



University of Essex

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

**Handbook
for First-Year
Undergraduates**

2009-2010

CONTENTS

Welcome to the Department	2
Buddies	3
The Departmental Community	3
Student Support	4
Using e-mail	4
Absences from Classes and Seminars	5
Note for International and Erasmus Students	6
Who's Who in the Department	7
Module Outlines	9
LT111 Introduction to Literature	9
LT121 Introduction to Film Studies	10
LT122 Introduction to Filmmaking	11
LT161 Introduction to U.S. Literature	12
LT171 Introduction to European Literature	12
LT181 Writing Skills	13
LT182 Close Reading Skills	13
LT191 Creative Writing Skills	14
LT192 Introduction to Rhetoric	15
TH141 Introduction to Drama	15
TH142 Introduction to Theatre-Making	15
Essays and Coursework Regulations	17
Plagiarism/cheating	17
Extenuating Circumstances and Late Submission	18
Class Participation	18
Departmental Style Sheet	19
Essay Guidelines for First-Year Students	23
Departmental Marking Scale and Standards	26
Careers Information	30
Term Dates	34

WELCOME TO THE DEPARTMENT OF LITERATURE, FILM, AND THEATRE STUDIES (LiFTS)

This handbook attempts to answer some initial questions you may have as new students in the Department. Your first port of call for any queries should be the General Office (Room 5A.201) which is open daily from 10.00am until 4.00pm with a brief closure from 1-1.30pm for lunch.

As soon as you have your e-mail address and internet access you should look at the Department's website at <http://www.essex.ac.uk/lifts/>. Take your time to learn your way around it. The site is packed with useful information about module content. Many lecturers will use the Course Materials Repository (CMR) to inform you of required reading and essay titles.

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.

We expect you to take your academic work seriously. You must attend all classes, lectures and screenings and keep up to date with your coursework. There are strict deadlines for handing in essays that, if not adhered to, will result in zero marks for your essay.

But this shouldn't stop you having an active social life: the Students' Union offers an array of services including bars, cafés and shops. All registered students are automatically members of the Union and can take advantage of all the facilities, including the myriad of clubs and societies: see <http://www.essexstudent.com/main/student/clubsandsocieties/socs/list>. So have fun, make new friends, relax but do not get behind with your work.

Welcome to the University of Essex and to the Department of LiFTS and good luck in your academic endeavours this year.

Peter Hulme
Head of Department
October 2009

BUDDIES

All new first-year students will be allocated a ‘buddy’ at the beginning of the year. Your buddy is there to offer help if you feel you need any guidance on acclimatising to University life. Check the notice boards in the Department to find out who your buddy is or ask Hazel in the General Office

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)

Belinda Waterman is the Film Studies Administrator (5NW.7.14)

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 arrangements. 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 first- and second-year modules you take as part of your course (e.g. LT111 and LT305). Module supervisors design the curriculum for the module, organise the lecture programme, supervise the class teachers, and are responsible for the setting of the examination.

Class Teachers are responsible for monitoring the attendance and progress of students and reporting unsatisfactory 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. Meetings will be arranged during the autumn term to identify additional support needs.

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.

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

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 your 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 the 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 from between one and three modules in the Department, 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; LT181 an introduction to Writing 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 2009 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 students taking first-year modules (check Second- and Third-Year handbook or CMR for other module deadlines)

One module essay (4,000 words): deadline 4pm on Thursday 3 December 2009
An end of term examination

Autumn and spring term students taking first-year modules

Two module essays (4,000 words each): deadlines (essay one) 4pm on Tuesday 15 December 2009 and (essay two) 4pm on Thursday 11 March 2010.

Spring and summer term students

One module essay (4,000 words)
Essay deadline: 4pm on Tuesday 27 April 2010
An examination (two questions in three hours).

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 2009-2010

		email	Room	Tel
Head of Department	Prof Peter Hulme	phulme	5A.113	2608
Academic Staff				
Personal Development Director Erasmus Coordinator	Dr Joe Allard	joe	5A.208	2636
	Dr Sanja Bahun	sbahun	5A.215	2634
	Ms Polona Baloh-Brown		5A.212	2195
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 study leave spring term	Dr Clare Finburgh	cfinb	5A.213	2635
On leave autumn term	Dr Maria Cristina Fumagalli	mcfuma	5A.122	2610
	Dr Jeffrey Geiger	geiger	5A.210	2623
	Prof John Gillies	kgillies	5A.121	3344
	Prof Richard Gray	grayr	5A.104	2590
Departmental Disability Liaison Officer On study leave summer term	Dr Elizabeth Kuti	ejkuti	5A.217	3408
Director of the Centre for Theatre Studies	Mr Jonathan Lichtenstein	licht	5A.211	2221
On study leave autumn and spring term	Dr Karin Littau	klittau	5A.204	2629
	Dr Adrian May	adrmay	5A.127	2613
	Dr Roger Moss	rmoss	5A.207	2628
	Ms Barbara Peirson	bpeirs	5A.212	2195
Admissions Selector Director of Undergraduate Studies	Dr Owen Robinson	orobin	5A.137	2617
	Dr Deirdre Serjeantson	dserj	5A.123	2615
Director of Creative Writing	Dr Philip Terry	pterry	5A.105	2618
On study leave spring term	Prof Marina Warner	mswarner	5A.109	3073
Administrative Staff				
Dept Administrator	Ms Ildiko Olah	iolah	5A.111	2604

Undergraduate Administrator	Mrs Hazel Horsnell	hazelh		2626
Graduate Administrator	Mrs Jane Thorp	thorj		2624
Centre for Film Studies	Mrs Belinda Waterman	belinda	5NW.7. 14	2313
Centre for Theatre Studies	Mrs Penny Woollard	pennyw		2806
Visiting Fellow	Keith Brooke	kbrooke	4SW.5. 12	4327
Royal Literary Fund Writing Fellow	Ms Clare Pollard	cpolla	5A.223	3295
Royal Literary Fund Writing Fellow	Ms Sue Teddern	steddern	5A.223	3295
Part-time Teachers	Dr John Cant	jcant	5A.204	2629
	Dr James Canton	jcanto	5A.206	2625
	Alexia Casale-Katzman	ecasal	5A.131	2630
	Dr Antonella Castelvvedere	acaste	5A.129	2614
	Dr Anna Clarke	amclar	5A.129	2614
	Paul Elliott	pellio	5A.131	2630
	Dr Patricia Gillies	pgillies	5A.131	2630
	Dr Anita Klujber	arkluj	5A.129	2614
	Mr Ben Livingstone	bliving	5A.212	2195
	Dr John Masterson	jemast	5A.206	2625
	Dr Wendy McMahon	wjmcma	5A.131	2630
	Dr Val Morgan	morgvd	5A.129	2614
	Dr Pietra Palazzolo	ppalaz	5A.129	2614
	Prof Gabriel Pearson	gabriel	5A.212	2195
	Dr Dusan Radunovic	dradun	5A.206	2625
	Dr Lance Rickman	lerick	5A.131	2630
	Dr Esther Robinson	ekober	5A.131	2630
	Marion Walls	mawall	5A.206	2625
Graduate Teaching Assistants	Sophie Cansdale	sjcans		
	Matthew Carter	mcarte		
	Sophie Cansdale	scansd		
	Keith Currie	kacurr		
	Ben Dooley	bjdool		
	Kopal Gautam	kgauta		
	Ben Jefferson	btjeff		
	Kirsten Morris	kspmor		
	Natasha Mansfield	njmans		
	Danielle Mortimer	dmortid		
	Jak Peake	jrpeak		
	Chiara Reghellin	creghe		
	Theo Savvas	tjfsav		
	Mariya Ustymenko	mustym		
	Robin Watkins	rwatkie		
	Penny Woollard	pennyw		

MODULES

The Department of Literature, Film, and Theatre Studies offers the following first-year undergraduate modules. These are self-contained modules designed to introduce students to a particular subject, but they will also provide the material basis for more advanced study in the second and final years of the specific courses for which they are pre-requisites. Please note that LT121, TH141, and TH142 have restrictions to the number of students who may enrol. First-year modules will include an early assessment to provide feedback before the end of the autumn term so that any additional support needed is targeted at an early stage.

LT111-4-FY Introduction to Literature: Origins and Transformations

LT121-4-FY Introduction to Film Studies

LT122-4-FY Introduction to Filmmaking

LT161-4-AU Introduction to US Literature

LT171-4-SP Introduction to European Literature

LT181-4-AU Writing Skills

LT181-4-SP Writing Skills

LT182-4-AU Close Reading Skills

LT182-4-SP Close Reading Skills

LT191-4-FY Creative Writing Skills

LT192-4-SP Introduction to Rhetoric

TH141-4-FY Introduction to Drama

TH142-4-FY Introduction to Theatre-Making

N.B. For further information on modules and updated reading lists always check the Course Materials Repository (CMR) on the Department's website <http://www.essex.ac.uk/lifts>. For confirmation of class and lecture times and locations please check the departmental notice boards.

LT111: INTRODUCTION TO LITERATURE: Origins and Transformations

Module supervisors: Dr Clare Finburgh (AU) and Dr Deirdre Serjeantson (SP and SU)

The Introduction to Literature module serves as a foundation for degree programmes in Literature, Film, and Theatre Studies at Essex, as well as an option with many of its own unique and vital qualities.

Learning and Teaching Methods

The module consists of six units, each based on a common genre or theme: Tragedy, Comedy, Narrative, the Underworld, Metamorphosis and Madness, Strangeness and Discontent. There are three lectures in each unit, and each lecture looks at a key text or texts.

An understanding of these key genres and themes will provide students with sound foundations upon which they can build throughout their degree. The module honours the comparative emphasis that defines our Department, and the Faculty of Humanities and Comparative Study generally, by drawing links between texts from different centuries, cultures and continents. Notably, the module examines the ways that key literary texts, for example Homer's *Odyssey* or Dante's *Inferno*, and key literary genres, for example tragedy or comedy, are borrowed from, rewritten, retranslated or reworked by successive generations of writers, up to the present day. In this way, the module seeks to understand long cultural traditions. Lectures and seminars will assist students in tracing literary origins, and the ways in which they develop, whether through continuity, or else via transformation, transition or

rupture. Therefore, links are frequently made between the different texts and units on the module. The constant shifting forward from a classical text to a modern example, and then back to a further classical text in another unit, draws students' attention to the complex links and fissures across our cultural traditions.

Teaching is by a weekly lecture (Tuesday 1-2, Ivor Crewe Lecture Hall) and weekly class. (You will have been assigned a class: check the lists posted on the LiFTS First-Year Bulletin Board, between rooms 5A.107 and 5A.109. Note that the first class may precede the first lecture).

For the most part, tutors of seminar groups will follow the texts on the lecture programme. They might, in addition, introduce other relevant texts that serve to broaden an understanding of the particular genre or theme being studied. As the Primary Texts list demonstrates (see the LT111 Course Materials Repository), the module covers a very rich and varied range of materials. Therefore, tutors and students might wish to narrow their selection a little in order to study some texts in detail.

The module will emphasise both close reading of literary texts—epics, plays, poetry and literary theory—and discussion of broader literary issues. Many of the texts considered—all of the ancient ones and some of the modern ones—are studied in translation, so questions should be raised as to how literary or cultural values are retained, or else transformed in the process of translation.

Assessment

ESSAYS:

Written assignments take the form of two essays, each between 2,500 and 3,000 words. Failure to submit an essay by the prescribed deadline will result in the student receiving 0%. Please take note of the essay deadlines, and leave yourself plenty of time for conducting research, planning your essay, drafting it, redrafting it, and proof-reading your copy for errors. You might be surprised how long it takes, early in your academic career, to format footnotes and a bibliography in accordance with the Department stylesheet. This will become second nature to you shortly, but in the first year, give yourself extra time for formatting: you will be penalised if your work is not presented in accordance with academic standards. Essay deadlines:

4pm, Tues. 14 Dec. (online submission). 15 Dec. (hard copy).

4pm, Tues. 8 Mar. (online submission). 9 Mar. (hard copy).

EXAMINATION

The examination at the end of the year comprises a first part where students must provide a close reading of a short passage of text. There is then a choice of around ten essay questions, from which students must choose two. Copies of past examination papers are available via the Department website, and there will be two revision lectures in the summer term to help you with your exam preparations.

GROUP ORAL PRESENTATIONS

Group oral presentations are like essays, except that you will work with a team, and you will deliver the results of your research orally rather than in written form. In your first term, you will be divided into groups, and you will be issued with a series of questions, like essay questions. The group will choose a question, and will work to research it; but you should also

give thought to *how* you will present your findings. You will give a twenty-minute presentation in April, and it can take any form you like, as long as each group member plays an active part in the presentation. You could decide to support your presentation with images, or other relevant texts. However, although we strongly encourage a creative approach to the presentation, it is important that your work observes academic standards: you will be marked on the depth and integrity of your research as well as your flair for presentation. Your tutors will be available to advise you throughout the year on how you might interpret these regulations. Please see the separate document on Group Oral Presentations, available on Moodle and CMR.

Full module outline and reading lists may be found on the relevant CMR at <http://courses.essex.ac.uk/>. Should you have any queries, please do not hesitate to contact your class tutor, or else the module supervisors, Clare Finburgh (autumn term) and Deirdre Serjeantson (spring and summer term)

LT 121 INTRODUCTION TO FILM STUDIES

Module supervisor: Dr Shohini Chaudhuri

LT121 is intended primarily as a first-year module for students taking either the BA in Film Studies or one of the joint honours courses in Film Studies (with Literature, History of Art, or History). Students registered for any of these courses, for which LT121 is a pre-requisite, have priority in applying for the places available on this module. Any remaining places will be allocated on a first come, first served basis. You will find out if you have gained a place on this module when you register at the University in October.

Learning and Teaching Methods

Teaching is by a weekly lecture/screening (Monday 1-4, LTB10) and weekly class. (You will have been assigned a class: check the lists posted on the LiFTS First-Year Bulletin Board, between rooms 5A.107 and 5A.109. Note that the first class may precede the first lecture/screening. This module is designed to introduce students to three areas of film study: film art and the close analysis of film images; **film history** and its social contexts, from the late-nineteenth to the twentieth-first centuries; and **film theory**, looking at film both as a cultural product and as a text received, and consumed, by audiences. The module will cover the range of film's history, from nineteenth-century photographic images and early cinema projection, to the coming of sound, and finally to more recent trends in camera and special effects. In the first part, central concepts of film form will be explored, such as editing, montage, *mise-en-scène*, sound, lighting, and camera movement. The second part of the module will continue to work with these concepts, but will also delve more deeply into theoretical issues, including concepts of genre, *auteur*, psychoanalysis, technology and modernity. The module is team-taught by several lecturers over the year. Every student should attend the weekly lecture/screening time in LTB10, and one seminar.

Assessment

Written assignments take the form of three essays, each between 2,500 and 3,000 words. There is a three-hour examination at the end of the year.

Full module outline and reading lists may be found on the relevant CMR at <http://courses.essex.ac.uk/>. Should you have any queries, please do not hesitate to contact your class tutor, or else the module supervisor.

LT 122 INTRODUCTION TO FILM PRODUCTION

Module supervisor: Jeffrey Geiger

Module tutor: John Moore

This module provides an introduction to basic skills required for media production. It gives hands-on experience of the film process, from pre-production to post-production. Students are introduced to the ways in which framing, camera movement, lighting, sound, editing, and other technical processes are instrumental in developing film form. Classes cover such topics as how shots are framed, how filmmaking affects acting, and how different editing techniques manipulate film narrative. Students on this module are encouraged to translate 'key concepts' they learn on LT121 Introduction to Film Studies into a practical context. Students will work individually as well as in small groups, and devise their own projects under the guidance of their tutor.

Learning and Teaching Methods

Students will work individually as well as in small groups, and devise their own projects under the guidance of their tutor. There will be practical demonstrations, workshops, and project supervision. Classes meet once weekly for two hours in the Media Centre. You will have been assigned a class: check the lists posted on the LiFTS First-Year Bulletin Board, between rooms 5A.107 and 5A.109.

Assessment

The module is assessed by six practical exercises/assignments (100%), three in the Autumn Term (10%+10%+10%), two in the Spring Term (15%+15%), and one group project in the Summer Term (40%). There is no exam. Pass constitutes an overall pass mark of 40%.

Full module outline and reading lists may be found on the relevant CMR at <http://courses.essex.ac.uk/>. Should you have any queries, please do not hesitate to contact your class tutor, or else the module supervisor.

LT 161 INTRODUCTION TO US LITERATURE

Module supervisor: Dr Owen Robinson

LT161 Introduction to US Literature offers a general introduction to the idea of US literature, focussing on a selection of nineteenth- and twentieth-century texts. This is a half-module offered in the autumn term, and may be taken only in conjunction with another half-module offered (in the spring term) to first-year students. Possible pairings are with SC164: Introduction to US Sociology and LT171: Introduction to European Literature.

Learning and Teaching Methods

Teaching is by a weekly lecture (Wednesday 9-10am, LTB9) and weekly class. You will have been assigned a class: check the lists posted on the LiFTS First-Year Bulletin Board, between rooms 5A.107 and 5A.109. You are expected to buy copies of the books and to bring them to class with you. Class teachers will provide you with further critical material and bibliographies.

Assessment

This module is assessed by two essays, each between 2,500 and 3,000 words, and a two-hour examination in the summer.

Full module outline and reading lists may be found on the relevant CMR at <http://courses.essex.ac.uk/>. Should you have any queries, please do not hesitate to contact your class tutor, or else the module supervisor.

LT171 INTRODUCTION TO EUROPEAN LITERATURE

Module supervisor: Dr Sanja Bahun

LT171 Introduction to European Literature is a half-module which runs just in the spring term. It can be combined with L161. Teaching is by a weekly lecture (Monday 12-1pm, LTB4) and weekly class. Please check the First-Year Bulletin Board between rooms 5A.107 and 5A.109 and assign yourself to a class with Hazel Horsnell in 5A.201 (LiFTS General Office).

Learning and Teaching Methods

This course offers an introduction to European literature (read in translation). The selection of texts takes into account works that were crucially significant on a European scale or that exemplify some significant moment or movement in the development of European literature. Texts are presented in a broadly chronological way to convey the development of literary genres, forms and styles, contents and ideas, and to show how the literatures of Europe cross-fertilised and impacted on one another.

Assessment

This module is assessed by two essays, each between 2,500 and 3,000 words, and a two-hour examination in the summer.

Full module outline and reading lists may be found on the relevant CMR at <http://courses.essex.ac.uk/>. Should you have any queries, please do not hesitate to contact your class tutor, or else the module supervisor.

LT 181 AU & SP WRITING SKILLS

Module supervisor: Dr Adrian May

LT181 is a core module for which identical versions are taught in the Autumn and Spring terms. Each module lasts one term. You will have been assigned a class: check the lists posted on the LiFTS First-Year Bulletin Board, between rooms 5A.107 and 5A.109.

Learning and Teaching Methods

Each week, students will attend a two hour workshop class and then complete a number of independent study tasks. The module aims to refresh and develop students' writing by encouraging a positive attitude towards writing and a sharper sense of the place of writing within the process of learning. This module will help students to think of writing as a means of self-development and expression, as well as simply enabling them to produce better essays. Participation, peer assessment and exercises will be involved, in a safe and encouraging non-competitive atmosphere.

Each week points of grammar, punctuation, syntax and citation will be examined. Some time each week will also be given to prepare a Learning Journal, while the rest of each two hour-class will include planning and preparing writing tasks, a related weekly topic and worksheet tests. The weekly topics will include the essay, notes, ways of beginning, interpreting the question and developing an argument, finding and using research material, style and language, motivation and time management, close reading, drafts and rewriting, genre, style and creativity.

Assessment

Assessment will be through 50% worksheet tests, 25% written assignments and 25% reflective journal.

Full module outline and reading lists may be found on the relevant CMR at <http://courses.essex.ac.uk/>. Should you have any queries, please do not hesitate to contact your class tutor, or else the module supervisor.

LT182 AU & SP CLOSE READING SKILLS

Module Supervisor: Dr Leon Burnett

The module is designed to lead to a deeper understanding of what is involved in close reading and how it contributes to the holistic appreciation of meaning and significance in a diverse range of texts. You will have been assigned a class so please check the lists posted on the LiFTS First-Year Bulletin Board, between rooms 5A.107 and 5A.109.

Learning and Teaching Methods

Seminars will be organised in two parts, with the shorter first part more topic-focussed and tutor-led, while the second part will be text-focussed and student-led. The emphasis is on students actively doing the close reading. The module will address itself principally to the topic: *How to read a text closely*. Each week, students will be introduced in a two-hour seminar to an unseen text, which they will be asked to explicate. Note: The primary texts for this module will be unseen material

Assessment

There will be one essay of 2000 words and a two-hour examination in the summer.

Full module outline and reading lists may be found on the relevant CMR at <http://courses.essex.ac.uk/>. Should you have any queries, please do not hesitate to contact your class tutor, or else the module supervisor.

LT191 AU CREATIVE WRITING SKILLS

Module supervisor: Dr Philip Terry

LT191 Creative Writing Skills is a half-module which aims to get students started as writers, with the practical idea that you more you do it, the better you can become. It is compulsory for the BA in Creative Writing. Getting into the habit of writing prepares you for subsequent, more theoretical-based aspects of writing modules as well as for discussion of writing, towards 'work-shopping' exercises. Writing yourself is also a good way of reading and responding to texts and this aspect of the module will have benefits for all your study.

Learning and Teaching Methods

Creative writing skills will be explored through exercises and texts, some of which will link with other first year modules, especially Introduction to Literature LT111 and Writing Skills LT181, where the emphasis is on basic skills and essay writing. Topics to be covered will include: point of view, metaphor and imagery, dialogue, suspense, poetics, 'showing and telling', plotting. When exploring these topics texts from existing first year modules will be used wherever possible, e.g. point of view can be explored by changing the focaliser of a given text. The module is participatory: this will involve writing and reading in class, as well as contributing to written exercises and discussion.

Assessment

100% Coursework

Full module outline and reading lists may be found on the relevant CMR at <http://courses.essex.ac.uk/>. Should you have any queries, please do not hesitate to contact your class tutor, or else the module supervisor.

LT192 SP INTRODUCTION TO RHETORIC

Module supervisor: Dr Philip Terry

Module tutor: Dr Roger Moss

LT192 Introduction to Rhetoric is a half-module, running in the spring term compulsory for students taking the BA in Creative Writing.

Learning and Teaching Methods

The aim of the module is to introduce students to the usefulness of rhetoric as a way of developing their writing skills (in both creative writing and essays) and of enhancing their reading and study of literature. As well as further exploration of the topics of imagery, style, point of view and structure, following on from LT191 *Creative Writing Skills*, the course will also address such questions as: awareness of an audience, the different purposes of rhetorical speech-making and writing, the nature of rhetorical argument, techniques of persuasion, the influence of rhetoric on dramatic, poetic and prose writing.

The classes for the course are divided into two sections: (1) an examination of some of the basic functions and techniques of rhetoric (using modern political and commercial source materials as well as Shakespearean drama), leading into (2) an examination of the ways in which rhetoric can be applied to creative writing (the essay, drama, poetry and fiction). Each part of the work will include follow-up exercises, allowing students to make practical use of the different aspects of rhetoric covered in the course.

Assessment

100% coursework.

Full module outline and reading lists may be found on the relevant CMR at <http://courses.essex.ac.uk/>. Should you have any queries, please do not hesitate to contact your class tutor, or else the module supervisor.

TH141 INTRODUCTION TO DRAMA

Module supervisor: Barbara Peirson

Module tutors: Barbara Peirson and Gemma Mayes

TH141 is a compulsory module for students on BA in Drama, Drama and Literature, and Drama and Modern Languages.

Learning and Teaching Methods

This module is both practical and theoretical and comprises seminars, practical workshops, and seminar/workshops during the autumn and spring terms, plus three revision seminars in the summer term. Students will be introduced to major theatre theorists; including Aristotle, Brecht, Artaud, Stanislavski, Grotowski and Peter Brook. Plays that will be studied range from those written in Ancient Greece to those written in the present day. These same texts will also form the basis for the discussion of genre, social and political context and the nature and purpose of theatre.

Assessment

Assessment is by two essays between, 2,500 and 3,000 words, and a practical assessment in Week 24. During Term two, students are assigned to a group, and must be prepared to arrange rehearsal times with other members of the group.

Full module outline and reading lists may be found on the relevant CMR at <http://courses.essex.ac.uk/>. Should you have any queries, please do not hesitate to contact your class tutor, or else the module supervisor.

TH142 INTRODUCTION TO THEATRE-MAKING

Module Supervisor: Barbara Peirson

Module tutors: Barbara Peirson, Nikk Turnham, Polona Baloh-Brown, Ben Livingstone

TH142 Introduction to Theatre-Making is a pre-requisite for the BA in Drama and the BA in Drama and Modern Languages, and no other students are accepted on this module. This module examines the process of theatre-making, and looks at the way in which theatrical ideas are developed from their initial stimulus to their realisation during performance. Teaching is by 20 workshops, and is assessed by three practical presentations and three written assignments. Tuesday 10am to 1pm or 2pm to 5pm.

Learning and Teaching Methods

The module is divided into two parts:-

(1) *Preparing the Ground*

(Weeks 2-11)

After an introductory session with Barbara Peirson, students are set an assignment for the term to attend to a range of theatre productions and other art events and to record their experiences and responses in a 'Director's Notebook'. During the first half of the term there will be a series of technical theatre workshops, where students explore the basics of lighting, sound and stage management, The second half of the term will allow students to look at a range of techniques for making theatre, where the text is not the given starting point, culminating in devising several short performances of 'street theatre' which will be performed around the campus. Students will be encouraged to expand their range both intellectually and imaginatively. Drawing upon a broad variety of stimuli, they will be guided to devise, write and perform a short piece of theatre which reflects this growth.

(2) *Performing Narratives*

(Weeks 16-25)

In this part of the module students will devise their own work around issues that concern them, be they personal, political, social or cultural. Students will select research information and interpret it performatively. A variety of devising techniques will be explored and used as a basis to create original pieces of work. .

Assessment

100% coursework. There will be two assessed practical projects and two written assignments from part one and. in part two students will be assessed on aspects of practical work undertaken with a written assignment at the end.

Full module outline and reading lists may be found on the relevant CMR at <http://courses.essex.ac.uk/>. Should you have any queries, please do not hesitate to contact your class tutor, or else the module supervisor.

ESSAYS AND COURSEWORK REGULATIONS

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/>

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 below. 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

The Department of Literature, Film, and Theatre Studies has the following essay deadlines.

Online submission deadlines

- Essay 1 deadline is 4pm on Tuesday 15 December 2009
- Essay 2 deadline is 4pm on Tuesday 9 March 2010
- Essay 3 deadline is 4pm on Tuesday 27 April 2010

LT161 Essay 2 deadline is 4pm on Tuesday 26 January 2010

Watermarked paper copy of essays to be handed in by 4pm on the following day to The General Office.

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

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.

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.

DEPARTMENTAL STYLE SHEET

Remember that you can expect to lose marks if this style sheet is not followed for essays. By the end of your first year, you should be a confident user of all the conventions.

Basics

All essays must be handed in to the Department's Undergraduate / Graduate Office and must have an appropriate cover sheet attached.

Essays must be word-processed. You're strongly advised to keep an electronic copy 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 Insert Page Numbers on your word-processing package).

Quotations

Short quotations, of a few lines or fewer than 50 words, may be run on as part of the text, in inverted commas. Two or three lines of verse may be run on with the lines separated by a stroke: e.g. "In the room the women come and go / Talking of Michelangelo".

Long quotations, of more than a few lines or 50 words, or of several lines of verse, dialogue, etc., should be indented from the text, single-spaced, and not enclosed in inverted commas.

If you wish to skip over part of a sentence or paragraph you are quoting, indicate this by three spaced dots . . . or four if you run over the end of a sentence. Explanatory words added by you within quotations are indicated by square brackets.

References to books, articles, and other material

You should put into italics the titles of books, plays, journals, magazines, newspapers, long poems, i.e. complete publications; and you should put in inverted commas the titles of articles, short stories, poems, chapters of books, i.e. parts of publications.

Footnotes and References

You must always acknowledge the source of (i) any direct quotation from a published work; (ii) any idea from a published work which has significantly influenced your argument, even if you do not make a direct quotation; (iii) any repetition of material from another of your own essays. The rule of thumb for footnotes is to be as brief as is consistent with clarity.

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

After quotation from, or reference to, any work, indicate a footnote by a raised number, thus.⁸

In the case of the main work on which your essay focuses, make one footnote giving the edition you are using.¹ You may thereafter put page or line references, etc., in parenthesis after quotations:

Bulstrode's first object after Lydgate had left Stone Court was to examine Raffles's pockets, which he imagined were sure to carry signs in the shape of hotel-bills of the places he had stopped in, if he had not told the truth in saying that he had come straight from Liverpool because he was ill and had no money. (p. 564)

References to plays containing acts, scenes and lines should be in the form (V.ii.19-22); note the sequence of upper case Roman, lower case Roman, and finally Arabic. 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).

A footnote to a book should give author, title, place, publisher, and date of publication, in that order, and as precise a reference as possible to the passage you are discussing: line numbers for poetry; act, scene and line numbers for plays; page numbers for prose or whenever finer divisions are available.² The pattern is slightly complicated if the reference is to part of a book,³ when there are editors⁴ or translators⁵ or when an article appears in a periodical.⁶ You should also indicate if you are quoting at second hand.⁷

Subsequent references to critical works for which a full footnote has already been given need give only the author's surname and the page,⁸ unless you are using two or more works by a single author. If you refer to Lewis's *The Discarded Image* as well as his *Allegory of Love*, a subsequent footnote will need a brief title to distinguish between them.⁹

¹ George Eliot, *Middlemarch* [1874] (Harmondsworth: Penguin, 1996). Subsequent references in parentheses are to this edition. [Note the original date of publication in square brackets: do this for all primary sources and for secondary sources where the edition you refer to is significantly (say 30 years) more recent than the original publication date.]

² William Empson, *Seven Types of Ambiguity* (London: Hogarth Press, 1930), p. 169.

³ F.R. Leavis, "Bunyan through Modern Eyes", in *The Common Pursuit* (London: Chatto and Windus, 1958), pp. 206-207.

⁴ Stephen Orgel, "The Masque" in *English Drama to 1710* (Sphere History of Literature in the English Language, Vol. III), ed. Christopher Ricks (London: Sphere, 1971), p. 358.

⁵ Erich Auerbach, *Mimesis*, trans. William Trask (Princeton: Princeton University Press, 1953), p. 376.

⁶ Malcolm Bradbury, "Muriel Spark's Fingernails", *Critical Quarterly*, 14 (1972), 242-243.

⁷ Inigo Jones and William D'Avenant, *Salmacida Spolia* (London, 1639), quoted in Orgel, p. 366. [To give only the reference to Jones and D'Avenant would imply that you yourself had read the masque and found the lines quoted. If a full reference to Orgel had not already been given, you would supply it here.]

⁸ Auerbach, p. 210.

⁹ Lewis, *Allegory*, p. 337.

References to a performance of a play should be as follows.¹⁰

Footnotes should appear at the foot of the page to which they apply (as here). Your word-processing package will allow you to enter footnotes automatically (usually Insert Footnote), but pay attention to Options (so that you choose Arabic numbering) and use Format Style Footnote Text to arrange the notes in readable and stylish fashion (here 10 pt, single-spaced, with a 6pt space after).

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. The basic form for bibliographical entries is simple:

Author, *Title* (place: publisher, date)

Because bibliographies are arranged in alphabetical order by author, the author's surname is given first, with initials or full name following a comma. Whether to use initials or the full name: look at the title page of the book and follow the form given there. Thus:

Eliot, T.S. but Faulkner, William
Knights, L.C. Kenner, Hugh

Titles are put into italics when published separately: books, plays, journals, newspapers, long poems or anything standing on its own as a separate volume. Titles of articles, chapters from books, short poems, or other material not published separately should be placed within quotation marks.

Editors' and translators' names are an essential part of the bibliographical reference; usually they follow the title. When you have used a number of items in an edited collection, you can use a single bibliographical entry with the editor's name first (then making entirely clear in footnotes which individual authors and items are being cited), or you can list each part.

Wadsworth, Michael, ed. *Ways of Reading the Bible* (Brighton: Harvester Press, 1981)

Medcalf, Stephen, "The Coincidence of Myth and Fact," in *Ways*, ed. Wadsworth, pp. 55-78.

or

Josipovici, Gabriel, "The Bible: Dialogue and Distance," in *Ways of Reading the Bible*, ed. Michael Wadsworth (Brighton: Harvester Press, 1981), pp. 133-153.

As in footnotes, do not repeat information unnecessarily, but make sure the information is clearly available.

¹⁰ Jonathan Lichtenstein, *Memory* (Clwyd Theatre, Nov. 2006, dir. Terry Hands).

For articles in periodicals, the volume number precedes the date, and the page numbers follow the date. For an article in Volume 7 of *American Singers*, published in 1990, and running from page 34 to 40, the reference would be:

Wombat, Arthur, "The Lyrics of Bob Dylan", *American Singers* 7 (1990), 34-40.

All internet documents or sites must also be correctly cited in your bibliography, as follows:

Author, (surname first), title (in inverted commas), date of publication on web (in parentheses); if there is no date given: (n.d.), the term: [WWW documents], the full web address (prefixed by the 'URL'), the date at which you accessed the document (in parentheses):

Levy, Matthew, "Gulliver's 'Historico-Tropological Journey, or Measurement, Irony and the Grotesque in Gulliver's Travels'" (n.d.), [WWW documents] <<http://www.uta.edu/english/dab/baud/fatal/obscene.html>> (1 October 2002).

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 should be included in the essay. This can be done in one of two ways:

Model one

After the first direct reference to a film, a footnote should appear which includes the following information: The title of the film, director's name, two or three of the principal players, the studio or production company that released it, and the year. For example: *Grease*, dir. Randal Kleiser, feat. John Travolta, Olivia Newton-John (Paramount, 1978). Further citations are not necessary.

Model two

Rather than a footnote, the essay can simply quote directly from the film without any reference within the text. It should, however, present a complete *filmography* at the end of the document, which includes the following information: the film title, the director, the 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).

ESSAY GUIDELINES FOR FIRST-YEAR STUDENTS

Help with essay writing

Clare Pollard and Sue Teddern are the University's Royal Literary Fund Fellows for 2009-2010. Please ask in the General Office for details of how to book an appointment with one or other of them.

1. Structure

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

2. Argument

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

3. Textual References:

You must support your argument with quotations from the text. Substantial segments should be single spaced and indented from main body of the essay, with the lines presented as in the text, without quotation marks, followed by the book/line reference in parenthesis. An example from *The Aeneid*:

I sing of warfare and a man at war
From the sea-coast of Troy in early days
He came to Italy by destiny,
To our Latvian western shore. (I. 1-4)

Small amounts of text should be included, in quotation marks, within the main sentence. Mark the end of lines in the main text with a forward slash followed by the book (Roman numeral) and line (Arabic numeral) reference in parenthesis. Choose only as much of the text as you need to support a particular point, as in this example:

The description of Aeneas as coming 'to Italy by destiny, / To our Latvian western shore' (I. 3-4) locates the hero in relationship to Roman history determined by fate and in relationship to an audience of Roman readers still involved in that history.

The quotation and its introduction must together make complete, grammatical sense. If, as in the example above, you quote less than a full independent clause, make sure that the surrounding discussion in combination with the phrases copied produces a clear sentence.

See the Department Style Sheet for further information. The Style Sheet follows these Guidelines. Copies are also available from the Department Office or from the Department's web pages: <http://www.essex.ac.uk/literature/>

You are expected to have mastered the academic presentation of essays by the end of the first year.

4. Secondary Reading

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

5. Plagiarism:

If you do not indicate your sources clearly and in detail, you will be open to a charge of plagiarism, and your essay will be referred to the Head of Department. The penalties for plagiarism are severe; for the first offence, an essay usually receives a mark of zero. Please refer to the University web pages for information on plagiarism if you are at all unclear about its definition: <http://www.essex.ac.uk/plagiarism/>

Remember that you need to reference not only all quotations, but also any ideas that you paraphrase or that have influenced your own argument. All texts, including secondary articles, books, and websites consulted for the essay must be included in your bibliography. It counts as self-plagiarism if you reproduce substantial sections from other essays you have written.

6. Language

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

7. Spelling

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

8. Grammar

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

9. Printed essays

- Essays must be word processed.
- Set Format for 12-point Roman font and double spacing, or at the least 1.5 line spacing.
- Number all pages.
- Always use only one side of each sheet.
- Always include your bibliography as a separate sheet.

10. Suggested Reading

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

DEPARTMENTAL MARKING SCALE AND STANDARDS

The following are guidelines used by teachers for the marking of essays. (The different guideline 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 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

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).

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/). Susan Rhodes (susanr@essex.ac.uk) is the Careers Advisor with special responsibility for LiFTs and so is a good first contact. From October 2009 the Careers Advisory Service are also offering a 10 week voluntary course in Career Development, run in the evenings and aimed at 2nd year undergraduates. Contact Lynne Jordan for further details. The Careers Link here in LiFTS is Elizabeth Kuti (ejkuti@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 2009-2010

Autumn Term
Thursday 8 October – Friday 18 December 2009
Spring Term
Monday 18 January – Friday 26 March 2010
Summer Term
Monday 26 April – Friday 2 July 2010

FOR GENERAL UNIVERSITY INFORMATION AND REGULATIONS

Please refer to:

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 2009), 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