



**DEPARTMENT OF LITERATURE, FILM, AND  
THEATRE STUDIES**

**Handbook  
for Second- and Third-Year  
Undergraduates  
  
2010-2011**

# HANDBOOK FOR SECOND- AND THIRD-YEAR UNDERGRADUATES

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## GENERAL INFORMATION

### THE DEPARTMENTAL COMMUNITY

#### Who does what?

**The Head of Department** – currently Peter Hulme (5A.113) – is chosen from among senior staff by the permanent full-time staff of the Department, and normally serves for a term of three years. The Head of Department is responsible to the Vice-Chancellor (the University's General Manager) for 'maintaining and promoting the efficiency and good order of the Department'. He is consulted if the problems of students cannot be handled by other members of the departmental staff.

#### Support Staff

Hazel Horsnell is the Undergraduate Administrator (Room 5A.201)

Ildiko Olah is the Departmental Administrator (Room 5A.111)

Jane Thorp is the Graduate Administrator (Room 5A.205)

Penny Woollard is the Theatre Studies Administrator (Room 5A.209)

**The Departmental Administrator** deals with administrative matters concerning the Department as a whole but also ensures students receive necessary information. She also arranges appointments for students with the Head of Department.

**The Undergraduate Administrator** in the General Office will assist with all undergraduate enquiries as well as problems of a non-academic nature.

**The Theatre Studies Administrator** deals with administrative matters concerning the undergraduate Drama modules (TH coded). She also looks after practical assessed work and planning for student productions.

**Course supervisors** oversee the academic coherence of particular courses. They ensure that students on these courses make appropriate option choices and consider requests for special syllabus. They are involved in any review of the course by the Faculty Board, and are members of Boards of Examiners which decide the final marks and degree classes to be awarded to students. You usually need to consult course supervisors only if there is a problem with the structure of your degree.

**Module supervisors** are in charge of the specific modules you take as part of your course (e.g. LT111, LT204, LT305). Module supervisors design the curriculum for the module, set the examination, and, where appropriate, organise the lecture programme and supervise the class teachers.

**Class teachers** are responsible for monitoring the attendance and progress of students and reporting progress.

### STUDENT SUPPORT

Joe Allard (5A.208) is the Department's Personal Development Director. He is the person to contact, in the first instance, about any problems which cannot be solved by a module supervisor or class teacher. If you have personal difficulties (medical, financial, emotional etc) which are interfering with your work, he is the person to talk to first. If he is unable to help, he will consult agencies outside the Department like the Student Support Office, the Students' Union, and so on. Alternatively, you may wish to speak directly to the Head of Department about particular matters of a sensitive or confidential nature.

See also:

The Student Support Office: <http://www2.essex.ac.uk/stdsup/>

The Students' Union Advice Centre: <http://www.essexstudent.com/>

The Counselling Service: <http://www.essex.ac.uk/counselling/>

Nightline: <http://privatewww.essex.ac.uk/~nl/newsite/>

The Residents' Support Network: <http://www2.essex.ac.uk/stdsup/welfare/rsn/index.shtm>

The Registry website contains useful practical student information and can be accessed at <http://www2.essex.ac.uk/academic/offices/registry/index.htm>

Please look at <http://www2.essex.ac.uk/academic/students/ug/index.htm> for further official information.

## CONTACT WITH THE DEPARTMENT

**The General Office** is situated in 5A.201. Opening times are 10:00 – 16:00 with a brief closure for lunch between 1-1.30pm. This is the place you should go to first with enquiries about modules, reading lists, hand-outs, and contact with members of staff.

**Notice boards** are on the walls along the corridor in which 5A.111 and 5A.117 are situated. Please look at these notice boards frequently, as not only lecture lists but also all current information about modules, room bookings, lecturers' availability, special module requirements, etc. will be pinned up on them. You will also find along this corridor notices of seminars at which papers are given and discussed by members of the Department and by visiting speakers. We encourage you to attend these seminars.

**The Common Room**, 5A.202, is for all our students and staff to use to relax, read, and chat. There is a hot drinks machine, a water machine, and fridge. Sometimes we use the room for one-off events and meetings but mostly students come and go as they please.

**Using e-mail.** When you first register as a student at Essex, you will be given an e-mail address which you can use to send or receive messages through the university's computer network. **Our policy is to encourage the use of e-mail for routine communication among staff and students. It is therefore vital that you check your e-mail on a daily basis.** You can access e-mail from any of the University computer labs and some university residences are also equipped with networking facilities which allow you to connect your own computer to the system. If you don't know how to use e-mail, you can get help from the Help Desk in Computer Services (off Square 4) - it only takes a few minutes to learn the basic skills. Look out for notices advertising training courses at the beginning of the year.

Make sure you find out your tutors' office hours (listed on their doors) and come and see them freely during that time, or email them to make an appointment. If you know you are going to miss a class, let Hazel Horsnell in the General Office know either by telephone 87-2626 or e-mail (hazelh@essex.ac.uk) so she can inform the tutor.

**The Undergraduate Staff-Student Liaison Committee** meets at least once a term. It consists of the Director of Undergraduate Studies, the Personal Development Director and three student representatives (usually from the first, second, and third years). Representatives are elected to the Committee at the beginning of the autumn term. *If you are interested in becoming a member of the committee, please contact the General Office at the earliest opportunity.*

**References.** When you need academic references, the best people to provide them are usually the teachers of your third-year modules. Ask them well in advance, and be sure to provide full details of what is required and to send them an up-to-date copy of your c.v. Requests for pro-forma references (e.g. for temporary work) can simply be addressed to the Department Office. Copies of references cannot be held in the Department for longer than three years.

**A Further Study Meeting** will be held on the afternoon of Wednesday 16 February 2011 (Week 20). This will include talks by the Graduate Director and others on the opportunities for final-year students to continue their studies at Essex. A more detailed programme will appear on Departmental notice boards early in the spring term.

### **ABSENCES FROM CLASSES AND SEMINARS**

Attendance at classes and seminars is expected and failure to attend should always be explained. Non-attendance at two consecutive classes or three times in one term will result in you being reported to the Personal Development Director. Should non-attendance persist without good reason, you will be reported to the Dean of the Faculty, who may have you sent to Progress Committee (which has the right to require a student who regularly misses classes without good reason to withdraw from the University).

The Department monitors attendance and progress closely, and holds meetings each term to identify problems. If you are absent for a period of more than one week and less than two weeks in term time, then you should inform the Head of Department in writing of the reason for the absence. A self-certificate can be used for this purpose, and may be the easiest method of communication. If you want the absence to be noted on your University record then you must send a copy of the self-certificate to the Dean within one week of the end of the period of absence. Blank self-certificates will be available from departmental offices, the Student Support Office and the Students Union.

If you are absent for more than two weeks in term-time then you are required to provide medical evidence in the case of illness. Where there are other reasons for absence you will normally be required to provide appropriate corroboration. The evidence should be sent or copied to the Student Support Office, from where copies will be sent to the Dean and the Department. The Student Support Office will also inform members of teaching staff on request.

If you are absent intermittently and the frequency of the absence gives cause for concern then you may be required to provide appropriate corroboration at the discretion of Head of Department.

University Regulation 7.5 states that 'If a student is absent from prescribed instruction for more than six weeks during any one term, that term may not, except with the permission of the Vice-Chancellor, be included as part of the programme of study which he/she is required to complete'.

## **NOTE FOR STUDY ABROAD STUDENTS**

You can follow modules in the Department up to a total of 90 credits, subject to a few small restrictions, and in accordance with the recommendations that accompany each module description: these can be found on the departmental web site. In addition to the second- and third-year modules listed, International and Erasmus students may enrol for first-year modules: LT111 offers an introduction to the study of literature; LT121 an introduction to the study of film; LT161 (autumn term only) an introduction to US Literature; LT171 (spring term only) an introduction to European literature; LT182 an introduction to Close Reading Skills. Please note that there are no places available on first year Drama (TH) modules.

If you haven't studied literature before, and will only follow one module, we recommend LT111. If you are studying more than one module, LT111 can be combined with one or two second-year modules (but not with third-year modules). If you have some experience of the study of literature at university level, you can choose a mixture of second- and third-year modules, with the following restrictions: not more than three second-year modules, not more than two third-year modules. Students whose first language is not English should take no more than one Drama (TH) module.

**Erasmus** students from abroad arriving in October 2010 should take enquiries to Dr Joe Allard (5A.208).

**Study Abroad** students should take enquiries to the Study Abroad Office (5S.7.27). Once a decision has been made on which courses you will take, please sign up for first- and second-year module(s) with Hazel Horsnell in the General Office and third-year modules with Ildiko Olah in 5A.111.

### **ASSESSMENT POLICY FOR PART-YEAR IP AND ERASMUS STUDENTS**

#### **Autumn term only students**

One module essay (4,000 words)

Essay deadline: 4pm Thursday 2 December 2010

An end of term examination

#### **Autumn and spring term students**

Two module essays (4,000 words each)

#### **Students taking second-year modules:**

First essay deadline: please check General Office notice board or CMR

Second essay deadline : 4pm Thursday 10 March 2011

#### **Students taking third-year modules:**

Please check General Office notice board or CMR for both essay deadlines

#### **Spring and summer term students**

#### **Students taking second- year modules:**

One module essay (4,000 words)

Essay deadline: Please check General Office notice board or CMR for both essay deadlines

#### **Students taking third-year modules**

Two module essays (2,500-3,000 words each)

An examination (two questions in three hours).

First essay deadline: Please check General Office notice board or CMR

Second essay deadline: Please check General Office notice board or CMR for both essay deadlines

**Please note** that these essay deadlines are subject to the University's module deadline policy.

**WHO'S WHO IN THE DEPARTMENT**  
**Literature, Film, and Theatre Studies 2010-2011**

		email	Room	Tel
<b>Head of Department</b>	Prof Peter Hulme	phulme	5A.113	2608
<b>Academic Staff</b>				
Personal Development Director Erasmus Coordinator	Dr Joe Allard	joe	5A.208	2636
	Dr Sanja Bahun	sbahun	5A.215	2634
	Ms Polona Baloh-Brown		5A.129	2614
Dean of Faculty of Humanities and Comparative Studies	Dr Leon Burnett	burne	5A.133	2611
Director of CISH	Dr Alan Cardew	carda	5A.139	2245
Director of Film Studies	Dr Shohini Chaudhuri	schaudh	5A.107	2591
Admissions selector for Theatre Studies	Ms Anne Eddington	aleddi	5A.207	2628
LT111 Supervisor On leave autumn term	Dr Clare Finburgh	cfinb	5A.213	2635
On leave spring term	Dr Maria Cristina Fumagalli	mcfuma	5A.122	2610
On leave summer term	Dr Jeffrey Geiger	geiger	5A.210	2623
	Prof John Gillies	kgillies	5A.121	3344
On leave summer term	Prof Richard Gray	grayr	5A.104	2590
	Dr John Haynes	jhaynes	5A.206	2625
Departmental Disability Liaison Officer	Dr Elizabeth Kuti	ejkuti	5A.217	3408
Director of the Centre for Theatre Studies On leave summer term	Mr Jonathan Lichtenstein	licht	5A.211	2221
	Dr Karin Littau	klittau	5A.204	2629
	Dr Adrian May	adrmay	5A.127	2613
	Dr Roger Moss	rmoss	5A.207	2628
	Dr Susan Oliver	soliver	5A.135	2616
	Ms Barbara Peirson	bpeirs	5A.129	
Admissions Selector Director of Undergraduate Studies	Dr Owen Robinson	orobin	5A.137	2617
LT111 Supervisor	Dr Deirdre Serjeantson	dserj	5A.123	2615
Director of Creative Writing On leave spring term	Dr Philip Terry	pterry	5A.105	2618
On leave autumn term	Prof Marina Warner	mswarner	5A.109	3073
<b>Administrative Staff</b> Dept Administrator	Ms Ildiko Olah	iolah	5A.111	2604

Undergraduate Administrator	Mrs Hazel Horsnell	hazelh	5A.201	2626
Graduate Administrator	Mrs Jane Thorp	thorj	5A.205	2624
Centre for Theatre Studies	Penny Woollard	pennyw	5A.209	2806
<b>Visiting Fellow</b>	Keith Brooke	kbrooke	4SW.5. 12	4327
<b>Royal Literary Fund Writing Fellows:</b>	Yvonne Coppard Tobias Hill Anne Rooney		5A.223	3295
<b>Part-time Teachers</b>	Dr John Cant	jcant	5A.212	2195
	Dr James Canton	jcanto	5A.212	2195
	Dr Antonella Castelledere	acaste	5A.212	2195
	Dr Anna Clarke	amclar	5A.212	2195
	Sheryl Crown		5A.212	2195
	Dr Patricia Gillies	pgillies	5A.212	2195
	Dr Anita Klujber	arkluj	5A.212	2195
	Mr Ben Livingstone	bliving	5A.212	2195
	Dr Val Morgan	morgvd	5A.212	2195
	Dr Pietra Palazzolo	ppalaz	5A.212	2195
	Dr Dusan Radunovic	dradun	5A.206	2625
	Dr Lance Rickman	lerick	5A.212	2195
	Dr Esther Robinson	ekober	5A.212	2195
	Dr Marion Walls	mawall	5A.212	2195
<b>Graduate Teaching Assistants</b>	Saul Andretti	sandreb		
	Sophie Cansdale	sjcans		
	Matthew Carter	mcarte		
	Keith Currie	kacurr		
	Veronique Eich	veich		
	Kopal Gautam	kgauta		
	Cate Gunn			
	Gael Harvey	gaharv		
	Ben Jefferson	btjeff		
	Will Kingsbury	wjking		
	Vivien Lessa	vklsa		
	Danielle Mortimer	dmortid		
	Jak Peake	jrpeak		
	Ben Penstell	bwpest		
	Chiara Reghellin	creghe		
	Theo Savvas	tjfsav		
	Mariya Ustymenko	mustym		
	Robin Watkins	rwatkie		
	Heidi Wilkins	hwilkia		
	Tony Wood	ajwood		
	Penny Woollard	pennyw		

## **ASSESSMENT**

Second-year modules are assessed by two essays and third-year modules are normally assessed by three essays or equivalent (plus a mark for class participation) and a three-hour examination. Theatre Studies courses have two essays, a practical assignment and examinations are two hours.

## **COURSEWORK**

Essay writing is an essential part of each module. The essay is your opportunity to develop your thinking and writing, and is an indispensable contribution to intellectual dialogue with your teachers. Essays are also a means by which teachers assess students' work and progress. Marks for essays are combined with marks for examinations to determine the class of degree eventually awarded.

All essays should be submitted in word-processed format and in accordance with the style sheet which is reproduced at the back of this Handbook.

## **DRAMA PRACTICAL ASSESSMENT**

All drama (TH coded) modules involve practical work which is assessed as part of coursework. The nature and timing of this varies from module to module. Most practical examination work involves extra work outside prescribed class hours, usually devising and rehearsing with your group. Please make sure that you understand the commitment which is required of you at the start of the module.

## **CLASS PARTICIPATION**

The Department allocates 10% of the coursework marks for a module for participation.

The Department's general definition of participation is 'attentive presence plus appropriate contribution'. Regular class attendance, with a copy of the relevant text (or equivalent), which has been read in advance, is expected, and will be one of the criteria determining the mark. The other criteria are appropriate participation in class discussion and, in some modules, a more formal oral presentation.

## **ESSAY-WRITING SKILLS**

Advice on writing can be sought from the University's Royal Literary Fund Writing Fellows, Yvonne Coppard, Tobias Hill and Anne Rooney. Please ask Hazel Horsnell in the General Office how to book yourself a slot with either of them. Also available are the members of the Department's Skills Team: Adrian May and Elizabeth Kuti.

## **DYSLEXIA**

If you have been identified as dyslexic you are entitled to one-on-one help with your writing via the Student Support Office <http://www2.essex.ac.uk/stdsup/>

Departmental policy is to assess all essays according to the same criteria.

## ESSAYS AND COURSEWORK REGULATIONS

### Handing-in of Coursework

All essays must be submitted online in the first instance. Please see website for instructions on how to submit essays online: <https://courses.essex.ac.uk/ocs/>

- Essays must be submitted online on the appropriate deadline from the deadlines listed below.
- Follow the instructions for online submission, making sure that you have a watermarked copy to print out and submit to the administrator in the General Office (5A.201) with a completed essay cover sheet which may be accessed at (<http://courses.essex.ac.uk/lt/documents>)

Your printed watermarked copy and cover sheet must be handed in to the office by 4pm on the watermarked paper copy deadline submission day listed online.

<http://www.essex.ac.uk/lifts/resources/courseMaterials.aspx>

- Make sure you attach your essay cover sheet to your work, and sign it. **BRING YOUR REGISTRATION CARD WITH YOU.**
- If you are obliged to send your printed essay by post, keep a copy of it, and send it by Recorded Delivery.

Essays will be returned to you via the General Office in order for the marks to be recorded. You may expect to collect marked essays within four weeks of submission (during term time).

### Essay Deadlines

Essay deadlines may be accessed on the Department website

<http://www.essex.ac.uk/lifts/resources/courseMaterials.aspx>

**These dates are the deadlines.** You may have up to four essays to hand in by a single deadline and so are strongly advised to complete some of them in good time. Avoid leaving the printing of essays to the last minute and make sure that you always have a back-up copy of any electronically stored data. Individual teachers may request essays earlier than the departmental deadline.

**A mark of zero will be recorded for any piece of coursework submitted after the published deadlines.**

## EXTENUATING CIRCUMSTANCES AND LATE SUBMISSION

### University procedures relating to LATE SUBMISSION of coursework

Separate guidelines are available for undergraduates regarding claiming extenuating circumstances for lateness. These are available via the Registry web pages.

[http://www2.essex.ac.uk/academic/students/ug/crswk\\_pol.htm](http://www2.essex.ac.uk/academic/students/ug/crswk_pol.htm)

### University procedures relating to Extenuating Circumstances for PERFORMANCE

Extenuating circumstances are formally defined as ‘circumstances beyond a student’s control which could cause him or her to perform less well in coursework or examinations

than he or she might otherwise have been expected to do and which affect the student for a significant period of time.’

**Boards of Examiners will consider extenuating circumstances ONLY** if they are reported in advance of the examiners’ meeting. Students who wish to report extenuating circumstances must complete an extenuating circumstances form which is available on the web. There are guidelines to accompany the extenuating circumstances form and these explain what kind of documentation you need to support your claim. The form must be returned to the Registry by the published deadline. Students who do not submit a form in advance will not be able to appeal against the decision of a Board of Examiners or Examinations Committee on grounds of extenuating circumstances later.

Students needing any advice about the reporting of problems should see a member of departmental staff involved in student support, or contact Registry or the Student Support Office.

The guidelines for reporting extenuating circumstances forms are available on the University web site at <http://www2.essex.ac.uk/academic/students/ug/extenug.html> for undergraduate students.

## **Department of Literature, Film, and Theatre Studies**

### **DEPARTMENTAL STYLE GUIDE**

This guide should be used as the stylistic basis for all coursework submitted to the Department. It describes good practice in all the aspects of formatting, quotation, and referencing that you are likely to need to use, and adheres to widely recognised standards in scholarly writing. It is based upon the Chicago style, further information on which can be found here: [http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)

There is often a good deal of nervousness regarding academic style, particularly over referencing. However, it is, for the most part, simply a case of following straightforward models, which are described in this document. Nothing outlined here is particularly complex, so following these guidelines should help you in submitting clear, well-referenced work. You should always bear in mind that good, coherent style and accurate, properly formatted references are vital research skills

### **BASICS**

- Please read the full guidelines on essay submission in the Department’s Undergraduate Handbooks: <http://www.essex.ac.uk/lifts/resources/handbooks.aspx>
  - All essays must be submitted online in the first instance. Please see website for instructions on how to submit essays online:  
<https://courses.essex.ac.uk/ocs/>
  - Your printed watermarked copy and cover sheet must be handed in to the office by 4pm on the watermarked paper copy deadline submission day listed online.
- Put your name and essay title on the first page of the essay.
- Use 12-point font and at least 1.5 line spacing (except for footnotes, which can be 10-point)

- and single spaced).
- Number all pages (probably using the page-numbering function on your word-processing package).
- Always read through your work carefully before submitting it, checking for spelling and grammatical errors. DO NOT rely on your computer's automatic spelling- and grammar-checking functions, and NEVER use these without reading through the essay again afterwards.

## QUOTATIONS

- Always make sure that your quotations are clearly identified as another's words, cited in the manner described in the 'Referencing' section, below.
- Short quotations do not need to be indented from your main text.
  - Prose quotations of fewer than 50 words should be run on as part of the text, in quotation marks.
  - Two or three lines of verse should be run on with the lines separated by a forward slash: e.g. "In the room the women come and go / Talking of Michelangelo".
- Long quotations of more than 50 words, or of several lines of verse, dialogue, etc., should be indented from the text, single-spaced, and not enclosed in quotation marks.
- If you wish to skip over part of a sentence you are quoting, indicate this by an ellipsis(. . .) or four dots (full stop plus ellipsis) if you run over the end of a sentence. Explanatory words added by you within quotations are indicated by square brackets.
- Make sure that you use punctuation to make your quotations fit in smoothly and logically with your own prose.
  - If the quotation begins a new sentence or distinct new point, a colon or full stop is probably most appropriate: "Punctuation is as vital to strong writing as the words used."
  - If the quotation continues the point, functioning as a new clause in a sentence, "then a comma should be sufficient."
- As well as correctly citing your quotation with a footnote, identify the source in your main text, using such phrases as "As John Smith suggests".
- Do not italicise quotations, unless the original text is italicised. If you use italics to *emphasise* a particular word or phrase in a quotation, make this clear in square brackets [my italics].

## FOOTNOTES AND REFERENCES

You must ALWAYS acknowledge the source of:

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

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

Please refer to the University webpages for information on plagiarism if you are at all unclear about the definition: <http://www.essex.ac.uk/plagiarism/>

### **Footnotes and parenthetical citations: the basics**

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

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

### **Footnote formatting—general**

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

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

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

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

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

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

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

### **Citing dramatic works**

The first footnote reference should cite author, title, place, publisher, date, page number (for more detailed examples see below). Act and scene numbers should always appear in parentheses after the quotation. No further footnote is needed for the same play, though further parenthetical citations should indicate page, act, scene, and line numbers (if given)

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

using the form (V.ii.19-22), where the sequence of upper case Roman, lower case Roman, and finally Arabic signifies act V, scene ii, lines 19-22.

### **Citing poetry**

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

### **Citing films**

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

### **Footnote sample entries: from the Chicago Manual of Style (15<sup>th</sup> edition)**

(more details can be found at:

[http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html))

#### **Book**

##### *One author*

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

##### *Two authors*

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

##### *Four or more authors*

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

##### *Author’s work as edited (scholarly) edition*

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

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

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

##### *Edited, translated, or compiled poetry collection*

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

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

*Edited, translated, or compiled dramatic work*

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

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

*Chapter or other part of a book*

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

*Book published electronically*

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

**Journal article (or individual poetic work)**

*Poem in collection*

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

*Article in a print journal*

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

*Article in an online journal*

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

*Popular magazine or newspaper article*

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

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

*Book review*

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

**Spoken lecture (or seminar)**

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

## Paper presented at a meeting or conference

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

## Websites

### *Web entry or comment*

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

### *Online database*

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

## BIBLIOGRAPHY

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

### **Bibliography formats: from the Chicago Manual of Style (15<sup>th</sup> edition)**

(more details can be found at: <<http://www.chicagomanualofstyle.org/contents.html>>)

### **Book**

#### *One author*

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

#### *Two authors*

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

#### *Author’s work as edited (scholarly) edition*

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

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

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

#### *Edited, translated, or compiled poetry collection*

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

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

#### *Edited, translated, or compiled dramatic work*

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

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

*Chapter or other part of a book*

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

*Book published electronically*

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

**Journal article (or individual poetic work)**

*Poem in collection*

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

*Article in a print journal*

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

*Article in an online journal*

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

*Popular magazine or newspaper article*

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

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

*Book review*

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

**Spoken lecture (or seminar)**

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

**Paper presented at a meeting or conference**

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

## Websites

### *Web entry or comment*

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

### *Item in online database*

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

## Filmography

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

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

## OR

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

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

## REFERENCING IN CREATIVE WRITING COMMENTARIES

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

## DEPARTMENTAL MARKING SCALE AND STANDARDS

The following are guidelines used by teachers for the marking of essays. (The different guidelines for BA Film Studies projects and for Creative Writing modules follow.)

**70 and above** A piece of work will normally be awarded a first-class mark if it satisfies the criteria for the award of an upper second-class mark (see below), and in addition shows substantial evidence of some of the following qualities:

- An original and refreshing argument
- Real insight and critical flair
- Acute literary perceptions
- Extremely fine textual analysis
- Unusually skillful command of language
- Fluent and accurate expression of difficult ideas
- Lucid critical evaluation of a wide range of material
- Some independent research
- Scholarly presentation

**60-69** A piece of work will normally be awarded an upper second-class mark if it displays a significant number of the following qualities:

- A high level of cogency, consistency and coherence in argument
- Ability to write in a precise, concise, and well-structured way
- Highly perceptive textual analysis
- Clear understanding of the main issues
- A high level of discrimination and sense of relevance
- A well-informed and intelligent treatment of the subject
- Evidence of an independent perspective
- Good standard of presentation
- No major shortcomings
- Evidence of original thinking in the analysis of course material

**50-59** A piece of work will normally be awarded a lower second-class mark if it displays significant number of the following qualities:

- Fair coverage of most relevant aspects of the topic
- General consistency and coherence of argument
- Adequate presentation and exemplification of ideas
- Adequate response to the question
- Adequate textual analysis
- Reasonably well-structured response
- Acceptable standard of presentation
- Very few if any serious shortcomings

**40-49** A piece of work will normally be awarded a third-class mark if it displays many the following characteristics:

- Patchy consistency and coherence of argument
- Patchy knowledge of the major issues
- Limited coverage of the topic
- Limited presentation and exemplification of ideas
- Limited response to the question
- Limited analytical skills
- Limited structural skills
- Few really serious shortcomings

**39 or below**

A piece of work will normally be awarded a mark of 39 or below if it shows a number of serious shortcomings, such as the following:

- Lack of response to the question
- Poor understanding of critical ideas
- Weak or superficial textual analysis
- Inconsistent or incomplete argumentation
- Excessive brevity
- Inclusion of a substantial amount of irrelevant material
- Inappropriate expression of unsupported subjective views
- Non-adherence to minimal standards of presentation

- 0** This mark is reserved for the non-submission of due work, or for cases of confirmed plagiarism.

**BA FILM STUDIES  
MARKING SCALE AND STANDARDS**

The following are guidelines used by teachers for the marking of BA Film Studies projects.

- 70 and above** A piece of work will normally be awarded a first-class mark if it satisfies the criteria for the award of an upper second-class mark (see below), and in addition shows substantial evidence of some of the following qualities:

- An original and refreshing piece of work
- An extremely skilful conceptual command and technical comprehension of the medium
- An excellent structure, and lucid and masterful translation of ideas into images
- Thorough planning, resourcefulness and creativity in adapting to conditions and constraints
- A very high standard of presentation, including titles and credits

- 60-69** A piece of work will normally be awarded an upper second-class mark if it displays a significant number of the following qualities:

- A high level of conceptual command and technical comprehension of the medium
- A good structure, and a well thought out translation of ideas into images
- Good planning and ability to adapt to conditions and constraints
- Evidence of independent thinking
- No major technical problems
- A good standard of presentation, including titles and credits

**50-59** A piece of work will normally be awarded a lower second-class mark if it displays a significant number of the following qualities:

- Adequate conceptual command and technical comprehension of the medium
- Structural consistency with an adequate translation of ideas into images
- Some evidence of successful planning
- Few or no technical problems
- Acceptable standard of presentation, including titles and credits

**40-49** A piece of work will normally be awarded a third-class mark if it displays many of the following characteristics:

- Patchy comprehension of the medium
- Limited expression of ideas, weak structure and incoherence as a visual text
- Little evidence of successful planning
- Poor standard of presentation, including titles and credits

**39 or below**

- A distinct lack of comprehension of the medium
- Very weak expression of ideas, incomplete structure and inconsistency as a visual text
- No evidence of successful planning
- No titles and credits

**0** This mark is reserved for the non-submission of due work, or for cases of confirmed plagiarism.

## **BA CREATIVE WRITING MARKING SCALE AND STANDARDS.**

**70 and above** A piece of work will normally be awarded a first-class mark if it satisfies the criteria for the award of an upper second-class mark (see below), and in addition shows substantial evidence of some of the following qualities:

- An original and refreshing approach
- Real insight and imaginative flair
- Acute literary perceptions and understanding of genre
- Extremely fine stylistic command
- Unusually skillful command of language
- Fluent and accurate expression of difficult ideas
- Lucid critical evaluation of material and context
- Some independent research
- High level of presentation
- Lucid reflection on process of composition

**60-69** A piece of work will normally be awarded an upper second-class mark if it displays a significant number of the following qualities:

- A consistent and coherent approach
- Some insight and imaginative flair
- Ability to write in a well-structured way
- High level of stylistic command
- Clear understanding of genre
- A well-informed and intelligent treatment of the subject
- Evidence of an independent perspective
- Good standard of presentation
- No major shortcomings
- Intelligent reflection on the process of composition
- Some original thinking in analysis of material and context

**50-59** A piece of work will normally be awarded a lower second-class mark if it displays significant number of the following qualities:

- General consistency and coherence of approach
- Adequate insight and imaginative flair
- Adequate presentation of ideas
- Adequate understanding of genre
- Adequate stylistic command
- Reasonably well-structured
- Acceptable standard of presentation
- Very few if any serious shortcomings
- Adequate analysis of material and context
- Adequate reflection on process of composition

**40-49** A piece of work will normally be awarded a third-class mark if it displays many the following characteristics:

- Patchy consistency and coherence of approach
- Limited insight and imaginative flair
- Patchy stylistic command
- Limited presentation and exemplification of ideas
- Limited understanding of genre
- Limited analysis of material and context
- Limited structural skills
- Few really serious shortcomings
- Limited reflection on process of composition

**39 or below**

A piece of work will normally be awarded a mark of 39 or below if it shows a number of serious shortcomings, such as the following:

- Lack of insight and imaginative flair
- Poor understanding of genre
- Weak or superficial stylistic command
- Inconsistent or incomplete approach

Excessive brevity  
Poorly organised material  
Inappropriate expression of unsupported subjective views  
Non-adherence to minimal standards of presentation  
Weak analysis of material and context  
Lack of reflection on process of composition

- 0** This mark is reserved for the non-submission of due work, or for cases of confirmed plagiarism.

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

**Please note that teachers may deduct marks for inadequate presentation: you should follow the guidelines given in this Handbook.**

## **MARKING AND COMMENTS**

### **Marking:**

Each essay will be given a mark out of 100 in accordance with the departmental marking scale. If you think that the mark given for a particular essay does not correspond to its value, you may request a second marking, but bear in mind that the marks may go down as well as up.

### **Second Marking:**

It is the right of any student if dissatisfied with an essay mark to request the work be remarked by a second marker. If you do require a piece of work to be second marked, you should be familiar with the policy of the Department which is as follows:

1. an anonymous copy of the essay will be given to the second marker;
2. the second marker will be unaware of the original mark, but will be provided with a copy of the comments on the cover sheet;
3. the second mark will stand unless it differs from the original mark by a variance of more than 10 marks, in which case the two markers will attempt to arrive at a mutually agreed mark;
4. if the two markers fail to agree a mark, the Head of Department or his delegated representative will arbitrate.

### **Comments:**

Teachers will provide comments on the cover sheet. These will discuss the strengths and weaknesses of the essay, explain the essay mark, and suggest how future essays might be improved.

## **DOUBLE MARKING OF ESSAYS**

To ensure consistency of marking standards across the Department, a sample of at least 20% of the first essays submitted on each module will be double marked. All 'firsts' and 'fails' will be double-marked. Essays that have been double-marked will not qualify for the right to be second-marked.

## **RE-SUBMISSION OF COURSEWORK**

It is one of the rules of the University of Essex that you are required to resubmit all marked coursework for 2010-2011 before the examinations commence. You must bring all your year's LiFTS essays back to the Department Office before your exams start. You may wish to photocopy your work for reference during the examination period.

Your coursework will be held by the Department over the examination period so that it can be made available to the External Examiners if required. Failure to hand in coursework may have adverse consequences on your final classification. The Department is required by the University to point out to you that handing in your work is entirely your responsibility.

Put all your essays in an envelope (not in a hard-backed file), with your name, module and a list of contents on the front. Make sure every piece of work inside has a coversheet

attached and that the coversheet is complete, that is, that it provides all the information requested.

Please be sure to collect your coursework as soon as possible after the end of the summer term. If you know you will be unable to do this, you may leave a stamped-addressed envelope, making sure that you have affixed the correct postage by having the contents weighed at the Post Office.

### **CHEATING/PLAGIARISM**

Every essay must be your own original work. The one punishable academic offence is cheating, which includes plagiarism. It is vital that you understand what these terms mean. Please read carefully the University web pages: <http://www.essex.ac.uk/plagiarism/>.

## SECOND-YEAR STUDY

### SECOND-YEAR MODULES

All students following LiFTS BA courses (including joint-degrees) will take at least two of our second-year modules. Those following single-honours courses will generally take a third LiFTS second-year modules plus one further option, which may be a fourth LiFTS second-year module (if places are available) or a module from another department. Those following joint degrees will also take modules from the other discipline in their degree course.

LT201-5-FY	Early Modern Literature	Joe Allard
LT202-5-FY	Versions of Modernity	Leon Burnett
LT203-5-FY	United States Literature Since 1850	Owen Robinson
LT204-5-FY	Approaches to Text	Shohini Chaudhuri
LT206-5-FY	Narrative and Film	Sanja Bahun
LT207-5-FY	World Cinema	Shohini Chaudhuri
LT208-5-FY	Approaches to Myth	Leon Burnett
LT209-5-FY	Creative Writing: Theory and Practice	Phil Terry
LT221-5-FY	Introduction to Screenwriting	Jonathan Lichtenstein
LT222-5-FY	Filmmaking	Shohini Chaudhuri
LT243-5-FY	Alternative America: Independent Cinema in the USA	John Haynes
TH205-5-FY	Performing Shakespeare	Joe Allard
TH241-5-FY	Shakespeare to Churchill	Anne Eddington
TH242-5-FY	Comedy	Roger Moss
TH243-5-FY	Tragedy	Jonathan Lichtenstein
TH244-5-FY	Models of Misrule	Anne Eddington
TH245-5-FY	Gender in Performance	Elizabeth Kuti

BA English Literature students will take LT201, LT202, LT204, and one further option.

BA English and United States Literature students will take either LT201 or LT202, LT203, LT204, and one further option.

BA Literature and Myth students will take LT208, two options from LT201, LT202, LT203, and one further option.

BA Film Studies students will take LT222, LT204, and two other film modules.

BA Film and Literature students will take either LT202 or LT203, LT204, LT206, and one other film module.

BA Drama and Literature students will take two Theatre Studies modules and two Literature modules.

BA Drama students will take four Theatre Studies modules (or three Theatre Studies and one further option)

Joint-degree students will usually choose two modules from LT201, LT202, LT203, and LT204, but should check their course regulations for precise information.

BA Creative Writing students will take LT209, LT204 and one other Literature module plus a further Literature module or an outside option.

Full module outlines are available in the Course Materials Repository which can be accessed via the departmental web pages, <http://www.essex.ac.uk/lifts/> .

Second-year modules are taught in the autumn and spring terms, with revision classes in the summer term. They consist of a weekly class (of 50 minutes) and a supporting lecture (of 50 minutes), except when less than 25 students in total have enrolled for the module. In this latter case, the third-year format of teaching by a weekly two-hour seminar is adopted. The two film modules (LT206 and LT207) have 90-minute classes plus screenings.

## **LECTURES**

**Please check the Department notice board and your personal timetable for lecture times and places.**

Should you have a timetable clash and need a lecture recording to be made, please complete the form available from the web page at: <http://www2.essex.ac.uk/TSU/restricted/documents/LectureTapeRequestAcademicDept.doc> and forward it to Teaching Services.

You are welcome to attend lectures that do not relate directly to your modules – one of their purposes is to extend your range of interest and knowledge and to encourage you to read more widely.

## **ADVANCE INFORMATION FOR SECOND-YEAR STUDENTS ABOUT THIRD-YEAR STUDY**

Second-year modules qualify students for their chosen courses and therefore do not offer much freedom of choice. By contrast, third-year study offers a real possibility to develop your own interests. The first important decision you need to take is whether you want to undertake Independent Study, Independent Creative Writing Project, Independent Film Project or the Independent Practical Theatre Project (LT831, LT832, LT833 or TH831): details on these follow below.

Module choices take place on line via the university's eNROL system in Weeks 31 and 32. Students will receive details and instructions via email.

## **INDEPENDENT LITERATURE PROJECT (LT831-6-FY)**

All second-year students following BA courses in English Literature or English and United States Literature (as well as students on certain joint-courses) have the opportunity to apply to take a course of independent study in their third year in place of one of the taught modules. Independent Literature Project (ILP) is designed by the student, supervised by a member of the teaching staff, and examined by a 10,000-word project. The regulations for IS will be strictly applied.

Proposals for ILP must be received in the LiFTS General Office, and date-stamped, by **12 noon Friday 18 March 2011 (Week 24)**. No exceptions will be made. Proposals must be typed or word-processed, and include:

- a. A clear title
- b. A 200- 400 word description
- c. A provisional list of primary and secondary sources
- d. The name and signature of a member of the teaching staff who has agreed to supervise the ILP.
- e. Form may be downloaded from [http://courses.essex.ac.uk/lt/documents/Application\\_Form\\_for\\_INDEPENDENT\\_STUDY.doc](http://courses.essex.ac.uk/lt/documents/Application_Form_for_INDEPENDENT_STUDY.doc)

You first need to decide whether you want to undertake IS. There are advantages and disadvantages, and you must weigh them carefully in the light of your circumstances and your own knowledge of your strengths and weaknesses. IS gives you an opportunity to pursue a particular enthusiasm that might not be covered in third-year modules; and it offers an invaluable training for graduate work. However, IS requires a high level of organisation and self-discipline; it asks for a willingness to focus quite narrowly on one subject for more than six months; it tests the ability to sustain an argument over 10,000 words, probably three times the length at which you've worked before. An obvious disadvantage of IS is that it reduces the number of third-year modules you can take. You are also putting all your eggs in one basket, in the sense that the module mark will depend entirely on the project, rather than on the usual three essays and an examination, which give you the opportunity to make mistakes and recover from them.

Precisely because it is *independent* study, it's difficult for us to indicate exactly what we are looking for. As far as the proposal is concerned, the Independent Study Committee will need convincing that the project is interesting, challenging, and manageable. Remember that LT831 is the equivalent to a whole module, with a year's reading, three essays, and an exam, so it needs to have real substance. It's obviously in your best interest to discuss ideas with your class teachers and others as early as possible. Potential supervisors will only be allowed to sign a limited number of applications (not exceeding six). Failure to get a proper application in by the deadline will be taken as an indication that you lack the necessary organisational skills to produce the project – which is why the submission deadline is enforced so strictly.

Proposals will be discussed by an Independent Study Committee. The proposer will be informed by letter of the decision reached by the Committee. There is no appeal against the decision taken by the IS Committee on any proposal.

## **INDEPENDENT PRACTICAL THEATRE PROJECT (TH831-6-FY)**

All second year students following the BA in Drama or the BA in Drama and Literature have the opportunity to apply to pursue an independent project in theatre during their third year, replacing a taught module in theatre studies. The Independent Practical Project (IPP) is intended to be an investigation into an aspect of theatre work, with both a practical and a written component. It is designed by the student, supervised by a member of the teaching staff, and examined by a practical presentation and a 5,000-word written dissertation. The regulations for IPP will be strictly applied.

Proposals for IPP must be received in the Theatre Studies Office, and date-stamped, by **12 noon on Friday 11 March 2011 (Week 23 Spring Term)**. No exceptions will be made. Proposals must be word-processed, and include

- a. A clear title

- b. A 200 – 400 word outline of your plans for the practical and written parts of the project
- c. A provisional list of primary and secondary reading
- d. Provisional details of the proposed venue, dates and times of any performances, workshops or other form of presentation proposed
- e. The names of any members of the teaching staff with whom you have discussed the proposal.

The possibilities for IPP work are wide-ranging. Precisely because it is an *independent* project the nature of the work will depend upon the ideas of students themselves. Any area of practical theatre work could conceivably form the basis of an IPP proposal – directing, acting, writing, design, work based in music and movement, etc. We are certainly looking for projects that are intellectually and creatively exciting, explorative and challenging. Whilst this does not rule out full-scale productions of established classics in the Lakeside Theatre, it is more likely to involve new or devised work in a workshop or studio environment.

Given that the work for an IPP is equivalent to a full 3<sup>rd</sup>-year taught module in Theatre Studies, it is essential that any proposal should be interesting and substantial enough to justify the reduction in other coursework, and that the applicant will be able to manage the high level of practical organisation required. Proposals for IPP must therefore be properly presented, and will be rigorously assessed.

You should consider your proposal as the first stage of your work towards an IPP. To be accepted, any proposal will need to show clear signs that you have begun to think seriously about the creative and academic/theoretical aims of your project, as well as clear evidence that you have considered carefully the practical manageability of what you are proposing. Previous practical experience is not required for a proposal to be accepted, but any relevant previous experience you have should be briefly noted. You are encouraged to arrange a meeting with a member of Theatre Studies staff to discuss your ideas, although you should not expect to be provided with ideas for your project or for the framing of your proposal. Realistic research into a likely venue for the practical element of the project should be made, and if it involves use of the Lakeside Theatre or the Studio, proposals should be discussed briefly with Pasco Kevlin, the Lakeside Manager. Proposed dates, budgetary implications etc. should be given careful consideration.

Proposals will be discussed by an Independent Practical Project Committee. The proposer will be informed by letter of the decision reached by the committee by the end of the Spring term. There is no appeal against the decision taken by the IPP Committee on any proposal.

### **INDEPENDENT CREATIVE WRITING PROJECT (LT832-6-FY)**

All second year students following the BA in Creative Writing have the opportunity to apply to pursue an independent project in creative writing during their third year, replacing a taught module. The project is an opportunity to work on a substantial piece of creative writing, whether a single developed piece or a collection of shorter works, together with a critical commentary on the work, exploring process and composition. The Independent Creative Writing Project (ICWP) is designed by the student, supervised by a member of the teaching staff, and examined by a 10,000-word project. The proportionate length of

the creative work and commentary will normally be 50:50, with any variation, for instance, due to genre, to be agreed with the supervisor. The length of the commentary will always be between 4,000 and 6,000 words.

Proposals for ICWP must be received in the LiFTS General Office, and date-stamped, by **12 noon Friday 18 March 2011 (Week 24)**. No exceptions will be made. Proposals must be typed or word-processed, and include:

- a. A clear title
- b. A 200-word description
- c. A provisional list of primary and secondary sources
- d. The name and signature of a member of the teaching staff who has agreed to supervise the ICWP.

The form may be downloaded at

[http://courses.essex.ac.uk/lt/documents/Application\\_Form\\_for\\_CREATIVE\\_WRITING\\_PROJECT.doc](http://courses.essex.ac.uk/lt/documents/Application_Form_for_CREATIVE_WRITING_PROJECT.doc)

Proposals will be discussed by an Independent Creative Writing Project Committee. The proposer will be informed by letter of the decision reached by the Committee. There is no appeal against the decision taken by the IS Committee on any proposal

The possibilities for ICWP work are wide-ranging. Precisely because it is an *independent* project the nature of the work will depend upon the ideas of students themselves. Any area of creative writing could conceivably form the basis of an ICWP proposal – fiction, poetry, theatre writing, autobiography, creative criticism, psychogeography etc. We are certainly looking for projects that are intellectually and creatively exciting, explorative and challenging. Usually the project will involve a substantial research element – for example into style, genre, history, place, theory and practice – and this research will inform the critical commentary on the creative work.

Given that the work for an ICWP is equivalent to a full 3<sup>rd</sup>-year taught module, it is essential that any proposal should be interesting and substantial enough to justify the reduction in other coursework, and that the applicant will be able to manage the high level of practical, creative, critical and investigative organisation required. Proposals for ICWP must therefore be properly presented, and will be rigorously assessed.

You should consider your proposal as the first stage of your work towards an ICWP. To be accepted, any proposal will need to show clear signs that you have begun to think seriously about the creative and academic/theoretical aims of your project, as well as clear evidence that you have considered carefully the practical manageability of what you are proposing. You are encouraged to arrange a meeting with a member of LiFTs staff to discuss your ideas, although you should not expect to be provided with ideas for your project or for the framing of your proposal.

Proposals will be discussed by an Independent Creative Writing Project Committee. The proposer will be informed by letter of the decision reached by the committee by the end of the Spring term. There is no appeal against the decision taken by the ICWP Committee on any proposal.

## **INDEPENDENT PRACTICAL FILM PROJECT (LT833-6-FY)**

All second-year students following BA courses in Film Studies have the opportunity to apply to pursue an independent practical film project in their third year in place of one of the taught modules. The Independent Practical Film Project (IPFP) is intended to be an investigation into an aspect of film, with both a practical and a written component. It is designed by the student, supervised by a member of the teaching staff, and examined by a 10-minute film and a portfolio including a script, production diary, and 5,000-word written dissertation. The regulations for IPFP will be strictly applied.

Proposals must be received in the LiFTS General Office, and date-stamped, by **12 noon Friday 18 March 2011 (Week 24)**. No exceptions will be made. Proposals must be typed or word-processed, and include:

- a. A clear title
- b. A 200- 400 word description
- c. A provisional list of primary and secondary sources
- d. The name and signature of a member of the teaching staff who has agreed to supervise the IPFP.
- e. Form may be downloaded from [http://courses.essex.ac.uk/lt/documents/Application\\_Form\\_for\\_INDEPENDENT\\_STUDY.doc](http://courses.essex.ac.uk/lt/documents/Application_Form_for_INDEPENDENT_STUDY.doc)

The possibilities for IPFP work are wide-ranging. Precisely because it is an *independent* project the nature of the work will depend upon the ideas of students themselves. We are certainly looking for projects that are intellectually and creatively exciting, explorative and challenging. Usually the project will involve a substantial research element – for example, into style, genre, history, theory and practice – and this research will inform the critical commentary on the practical work.

Given that the work for an IPFP is equivalent to a full 3<sup>rd</sup>-year taught module in Film Studies, it is essential that any proposal should be interesting and substantial enough to justify the reduction in other coursework, and that the applicant will be able to manage the high level of practical, critical and investigative organisation required. Proposals for IPFP must therefore be properly presented, and will be rigorously assessed.

You should consider your proposal as the first stage of your work towards an IPFP. To be accepted, any proposal will need to show clear signs that you have begun to think seriously about the creative and academic/theoretical aims of your project, as well as clear evidence that you have considered carefully the practical manageability of what you are proposing. You are encouraged to arrange a meeting with a member of Film Studies staff to discuss your ideas, although you should not expect to be provided with ideas for your project or for the framing of your proposal.

Proposals will be discussed by an Independent Practical Film Project Committee. The proposer will be informed by letter of the decision reached by the Committee. There is no appeal against the decision taken by the IPFP Committee on any proposal.

## THIRD YEAR STUDY

### THIRD YEAR MODULES

**Please check notice boards or your personal timetable for timings, class allocations and location of classes, lectures and screenings**

All third-year modules are taught by a two-hour weekly seminar. They last 20 weeks with revision classes in the summer term. Some modules have extra screening times. TH modules are taught by three-hour weekly seminars and workshops, with practical examinations usually in weeks 24 or 25, and feedback and review sessions in the summer term.

<i>Supervisors [teachers, where different]</i>		
LT316-6-FY	Postcolonial Literature	Peter Hulme [Anna Clarke]
LT320-6-FY	Post-War(s) U.S. Fiction	Richard Gray [Esther Robinson, Matt Carter]
LT323-6-FY	The Imagined South	Owen Robinson
LT335-6-SP	Film Animation	Sanja Bahun
LT336-6-FY	Cultural Ideology and Film	Shohini Chaudhuri
LT338-6-FY	Decorum and Decay: Classical and Decadent Discourses in Literature	Leon Burnett [Val Morgan]
LT343-6-SP	Twentieth-Century Political Drama	Clare Finburgh
LT348-6-FY	Literature and Technology	Karin Littau
LT353-6-FY	Myth and the Creative Process	Adrian May
LT355-6-FY	Film and Propaganda	John Haynes
LT357-6-FY	Screening the 'American Century' History, Ideology and US Cinema	Jeffrey Geiger
LT359-6-FY	Creative Writing: Oulipo and the Avant Garde	Phil Terry
LT360-6-AU	Shakespeare and the History Play	John Gillies
LT361-6-SP	The History Play after Shakespeare	John Gillies
LT362-6-FY	The Symbolic Imagination: Romantic and Modernist Poetry	Leon Burnett [Pietra Palazzolo]
LT363-6-FY	Transformations of Fairytale: Spells, Magic and Other Worlds	Marina Warner [and Val Morgan]
LT366-6-FY	Readings in Romanticism	Alan Cardew
LT367-6-FY	Understanding and Writing Science Fiction	Phil Terry [Lance Rickman]
LT368-6-FY	Cityscapes of Modernism	Sanja Bahun
LT370-6-FY	Beowulf and Other Stories	Joe Allard
LT372-6-AU	Shakespeare the Tragedies	John Gillies
LT375-6-SP	Petrarch and English Imagination	Deirdre Serjeantson
TH341-6-FY	European Naturalism and After	Roger Moss
TH342-6-FY	Devised Performance: Between Art and Life	Jonathan Lichtenstein [Pol Brown]
TH343-6-AU	Political Theatre in Practice	Barbara Peirson
TH344-6-FY	Writing for the Theatre	Elizabeth Kuti
TH345-6-FY	Creative Performance	Jonathan Lichtenstein [Ben Livingstone]
TH346-6-FY	Restoring the Repertoire	Elizabeth Kuti
TH347-6-FY	Theatre in Education	Jonathan Lichtenstein [Robert Henson]

## **INFORMATION FOR THIRD-YEAR STUDENTS UNDERTAKING INDEPENDENT STUDY**

### **INDEPENDENT LITERATURE PROJECT (LT831-6-FY)**

ILP supervision will consist of a minimum of four one-hour meetings with your supervisor, arranged at the beginning of the third year, and divided equally between the autumn and spring terms. The supervisor will oversee your work in the sense of discussing brief reports on your reading and making suggestions as to the shape of the project. The supervisor will not be expected to read extensive drafts of the project.

The project should be 10,000 words long (plus or minus 10%). It should be word-processed and produced in accordance with the guidelines about references and bibliography laid down in this Handbook.

Two copies of the project should be handed in to the Department Office by 4:00pm on Tuesday 3 May 2011 (week 31).

As the project is a full examination component, the assessment procedures are different from those that apply to essays. Two markers will mark the project independently and each will write a report on it. The project will also be looked at by one of the External Examiners.

Towards the end of the spring term (probably on a Wednesday afternoon) ILP students will be asked to present their work to each other and to a board of assessors (two assessors per project). The presentation will be assessed.

- A training session will be held in the middle of the spring term.
- The presentation will last 20 minutes.
- The assessors will not include either the supervisor of the project or its final markers.
- The mark for the presentation will be 20% of the total IS mark.
- Criteria for assessment will be published.
- Written feedback will be provided.

Marks will not be available until the examination results are published. One copy of the project will be returned with the markers' reports.

### **INDEPENDENT PRACTICAL THEATRE PROJECT (TH831-6-FY)**

IPP supervision will consist of a minimum of four one-hour meetings with your supervisor, arranged at the beginning of the third year, and divided equally between the Autumn and Spring Terms. The supervisor will oversee your work in the sense of discussing brief reports on the progress of the practical work and on your reading, and making suggestions as to the shape of the project. The supervisor will not be expected to read extensive drafts of the dissertation.

The practical component will be examined on the basis of the student's ability (a) to demonstrate creative intelligence through practice, and (b) to fulfil the terms of the project proposal. The written component should be 5,000 words long (plus or minus 10%), and should be word-processed and produced in accordance with the guidelines about

references and bibliography laid down in the Department Handbook.

Two copies of the dissertation should be handed in to the Theatre Studies Office by 4:00pm on Tuesday 3 May 2011 (week 31).

As the IPP is a full examination component, the assessment procedures are different from other modules. Both the practical and the written components of the project will be double marked. 50% of the marks will be awarded for the practical component, and 50% for the written component. One of the examiners will usually be the supervisor of the IPP. The examiners will attend a performance of their choosing. Candidates may be called for interview by the examiners if there are aspects of the work that require clarification. The examiners may consider the views of the Arts Office or Theatre Technical Staff, as well as of the candidate, if there are aspects of the process leading up to the practical presentation that require clarification. The practical work must be video-recorded for examination purposes. The External Examiner will see the dissertation, and either a live performance or a video recording of the practical work.

The marking scale for both components of IPP is the same as that used elsewhere in the Centre for Theatre Studies for practical and written work. Marks will not be made available to candidates until the examination results are published, nor should candidates expect feedback from the examiners until after the Examination Board. One copy of the dissertation will be returned.

### **INDEPENDENT CREATIVE WRITING PROJECT (LT832-6-FY)**

ICWP supervision will consist of a minimum of four one-hour meetings with your supervisor, arranged at the beginning of the third year, and divided equally between the autumn and spring terms. The supervisor will oversee your work in the sense of discussing brief reports on your reading and examples of your writing and making suggestions as to the shape of the project. The supervisor will not be expected to read extensive drafts of the project. ICWPs will be marked on the qualities of the creative writing and the commentary, and on their balance and synergy.

Two copies of the project should be handed in to the Department Office by 4:00pm on, Tuesday 3 May 2011 (week 31).

As the project is a full examination component, the assessment procedures are different from those that apply to essays. Two markers will mark the project independently and each will write a report on it. The project will also be looked at by one of the External Examiners.

Towards the end of the spring term (probably on a Wednesday afternoon) ICWP students will be asked to present their work to each other and to a board of assessors (two assessors per project). The presentation will be assessed.

- A training session will be held in the middle of the spring term.
- The presentation will last 20 minutes.
- The assessors will not include either the supervisor of the project or its final markers.
- The mark for the presentation will be 20% of the total IS mark.
- Criteria for assessment will be published.
- Written feedback will be provided.

Marks will not be available until the examination results are published. One copy of the project will be returned with the markers' reports.

### **INDEPENDENT PRACTICAL FILM PROJECT (LT833-6-FY)**

IPFP supervision will consist of a minimum of four one-hour meetings with your supervisor, arranged at the beginning of the third year, and divided equally between the Autumn and Spring Terms. The supervisor will oversee your work in the sense of discussing brief reports on the progress of the practical work and on your reading, and making suggestions as to the shape of the project. The supervisor will not be expected to read extensive drafts of the dissertation.

The practical component will be examined on the basis of the student's ability (a) to demonstrate creative intelligence through practice, and (b) to fulfil the terms of the project proposal. The dissertation should be 5,000 words long (plus or minus 10%), and should be word-processed and produced in accordance with the guidelines about references and bibliography laid down in the Department Handbook. The written component also comprises a portfolio including a script and a production diary.

Two copies of the project (DVD and written components) should be handed in to the General Office by 4:00pm on, Tuesday 3 May 2011 (week 31).

As the IPFP is a full examination component, the assessment procedures are different from other modules. Both the practical and the written components of the project will be double marked. 50% of the marks will be awarded for the practical component, and 50% for the written component. One of the examiners will usually be the supervisor of the IPFP.

The marking scale for both components of the IPFP is the same as that used elsewhere in LiFITS for practical and written work. Marks will not be made available to candidates until the examination results are published, nor should candidates expect feedback from the examiners until after the Examination Board. One copy of the dissertation will be returned.

### **EXTENUATING CIRCUMSTANCES FOR INDEPENDENT STUDY**

When a piece of work constitutes 100% assessment for the module (e.g. a project or dissertation), and you feel you have extenuating circumstances, submissions beyond seven days will be accepted for consideration by the relevant Late Submissions Committee. You will need to submit a Late Submission of Coursework Form and any documentation along with the piece of work.

### **REVELATION OF RESULTS.**

Exam results can be obtained from the Web through your student portal at the appropriate time.

## **PRIZES**

### **The University of The Third Age Literature Prize**

This is a sum of money awarded each year to the best second-year student of Literature; the prize is decided by the Board of Examiners at the end of June.

### **Ede & Ravenscroft Prizes**

The Ede & Ravenscroft Prize is awarded to the student in the Faculty of HCS with the strongest performance. There is a 1<sup>st</sup> year prize and a 2<sup>nd</sup> year prize.

## **POSTGRADUATE WORK**

The Department has a thriving graduate section of some seventy to eighty students each year.

**Students on the MA in Literature** course are offered the choice of following particular routes through our MA modules or of constructing their own route through the available modules. The particular routes vary slightly from year to year, but are likely to include American Poetry and Prose; Drama & Theatre; Early Modern Texts, Theatre, and Cultures; Modernity Present and Future; Literature and the Environment; and Creative Writing.

**The MA in Film and Literature** focuses on theoretical and practical interactions between literature and film, providing students with a wide range of textual and analytical skills. It allows for students to choose a specific area of literary studies to complement their work in film studies.

**The MA in Film Studies** offers a unique opportunity to explore film and video from analytic and aesthetic perspectives, as well as apply this theoretical knowledge to a collective or personal video project. The student should leave this MA with a strong sense of independent, documentary and experimental film-making practices.

The MA offers a unique approach to the practice of writing, with an emphasis on innovation and experiment. A wide variety of courses concentrate on deepening students' knowledge of literary tradition and different modes and genres in order to develop practical skills of expression and invention. With planned readings and writing exercises in class, students expand their techniques as well as critical judgement of their own work.

**The MA in Theatre** has two modules in Playwriting and two in Shakespearean studies. You may take all four Theatre modules or two modules can be complemented by a choice of two others from the wide range LT modules available.

Applications are welcomed for these. Applicants should normally have a first-class or good second-class BA.

Anyone wishing to do Ph.D. work should normally have obtained an MA or have a first-class or very good upper second-class BA, as well as strong supporting references.

Please take all questions concerning postgraduate study to Mrs Jane Thorp in Room 5A.205.

## **CAREERS, EMPLOYMENT AND EMPLOYABILITY: MAKING THE MOST OF LIFTS**

There's so much to do and enjoy at university that making plans for the future may not seem a high priority. However, thinking about where you would like to be in five years' time, and how you might get there, can put you on the path towards the life and the career you want. And it will also help you make the most of your time now. There are many opportunities on offer in LiFTS that will help in this process, and here are some of them:

### **Personal Development Planning (PDP.)**

Every aspect of the work you are doing for your degree is contributing to your intellectual and personal development. Successfully completing a degree course, whatever the discipline, will inevitably require you to develop critical and independent thinking; to manage your own time and acquire high levels of self-motivation and organisation; to meet deadlines, to be punctual, and to perform well under stress; to collaborate with others; to conduct independent research, and to see projects through to their completion. Thinking about how you are learning will help you decide where your strengths and weaknesses lie, and will also in itself provide material for your CV that will be of interest to employers.

Many of your courses here in LiFTS are designed to encourage you to develop a range of practical and transferable skills, through a variety of teaching and assessment methods. Different courses will practise different skills: some may involve collaborative group and team work; creative thinking and problem solving. Others will emphasize working on your own, such as LT831, 832 and 833 which allow you in the third year to conduct your own individually devised research projects in literature, creative writing and film; sometimes this may even involve experience in the workplace, for example, drama students who have taken TH831 Independent Practical Project have conducted research projects in schools and in the community. Several drama courses involve working with theatre professionals and in theatre buildings: TH346 at the Theatre Royal in Bury St. Edmunds, and TH205 with directors and actors from the Mercury Theatre in Colchester. When you choose your courses, you may wish to bear this in mind and think about choosing a balance of courses that show the whole range of what you can do. An extended essay or piece of independent research gives you the chance to focus on a particular area of interest and shows how self-motivated you can be in your ability to manage your own learning; a presentation or an examination, or a piece of practical or creative group work practises and demonstrates other skills and capabilities. And of course extra-curricular activities on offer at Essex are another area that can be extremely important for your CV and your future employment prospects.

Planning for your future by considering what you are doing *now* at University – both in your academic work and in an extra-curricular capacity - and linking it to where you might want to be in five years' time as a graduate, is what **personal development planning** (PDP) is all about. You have a member of academic staff assigned to you to help you in this process; they will make time to meet you on a number of occasions. Make the most of the time they are able to offer you; this is a uniquely valuable opportunity to discuss your life and career expectations and to get advice that is tailored individually to *you*: it's all about what you want to get out of your course and your university education. Joe Allard is PDP overlord and any general queries or problems should be addressed to him ([joe@essex.ac.uk](mailto:joe@essex.ac.uk)).

## **LiFTS Volunteers**

You can also help yourself by practising and demonstrating a whole range contrasting and complementary skills, all equally in demand by employers, by signing up as a **LiFTS Volunteer**. You will be notified of various opportunities to have fun, make friends, participate in and shape the running of the department. You will also gain valuable experience that will look good on your CV - in the following ways:

1. Become a **LiFTS Buddy** and use your experience to help a first-year student settle in and learn the ropes;
2. Demonstrate your ability to take responsibility and to be reliable by helping with film screenings or in the theatre;
3. Get involved in outreach visits to schools for recruitment purposes;
4. Give workshops in schools, in the fields of drama, creative writing or literature (sometimes in collaboration with the University Gallery and Arts Office);
5. Speak for and on behalf of your fellow students and make LiFTS an even better place to study by becoming a Student Rep on the Student-Staff Liaison Committee;
6. Become involved in the management and running of Departmental and University events such as conferences, open days and seminars.

## **Careers Events; Careers Page on LiFTS Website, and the Careers Centre**

Throughout the year there will be a number of events covering different topics that will prove invaluable to you, both in your studies now, at postgraduate level, or when applying for jobs. Look out for Owen Robinson's training sessions in topics such as how to give a presentation or how to use Power point: invaluable skills training both for now and for the future, whether you are considering graduate study or whether you are intending to apply for jobs – so give yourself a head start and make sure you attend!

The Careers Page on the LiFTs website

(<http://www.essex.ac.uk/lifts/resources/careers.aspx>) is an invaluable source for finding career and work experience opportunities that may not be advertised elsewhere. Recent opportunities on the website include an internship at the V and A's Department of Theatre and Performance; leading and facilitating drama workshops in local schools; and a voluntary work experience post as PA to the Artistic Director of the Theatre Royal, Bury St. Edmunds.

The University Careers Advisory Service (Square 2) also offers a wealth of advice and information ([www.essex.ac.uk/careers/](http://www.essex.ac.uk/careers/)). Susan Rhodes ([susanr@essex.ac.uk](mailto:susanr@essex.ac.uk)) is the Careers Advisor with special responsibility for LiFTs and so is a good first contact. The Careers Advisory Service are also offering a 10 week voluntary course in Career Development, run in the evenings and aimed at 2<sup>nd</sup> year undergraduates. Contact Lynne Jordan for further details. The Careers Link here in LiFTS is Elizabeth Kuti ([ekuti@essex.ac.uk](mailto:ekuti@essex.ac.uk)).

Make the most of your time here now; and get to where you want to be later!

## **Term Dates for Academic Year 2010-2011**

<b>Autumn Term</b>
Thursday 7 October – Friday 17 December 2010
<b>Spring Term</b>
<b>Monday 17 January – Friday 25 March 2011</b>
<b>Summer Term</b>
<b>Monday 25 April – Friday 1 July 2011</b>

FOR GENERAL UNIVERSITY INFORMATION AND REGULATIONS

Please refer to:

[http://www2.essex.ac.uk/academic/central\\_text.htm](http://www2.essex.ac.uk/academic/central_text.htm)

*C A V E A T*

**While the information contained in this Handbook is believed to be correct at the time it was compiled (September 2010), and is believed to contain an accurate description of the modules planned for the academic year 2009-2010, the Department reserves the right to update, modify or even withdraw specific modules or change staffing arrangements or methods of assessments where academic developments or unexpected contingencies renders such action necessary or expedient in the judgement of the Head of Department. Likewise, if there are any discrepancies between this document and University of Essex or Faculty of Humanities and Comparative Studies documents, then the official University or Faculty documents take precedence.**

21/10/2010