/c 8 June 2020</td>
<td><strong>Student Voice Group Meeting</strong></td>
</tr>
<tr>
<td>Wk 38 or 39</td>
<td>W/c 8 June 2020</td>
<td><strong>MA Interim Exam Boards</strong></td>
</tr>
<tr>
<td>Wk 42</td>
<td>W/c 13 July 2020</td>
<td><strong>Graduation</strong></td>
</tr>
<tr>
<td>Wk 51</td>
<td>Tuesday, 15 September 2020 - 10.00am</td>
<td><strong>Submission on FASER:</strong>&lt;br&gt;MA Dissertations for Philosophy&lt;br&gt;CCS Dissertations and Portfolios&lt;br&gt;MA Dissertations for Art History</td>
</tr>
</tbody>
</table>

See the ‘What’s on’ page for the most up to date information about events.

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

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.

The academic year
The academic year uses a week numbering system that covers the 52 weeks of a calendar year, but corresponds to typical term dates. So, the start of the academic year is week 1, which is Welcome week.

<table>
<thead>
<tr>
<th>Term</th>
<th>Week numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Autumn</td>
<td>2-11</td>
</tr>
<tr>
<td>Spring</td>
<td>16-25</td>
</tr>
<tr>
<td>Summer</td>
<td>30-39</td>
</tr>
</tbody>
</table>

You can view the University’s week numbers with the equivalent dates in the week by week calendar. The University’s key dates include an overview of the start and end of each term and exam periods. Some courses within departments have slightly different term dates. However, you will find that all campus activities and events make reference to the standard academic year terms and schedule noted above.

The official University teaching day runs from 9am to 6pm, Monday to Friday and you are expected to be available during these times in term time to attend teaching events.

Module enrolment
You may have had to select some optional modules as part of your course structure. If this is the case, you should have done this prior to the start of term. More information on how to do this can be found in the ‘Getting Started’ section of this handbook. A full list of modules available in the School can be found later in the handbook and online here: https://www1.essex.ac.uk/modules/

Teaching timetable
Once you have chosen all of your modules (if applicable) and received confirmation, they will appear on your personal timetable. Each student has a personal timetable, this shows you when and where you teaching is taking place, as well as who is teaching you. Check your personal online timetable regularly for up to date teaching information. You can access your timetable on most mobile devices, including smart phones and tablets.

https://www1.essex.ac.uk/timetables/timetable.aspx

You may find that the first week of your timetable is blank if you do not have any course commitments during Welcome Week (week 1). Due to unforeseen, unavoidable circumstances, there may be some room changes during the year; therefore it is vital that you regularly check your timetable and Essex email where any changes will be communicated immediately.

Information about teaching timetables, including requesting a class change, reporting a timetable issue and accessing your individual timetable can be found at: https://www.essex.ac.uk/student/timetables/your-timetable
Reading weeks
For the majority of modules in Philosophy no lectures or classes will take place during the weeks listed below, but please check your module description for more information.

Autumn Term: Week 8 (week commencing Monday 18 November 2019)

Spring Term: Week 21 (week commencing Monday 17 February 2020)

The purpose of Reading Week is to give you an opportunity to catch up on reading and also writing coursework. Not all departments have reading weeks, so please check with them if you are uncertain. If a member of staff has to miss a lecture or class due to illness, or for some other reason, Reading Week may be used to catch up on the missed session.

Course structure
Each course at the University has its own syllabus, full details of which can be found in the University’s Programme Specifications Catalogue at:

https://www1.essex.ac.uk/programmespecs/

Programme specifications provide key information, including the aims and learning outcomes of your course. Your own course structure, including your specific programme specification, can be found in the MyStudy section of your MyEssex homepage.

https://www1.essex.ac.uk/myessex/

Learning Outcomes
Each course has learning outcomes, as outlined in the Programme Specifications. Course learning outcomes are categorised into knowledge, intellectual, practical and key skills, and are also defined more specifically at a modular level highlighting the particular aims, learning outcomes and methods of assessment for each module. Having this information means that 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.

Credits
The pass mark for all postgraduate modules is 50 per cent. Credit is awarded for passing the module and a certain number of credits must be achieved for you to be awarded the qualification (degree/diploma/certificate). The Rules of Assessment are also used to determine the award of Masters Degrees with Distinction and Merit. You can view the Rules of Assessment on the website: https://www1.essex.ac.uk/students/exams-and-coursework/pg/assess-rules.aspx.

The rules provide limited opportunity for second attempts (resits/resubmissions) at failed modules: there are a maximum number of credits that can be reassessed. If you are successful at the second attempt your mark will be capped at the pass mark (50). The Rules of Assessment also permit the condonement of failed credits. This means that you can proceed to the next stage of your studies despite the failed credits.

Where failed credits can be condoned, normally no second attempts are permitted. There is a maximum number of credits that can be condoned; you must achieve a module mark of at least 40; and an overall weighted average of 50 per cent for the taught modules. Failed ‘Core’ modules cannot be condoned. You should see the Programme Specification for your course to see which modules are ‘core’.

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

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

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

• Master’s degree: 180 credits
• Diploma: 120 credits
• Certificate: 60 credits

**Module information**
Most modules taught reflect the individual research interests of members of our academic staff. New modules are regularly explored, researched and developed in collaboration with the University's Quality and Academic Development Team to expand our transformative educational offering at Essex. A full list of modules available in the School can be found on the Module Directory.

https://www1.essex.ac.uk/modules/

**Changing Modules**
Where you must make a choice as to which optional modules you undertake, you should make every effort to research the module and discuss with your Personal Tutor and department before selecting them. In instances where you need to make a change to your module choice, you may do so up until the second week of the Autumn Term. If you wish to change an optional module after the deadline, you should seek advice from the Department or School Office that runs the particular module that you may wish to change to.

Late changes may be permitted, but will be subject to the approval of the department that runs the module and the relevant Dean. Late changes of modules that run for one term or less will not usually be permitted. Students may not change modules that are core or compulsory for the course for which they are registered.

**Module Supervisors**
Module Supervisors are responsible for the individual modules, which make up courses. They design the modules, teach them and examine them. They monitor student progress and talk to students about any academic issues related to their particular module.

For any administrative issues related to your course or module, please contact The Senior Student Services Administrator, James Jefferies, in the first instance. Please see contact details above.

**Module Materials**
Reading lists for each module can be found via the Reading List section of Albert Sloman Library website here: https://library.essex.ac.uk/home. All other information and module materials can be found on the Module Descriptions on Moodle.

**Work-based Learning**
MA students pursuing Art History or Curating degrees have the opportunity to undertake placements in the summer term. If you are interested in a placement, please contact Dr. Gavin Grindon (Director of MA Curatorial Studies).

**Employability**
The Employability Development Director in the School is Dr Gavin Grindon for Art History and Dr Fiona Hughes for Philosophy. All staff will be pleased to talk to you about any aspect of careers advice.
The University's Employability Team regularly offer events relevant to all students and some further
events which are specifically designed for SPAH students. Within SPAH we also organise our own
Employability events.

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

[library.essex.ac.uk](http://library.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 academic integrity, using reference management software, and evaluating sources. Find out who
your subject Librarian is and get help with your subject area at [library.essex.ac.uk/studyres](http://library.essex.ac.uk/studyres)

**Skills for Success**
We are committed to ensuring that every student is able to get the most out of their academic study
and achieve their potential on their course. Whether you need support with researching, assignment
writing, mathematics and statistics, digital skills, or English language for academic purposes, support
is available to help you succeed during your time at University. Reach your potential and enhance
your chances of success with classes, workshops, drop-in clinics and on-line resources. Find out
more at: [www.essex.ac.uk/students/study-resources/tdc/](http://www.essex.ac.uk/students/study-resources/tdc/)

**The use of proofreading services**
Many students seek ‘proofreading’ services at some point during their studies, but different editing
practices at times go on in this name that may not be appropriate in an academic context, and could
potentially qualify as an academic offence. In a context where work is to be assessed, the University
is keen to ensure as far as possible that students understand what proofreading work should entail
and the acceptable boundaries to which any proofreading or editing must adhere to.

The University maintain a list of local freelance proofreaders who offer services to students and staff
at Essex that have read and agreed to abide by the University’s policy and guidance on proofreading.
The University’s full policy and guidance can be found along with the list of local freelance
proofreaders on the website:

[https://www.essex.ac.uk/student/academic-skills/proofreading](https://www.essex.ac.uk/student/academic-skills/proofreading)

Before considering the use of proofreading services, all students should first discuss their
work with their personal tutors.

**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)
Attendance Monitoring ("Count me in")

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

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 extra guidance and support.

You must not tap in and then immediately leave the teaching event; you must not tap in for someone who is not attending the class. These are recognised by the University as a formal academic offence and may result in disciplinary action being taken against you.

Recording an absence
If you are unable to attend a teaching event, you must report your absence in your MyEssex portal.

Your department consider the reasons and may record it as an authorised absence. Accepted reasons for absence from teaching include extenuating circumstances (such as illness), participation in certain events (such as a significant extra-curricular University or SU Society event or Jury Service). Examples of reasons that will not be accepted include oversleeping, or missing the bus or train. Be prepared that you may need to provide evidence, including medical evidence, if relevant.

If you need to report an absence from an examination or class test, you must report your absence in your MyEssex portal and submit an extenuating circumstances form. You can find out how to do this in the Extenuating Circumstances section of this Handbook.

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.

Lost or faulty cards
If you lose your card or it is faulty, please go to the Student Services Hub to get a new card and have your attendance record updated (a fee may be applicable).

Fitness to practise
Fitness to practise is only applicable to students on certain professional courses (such as nursing or social work) and is designed to ensure and regulate that a student is suitable for engagement in the relevant profession. Students are notified at the point of enrolment if their course of study is subject to the terms of this procedure. Students enrolled on courses where a practical professional placement is required have additional responsibilities placed upon them regarding not only their conduct but also their professional suitability as outlined in relevant regulatory and/or professional body codes of practice. Failure to meet these responsibilities can lead to the Breach of Professional Conduct with the Fitness to Practice and Termination of Training Procedure being invoked. 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

Making changes to your 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.
you are thinking of undertaking a placement year or year abroad, you should check the requirements for these programmes and contact the Industry and Placements Team or Essex Abroad Team.

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.

You should 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](http://www.essex.ac.uk/students/course-admin/changing-course.aspx) for the new course to check whether there are any course-specific requirements.

If you want to change your mode of study from full-time to part-time, you should discuss this with our departmental staff. If this is possible, you will need to make a formal request, to be approved by your Department and Dean, using the online Change of Mode of Study form which you can find online:

[https://www1.essex.ac.uk/students/course-admin/changing-course.aspx](https://www1.essex.ac.uk/students/course-admin/changing-course.aspx)

Changing your mode of study may affect your immigration status and you may need to contact the Home Office or make a new Tier 4 application. Please carefully read our guidance on visas and course changes:

[https://www1.essex.ac.uk/immigration/studies/changes_course.aspx](https://www1.essex.ac.uk/immigration/studies/changes_course.aspx)

**Maximum period of study**

Postgraduate students have a maximum period in which to complete their studies. This is set from the date you are first admitted to a taught postgraduate programme. It is based on the normal length of the course, plus one or more additional years. Unless there are exceptional circumstances, periods of intermission will count towards the original maximum period.

Further details on the maximum period for your course can be found in the Credit Framework for Taught Postgraduate courses.

[https://www1.essex.ac.uk/students/exams-and-coursework/ppg/pgt/assess-rules.aspx](https://www1.essex.ac.uk/students/exams-and-coursework/ppg/pgt/assess-rules.aspx)

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

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

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

You should also read our guidance on intermitting very carefully at [www.essex.ac.uk/see/intermit](http://www.essex.ac.uk/see/intermit). If your intermission is agreed to, we will also give you the advice and support you need to help you carry on with your studies.

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

**The use of personal devices in teaching**

You can use laptops and tablet PCs during teaching classes for purposes related to the class you are attending. You should refrain from using your mobile phone during all teaching events, except in cases where a lecturer uses a programme which requires these devices to be switched on for participation.
Assessment and Good Practice

All schools and departments at the University should employ a variety of assessment methods designed to ensure that the learning outcomes of each module, and course, have been successfully met by the student.

The Regulations relating to Academic Affairs which govern assessment at the University can be found online:

www.essex.ac.uk/governance/regulations

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 the Variation to the Rules of Assessment.

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 and the Framework for taught postgraduate courses 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, departmental administrator, or SU Advice.

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.

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

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.

Ethics in research

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 - https://www.essex.ac.uk/staff/research-governance/ethical-approval-resources-for-applicants - along with a link to the online Ethical Approval application form in ERAMS (https://erams.essex.ac.uk/do/essex-login/login).

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

**Academic Integrity and Academic Offences**

The University expects students to complete all assessment with honesty and integrity 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 and contact Skills for Success via the Student Services Hub.

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

**Methods of Assessment**

Whether a module is core, compulsory or optional, all methods of assessment are compulsory. If you do not complete coursework or attend examinations, and do not have extenuating circumstances to support your non-submission or absence, then you are at risk of being withdrawn from the University.

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

MA dissertations should be 10,000 words maximum in Philosophy and 20,000 words maximum in Art History, while the individual exhibition portfolio should be 15,000 words maximum. These word counts do not include bibliographies, footnotes/endnotes, figure captions and other paraphernalia.

**Coursework**

**Academic writing support**

In Philosophy, we recognise that there is a step up in what is demanded of students in terms of their academic writing skills. As a result, we run a compulsory co-curricular module dedicated to support students in making this step up — the MA Writing Workshop (PY951). Appendix B also provides guidance.

In Art History and Curatorial Studies, academic writing support is part of the normal modules, but students also should feel free to contact the PGT Directors. Appendix A also provides guidance.

**Samples of coursework**

Samples of coursework for taught modules are available through Moodle. Dissertation and Portfolio samples are available via the SPAH main office. Please contact the Senior Student Services Administrator, James Jefferies, for further information on dissertation samples.

**Referencing in coursework**

Respecting authorship through good academic practice is one of the key values of higher education in the UK. For more details, see Appendix D.
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.

Your departmental referencing style is Chicago Style. To find out about the referencing style of other departments (for any optional modules you might take) and for help with referencing, visit the library website: library.essex.ac.uk/referencing, or take the Academic Integrity Moodle course: https://moodle.essex.ac.uk/course/view.php?id=5844

**Deadlines**
The normal deadline for online submissions is 10.00am on the date stipulated. Some modules have different submission times. Please check individual module descriptions for variations and more information.

We recommend that you submit your work well in advance of the deadline to avoid any last minute panic and issues
Formatting your assignment – Guidance for AR and PY modules

Please make sure that:

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

For modules administered by other departments please check their guidance on assignment submission.

For more information on referencing, see “Referencing in coursework” below.

Submission of coursework

The online coursework submission system (FASER) can be accessed through myEssex or at this web address: [http://faser.essex.ac.uk/](http://faser.essex.ac.uk/), where you will find full instructions. The system allows you to upload a digital copy of your assignment to the web.

You are encouraged to log on to FASER at the start of the year so that you understand how it works before you reach your first deadline. There is a trial module and deadline for you to use as a practice submission. There is a helpful guidance on how to use FASER here: [https://www1.essex.ac.uk/e-learning/tools/faser/Student/HelpCentre#uploading](https://www1.essex.ac.uk/e-learning/tools/faser/Student/HelpCentre#uploading)

You can upload as many draft versions of your work as you like onto the server and are encouraged to use this as a safe and secure area to store your coursework. This can help to avoid the problem of your computer crashing at the last minute and your important files being lost. In cases where multiple versions are uploaded you will need to make any which you do NOT want to be included in the final submission a ‘draft’ otherwise just the most recently uploaded file will be taken as the final version. The maximum file upload size is 50MB.

Problems with FASER

If you have technical difficulties: Please contact the Learning Technology Team litt@essex.ac.uk as soon as possible to find out if this is a University issue or whether it may be a problem with your computer. This will count towards your claim when submitting a late coursework form should you need to. You can also contact IT Services helpdesk on it.helpdesk@essex.ac.uk.

If you are confused or unsure how to upload, or are having any non-technical difficulties you should contact your Postgraduate Administrator, James Jefferies.

Late submission of coursework

We have a single policy at the University of Essex for the late submission of coursework in PGT courses: all coursework submitted after the deadline will receive a mark of zero. No extensions will be granted. A student submitting coursework late will have the University’s and Department's arrangements for late submission drawn to their attention. The policy states that the mark of zero shall stand unless you submit satisfactory evidence of extenuating circumstances that indicate that you were unable to submit the work by the deadline.

Where a student is unable to undertake the assessment by the deadline, and it is deemed impossible to consider a late submission request due to the nature of the assessment (e.g. absence from in-class tests, practical assignments and presentations), an extenuating circumstances form
should be submitted which will be considered by the Board of Examiners.

The University’s full Late Submission policy and further information can be found on the website:

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

**Return of coursework and feedback**

All marked coursework will be returned within 20 working days after the deadline. Feedback comes in a number of different forms, including written comments, audio files and through discussion.

**Moderation and marking**

The University’s Marking Policy can be found online and includes our policy and procedure on the moderation of work.

https://www1.essex.ac.uk/quality/university_policies/examination_and_assessment/marketing_policy/default.asp

**Moderation**

Moderation is a process separate from that of marking and provides assurance that the 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. In instances where the moderator feels marks may not be entirely appropriate, the 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. Should a review of marks be agreed, this may lead to marks being adjusted accordingly.

**External Examiners**

External Examiners are typically academics from other universities, but may also be from industry, business or the relevant 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. Unless the External Examiner has been specifically sent work to arbitrate on a dispute between internal markers, the External Examiner’s role will in assessment will be as a moderator. 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: www.essex.ac.uk/quality/external_examiners/default.asp

**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 Representative, your Head of Department, or the Students’ Union.

**Second marking**

Second marking is where a second marker marks the work but has access to the first marker’s marks and/or comments. Where two members of staff are involved in marking a piece of work, the markers should make every effort to agree a mark, rather than merely averaging the two marks. Departments keep a full record of both individual and agreed marks for all work which is second marked.
Anonymous marking
Anonymous marking is when your work is marked anonymously, i.e. your name is not attached to the piece of work for marking.

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

All formal examinations at the University of Essex are marked anonymously. You will be provided with a candidate number on your exam entry form. This will be in large print in the centre of the page. This is the number you should write on your examination scripts. It is important that you do this so we can, once the paper has been marked, allocate the marks to your record correctly.

Re-marking of coursework
You may, under certain circumstances, have the right to request a re-mark of your coursework. Should you feel that your work needs to be reviewed and potentially re-marked, you should first contact your department to advise you accordingly and assess whether you meet the criteria to be able to submit a request for re-marking.

The re-marking of work is included within the University's Marking Policy can be found here: www.essex.ac.uk/quality/university_policies/examination_and_assessment/marking_policy

In order to make a request, you will need to complete a form. By submitting your work for re-marking, your marks are not guaranteed to increase, but the mark awarded after re-marking will override your original mark. Therefore, please be aware that in all incidences where coursework is re-marked, it is possible that your marks could go down, as well as up.

For AR and PY modules you will need to request a remark within 2 weeks of receiving your mark and feedback. Please contact the Deputy School Manager if you want to request a re-mark.

Appeals
Appeals on academic grounds can be made following the meeting of the Board of Examiners and the publication of your results. There are limited grounds available to appeal on and strict deadlines to adhere to. As such, we strongly advise all students thinking about making an appeal to contact the SU Advice Centre.

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

Extenuating Circumstances
Extenuating circumstances are circumstances beyond your control which cause you to perform to less of a standard in your coursework or examinations than you might have expected, or in some instances, may prevent you from submitting coursework or attending an exam entirely. In general, valid extenuating circumstances will be of medical or personal natures that affect you for any significant period of time and/or during assessment.

Your department will review your claim at an Extenuating Circumstances Committee and determine whether it will be accepted or rejected. The Board of Examiners will determine an appropriate course of action and the corresponding methods, to take into account your extenuating circumstances, if appropriate, such as permitting further reassessment opportunities for uncapped marks. Please note that extra marks cannot be given in light of extenuating circumstances.
If you do need to make an extenuating circumstances claim, you should first read the guidance very carefully and seek advice from SU Advice (www.essex.su/advice) or the Student Services Hub (www.essex.ac.uk/students/contact/default.aspx). Please be prepared that you may need to include supporting evidence with your claim. Extenuating circumstance claims must be submitted via MyEssex by the appropriate deadline noted.

https://www1.essex.ac.uk/myessex/ExtenuatingCircumstancesHome.aspx

Further information and the full Extenuating Circumstances Policy can be found on the website: https://www1.essex.ac.uk/students/exams-and-coursework/ext-circ.aspx

The Board of Examiners

The Board of Examiners meet at the end of the Summer Term and use the Rules of Assessment to determine whether:

- you can be awarded credit for the modules you have studied
- you have met the requirements to progress to the next stage of your course (if you are on a course which lasts more than one year)
- you have met the requirements to pass your course
- you are eligible to receive a merit or distinction

If it determined that you have not passed sufficient credits to progress to the next stage of study, or, for final year students, to graduate, the Board of Examiners will also determine:

- what reassessment you could be offered and when you can take it

Failure to pass

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, departmental administrator, or SU Advice.

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

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

Credit accumulation

You can decide if you want to accumulate credit by taking individual modules with the aim of achieving a postgraduate award; this is called Modular study. There are opportunities to achieve postgraduate awards through credit accumulation study in an increasing number of departments, as an alternative to standard full or part-time study. You can find more information on the ‘Study by credit accumulation’ webpages: www1.essex.ac.uk/quality/university_policies/credit-accumulation.asp
Individual modules can yield 15, 20, 30 or 40 credits depending upon which department you are studying in. Each award has a defined structure, normally consisting of a combination of core, compulsory and optional modules, and requires a specific volume of credit to be achieved:

- Graduate/Postgraduate Certificates - 60 credits (all taught module credits)
- Graduate/Postgraduate Diplomas - 120 credits (all taught module credits)
- Masters Courses - 180 credits (normally 100 credits of taught module credits and a 80 credit dissertation or equivalent)

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

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

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

You can find out more information here: [http://www.essex.ac.uk/students/exams-and-coursework/ppg/pgt/modular](http://www.essex.ac.uk/students/exams-and-coursework/ppg/pgt/modular) and you should talk to your tutors about fees, and applying

Students must not attempt to engage the member of staff in discussions about whether the work has been marked correctly. The marks will have been approved by the external examiners and ratified by the examination board.

**Reassessment**

You may only undertake reassessment if the Board of Examiners says that you may do so. If you have to take compulsory reassessment, whether coursework or examination, it is really important that you do this. If you do not, it is likely that you will be unable to progress with your studies at the University.

The Board of Examiners will not consider permitting you to proceed carrying fails if you have not undertaken the required reassessment offered. Reassessed modules are normally capped at the pass mark of 50% unless you have extenuating circumstances which are accepted by the Exam Board. Please be aware that reassessment in examinations and coursework carries a fee.

**Feedback**

If you need to undertake any reassessment on a module, your department will provide you with written feedback on any elements being reassessed and outline the nature of the assessment. Students are encouraged to discuss their reassessment with the module supervisors.

**Exit Awards**

If you decide to withdraw from your course before you finish, or you fail too many credits to be awarded a degree, you may be awarded a qualification at a lower level, if appropriate.
School of Philosophy & Art History MA Courses

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

- **MA Philosophy**: 1 course, plus 3 optional pathways:
  - No pathway, maximally flexible option: MA Philosophy
  - Specific foci by way of choosing one of 3 pathways:
    - MA Continental Philosophy
    - MA Critical Social Theory
    - MA Philosophy & Art History

- **Art History MA**: three courses
  - MA Art History and Theory
  - MA Curatorial Studies
  - MA Curatorial with Professional Placement
  - Graduate Diploma Art History and Theory

All MA degree courses are available full-time over 12 months with two components: assessed coursework and a supervised dissertation or portfolio. These courses may also be taken part-time over 24 months. Additionally, the Art History and Theory MA and the Philosophy MA may be taken by modular study (credit accumulation); this involves taking components individually over a maximum of five years, with the dissertation taking place in the sixth year at the latest.

If you do not have the appropriate undergraduate preparation to embark on one of our MA courses in Art History, you may apply for our nine-month Graduate Diploma in Art History and Theory, which can constitute a qualifying year for the relevant MA course. Our Graduate Diploma consists of eight modules at undergraduate 3rd year level (although up to two can be taken at 2nd year level). You must complete the appropriate coursework and examinations, and can also write a dissertation on a topic of your choice if that is agreed by your course director. All our students who complete this year successfully will be awarded a Diploma, whether or not they proceed to an MA.

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

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

Students can either opt for a maximally flexible version of this MA or indicate a specialization in a specific area of European philosophy by choosing to follow one of three pathways that offer an advanced grounding in that area:

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

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

All students take five modules from the list of available options [add link to earlier list of module supervisors] and complete a dissertation. It is a requirement of the MA Philosophy course to take the MA Writing Workshop (PY951), which is a co-curricular, zero credit, module in the Autumn Term. This provides intensive skill-orientated training in philosophical writing at the postgraduate level. At least three of the modules must be within Philosophy (indicated with a PY code) and the dissertation must be supervised within Philosophy.

**Module choices must be approved by the PGT Director.**

**Part-time students**

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

MA Philosophy - Continental Philosophy Pathway (180 credits)

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

1. Two modules (40 credits) from:
   - Kant (PY500)
   - Hegel (PY933) [Not on offer 2019-20]
   - Heidegger (PY935) [Not on offer 2019-20]
   - Nietzsche (PY934) [Not on offer 2019-20]
   - Kierkegaard (PY946)
   - Phenomenology and Existentialism (PY949)
   - Contemporary French Philosophy (PY947) [Not on offer 2019-20]
   - Topics in Continental Philosophy (PY950) [Not on offer 2019-20]

NOTE: not all of these module options are offered every year

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


MA Philosophy - Critical Social Theory Pathway (180 credits)

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

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

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

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

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

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

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

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

2. Two Art History Modules (40 credits).

3. Two other philosophy modules (40 credits).


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

See our module directory for information about individual modules.

Part-time and modular students should take modules in an order determined by the PGT Director.

**Part-time students** will normally take 60 credits in their first year and 40 credits plus the dissertation (80 credits) in their second year.

**Modular students** take modules individually over a maximum of five years and complete the dissertation in the sixth year. The dissertation (10,000 words) must be submitted before the deadline for MA dissertations in the final year of the degree.
## Philosophy MA Modules: 2019-20

<table>
<thead>
<tr>
<th>Module Code</th>
<th>Title</th>
<th>Module Supervisor</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>PY500-7-AU</td>
<td>Kant's Revolution in Philosophy</td>
<td>Dr Fiona Hughes</td>
<td>20</td>
</tr>
<tr>
<td>PY946-7-SP</td>
<td>Kierkegaard</td>
<td>Dr Dan Watts</td>
<td>20</td>
</tr>
<tr>
<td>PY948-7-SP</td>
<td>Contemporary Critical Theory</td>
<td>Dr Steve Gormley</td>
<td>20</td>
</tr>
<tr>
<td>PY949-7-SP</td>
<td>Phenomenology and Existentialism</td>
<td>Professor Irene McMullin</td>
<td>20</td>
</tr>
<tr>
<td>PY951-7-AU</td>
<td>MA Writing Workshop</td>
<td>Dr Matt Burch</td>
<td>0</td>
</tr>
<tr>
<td>PY952-7-AU</td>
<td>The Frankfurt School</td>
<td>Professor Fabian Freyenhagen</td>
<td>20</td>
</tr>
<tr>
<td>PY954-7-AU</td>
<td>Philosophy and Aesthetics</td>
<td>Dr Jörg Schaub</td>
<td>20</td>
</tr>
<tr>
<td>PY981-7-FY</td>
<td>Dissertation: Continental Philosophy</td>
<td>Professor Fabian Freyenhagen</td>
<td>80</td>
</tr>
<tr>
<td>PY983-7-FY</td>
<td>Dissertation: Critical Social Theory</td>
<td>Professor Fabian Freyenhagen</td>
<td>80</td>
</tr>
<tr>
<td>PY984-7-FY</td>
<td>Dissertation: MA Philosophy</td>
<td>Professor Fabian Freyenhagen</td>
<td>80</td>
</tr>
<tr>
<td>PY985-7-FY</td>
<td>Dissertation: Philosophy &amp; Art History</td>
<td>Professor Fabian Freyenhagen</td>
<td>80</td>
</tr>
</tbody>
</table>

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

Dissertation Planning and Supervision
The PGT Director will hold an initial dissertation planning meeting in the autumn term (usually during week 8), during which the process of formulating a dissertation topic will be explained. Each student is required to submit, in writing, a provisional dissertation title, an outline of their proposed research and the name of their supervisor by the end of week 24, 13 March 2020, 12.00 noon at the lates.

In preparation for this, students are recommended to follow this schedule:

- **Weeks 20-21**: students hold a preliminary meeting with their prospective supervisor. The aim of this meeting is to discuss their choice of title and research topic. Students will then prepare a more detailed outline.

- **Week 22**: students either hold a second meeting with their prospective supervisor or liaise per email. Student should provide a brief outline of the project based on the first meeting’s discussion.

- **Weeks 23-4**: students will finalise the outline of their proposed research. They must ensure that their supervisor signs the relevant form for submission of the title and outline and submit this by the end of week 24.

After submitting their proposal, students will then have at least three subsequent supervisions. The first supervision meeting will typically take place in the final week of the spring term (week 25). Students will discuss the topic of their dissertation in more detail, the proposed structure of the dissertation, and relevant literature.

The second and third supervision meetings will take place in the summer term (between weeks 30-39). By the second supervision, the supervisor will expect to have received written work in advance. Supervisions are typically of one-hour duration, but obviously the nature of supervision means that there will be some flexibility about both the number of supervisions and their duration. Students are also entitled to receive comments on a draft of the dissertation from their supervisor over the summer vacation, providing the draft is submitted by an agreed date between supervisor and supervisee.

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

<table>
<thead>
<tr>
<th>Autumn Term</th>
<th>Dissertation planning meeting with PGT Director</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 8</td>
<td></td>
</tr>
<tr>
<td>Wks 20-23</td>
<td>Meeting and/or email contact with prospective supervisors, preparing a outline: <em>Discussion of Topic – Problem, Argument, Structure, Texts.</em></td>
</tr>
<tr>
<td>Wk 24</td>
<td>Submit provisional dissertation title, outline of proposed research and name of supervisor to <a href="mailto:spahpg@essex.ac.uk">spahpg@essex.ac.uk</a> or 6.130</td>
</tr>
<tr>
<td>12.00 noon, Friday 13 March 2020</td>
<td></td>
</tr>
<tr>
<td>Wk 25</td>
<td>Meeting with supervisor</td>
</tr>
<tr>
<td>Wks 30 -39</td>
<td>2 meetings with supervisor</td>
</tr>
<tr>
<td>Summer vacation</td>
<td>Receive comments from supervisor on draft dissertation (has to be submitted by an agreed date)</td>
</tr>
<tr>
<td>Wk 51</td>
<td>Dissertation must be uploaded to FASER</td>
</tr>
<tr>
<td>10am, Tuesday 15 September 2020</td>
<td></td>
</tr>
</tbody>
</table>
Submission of Philosophy MA Dissertations

- The dissertation should be ca. **10,000 words** in length. Please ensure that your registration number, course, year and name of supervisor, as well as the dissertation title, appear on the front cover.

- Please note: Your dissertation may be 10% above or below the 10,000-word target (i.e., between 9,000 and 11,000 words). If you exceed the word length, your readers have the discretion to read only the first 11,000 words and to mark your dissertation accordingly. If students require a longer word count, they must seek approval from the PGT Director **at least two months before the deadline**.

- The word count should be displayed on the title page of the dissertation. Footnotes, endnotes and bibliography do not count toward the word count.

- The dissertation must be uploaded to FASER by **Tuesday, 15 September 2020 by 10.00 am**.

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

- Quotations, footnotes, captions to illustrations, etc. may be in single spacing. Notes may be at the bottom of the relevant page or placed at the end of the dissertation together with the bibliography and any appendices.

- Dissertations are double-marked within the School and a sample sent to the External Examiner.

- The Mark Sacks Memorial Prize is awarded each year in recognition of the best dissertation submitted towards the completion of a taught MA in philosophy.

- Extensions can only be granted under very exceptional circumstances and requests should be made to the relevant PGT Director immediately when the need for an extension becomes evident to you and by no later than the end of August.
  
  o Requests for extensions of less than a month should be directed to the relevant PGT Director. Should you need more than a month extension, please contact the Senior Student Services Administrator, since such requests must be forwarded to the Faculties Dean of Education.

  o If your request is granted you will be required to register before the end of December as a continuation student and pay the continuation fee. Make sure you allow time to cater for computer problems, which are not considered grounds for an extension.

**No hard copies are required.**
Art History degrees (includes the MA Art History, MA Curating and MA Curating with Professional Placement)

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

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

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

Part-time and modular students

Both the MA Art History and MA Curating degrees are available on a part-time or modular basis. Part-time and modular students should take modules in an order determined by the PGT Director.

Part-time students will normally take 60 credits in their first year and 40 credits plus the final project (80 credits) in their second year.

Modular students take modules individually over a maximum of five years and complete the final project in the sixth year.

The dissertation must be submitted by the Art History dissertation deadline in September (Week 51) in the final year of the degree.

Please note - There are some module combinations that must be taken together:

AR912 + AR952 + AR953

AR932 + AR981

AR932 + AR982

The marking criteria for all modules are available on Moodle: https://moodle.essex.ac.uk/mod/resource/view.php?id=434814.
Teaching structure
You will take a number of 10-week modules in the autumn and spring terms. The summer term is largely free of timetabled formal teaching, though individual or group tutorials can and should be arranged with members of staff during this time.

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

PLEASE NOTE:

- Special lectures may be organised in the summer term and will be advertised well in advance.
- Due to the busy nature of the work of some of our visiting professionals, it may be necessary to move, swap, and otherwise re-arrange certain sessions. If this is necessary, we will give you notice well in advance.
**Art History and Curating MA Modules: 2019-20:**

<table>
<thead>
<tr>
<th>Module Code</th>
<th>Title</th>
<th>Supervisor</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AR912-7-AU*</td>
<td>Managing Galleries and Exhibition Projects</td>
<td>Dr Gavin Grindon</td>
<td>0</td>
</tr>
<tr>
<td>AR915-7-SP</td>
<td>Collecting Art From Latin America</td>
<td>Dr Lisa Blackmore</td>
<td>20</td>
</tr>
<tr>
<td>AR932-7-FY**</td>
<td>Researching Art History</td>
<td>Dr Natasha Ruiz-Gomez</td>
<td>0</td>
</tr>
<tr>
<td>AR937-7-SP</td>
<td>Art &amp; Politics</td>
<td>Dr Matt Lodder</td>
<td>20</td>
</tr>
<tr>
<td>AR938-7-AU</td>
<td>Topics in Art History</td>
<td>Dr Caspar Pearson</td>
<td>20</td>
</tr>
<tr>
<td>AR940-7-AU</td>
<td>Current Research in Art History</td>
<td>Dr Natasha Ruiz-Gomez</td>
<td>20</td>
</tr>
<tr>
<td>AR941-7-SP</td>
<td>Critique and Curating</td>
<td>Dr Michael Tymkiw</td>
<td>20</td>
</tr>
<tr>
<td>AR942-7-SP</td>
<td>Curating Inside Out</td>
<td>Dr Ana Gonzalez Rueda</td>
<td>20</td>
</tr>
<tr>
<td>AR943-7-AU</td>
<td>Art, Architecture and Urbanism</td>
<td>Dr Paola Di Giuseppantonio Di Franco</td>
<td>20</td>
</tr>
<tr>
<td>AR944-7-SP</td>
<td>Art, Science, Knowledge</td>
<td>Dr Gavin Grindon</td>
<td>20</td>
</tr>
<tr>
<td>AR952-7-FY*</td>
<td>Exhibition &amp; Portfolio</td>
<td>Dr Gavin Grindon</td>
<td>60</td>
</tr>
<tr>
<td>AR953-7-FY*</td>
<td>Exhibition (Joint Project)</td>
<td>Dr Michael Tymkiw</td>
<td>20</td>
</tr>
<tr>
<td>AR958-7-SU</td>
<td>Individual Project</td>
<td>Dr Michael Tymkiw</td>
<td>80</td>
</tr>
<tr>
<td>AR981-7-FY**</td>
<td>Dissertation - MA Schemes</td>
<td>Dr Michael Tymkiw</td>
<td>80</td>
</tr>
<tr>
<td>AR982-7-FY**</td>
<td>Work-Based Project</td>
<td>Dr Michael Tymkiw</td>
<td>80</td>
</tr>
</tbody>
</table>

There are some module combinations that must be taken together:

*AR912 + AR952 + AR953

**AR932 + AR981

**AR932 + AR982
Final Projects
Both the MA Art History and MA Curating degrees culminate in a final project, which takes the form of either a **20,000-word dissertation** or a **co-curated exhibition**, the latter of which is accompanied by a c. **15,000-word exhibition portfolio** and an unassessed group portfolio.

It is important to decide by the start of Autumn term which type of final project you wish to complete, since each project requires you to take different co-curricular (non-credit-bearing) modules. For example, if you plan to write a dissertation, you will need to enrol in the co-curricular module **AR932 (Researching Art History)** in addition to the credit-bearing module for the dissertation itself (typically **AR981**). Conversely, if you plan to do the co-curating exhibition as your final project, you must enrol in the co-curricular module **AR912 (Managing Galleries and Exhibition Projects)**, plus the credit-bearing modules related to the exhibition (**AR952** and **AR953**). Attendance at these co-curricular modules is mandatory; if you fail to attend at least 70% of its class sessions, you will not be able to complete your final project unless you receive approval from the PGT Director.
Final Project Option 1: Dissertations for the MA Art History and MA Curating (with or without placement)

Supervision
You should have decided on a suitable subject area and chosen an appropriate supervisor by the end of the spring term; the title of the dissertation should be agreed upon and a form signed by your supervisor and returned to James Jefferies, the Senior Student Services Administrator, at spahpg@essex.ac.uk or giving this form to James in 6.130 (the SPAH main office) by Monday 27 April 2020 (week 31).

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

• A dissertation topic should be concise enough to be dealt with satisfactorily within the 20,000-word limit. Please note: if you exceed the word length, your readers have the discretion to read only the first 20,000 words and to mark your dissertation accordingly.

• It should be something that excites you.

• If it is going to involve the close study of artworks, architectural sites, or exhibitions, can you see these in person or will you have to rely on reproductions? (The former is of course preferable but not always feasible.)

• Are the books you need available in the Albert Sloman Library? If not, the Library may be able to buy them for you, but this will take time (fill in the Library’s pink suggestion cards available from the main circulation desk, or the online suggestion form on the Library’s homepage). Otherwise, you will have to use the Inter-Library Loan system or use libraries elsewhere (e.g., the British Library or the National Art Library in London).

• If there is very little written on your chosen subject, are you going to be able to supplement this in some way (for example, by archival research, or by using a theoretical text to analyse the material)?

• Do you want to use your dissertation as a way of acquiring certain skills? Examples include building up a database, drawing up a questionnaire, photographing works of art, improving your German, finding your way around the local Public Records Office, developing interviewing techniques, and/or understanding the mechanisms involved in listing a building.
Individual supervisors will discuss with their students dates and times for formal supervision sessions during the year with not less than four hours in total. Students can expect to see their supervisor on at least three occasions during the Summer Term when the supervisor will read and comment on the work in progress and give guidance and assistance on the general structure of the dissertation.

**Dissertation Timeline**

<table>
<thead>
<tr>
<th>WK 8</th>
<th>Dissertation Planning meeting with PGT Director</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wk 31</td>
<td>Dissertation title form is signed and submitted to the Senior Student Services Advisor in the School Office (6.130).</td>
</tr>
<tr>
<td>12.00 noon, 27 April 2020</td>
<td></td>
</tr>
<tr>
<td>Summer term</td>
<td>Meet with supervisor 3 times</td>
</tr>
<tr>
<td>Wk 16 to Wk 25</td>
<td></td>
</tr>
<tr>
<td>Wk 34</td>
<td>MA Presentations to staff and students</td>
</tr>
<tr>
<td>21 &amp; 22 May 2020</td>
<td></td>
</tr>
<tr>
<td>Wk 51</td>
<td>Dissertation must be uploaded to FASER</td>
</tr>
<tr>
<td>10am, Tuesday 15 September 2020</td>
<td></td>
</tr>
</tbody>
</table>

**Presentations of Project Dissertation Projects**

MA presentations will be held on Thursday 21 & Friday 22 May 2019 when you will be required to present a c. 20-minute summary of your proposed topic to fellow MA students and teaching staff. Each presentation is generally followed by Q&A, which offers you an opportunity to give and receive feedback.

All MA students are expected to come to all the sessions, since the discussions inevitably raise general points about writing dissertations that are pertinent to all students—even those pursuing substantially different topics. If you are going to give a PowerPoint presentation, make sure it is prepared in advance.

The point of the presentation is to encourage you to think about your topic and begin to define the area in which you want to work. Some people will have a clear idea of what they want to work on but not have done much research; on the other hand, others will have done some reading on a specific topic but will not have a clear idea of how to turn their reading into the beginnings of a dissertation. Or you may have two or more different ideas and not be able to choose—the presentation should help you sort things out. You should feel free to talk to any member of staff about your presentation.
Final Project Option 2: Exhibition

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

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

ii. Individual Portfolio
The purpose of your individual evaluative report/portfolio is to:

a) document the exhibition/project on which you worked,

b) show the nature and extent of your individual contribution to what was a group project,

c) present your own reflective critical appraisal of the exhibition/project, placing it firmly within an appropriate context of other exhibitions or curatorial endeavours, and within the context of critical writing by other authors on the discourses, issues, theme and topics related to your project. Regarded as a document of the exhibition or project, your portfolio should provide enough information to enable even a reader who did not see the exhibition to form a vivid picture of:

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

The information you provide should not only be descriptive; it should also consist of plans, notes, diagrams, photographs and any other visual material you consider relevant. You should give a clear and honest account of the progress of the initial idea from conception to realisation. You should also describe any changes of mind, difficulties or disappointments encountered along the way, what problems arose and how they were addressed, and any compromises that were reached.

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

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

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

The individual evaluative report portfolio should be roughly 15,000 words. Some of the important documents relating to the exhibition/project – for example, elements of the catalogue, some draft and final press releases, draft and final budgets, etc. – should be included, even if these were not your own special areas of responsibility. However, more extensive documentation (e.g. copies of correspondence) should be reserved for the group portfolio (see below), which serves as – among other things – a kind of appendix, or filing cabinet for the exhibition documentation. Please note: your individual evaluative report portfolio may be 10% above or below the 15,000-word target (i.e., 13,500 – 16,500 words). If the portfolio is less than 13,500 words, your mark will be adversely affected, since anything shorter than this lower limit will prevent you from addressing the key elements required for a portfolio. Conversely, if your portfolio exceeds 16,500 words, your readers have the discretion to read only the first 16,500 words and to mark your dissertation accordingly.

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

iii. Group Portfolio

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

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

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

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

The group portfolio, including any appended material, is not returned to you but remains the property of the department and is held in the School for six years to benefit future years’ students.
AR952/AR953 – FINAL COURSEWORK:

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

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

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

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

Group and individual tutorials will be scheduled by tutors, but they can also be requested by you, at any point throughout the academic year.
Submission of MA Dissertations and Individual Exhibition Portfolios:

- Dissertations for students pursuing an MA in Art History or Curating should be a maximum of 20,000 words in length, while the individual exhibition portfolios should be ca. 15,000 words in length. This word count excludes image captions, notes, and bibliography.
- Please ensure that your course, year and name of supervisor, as well as the dissertation/portfolio title, appear on the front cover.
- The word count should be displayed on the title page.
- Dissertations must be uploaded to FASER by Tuesday, 15 September 2020 by 10.00 am.
- Dissertations and exhibition portfolios should be word-processed in double-line spacing. Long quotations, footnotes, captions, and other miscellaneous material, however, may be single-spaced. Notes may appear either at the bottom of the relevant page or at the end of the document (together with the bibliography and any appendices).
- Dissertations and individual portfolios are anonymously double-marked within the School, and a sample is sent to the External Examiner.
- Extensions can only be granted under very exceptional circumstances and requests should be made to the relevant PGT Director immediately when the need for an extension becomes evident to you and by no later than the end of August.
  - Requests for extensions of less than a month should be directed to the relevant PGT Director. Should you need more than a month extension, please contact the Senior Student Services Administrator, since such requests must be forwarded to the University’s Director of Education.
  - If your request is granted you will be required to register before the end of December as a continuation student and pay the continuation fee. Make sure you allow time to cater for computer problems, which are not considered grounds for an extension.

Hard copies are not required.
Computers, Learning Technologies and your Information

Computers
Using a campus computer
If you need to use a computer on campus our computer labs are the perfect place to study or work. We also have group study pods which are ideal for group projects. You can find a full list of computers available to use on our website: https://www1.essex.ac.uk/it/labs/usage/. Many labs stay open until late and some are open 24/7. Labs may be booked for teaching, and so it is best to check availability first.

As part of your IT account at Essex, all students have full access to:

- **Office 365**
  Office 365 is an online version of the Microsoft Office suite of programmes. You can access these by logging into your account from anywhere, which means you can use Microsoft programmes from at home too.

- **1TB of OneDrive cloud storage space**
  OneDrive lets you create, edit, and share documents online so you can access them from anywhere in the world and from any device.

- **1 GB of local storage**
  This is known as your M: drive. You can only access this when logged onto a lab computer on campus. Go to ‘This PC’ and select the M: drive network. If you want to access documents saved here from your personal laptop, you will need to either save them in your OneDrive or transfer the documents in another secure method, such as via USB.

Information on other software available to students and general IT matters is available here: www.essex.ac.uk/it/services/computers-and-software/default.aspx?tab=3

**IT Help and Guidance**
You can search the Student Directory for more IT information, including how-to guides, answers to frequently asked questions, and links to video screencasts.

https://www.essex.ac.uk/student

If you can’t find what you’re looking for, or if you need to talk to someone, then the IT Helpdesk team are here to assist you further. The contact details for your campus Helpdesk can be found online along with the opening times: https://www.essex.ac.uk/student/it-services/it-helpdesk
Learning Technologies and Systems

**eNROL**
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.

eNROL: [https://www1.essex.ac.uk/enrol/Account/Login?ReturnUrl=%2Fenrol%2F](https://www1.essex.ac.uk/enrol/Account/Login?ReturnUrl=%2Fenrol%2F)

**Learner Engagement Activity Portal (LEAP)**
LEAP is our student centered, personalised engagement tool. LEAP displays your engagement with university resources (Moodle, FASER, Listen Again, the Library and university computers usage as well as attendance).

An algorithm within LEAP combines your engagement with university resources and activities to produce an overall engagement indicator. There are 5 engagement indicators (high, good, partial, low and very low) which will help you map and better understand your engagement pattern over time.

By providing you with a more holistic view of your studying experience, LEAP offers you the opportunity to take control of your own learning and make more informed choices about your studies, enabling you to:

- Reflect on your academic activates and overall engagement to make informed decisions about your academic studies
- Discover who your Personal Tutor is
- Review the notes created in LEAP from meetings with Tutors or other university staff
- Check your attendance and ensure the information is correct

Tutors and other university staff may use the information in LEAP to:

- Suggest ways you could achieve better outcomes
- Check that all is well and offer information, advice and guidance
- Help you in areas of their studies that you are finding a challenge

[https://leap.essex.ac.uk/login](https://leap.essex.ac.uk/login)

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

[https://moodle.essex.ac.uk/](https://moodle.essex.ac.uk/)

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

[faser.essex.ac.uk](faser.essex.ac.uk)

**Talis Aspire**
Talis Aspire is our online reading list system. Use it to find out the details of each week’s reading and to access resources through the library.
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.

listenagain.essex.ac.uk

Your information
Changes to your information
During your period of study at Essex, you wish to be known by a preferred name or update your legal name on our student record database (ESIS) if your circumstances change. It is important you keep your information up to date. Information about updating your name on your student record is available at: https://www1.essex.ac.uk/students/course-admin/default.aspx

Keep your information up to date
During your period of study at Essex, your details may change, including your name. It is really important that your information on our student record database (ESIS) is accurate, so make absolutely sure that if your circumstances change that you let us know. Equally, you may wish to be known by a preferred name. You can add this to your record for staff to use, and find more information about updating your name on your student record at: https://www1.essex.ac.uk/students/course-admin/default.aspx

Your personal information
We collect and hold lots of information about you, your course, and your progress so that we know who you are, what you’re doing, and how you are getting on. This means we can support you and also improve our services to reflect the need of our students.

All information about you is kept securely, and access to your information is only given to staff who need it in order to do their job. Where possible, we will ask you for your permission to share.

You have a right to ask for copies of information we hold about you.

www.essex.ac.uk/records_management/request

To find out more about what information we collect, what we do with it, who gets to see it, and your rights under the data Protection Act 2018, read our Privacy Notice for students.

https://www1.essex.ac.uk/records_management/policies/students.aspx

Student Voice
At the University of Essex, the views, ideas and feedback of our students are at the heart of what the University does. The time students take to offer feedback is hugely appreciated. This feedback, both positive and developmental, is used to help make short and longer term improvements, both to the experience of current students, but also for Essex students of the future. You can do this in a number of ways.

Student Representatives
You can contact (or volunteer to be) a student representative who represent the voice of fellow students in departmental Student Voice Groups (SVG) and other University level committees.

https://www.essexstudent.com/representation/
Student Voice Groups

Student Voice Groups (SVGs), formerly known as Student Staff Liaison Committees (SSLCs), are made up of elected student representatives and members of staff. SVGs typically meet once per term and provide an accessible arena for students to discuss with staff issues connected to teaching, learning and student support. They also provide an opportunity for the academic department/school/centre to consult with students and receive feedback on new proposals.

https://www1.essex.ac.uk/quality/student_representation/SVGs.asp

Student Surveys

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 University participates in the Office for Students (OfS) PGT survey. You will be invited to participate via a link once it is open. It asks questions about your life at university and your experience studying at Essex.

Student Assessment of Module and Teaching

Every year, we will ask you to complete the Student Assessment of Module and Teaching (SAMT). This survey allows you to feedback on each of the modules you have studied. Receiving feedback at this level is critical for the University to understand what works well, and what could be improved, from the perspective of students. All feedback from SAMT will be summarised and discussed by SVGs and will inform reports written for central University committees as part of our quality assurance processes.

There are also many other satisfaction surveys taking place, to ensure students are happy with the services the University of Essex provides. From time to time you will be invited to participate via an email.

If you have some feedback but don’t know who to tell, email studentexperience@essex.ac.uk

If you have some feedback but don’t know who to tell, email studentexperience@essex.ac.uk
You Matter
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, careers services, money matters and much more. Your questions matter and you'll get answers from our team of experts.

Colchester: askthehub@essex.ac.uk / 01206 874000
Southend: askthehub-sc@essex.ac.uk / 01702 328444
Loughton: askthehub-lc@essex.ac.uk / 020 8508 5983

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

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

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

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

Your Student Services Hub provides advice, information and support on a range of health and wellbeing issues.
www.essex.ac.uk/students/health

Counselling services
Our University offers a range of services and resources to support students with a variety of counselling opportunities.

Validium
The University works in partnership with an organisation called Validium to offer short-term counselling to help you explore and work through problems and difficulties that are causing distress and interfering with your life at University.

You might be worried, depressed, confused or feeling bad about yourself. There might be a problem in your family, friendships or with your partner, or you might be experiencing difficulties with your work and exams. Counselling can provide a safe space for you to talk through and explore your feelings.
You can also contact the Validium 24-hour Student Wellbeing Support Line. You will be able to have an initial chat, in confidence, about the difficulties you’re experiencing and the support available to you.

Call 0800 970 5020 or +44 141 271 7168.

**Chat with Charlie**
Chat with Charlie offers online mental health support every evening between 6pm – 10pm. You can get support with exam stress, relationships, low mood, anxiety or anything else which may be troubling you, however big or small it may seem.

Log on just to chat or find out how to get additional support. For more information, contact wellbeing@essex.ac.uk.

[https://mnessexmind.org/chat-with-charlie/](https://mnessexmind.org/chat-with-charlie/)

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

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

If you feel you would benefit from support, including counselling, please contact your Student Services Hub. You can find more information, including the full range of counselling services available to you, on the website: [https://www.essex.ac.uk/student/mental-and-emotional-health/counselling](https://www.essex.ac.uk/student/mental-and-emotional-health/counselling)

**Money management**
If you get into financial difficulty you should 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 you are experiencing.

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

**Students’ Union Advice**
Our SU Advice service also 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, 01206 874034

**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.

[https://www.essex.ac.uk/life/accommodation/living-on-campus/residence-life](https://www.essex.ac.uk/life/accommodation/living-on-campus/residence-life)
**Religion, faith and beliefs**

We’re proud of our vibrant and diverse multicultural community and welcome everyone, of all faiths and none. The calm, friendly and supportive atmosphere in our Faith Centre 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](http://www.essex.ac.uk/students/experience/mfc)

**Harassment support**

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.

[https://www.essex.ac.uk/student/report/report-harassment](https://www.essex.ac.uk/student/report/report-harassment)
[https://www.essex.ac.uk/student/equality-and-diversity](https://www.essex.ac.uk/student/equality-and-diversity)
[https://www.essex.ac.uk/welcome](https://www.essex.ac.uk/welcome)

We pride ourselves on being a welcoming and inclusive student community. We offer a wide range of support to individuals and groups of student members who may have specific requirements, interests or responsibilities – to help you fulfil your potential.

[https://www.essex.ac.uk/student/student-communities](https://www.essex.ac.uk/student/student-communities)
[https://www.essex.ac.uk/student/access-and-disability](https://www.essex.ac.uk/student/access-and-disability)

**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 familiarise yourself with fire safety and emergency evacuation procedures for your accommodation, work or study location. 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).

[https://www.essex.ac.uk/student/emergencies/fire-emergency-action](https://www.essex.ac.uk/student/emergencies/fire-emergency-action)
[https://www.essex.ac.uk/student/fire-safety/peep](https://www.essex.ac.uk/student/fire-safety/peep)

Please take note of our advice on the safe use of electrical items and prohibited electrical items in residential and non-residential areas.

[https://www.essex.ac.uk/student/health-and-safety/electrical-safety](https://www.essex.ac.uk/student/health-and-safety/electrical-safety)

You will find further health and safety information connected with your studies and life on our campuses in the Student Directory under health, safety and wellbeing.

[https://www.essex.ac.uk/student](https://www.essex.ac.uk/student)

If you have any health and safety concerns or need to report an incident, please do get in touch:

[https://www.essex.ac.uk/student/report](https://www.essex.ac.uk/student/report)
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.

The University aims to resolve complaints quickly and informally in accordance with the Student concerns and complaints procedure which can be found on our website.

https://www1.essex.ac.uk/students/experience/complaints.aspx
Student Development

Careers Services
Get valuable, one-to-one advice from careers specialists throughout your time at Essex and beyond. You can access our services via the Student Services Hub 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 You can also undertake many courses that include a Placement year – for more information, see your department handbook and email placements@essex.ac.uk.

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 username and password.

careerhub.essex.ac.uk/students/login

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 enhance your CV. You’ll get fully trained in your role and you’ll get paid for it.

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

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
You Are Essex

Year and Degree Marks
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. You will be able to see your marks obtained and any decisions that you must make in order to progress to the next stage of study.

When in your final year of study, graduating students will receive a degree certificate at Graduation and graduating PGT students also be able to access their electronic Gradintel 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

GradIntel
Postgraduate students do not currently have access to the Higher Education Achievement Record (HEAR); this is only available for undergraduate students. However, you can use Grad intel to record any extra-curricular activities you may be involved in through the Big Essex Awards but not full access to your academic achievements. https://gradintel.com/index.php/en/

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

Job References
Requesting references from members of staff
If you require a personal reference, always ask permission from a member of staff before giving their name as a referee. You should consider from whom it is most appropriate to request a reference and who will be best equipped to evidence your character and performance in the subject.

For example, final year project supervisors, year organiser s, and core course supervisors are likely to be more suitable than lecturers that have taught you on a first-year option course. Every reasonable effort will be made to meet a request for reference for a student who has undertaken study within our Department. Requests received from students who have graduated from the University within the last three years will be prioritised. Requests received outside of this period may, of course, be met if a member of staff is equipped with the necessary information and is willing to provide a reference.

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

Copies of references
A copy of any reference provided will be retained within our department for no longer than three years for taught students.

Alumni
Essex is forever and although your time here will fly by, you’ll be part of the Essex family for life. When you graduate, you’ll get an alumni card and join a community of over 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. Want to know more? Visit our website [https://www.essex.ac.uk/alumni](https://www.essex.ac.uk/alumni)

**What comes next?**

The world is your oyster! The options and opportunities open to you as a postgraduate can be overwhelming. You may know the exact path and next steps that you wish to take, or you might not, and this is okay. Our Careers Services can offer information, guidance and advice on your different options after graduation and you can return to Essex for these services at any time.

Spread your wings graduand; but you can always come back! As an alumnus of Essex, you can take advantage of generous discounts on further postgraduate qualifications or research degrees should you chose to return to study at Essex now, or at any time in the future.

[https://www1.essex.ac.uk/fees-and-funding/masters/loyalty/](https://www1.essex.ac.uk/fees-and-funding/masters/loyalty/)

We are proud of our world-class research at Essex and your invitation to contribute is lifelong. If you do decide to stay on for further study with us, you’ll develop extensive knowledge in your chosen area and learn from some of the top academics in the field. You can explore our incredibly range of courses online.

Whatever you chose to do, please stay in touch! Keep us up to date with your achievements and explore the variety of ways through which you can give back to Essex too.

[https://www.essex.ac.uk/postgraduate-research-degrees](https://www.essex.ac.uk/postgraduate-research-degrees)

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

**Applications for Research**

MA students considering a research degree in the School are welcome to discuss their plans informally with a member of staff, prior to applying formally. Staff are willing to help MA students formulate a research proposal, which is an important part of the application process. Offering advice does not necessarily mean a member of staff will be able to supervise, since the assignment of supervisors depends on a variety of factors, including research specialism and workload.

Applications for research degrees by current MA students are processed in the same way as external applications, and students should contact the Senior Student Services Administrator for further details of procedures and requirements.
Appendix A: Guidelines on Writing Art History Essays

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

Research for the essay
A good essay, in part, rests on a broad range of research. This will include the careful visual examination of works of art and of written texts. Since the primary objects of art historical study are visual artefacts, it is essential that you look at these very carefully. It is also important that you look at a wide range of examples. If you are asked to write an essay on Van Gogh, it is not enough to look only at his sunflowers! (Of course you may in some cases be asked to concentrate on one work, but even then it is usually important to examine related material.) It is equally important to read widely in the scholarly and critical literature in order to familiarise yourself with the variety of ways in which the subject of your essay has been interpreted. You can do this only if you have read extensively and are not reliant on one or two books or articles. In reading the art-historical literature on a subject, remember that work of quality derives from a critical engagement with the works you have read, where you show not only what you have learnt from the text, but also your ability to evaluate it. In other words you need to question what you read—however eminent the authors, do their observations fit in with your observations of the work of art? What evidence do they have for making a particular historical statement? Are their ideas based upon sound evidence or are they merely opinions? Be sceptical and that way you will make your own discoveries. This is also an essential skill to take with you into employment when you leave. This means that when you are reading, you should attend both to the content of the work and to the methodology and approach of the art historian and the context in which they are writing.

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

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

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

Planning the essay

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

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

Build up your argument, if necessary repeating your initial premise, or at least including signposts from time to time to help the reader: ‘Having considered Hogarth’s theory, we can now turn to some examples of his work....’

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

Remember, for essays in art history it is essential that when you discuss a work of art you demonstrate that you have looked at the work for yourself and are not simply reiterating someone else’s observations and opinions about it. Evidence of careful looking will always gain marks and may even lead you to a new interpretation, assuming, of course, it is relevant to the answer as a whole.

Spelling, Punctuation, Grammar and Syntax

These matter, and don't be misled into thinking that a computer will do it all for you. If in doubt, try reading your text out loud, or better still, ask someone else to read it out to you. Don't be afraid to consult dictionaries, encyclopaedias, style guides and, of course, your teachers who will be happy to discuss your general ideas for your essay before you commit them to print.

Examples of why you should not rely on your computer’s spell-check programme!
Michelangelo’s Last Judgment is widely regarded as one of the mantelpieces of Renaissance art.

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

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

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

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

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

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

You have been warned!

**A Beginner’s Guide to the Apostrophe**

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

The second—and it is here that the problems arise—is where is it used to denote possession and is equivalent to the use of the preposition ‘of’:

- *Hogarth’s Analysis of Beauty* means the same as (but sounds better than) *The Analysis of Beauty of Hogarth*.
- You use an apostrophe even when the thing possessed is absent, such as *She came to today’s seminar but not yesterday’s.* (i.e. the seminar of yesterday)

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

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

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

- *The artist’s exhibition* means the exhibition of one artist, but
- *The artists’ exhibition* means an exhibition involving more than one artist.
Except where the plural does not end in ‘s’, in which case it works in the same way as singular nouns.

- Women’s work
- People’s ideas

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

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

In an essay you should generally avoid contractions so if you never contract ‘it is’ to ‘it’s’ you’ll never need to use the ‘it’s’ form at all, and be safe in the knowledge that every time you use ‘its’ you are using it correctly. (Ditto who’s which means who is.)
Appendix B: Guidelines on Writing Philosophical Essays

Aim of these Notes
These notes are designed specifically to help with philosophy essays. You might also find this general resource helpful: https://www1.essex.ac.uk/students/study-resources/tdc/documents/academic-writing.pdf

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

1.) The First Steps

a) On most MA modules, you have to choose both a topic and a title. You’ll want to pick a topic you find interesting and important – the strategy of choosing a ‘safe’ topic which doesn’t interest you usually leads to an uninteresting piece of work which is tedious to produce.

b) When your topic is chosen, you’ll probably read around it a good bit, get together a variety of notes, quotes, fragments of argument, questions, etc.

c) The next stage is crucial. You must choose your essay title, from the list or in consultation with your tutor, never merely by paraphrasing or making up a title. Make sure that you see what the question is about. This isn’t always obvious, even when the question looks straightforward. For example, if you started trying to answer: ‘what use did Descartes make of his hypothesis about a malicious demon?’ you might begin by thinking this was just a question about how the malicious demon argument fits into a set of arguments in Meditation 1. But you might come to think that the hypothesis is used to raise and address difficult questions about the nature and limits of scepticism. This deepening of your understanding of a question is a sign that you are ready to sketch an essay plan.

d) If your chosen title has more than one part, make sure that you think through the point and implications of each part at this stage. For example, if your question is ‘What are the principal objections Popper raises for historicism? Can these objections be met by the historicist?’, you will need to think through the historicist answer as well as Popper’s objections.

2.) Sketching an Essay Plan

a) This is the stage many find most difficult and often put off. This is dangerous: you won’t begin to read and reread really critically until you have begun to define your writing aims. It’s often helpful to realise that there are genuine reasons why this stage is difficult. One reason is that there is usually no obvious structure that a philosophy essay must follow – no equivalent of a chronological narrative or a survey of the empirical literature on a subject. A second reason is that philosophical problems are closely linked so that it can seem that if you are to write about anything you will have to write about everything. (For example, ‘to
write about the slave boy episode in *Meno*, I’ll have to bring in learning theory and so the theory of knowledge and so the question of ontology and so Plato’s theory of Forms and I can’t do that in 2,500 words – or perhaps at all!’

b) To overcome these difficulties you’re going to have to decide what the structure of essay will be and what you’re going to deal with. It helps to think about the latter quite a lot. Since you can’t bring in everything that is relevant, you’re going to have to be pretty strict. For example, if you are tackling the Descartes question above you might initially think: ‘I’ll need something on the history of scepticism and Descartes’ life, the scientific revolution, and the argument of the *Meditations*. A bit of thought may suggest that you can ditch the first three and be pretty selective about the fourth. As you sketch your essay ask yourself repeatedly: ‘do I need this?’ If you don’t, leave it out.

c) A strategy of being selective isn’t enough. You’ll also need to have some principles for deciding what you will include. In general, philosophy essays will ask you to deal with some problem or controversy or a problematic aspect of some text. This gives you your first principle of selection: get the context for your reader. This isn’t a trivial exercise. It will involve summarising a position or argument or explicating an aspect of text. But decontextualised summary or explication won’t be enough – you’ve got to try to show why this is the position or argument or text on which you need to focus to answer the essay question you are addressing. This will be easy if your title directs you to a text – harder when it merely poses a question. Setting the context will generally mean that you have to think quite a lot about why the question is significant and what the implications of answering it one way or another may be. Hence your sketch of this part of the essay will often have to be quite full – perhaps even a draft of the entire introductory paragraph. (which, however, you are likely to amend later: see below).

d) Once you’ve got a focus on the context of your question you are well placed to decide what to do next. This may be obvious from the question asked, but if it is not it may help to organise your thoughts under a set of headings such as:

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

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

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

**Sketches of Alternatives**, in which you suggest how a different starting point or argument or approach to the problem might be more suitable.
Or you may think that you have shown that the supposed problem actually dissolves on closer reflection and hence you will neither make constructive comments nor sketch an alternative, but rather:

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

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

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

3) Writing the Essay:

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

a) Explication:

i) Are you being accurate? There is little point in setting up straw men, or women, to knock them down. So make sure that you’ve got the position or argument or text you are discussing as accurate as you can.

ii) Don’t write without relevant texts to hand. Be alert for cases where different writers use the same term in different senses.

iii) Don’t rely on paraphrases but on selective, accurate quotation. Quote either to sustain an interpretation or to provide a target for criticism. But never end up with a collage of quotations. An essay is a piece of reasoning, not an assembly job. Neither quotation nor paraphrase is a substitute for your own explication and reasoning.

iv) If you think a thinker is assuming something, but can’t find a quotation to establish this, give your reasons for attributing the claim to the thinker.

v) Make the attributions detailed enough for your reader to check. (Parenthetical page numbers are often enough.)

vi) Only explicate those passages that are relevant to your title: you’re writing an essay not a commentary.

vii) Remember that your interpretation should be reasonably sympathetic and try to make good sense of the author or argument. You wouldn’t want to waste your energy dissecting a ludicrous position. If you find that you are attributing loony thoughts to a great thinker put the brakes on. Either you are on the wrong track (and risk sounding patronising or foolish) or (at best) you have chosen an unpropitious aspect of that thinker and will get more out of focussing on something else.
b) **Critical comments**: Critical comments can be of many different sorts.

i) Does the position, text, argument you are discussing depend on false assumptions? On invalid moves? Is it incoherent? Does it leave out things that are pretty important?

ii) As you develop these comments, try to be self-critical. Ask ‘what am I assuming in making this comment?’ – it can help to ask ‘what would somebody holding the view I’m criticizing consider most serious amongst my criticisms?’ Try to notice where and why your comment might be thought to be beside the point.

iii) Don’t claim you have refuted a whole position by a criticism of one argument for the position: there may be other arguments that are more convincing. (Avoid moves such as ‘G.E. Moore’s arguments for sense-datum theory are defective, so the sense-datum theory is untenable’).

iv) Both criticisms of arguments and critical commentary on texts are exacting tasks. You will need to develop skill and confidence in both areas. Here are some suggestions for doing so:

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

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

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

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

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

If you can’t reconstruct any plausible argument to a conclusion see whether you can construct a plausible argument for its negation. This may give you new insights.
When you face a difficult passage in a text, check the key terms. Check that the translation, if it is the one, is one which your teacher thinks adequate. When stuck try reading a commentary then go back to the text. Write your essay referring to the basic text, and not to X’s commentary on it. But acknowledge where you have leaned on or significantly disagreed with a commentary.

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

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

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

**Comments on the Original Problem:** Very often in philosophical writing it turns out that a certain line of thought doesn’t so much answer the question you originally addressed as lead you to ask a (more or less) different question. It is important to be alert for when this happens. It’s very obvious, for example, in the case of logical positivists who wanted to take certain traditional philosophical problems off the agenda as meaningless, and were left not giving alternative answers to those questions but (at most) trying to suggest why such questions should have been asked perennially. But this type of thinking is widespread in less obvious forms. For example, many anti-sceptical arguments work not by refuting scepticism but by ‘defusing’ it, that is, by trying to show the inadequacies not of the sceptic’s answers but of his questions. Wittgenstein’s writings are full of moves of this sort. A very clear and penetrating account of some of the implications of answers being the answers to specific questions is given in Collingwood’s *Autobiography*, Ch.V, which deals with ‘the logic of question and answer’. (It is a philosophical joke that the answer is 42, and we are left needing ‘only’ to know what the question is).
If you discover that your line of thought has led you to criticise not just a proposed solution, but the very question addressed, there are a number of moves you might take. Perhaps you can suggest what you think the appropriate question – and why – and what follows by way of answer from your reconstrual of the question. Perhaps this is too difficult and you can do no more than suggest why the question you have criticised as misplaced seemed to others a significant philosophical question.

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

4.) **Finally**

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

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

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

5.) **Postscript: How are Essays Assessed?**

Please refer to Appendix F for the marking criteria.

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

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

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

- A muddled account of what the question is about.
- Any writing that contributes nothing to the answer. (Even when this writing might in another context be thought relevant, inspiring, and brilliant!)
- Inaccurate accounts of positions or arguments that are presented.
- Muddled structure, murky prose, gaps in presentation or argument.
- Using rhetoric or technical terms inaccurately or unnecessarily. (Just because you are writing on Kant or Hegel or Heidegger you should be particularly careful **not** to write a pastiche of their writing).
Appendix C: Guidelines on MA Dissertations and Individual Exhibition Portfolios

When preparing your dissertation remember that:

- The dissertation should be 10,000 words maximum in Philosophy and 20,000 words maximum in Art History, while the individual exhibition portfolio should be 15,000 words maximum. These word counts do not include bibliographies, footnotes/endnotes, figure captions and other paraphernalia.

- Your dissertation or individual exhibition portfolio should be typed on A4 paper, double-spaced, one side of the paper only, wide left-hand margin, and with the pages clearly numbered.

- Quotations must be clearly indicated and acknowledged (see also Appendix D below).

- The Chicago reference style should be used. For guidance, see: https://www1.essex.ac.uk/students/study-resources/tdc/documents/referencing-chicago.pdf

Structure (Dissertations only)

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

- The beginning of the dissertation should be a concise statement of purpose. You, the writer, should say how you intend to focus the dissertation. You should make clear what restrictions you have imposed on your investigations of the topic.

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

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

- The style of the thesis should be direct, clear and precise. The dissertation should be written in formal English, i.e. no contractions, no colloquialisms, and no slang.
Basic Elements of the Dissertation

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

*Table of Contents* should list all parts of the dissertation and their page numbers, i.e. introduction, chapter headings, notes (if they are endnotes), bibliography, list of illustrations with sources, illustrations, appendix or appendices. The arrangement will obviously vary according to the specific requirements of your dissertation.

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

*Chapters* should have titles, not just 1, 2, 3, etc.

*Paragraphs* should consist of more than one sentence and (typically) less than one page!

**For Philosophy students**

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

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

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

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

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

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

There are two main ways of referring to sources:

I. A bibliography – listing the books you used in preparing your essay.

II. Reference notes – noting where the quotations and ideas you use in your essay come from.

Of course, the two methods are linked, since a bibliography will naturally mention every text from which you’ve directly quoted in the essay, which makes it easier for you to cite their source. But it should also range more widely, including books and articles that you consulted on the topic that had a real influence on your thinking.
Within the School, the **Chicago reference style should be used**. For guidance, see: https://www1.essex.ac.uk/students/study-resources/tdc/documents/referencing-chicago.pdf

**Reference notes** are required to cite the sources of:

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

These can either be placed in a footnote or endnote. **Footnotes** appear at the bottom of each page. **Endnotes** can be either at the end of each chapter or at the end of the whole text immediately before the bibliography. Footnotes are preferable. Notes should be numbered consecutively for each chapter or throughout the dissertation.

**Quotations**

Quotations must be fully acknowledged. But also note that direct quotations should only be used for special reasons:

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

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

- The introduction to the quotation should tie the quotation to the text in a logical manner; the introduction and the quotation should combine to make a complete and grammatically correct sentence. (See example A.)

- Any part omitted from a quotation should be indicated by three dots [...] ; these dots are used in addition to whatever punctuation appears in the quotation before or after the omission. (See example B.)

- Wording must be exactly as in the original with the exception that the editor may supply extra words by placing them in square brackets. (See B.)

- Punctuation and capitalisation must be the same as in the original with the exceptions that the first letter of the first word and the last mark of punctuation in the quotation should be adjusted to meet the needs of the sentence of which the quote forms a part. Such changes should be indicated by square brackets. (See A.)
• A quotation that consists of one sentence or less should be enclosed in quotation marks and woven directly into the text of the dissertation. (See A.)

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

Example A. Paragraph incorporating short quotation

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

Example B. Paragraph incorporating long quotation

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

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

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

Remember that it isn’t only direct quotations which should be given a reference. If your essay relies on facts or arguments provided by others, even if it doesn’t directly quote from their work, you should make that clear by referencing the source you relied on. If, for example, you report someone else’s conclusions in your own words, you should let the reader know whose conclusions they are and where they are stated. Although you must always cite your sources, even a properly referenced essay that is just a patchwork of direct quotations from and/or paraphrase of other people’s words is not likely to be a good piece of work. Essays can easily become too dependent on their sources, or dependent on them in the wrong way. Good essays tend to include reconstructions rather than mere paraphrase or direct quotations (unless the wording of the quotation is vital to the argument); and synthesise one source with others.

Bibliography
There are many different ways of presenting information in a bibliography. In the School, we use the Chicago reference style. For guidance, see:
https://www1.essex.ac.uk/students/study-resources/tdc/documents/referencing-chicago.pdf

The key information to include is:

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

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

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

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

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


Illustrations can either be incorporated into the text, or placed at the end of the dissertation. If incorporated into the text they should be provided with an explanatory caption giving the artist, the title or object or place, and the source from which you obtained the illustration. If placed at the end of the dissertation, they should be preceded by a list of illustrations in which the artist, title, etc. and source are given. Wherever you decide to put the illustrations, you should indicate their existence in the text by including ‘ill., fig. or plate and number’ at the end of the sentence which directly refers to the illustration, or immediately after the reference to the object which you illustrate.

Example: ‘Given the antique statues people’s attention focused on at the time, the Laocoon (plate 4) and the Niobe (plate 17) made an obvious comparison….’

Explanatory notes
Sometimes you may judge it important to impart relevant information, which would aid the meaning and understanding but would disrupt the unity of the text if included there. Such information can be placed in an explanatory note. Definitions of terms used in the text can also be placed in such notes. These notes should be restricted to the absolute minimum – both in number and in length.
Appendix E: Internet Philosophy Resources – A Students’ Guide

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

You will find links here to many useful pages including the library’s own list of electronic and Internet philosophy resources. Most useful among these are:
- ‘The Philosopher’s Index’ (an online database of journal articles and books); and
- ‘Erratic Impact’ (a site dedicated to philosophy that has a very useful search facility).

Typing in a few key words related to your current studies will bring up reams of useful information. There are many other excellent sites, but these three are a really good and recommended starting point.

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

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

For example:


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

The other thing to be aware of is the potential for you to come across inaccurate and misleading information with regard to philosophy; the number of slightly mad sites on the Internet is as considerable as the number of useful ones! A sure way to keep to the useful information is by (a) using information from links provided by the philosophy pages or the library and (b) checking up on any references to secondary literature that the online articles may use themselves.
Finally, do not neglect the more traditional methods of study, i.e. reading off-line resources, notably books! Although the Internet can provide much of the information you need to write good essays, most of the 'definitive' views on the philosophers you will be studying are in print on the shelves of the library—don’t forget them.
Appendix F: Marking Scale and Criteria

The grading criteria set out below cover all postgraduate taught schemes in the School. Where necessary, alternative discipline-specific criteria are given under particular bullet points. A Pass at MA level indicates an essay that shows an advanced level of philosophical or art-historical understanding, commensurate with the additional period of study beyond entry level.

Fail 0-49.4*

Unsatisfactory achievement generally, including:
- Inadequate grasp of the topic and insufficient reading or a lack of evidence of use of appropriate sources;
- Inaccurate or weak visual analysis OR obscurity and vagueness of argument;
- Insufficient grasp of the historical or critical context OR sweeping generalizations unsupported by textual reference or argument;
- Poorly constructed argument and lack of critical reasoning AND/OR superficial exposition;
- A poorly presented text.

* Marks of 49.5 to 49.9 are treated as pass marks under the rules of assessment

Pass 50-59%

GOOD achievement generally, including:
- Evidence of sufficient and appropriate reading including relevant primary and secondary literature, and a competent grasp of the problems posed by the topic;
- Generally sound and accurate visual analysis of works of art OR the generally sound presentation of philosophical ideas;
- Competent sense of historical or critical context OR the adequate development of philosophical positions and arguments;
- Generally coherent argument and sound reasoning OR evidence of a capacity for critical appraisal and independent thought;
- A well-presented text.

Merit 60-69%

VERY GOOD achievement generally, including:
- Evidence of extensive (and well comprehended) reading including relevant primary and secondary literature;
- Attentive and productive visual analysis of works of art OR the detailed presentation of philosophical ideas;
- Awareness of the broader issues raised by the topic and ability to bring them to bear upon its discussion OR sustained discussion of philosophical positions and arguments;
- Clear and well-structured argument based on detailed analysis and subtle observation AND/OR demonstrating some philosophical imagination and insight;
- A concise and lucid style of presentation with a sound grasp of scholarly conventions.
Distinction 70% and above
EXCELLENT achievement generally, including:
• evidence of informed, critical reading and competence in relevant literature;
• sensitive and original visual analysis of works of art OR precise and detailed presentation of philosophical ideas;
• well-founded knowledge of the broader historical or critical context of a particular problem or phenomenon OR convincing exploration of philosophical positions and arguments;
• sustained imaginative and rational argument based on individual reflection and thought AND/OR demonstrating a high level of philosophical imagination and insight;
• accomplished presentation and fluent and cogent style and expression.

High Distinction 80% and above
OUTSTANDING achievement generally, including:
• Evidence of wide reading in the relevant literature and of insight into what is at stake in debates within the literature;
• Visual analysis, theoretical discussion OR development of lines of philosophical argument which show strong evidence of independent and original thought;
• Clear evidence of subtle, sophisticated and discriminating thinking;
• Polished presentation and excellent style and expression.