

Resit Assessments 21-22 & 22-23

Please select your module from the list below. It will link to the resit assessment information. Please take note of the submission instructions for your module. If you are a student trailing the assessment from a previous academic year or having a deferred resit, you will be given access to the current year Canvas page so that you are able to submit your work. If you are unsure how to submit, please refer to the guidance on the Sussex website [Submitting an assessment : University of Sussex](#). Alternatively, please contact the MAH Curriculum and Assessment team for advice (mah-cao@sussex.ac.uk).

You can find your deadlines for resits on **Sussex Direct** mode

Resit Assessments 21-22 & 22-23		
1956: The Battle of Algiers	Film Theory	Online Journalism
Activist Media Practice	Film Theory B	Photography: Critical Narratives
African American Experience	Humans and Animals	Pidgins and Creoles
American Cities	Interactive Design	Popular Music Cultures
American Political Culture	Intermediate Fiction Filmmaking	Practice, Sustainability & Music Cultures
Britain in the 20th Century	Introduction to Music Studies	Sequential Imaging
Chinese Cinema	Lyric Poetry	Sound Design
Culture, Politics and the University	Modern America	Techno-Feminism History and Practice
European Cinema	Modernist and Contemporary Fictions	The Golden State: Art in California
Europe in the 20th Century	Music and Society (E)	The Look of America
Explorations in Philosophy & Literature	Music and Society A	Theoretical Concepts
Feminism and Digital Culture		

Module Title	Module Code	Format & Weighting
Sound Design	W3094	See below
Assessment Details and Expectations		

SCHOOL OF MEDIA, ARTS AND HUMANITITES

RESIT: PORTFOLIO (70%)

Please refer to the original assessment instructions on the module's Canvas page.

<https://canvas.sussex.ac.uk/courses/24736/pages/assignments-and-guidance>

Submit to Canvas

Module Title	Module Code	Format & Weighting
Interactive Music Systems	W3081	See below

Assessment Details and Expectations

RESIT: PROJECT (70%)

An interactive music system project (either as software, a physical or hybrid instrument, or an installation), chosen through discussion with the tutor. It will be documented with a 5 minute demonstration and creative piece, as sound or video. The project should be accompanied by a critical commentary (1500 words), describing the aims and objectives of the project, the research undertaken, and the context, project development and evaluation.

See please the assessment pages on Canvas for further guidance.

<https://canvas.sussex.ac.uk/courses/24708/pages/assignments-and-guidance>

Submit to Canvas

Module Title	Module Code	Format & Weighting
Studio Recording	W3080	See below

Assessment Details and Expectations

RESIT: REPORT (30%)

In whatever space you have available (bedroom, bathroom, safe outside space, etc.) make three different recordings of the same performance on the same instrument/voice. The idea is to explore the ramifications of both acoustic space and microphone placement on final quality of the recording.

At its simplest, you could record the same performance on the same instrument (or voice) with the mic close, then further away, then furthest away, but there are many other options (behind the instrument as opposed to in front, mic facing a wall to get only reflected sound as opposed to 'looking' directly at the source, etc.). Each recording should be no longer than 1 minute.

You'll present your three recordings, with full documentation of your process, and relevant scholarly and artistic context, in a combined Powerpoint format (or other presentation software, e.g. Prezi, Keynote, Slides, etc.), with the three recordings embedded into the presentation. Please use no more than 10 slides in total, including a slide for your reference list (for academic and artistic context).

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Your presentation should include:

Your three recordings embedded into one or more slides

Clear explanation of how the three recordings differ

An evaluation of what worked best for the given performance

Some academic/scholarly context – what have scholars said about any of the issues you've explored (e.g. acoustic space, microphone placement)?

Some artistic context – what artists/producers/engineers have you been inspired by, or who have explored similar issues to you?

Photo/video documentation of your process embedded into one of more slides.

Note, please ensure videos are compressed to a small size to facilitate uploading.

A reference list for the contextual elements in a reputable academic referencing style

Assessment guidance:

Think of this assessment as like a presentation, without actually having to get up in front of the group and present it.

Please keep numbers of bullet points per slide to a minimum, i.e. no more the 6 or 7 points per slide. As with any presentation you are trying to get across the most pertinent/relevant/interesting information without overburdening the viewer with too much text on each slide

Ensure that all factual information is properly referenced

Submit to Canvas

Module Title	Module Code	Format & Weighting
Music and Society A	W3057	See below

Assessment Details and Expectations

RESIT: ESSAY (70%) 2000 words

Please refer to the original assessment instructions on the module's Canvas site.

<https://canvas.sussex.ac.uk/courses/24756/pages/module-information>

Submit to Canvas

Module Title	Module Code	Format & Weighting
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SCHOOL OF MEDIA, ARTS AND HUMANITITES

Introduction to Music Studies	W3056	See below
Assessment Details and Expectations		
<p>RESIT: ESSAY (70%) 2000 words</p> <p>Do the original topic as listed on Canvas for Assessment 2.</p> <p>https://canvas.sussex.ac.uk/courses/24753/pages/assignments-and-guidance</p> <p>Submit to Canvas</p>		

Module Title	Module Code	Format & Weighting
Popular Music Cultures	W3052	See below
Assessment Details and Expectations		
<p>RESIT: ESSAY (70%)</p> <p>Please refer to and reattempt the original assessment instructions.</p> <p>https://canvas.sussex.ac.uk/courses/24750/pages/assignments-and-guidance</p> <p>Submit to Canvas</p>		
<p>RESIT: REPORT (30%)</p> <p>Please refer to and reattempt the original assessment instructions.</p> <p>https://canvas.sussex.ac.uk/courses/24750/pages/assignments-and-guidance</p> <p>Submit to Canvas</p>		

Module Title	Module Code	Format & Weighting
The Golden State: Art in California	V4159	See below
Assessment Details and Expectations		
<p>Resit: Essay (70%)</p> <p>Essay (3500 words)</p> <p>Please refer to the assessment instructions here and email your plan to Jo, j.pawlik@sussex.ac.uk.</p>		

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Submit to Canvas Turnitin.

Resit: Portfolio (30%)

Annotated Bibliography (1500 words)

This should relate to an artist or topic that you expect to cover in your essay. It could relate to an artist, theme or style of art discussed in seminar. You must agree your topic with your tutor.

You will be required to produce a list of 5 different academic sources (books, essays or articles), including at least one book chapter relating to your theme.

Please refer to the assessment instructions here for more information.

Submit to Canvas Turnitin.

Module Title	Module Code	Format & Weighting
American Political Culture	T7059/T7059E	See below

Assessment Details and Expectations

RESIT: ESSAY (30%)

Canvas instructions [apply](#).

If this is your second attempt at the assessment, please choose a different question title.

Submit through Canvas Turnitin to the correct Canvas site (T7059 or T7059E)

RESIT: ESSAY (70%)

Canvas instructions [apply](#).

If this is your second attempt at the assessment, please choose a different question title.

Submit through Canvas Turnitin to the correct Canvas site (T7059 or T7059E)

Module Title	Module Code	Format & Weighting
The Look of America	T7002/T7002E	See below

Assessment Details and Expectations

RESIT: ESSAY (50%)

Canvas instructions [apply](#).

If this is your second attempt at the assessment, please choose a different question.

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Submit through Canvas Turnitin to the correct Canvas site (T7002 or T7002E).

RESIT: CEX (50%)

Computer Based Exam.

Candidates must attempt TWO questions.

Citations and bibliography should NOT be provided.

You should aim to write around 1,000 words in total but please note that this is a recommendation and not a requirement.

Paper will be released on the Canvas site at time and date stated on Sussex Direct Assessment Timetable.

Submit to the correct Canvas page (T7002 or T7002E).

Module Title	Module Code	Format & Weighting
Techno-Feminism History and Practice	P5095	See below

Assessment Details and Expectations

REPORT 30%

Brief - This module introduces students to feminist thinking and methods within computational histories, and practice. It is an inclusive module where students will gain a broader understanding of the his-torical, cultural and societal processes which underpin contemporary issues related to computational bias (e.g. race, gender, gender identity and sexuality, class etc.). Through a feminist lens, student will explore how these effect contemporary computational systems, tools and practice.

Students will identify feminist methods and practice to critique existing computational practice and representation, whilst prototyping new feminist interventions. Students will work collaboratively and across inter-disciplinary boundaries.

The number one priority for us is that this module is focused on both history and practice, we see this as an iterative process of knowledge exchange, development and domain understanding. The workshop material and practice is carried out in the context of the historical and contemporary background to developments in computing, digital culture and digital society. They are both lead by an engagement with intersectional feminism, gender and technology, queer theory and trans- formations, and questions of race, sex, class framed within the context of digital humanities, digital culture, digital media, data science and digital society.

Submit to Canvas

Module Title	Module Code	Format & Weighting
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SCHOOL OF MEDIA, ARTS AND HUMANITITES

Intermediate Fiction Filmmaking	P5041/P5029	See below
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Assessment Details and Expectations

PRJ 70%

Below are the instructions for all resitting students, including trailing students (such as those who took the module in 21/22).

1. A fiction film of 4 minutes in length. To be submitted as a .mov or .mp4 file. Maximum file size is 2GB.

The film should demonstrate innovation and experimentation in storytelling. It can be shot using cameras, or using screen recordings on a computer which you then edit.

Rules:

- the film should address the following story theme: 'The Map'
- the film should include a maximum of 2 actors
- credits sequences are to last no longer than 20 seconds
- the story should not involve any onscreen weapons
- you should be able to shoot the film in line with any Covid-related restrictions if required

2. A process book that journals your research and creative experimentation throughout the term.

This is an individual piece of work. Not to exceed 3,500 words of your own commentary. This word count does not include the bibliography, filmography, or any other material such as notes and drafts that you include and refer to.

You need to document your own work on the project, explaining and justifying the creative decisions you take in your role, in the context of what you and the group are trying to achieve.

The process book needs to feel interesting, ongoing and reflective. It should reflect the development of your thoughts and research over the entire period of the module, and should not be collated in retrospect (just before submission).

You may include text, images, diagrams, tables, maps, draft excerpts, screenshots. All material should be clearly labelled and referenced, and annotated if appropriate. You should properly reference all secondary material that you refer to. The process book is to be submitted as a single PDF file.

Submit to Canvas to the P5041 or P5029 page.

Module Title	Module Code	Format & Weighting
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Feminism and Digital Culture	P5017	See below
Assessment Details and Expectations		
<p>Resit: Essay (100%)</p> <p>Essay (3500 words)</p> <p>Please reattempt the original assessment: Write an essay discussing a research question that is relevant to the module and includes the following elements:</p> <p>Use the literature in the academic field</p> <p>Demonstrate an engagement with an example of digital media.</p> <p>Show evidence of some research into the field – this can be evidenced by references to and discussion of the literature in the field.</p> <p>Show evidence of research into digital media culture – this can be evidenced by discussion and analysis of a media example, and/or an archive.</p> <p>Check your title with your tutor before starting your essay and make sure you check that your work is heading in the right direction as you develop this.</p> <p>See guidance for Assignment 2 on the module's Canvas page.</p> <p>Submit to Canvas Turnitin.</p>		

Module Title	Module Code	Format & Weighting
Online Journalism	P5004	See below
Assessment Details and Expectations		
<p>Resit: Portfolio (100%)</p> <p>Students should re-attempt their original assessment, to which you can find instructions for on the module's Canvas site.</p> <p>If you have previously submitted the assessment, you MUST NOT include any part of their work previously submitted for the relevant assessment</p> <p>If this is your first attempt at the assessment due to a non-submission or condoned non-submission, you will need to attempt the assessment from the beginning as outlined in the module's Canvas site.</p> <p>Submit to Canvas Turnitin.</p>		

Module Title	Module Code	Format & Weighting
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Modernist and Contemporary Fictions	816Q3A/816Q3B	See below
Assessment Details and Expectations		
<p>RESIT: 100% Essay</p> <p>This module is assessed by a 4000-5000 word research essay.</p> <p>You should write your own essay title in the style of an academic article (not a question) – e.g. “‘I rejected [...] ‘We’ substituted’: Between the Acts and the Dilemmas of Community.</p> <p>Your essay should:</p> <ul style="list-style-type: none"> • Present a clear and focused argument that is rooted in, and supported by, historically and theoretically-sophisticated close analysis of work you have read for the module. • Demonstrate an awareness of the historical period of your author or authors. • Engage with the critical and theoretical debates provoked by the work you have chosen. • Pay close attention not only to thematic content, but also to the formal features of the work or works. <p>There is no set number of texts you need to write on– some essays might develop a detailed analysis of one novel while others might make an argument rooted in an analysis drawing on 3 or 4 texts. All essays should engage with secondary research: this might take the form of research historical and contextual writing, engagement with critical debates about the work or works you choose to discuss, or critical engagement with scholarship or theory that helps you to make an argument.</p> <p>You may follow any system of referencing as long as you follow it consistently.</p> <p>You can, if you wish, engage with questions about paranoid and reparative reading but you do not have to. You can, if you wish, engage with periodization (Modernist, postmodernist, contemporary, etc) but you really do not have to.</p> <p>PLEASE SEE ADVICE ON ASSIGNMENTS AND GUIDANCE PAGE ON CANVAS SITE INCLUDING LIST OF ESSAY PROMPTS:</p> <p>https://canvas.sussex.ac.uk/courses/25462/pages/assignments-and-guidance</p> <p>Submit to Canvas</p>		

Module Title	Module Code	Format & Weighting
Culture, Politics and The University	942Q3A	See below
Assessment Details and Expectations		
RESIT: PORTFOLIO (100%)		

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Students should re-attempt their original assessment, to which you can find instructions for on the Assignment and Guidance section of the module's Canvas site. Please contact the module convenor if you did not do the participation elements during the teaching term and the convenor will advise on how to complete the appendix retroactively.

<https://canvas.sussex.ac.uk/courses/25378/pages/assignments-and-guidance>

Submit to Canvas

Module Title	Module Code	Format & Weighting
Lyric Poetry	Q3012	See below
Assessment Details and Expectations		
<p>RESIT: 30% Essay 1500 words Write a 1500-word essay titled: 'A commentary on _____'</p> <p>You should select any poem read on the module in the first 6 weeks</p> <p>Submit to Canvas</p>		

Module Title	Module Code	Format & Weighting
Pidgins and Creoles	Q1086B	See below
Assessment Details and Expectations		
<p>RESIT: Portfolio (100%) Word limit 3000 words</p> <p>Your word limit for this exercise is 3,000 words. Please treat this as a limit rather than a goal (in other words, if you can complete the exercise fully in fewer words, there is no need to add more words unnecessarily).</p> <p>Remember that linguistic examples, diagrams, tables, reference lists and lists of abbreviations are not included in the word count. Remember that if you paraphrase or quote any definitions or linguistic examples from published sources, you should cite and reference those sources appropriately (please refer to the English Language and Linguistics writing manual on the Canvas site for this module).</p> <p>Marking criteria Your portfolio will be marked holistically, with the following four criteria equally weighted: • Subject knowledge: 25% • Data/methodology: 25% • Analysis/argumentation: 25% • Communication/presentation: 25%</p>		

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Instructions

Your portfolio should consist of five pieces of work chosen by you from among the eight weekly portfolio tasks listed below. You can find the portfolio tasks in the relevant weeks' lecture slides on the Canvas site for this module.

Week 2: Social and historical factors

Week 3: Lexicosemantics

Week 4: Phonology

Week 5: Morphology

Week 6: The noun phrase

Week 7: The verb phrase and predication

Week 8: Simple and complex sentences

Week 9: The typology of creoles

IMPORTANT: If you are a resit candidate and have already submitted the portfolio and failed, you must NOT choose the same five tasks that you originally submitted. If you are a resit candidate and failed due to non-submission, or if you are a sit candidate, you are free to choose any five tasks.

Each portfolio task should be structured according to the adopt-a-grammar questions in the weekly lecture notes and should include a brief statement about each relevant feature of your adopted language supported by 1-3 examples.

Submit to Canvas

Module Title	Module Code	Format & Weighting
Understanding the African-American Experience	V3029/V20E	See below

Assessment Details and Expectations

RESIT: ESSAY (30%)

Canvas instructions apply – [V3029](#) or [V3029E](#)

If this is your second attempt at the assessment, please choose a different question.

Submit through Canvas Turnitin to the correct Canvas page (V3029 or V3029E).

Module Title	Module Code	Format & Weighting
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1956: Battle of Algiers	V1417	See below
Assessment Details and Expectations		
<p>Resit: Essay (100%)</p> <p>Write a 3000-word essay in response to the following:</p> <p>"Address a historiographical or historical debate encountered during the module and support your analysis using a mix of primary and secondary sources."</p> <p>Please contact the module convenor Martin Evans (m.j.evans@sussex.ac.uk) for advice and guidance on this assignment.</p> <p>He will also read up to 10% of your work in advance of submission, which could be in the form of an outline or plan, or an extract from your essay.</p> <p>You should submit your work via Canvas/Turnitin. Please check Sussex Direct/Canvas for the submission deadline.</p>		

Module Title	Module Code	Format & Weighting
Activist Media Practice	868P4	See below

Assessment Details and Expectations		
<p>ESS 30%</p> <p>Students should re-attempt their original assessment, to which you can find instructions for on the Assignment and Guidance section of the module's Canvas site.</p> <p>If you have previously submitted the assessment you are re-attempting students may:</p> <ul style="list-style-type: none"> • Use the same title as work previously submitted for the relevant assessment, or choose a different title if they feel that would benefit them • Submit a rewritten version of work previously submitted for the relevant assessment • Include any part of their work previously submitted for the relevant assessment <p>If this is your first attempt at the assessment due to a non-submission or condoned non-submission:</p> <ul style="list-style-type: none"> • You will need to attempt the assessment from the beginning as outlined in the module's Canvas site. <p>Submit to Canvas</p>		
<p>PRJ 70%</p> <p>Students should re-attempt their original assessment, to which you can find instructions for on the Assignment and Guidance section of the module's Canvas site.</p> <p>If you have previously submitted the assessment you are re-attempting students may:</p> <ul style="list-style-type: none"> • Use the same title as work previously submitted for the relevant assessment, or 		

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choose a different title if they feel that would benefit them

- Submit a rewritten version of work previously submitted for the relevant assessment
- Include any part of their work previously submitted for the relevant assessment

If this is your first attempt at the assessment due to a non-submission or condoned non-submission:

- You will need to attempt the assessment from the beginning as outlined in the module's Canvas site.

Submit to Canvas

Module Title	Module Code	Format & Weighting
Sequential Imaging	P3077/P3078	See below

Assessment Details and Expectations

PRJ 70%

Below are the instructions for all resitting students, including trailing students (such as those who took the module in 21/22).

70% Creative Project Brief: 'News'

Select a news event, devise an evocative animated story, whilst asking why is it key to represent this news event, using animation and related animation aesthetics?

- 250-word description of your creative project (.PDF)
- Process book/ blog (.PDF or PowerPoint)
- 90 -120 second animation exported animation (as .mp4)
- Animation project files and relevant supporting media (zip file)

Process Book/ Blog (PDF/PowerPoint)

A Process Book (or blog) including research documentation, sketches and notes. The process book should capture your engagement with the core readings, your independent research, experimentation and your project development as a whole.

Submit to Canvas to P3077 or P3078

POF 30%

Below are the instructions for all resitting students, including trailing students (such as those who took

the module in 21/22).

Brief: 'news'

Select a news event, devise an evocative animated story, whilst asking why is it key to represent this news event, using animation and related animation aesthetics?

- 1200-word proposal for your creative project
- Treatment and production plan
- Storyboard for complete animation
- A folder including images evidencing creative development – Adobe Photoshop, Illustrator, After Effect files, drawings scanned etc.
- 10s Animation sample (.mp4)

Your 1200-word proposal should include the following elements:

- Your choice of theme and style of animation with reasons for your choices
- Your idea and the inspiration/context for your idea (eg. you may have been inspired by a particular animator's work)
- A critical analysis of key sources on your chosen theme to include; Contextual research, theoretical research (drawing on seminar themes and own research) and research of the work of others (animators / visual artists)
- Demonstration of the awareness of the ethics of representation (with particular attention given to how people or cultures in your work have been historically represented and how your work builds on this)
- Critical analysis of your proposed techniques addressing their limitations and strengths.
- Use Harvard referencing style to cite sources in text and include a bibliography at the end of your proposal.

Your treatment and production plan:

- Treatment (eg. title, plot summary, copyrights, and sound treatment) and production plan (week-by-week schedule including realistic time scales)

10s Animation sample:

- 10s animation sample or scene test that captures the overall style of your proposed project, the animation, character design, and cinematographic approach.

Submit to Canvas to P3077 or P3078

Module Title	Module Code	Format & Weighting
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Interactive Design	P4070/P4075	See below
Assessment Details and Expectations		
<p>POF 30%</p> <p>Proposal for an interactive multimedia narrative that explores and presents the history and social impact of a digital artefact. This would be for a museum or website.</p> <p>Your chosen digital artefact could be as obvious as a mobile phone or tablet, social media platforms, or online shopping. Alternatively, it could be something more embedded within ‘the digital’ such as hypertext, HTML and web-based interactivity, digital and crypto-currency, file-sharing, file formats such as jpegs or mp3 files, or the development of computer graphics, 3D and augmented & virtual reality. It could look at something more experimental such as Deep Learning (such as Google’s Deep Dream project), convolutional neural networks & GAN technology, or something more concerned with ethical concerns such as user tracking, ‘dark patterns’ and internet privacy.</p> <p>1 x Written Proposal (.doc)^[SEP] 1 x Proof of Concept (.PDF)^[SEP] 1 x Supporting Materials (Folder containing software files .jpegs and reflective text files)</p> <p>1. Written Proposal (1500 words) - This should include the following: Project summary – Concisely outline theme and intentions for what the project will be.^[SEP] A discussion of the critical context for the project – Reference themes and materials covered in seminars and your own wider research around topics e.g Remediation etc. that are relevant to your project. A discussion of creative influences/ the work of others in the field (this can be design, new media, art, film etc.) – Critically reflect on aspects of the work other designers/ artists/ makers that have inspired your project and look make connections between aspects of these works and your own, as well themes you discussed as part of the critical context (above). Outline and discuss your project – Summarise the key themes of the project and explain why and how you intend to design and produce it (responding to aspects of critical context and good design practice/ influence of others where appropriate).</p> <p>2. Proof of Concept - A three to four page PDF that should include the following: A visualisation of your proposed final project – a mock up and style guide (colour palette, typography, info on button and graphic styles to be used) A site map, storyboard paper prototype or wire frame as appropriate – show the journey A short summary of the project with justification of what the goals of the project are and how the intended design and implementation will meet those goal – Consider design choices in relation to intended audience, content, message and intended use/ interactivity. A Production Plan (Calendar format) – An illustrated break down of the production of project mapped over days and weeks to deadline (be as specific as possible and try to accurately estimate how long each stage of the project production will take you and assign these to actual times and days where you will be free to work on the project</p> <p>3. Supporting Material - This should include the following: A folder containing examples of a minimum of three of the exploratory task relating to your proposed project with brief written reflective notes demonstrating engagement with the application of theory and practice. These may include, mood board, design development/ sketches, exploration of user testing – product tracking task.</p> <p>Submit to Canvas</p> <p>PRJ 70%</p> <p>Create an interactive multimedia narrative that explores and presents the history and social impact of a digital artefact. This would be for a museum or website.</p> <p>Your chosen digital artefact could be as obvious as a mobile phone or tablet, social media platforms, or online shopping. Alternatively, it could be something more embedded within ‘the digital’ such as</p>		

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hypertext, HTML and web-based interactivity, digital and crypto-currency, file-sharing, file formats such as jpegs or mp3 files, or the development of computer graphics, 3D and augmented & virtual reality. It could look at something more experimental such as Deep Learning (such as Google's Deep Dream project), convolutional neural networks & GAN technology, or something more concerned with ethical concerns such as user tracking, 'dark patterns' and internet privacy.

- 1 x Critical Introduction (500 words) as Microsoft Word file.
- 1 x Folder containing: prototypes and developmental work
- 1 x Folder containing: 1 x Full-quality prototype in Adobe xD
- 1 x Video Walk-through of the working project as Mp.4

Further Guidance

1. Critical Introduction: A concise introduction to the final application and its narrative intention. This should be written in the third person - provide a summary of the core aim of the project (it's message and some contextual information (outline concept, why the project was developed and cite any relevant theory or inspiration).

2. Wireframe and project development: Submit evidence of work in progress i.e. development files and plans (Illustrator and Photoshop docs, additional photographs of paper-based sketches, planning, notes etc.)

3. Interactive Media Project: Submit your final prototype Adobe xD file AND all associated content that is required for it to run (any additional image files, video or links to video if embedded and audio etc.) in a folder entitled 'Final Project'.

4. Video Walkthrough: A brief video demo of the site working on-screen – this should be a screen-capture of user/mouse interaction with the site including relevant audio or subtitles talking through the piece. The video must be in .mp4 or .mov format

Submit to Canvas

Module Title	Module Code	Format & Weighting
Photography: Critical Narratives	P4071/P4076	See below

Assessment Details and Expectations

PRJ 70%

You are required to conceive, research and complete a self-directed photography project investigating a subject of your choice, the project should be approached in a way that engages with and responds to ideas and concepts discussed in class, and be supported by knowledge and understanding gained from key readings and presentations throughout the module. (Canvas)

You are required to title your series of images. The set of images must in some way relate to the title, it may be obvious, subversive, ironic or subtle. You will outline the relationship between the title, the images and the link to the readings with your 250-word descriptive passage.

In order to 'frame' this project you may choose to focus on portraiture (including selfportraiture), landscape, or documentary (bearing in mind that each of these areas can at times overlap), or you may choose to place your work within a broader imaging context, perhaps deciding on a non-

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traditional presentation format, allowing you particular theme to communicate more effectively.

Try to choose a visually inspiring subject which really engages you; a more personal engagement may lead to a stronger project. You will be required to undertake many shoots, please follow a line of enquiry that allows this to happen.

Submission Requirements

- A digital Process Book (PDF) containing the documentation of your project. There is no word length for this process book but it should include scanned images with annotation (explanatory notes), technical experiments (including your contact sheets towards the project; each must be dated, these can be easily created in Photoshop), research on other photographers, inspiration from theoretical readings, brainstorming diagrams, etc. and should reflect the development of your thoughts and research over the whole period of the module, and should not be collated in retrospect, i.e., the process book should show how the project developed rather than commenting on it after the fact.

Please note: It's fine to produce your process book in any form you wish, notebooks, 51 blog, word files, Pinterest boards, artbook etc. you should choose the method that suites your working style the best. You can collate the material into a PDF at the end of the process. The PDF should be well organized, with a contents page.

- A 250-word project description and if appropriate, a list of numbered captions linked to your numbered prints. (PDF)
- A digital copy of your final images (submitted as both (high res) tiffs and jpegs). Note: Your project description should be written as if for a potential curator or publisher of your work (i.e. it should not be informal). You should reflect on the inspiration for your project and the relationship of the images to the title. You should also comment on the style/form you have chosen (eg. documentary) and on the idea/subject matter itself. Try to place your work in the wider context of the genre you have chosen you may mention an influence here.

Submit to Canvas

Module Title	Module Code	Format & Weighting
Film Theory	P3038	See below

Assessment Details and Expectations

Essay (3000 words) 70%

Please refer to and reattempt the original assessment instructions on the module's Canvas site.

Submit to Canvas.

Module Title	Module Code	Format & Weighting
Film Theory B	P5030	See below

Assessment Details and Expectations

SCHOOL OF MEDIA, ARTS AND HUMANITITES

Essay (2000 words)

Please refer to and reattempt the original assessment instructions on the module's Canvas site.

Submit to Canvas.

Module Title	Module Code	Format & Weighting
Chinese Cinema	P4086B	See below

Assessment Details and Expectations

Resit: Essay (80%)

Essay (2500 words)

Please refer to the original assessment instructions on the module's Canvas site.

Submit to Canvas.

Resit: Essay (20%)

Please refer to the original assessment instructions on the module's Canvas site.

Submit to Canvas.

Module Title	Module Code	Format & Weighting
Music and Society	W3057	See below

Assessment Details and Expectations

Music and Society A

W3057

RESIT: ESSAY (70%) 2000 words

Please refer to the original assessment instructions on the module's Canvas site.

<https://canvas.sussex.ac.uk/courses/24756/pages/module-information>

Submit to Canvas

Music and Society A

W3057

RESIT: REPORT (30%) 500 words

SCHOOL OF MEDIA, ARTS AND HUMANITITES

Please refer to the original assessment instructions on the module's Canvas site.

<https://canvas.sussex.ac.uk/courses/24756/pages/module-information>

Submit to Canvas

Module Title	Module Code	Format & Weighting
Digital Music Cultures (Practice, Sustainability and Music Cultures)	W3082	See below

Assessment Details and Expectations

RESIT: PORTFOLIO (70%)

As per the original assessment, please see instructions on Canvas.

Submit to Canvas

Module Title	Module Code	Format & Weighting
Music and Society (E) (21/22)	W3066	See below

Assessment Details and Expectations

RESIT: ESSAY (70%) 2000 words

Please refer to the original assessment instructions on the module's Canvas site.

<https://canvas.sussex.ac.uk/courses/24756/pages/module-information>

Submit to Canvas

RESIT: REPORT (30%) 500 words

Please refer to the original assessment instructions on the module's Canvas site.

<https://canvas.sussex.ac.uk/courses/24756/pages/module-information>

Submit to Canvas

Module Title	Module Code	Format & Weighting
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SCHOOL OF MEDIA, ARTS AND HUMANITITES

European Cinema (21/22)	P3028	See below
Assessment Details and Expectations		
<p>RESIT: ESSAY (60%)</p> <p>1500 words</p> <p>When answering one of these questions, please use examples from at least two weeks from the module.</p> <ol style="list-style-type: none"> Trace some of the relationships between film aesthetics and the social/ political/ economic contexts in which they are located. How have ideas of realism been conceptualised and put into practice by different filmmakers? Discuss some of the uses and limitations of the concept of 'national cinema' as a means of grouping and understanding films. <p>Submit to Canvas</p>		

Module Title	Module Code	Format & Weighting
Explorations in Philosophy & Literature (21/22)	921Q3A	See below
Assessment Details and Expectations		
<p>RESIT: ESS (100%)</p> <p>Students should re-attempt their original assessment (writing on a topic related to the module). For module resources, please see the module's Canvas site.</p> <p>If you have previously submitted the assessment and are re-attempting, you may re-attempt the same topic/title that you submitted beforehand.</p> <p>If this is your first attempt at the assessment due to a non-submission or condoned non-submission, you will need to attempt the assessment from the beginning as outlined above.</p> <p>Submit to Canvas</p>		

Module Title	Module Code	Format & Weighting
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<p style="text-align: center;">American Cities</p>	<p style="text-align: center;">T7066/T7066E</p>	<p style="text-align: center;">See below</p>
<p style="text-align: center;">Assessment Details and Expectations</p>		
<p>RESIT: ESSAY (100%)</p> <p>Canvas instructions apply.</p> <p>If this is your second attempt at the assessment, please choose a different question.</p> <p>Submit through Canvas Turnitin to the correct Canvas site (T7066 or T7066E)</p> <p>Trailing students only (i.e those who took the module in 21/22):</p> <p>Trailed Resit Instructions & Questions</p> <p>This is a 2500-word essay; please answer one question.</p> <p>If you have a trailed essay worth 100%, you should use the below questions.</p> <p>If you have a trailed essay worth 70%, you should use the below questions.</p> <p>If this is your second attempt at the assessment, please choose a different question.</p> <p>Please refer to a representative selection of materials studied on multiple weeks of the module in your response.</p> <p>Please label your answer with the question number.</p> <p>Submit through Canvas Turnitin t(T7066 or T7066E)</p> <p>QUESTIONS</p> <ol style="list-style-type: none"> 1. To what extent is Clyde Woods’s framework of the tension between the Bourbon and Blues impulses a useful way of understanding New Orleans? 2. To what extent does Tom Piazza’s portrait of New Orleans fall into line with a genre of American writing that exoticizes New Orleans? 3. What did being Creole mean in antebellum New Orleans? 4. According to Richard Campanella, ‘defining Creole ... remains as contentious as ever.’ Examine the various ways the term ‘Creole’ has functioned as an indeterminate signifier of identity at different times in New Orleans. 5. To what extent did rogue colonialism define colonial Louisiana? 6. ‘Louisiana ... clearly [had] the most Africanized slave culture in the United States.’ [Gwendolyn Midlo Hall] To what extent do you agree with Midlo Hall’s contention? 7. To what extent did New Orleans’ natural resources help and/or hinder the city’s 19th and 20th century development? 		

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8. Assess the impact of the Louisiana Purchase and Anglo-American settlement on 19th century New Orleans.
9. Assess the role that Black people in New Orleans have played in the African-American Freedom Struggle.
10. Why has New Orleans become so notorious for its sex trade?
11. How has the layout of urban space in New Orleans contributed to the city's social divides?
14. 'The emergence of a music that crossed racial boundaries also required a group that itself blurred such borders – mixed-race Creoles of Color.' [Charles Hersch] - Assess the impact of Afro-Caribbean and Creole cultural traditions on the development of Jazz in New Orleans.
15. 'Whites said race mixing would produce weakness, but Creole culture and the principle of hybridity it represented was full of subversive strength.' [Charles Hersch] - Critically evaluate Charles Hersch's contention that New Orleans Jazz represents a culturally subversive medium of expression.
16. In a narrative of American progress, New Orleans emerges in *A Streetcar Named Desire* as a decadent Southern Queen. Discuss.
17. To what extent does a study of Mardi Gras function as an occasion to expose internal race and class unity and division in New Orleans?
18. How has Mardi Gras evolved as a cultural site for the performance of multiple identities?
19. To what extent can we consider Mardi Gras as an essential component of the commercialization of New Orleans?
20. Consider the extent to which Katrina was the result of decades of state and federal disinvestment in the city of New Orleans.
21. In what ways did Katrina expose the truth behind New Orleans's facade?
22. To what extent did the nation view Katrina as a localized disaster as opposed to an American national disaster?
23. To what extent has New Orleans served as a locus for the projection of America's anxieties around race and culture?
24. Assess the theme of nostalgia vs. criticism in cultural responses to Hurricane Katrina.
25. Assess the claim that New Orleans is a transnational city.

Submit through Canvas Turnitin

RESIT: ESSAY (70%) (21/22)

Answer one of the originally-listed essay questions on the Canvas site. If this is your second attempt at the assessment, please choose an alternative question.

Submit to Canvas

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RESIT: REPORT (30%) (21/22)

Please write a 1,000-word presentation script and create a set of slides on the topic that you were originally assigned for your term-time presentation. Please save and submit these as one file.

Submit to Canvas

Module Title	Module Code	Format & Weighting
Humans and Animals	Q3268	See below

Assessment Details and Expectations

POF 100%

Please refer to the original assessment instructions on the module's Canvas site.

https://canvas.sussex.ac.uk/courses/25360/pages/assignments-and-guidance?module_item_id=1181629

Submit to Canvas

Module Title	Module Code	Format & Weighting
Modern America	T7046	See below

Assessment Details and Expectations

Resit Essay 50%

Canvas instructions [apply](#).

If this is your second attempt at the assessment, please choose a different source.

Submit through Canvas Turnitin to the [Canvas site](#).

Module Title	Module Code	Format & Weighting
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SCHOOL OF MEDIA, ARTS AND HUMANITITES

Europe in the 20th Century	V1319	See below
Assessment Details and Expectations		
<p>Resit Essay 100%</p> <p>A document with resit questions will be on the module Canvas site here: Europe in the 20th Century [22/23]. Please see Sussex Direct for more information around precise dates/times that these will be released.</p> <p>You will answer ONE question from Section A, and ONE question from Section B, writing TWO 1,000-word answers and 2,000 words in total. Please note: you must support your answers with specific examples drawn from the module.</p> <p>Submit to Canvas/Turnitin.</p>		

Module Title	Module Code	Format & Weighting
Britain in the 20th Century	V1321	See below
Assessment Details and Expectations		
<p>Resit Essay 100%</p> <p>A document with resit questions will be released on the module Canvas site here: Britain in the 20th Century [22/23]. Please refer to Sussex Direct/Canvas for precise dates.</p> <p>You will answer ONE question from Section A, and ONE question from Section B, writing TWO 1,000-word answers and 2,000 words in total. Please note: you must support your answers with specific examples drawn from the module.</p> <p>Submit to Canvas/Turnitin.</p>		
Module Title	Module Code	Format & Weighting
Theoretical Concepts	T7055	See below
Assessment Details and Expectations		
<p>Resit POF 100%</p> <p>Canvas instructions apply.</p> <p>If this is your second attempt at the assessment, please choose different questions and keywords.</p> <p>Submit to Canvas.</p>		