

UG Progression American Studies Resit Assessments 23-24

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 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

American Studies Progression Resits		
American Cities	The Look of America	Theoretical Concepts in American Studies
American Literature in the Long Twentieth Century	Modern America	Woman in America
American Political Culture	Race and Ethnicity in US History	Writing Early America: Literature to 1800
Introduction to American Studies	Roots of America	Writing the New Nation: 1800-1900

Module Title	Module Code	Format & Weighting
American Cities	T7066/T7066E	See below
Assessment Details and Expectations		
<p>Essay (100%), 3500 words.</p> <p>In this essay, your aim is to demonstrate understanding of multiple module topics and interdisciplinary methods of analysing materials. Therefore:</p> <ol style="list-style-type: none"> 1. Your answer should draw on materials from <u>at least 3 weeks</u> of the module. 2. Your answer should also show interdisciplinary analysis, including both historical and cultural analysis. 3. Your essay should state a clear argument in the introduction. <p>In presenting your essay, you should:</p> <ol style="list-style-type: none"> 1. Label your answer with the question number you are answering. 2. Double space your essay. 3. Include a bibliography. 		

4. Use one referencing style consistently throughout the essay. Guidance on [Harvard style \(in-text citations\) can be found here](#). Guidance on [Chicago Style \(footnotes\) can be found here](#).

Please choose one question from the below - If you have previously submitted an assessment for this module, using one of the below essay questions, please choose a DIFFERENT question from the below list. If you have not previously submitted an assessment for this module, you may choose any question from the below:

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. According to Richard Campanella, 'defining Creole ... remains as contentious as ever.' Examine the various ways the term 'Creole' has functioned as a signifier of identity at different times in New Orleans.
4. To what extent did rogue colonialism define colonial Louisiana?
5. To what extent did New Orleans' natural resources help and/or hinder the city's 19th and 20th century development?
6. Assess the impact of the Louisiana Purchase and Anglo-American settlement on 19th century New Orleans.
7. Why did the Haitian Revolution succeed?
8. Assess the role that Black people in New Orleans have played in the African-American Freedom Struggle.
9. Why has New Orleans become so notorious for its sex trade?
10. How has the layout of urban space in New Orleans contributed to the city's social divides?
11. Assess the claim that New Orleans is a transnational city.
12. '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.
13. '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.
14. In a narrative of American progress, New Orleans emerges in *A Streetcar Named Desire* as a decadent Southern Queen. Use Thomas Ruys Smith's concept of the Southern Queen as you discuss this question. (Smith's book *Southern Queen* is on the library reading list. You might read the Introduction, Chapter 3, and/or Chapter 6 to answer this question).
15. 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?
16. How has Mardi Gras evolved as a cultural site for the performance of multiple identities?
17. To what extent can we consider Mardi Gras as an essential component of the commercialization of New Orleans?

18. Consider the extent to which Katrina was the result of decades of state and federal disinvestment in the city of New Orleans.
19. In what ways did Katrina expose the truth behind New Orleans's facade?
20. To what extent did the nation view Katrina as a localized disaster as opposed to an American national disaster?
21. To what extent has New Orleans served as a locus for the projection of America's anxieties around race and culture?
22. Assess the theme of nostalgia vs. criticism in cultural responses to Hurricane Katrina.

American Studies Single Honours, American Studies Joint honours and V&E students should submit to [T7066 American Cities](#).

Law with American Studies students and elective students from other degrees should submit to [T7066E American Cities](#).

Module Title	Module Code	Format & Weighting
American Literature in the Long Twentieth Century	T7062	See below

Assessment Details and Expectations

Assessment: Portfolio 100%

The Portfolio consists of three components. Each component must address a different primary source.

1. Close reading exercise 500 words. 15% of the Portfolio mark.

Choose a brief extract from one of the literary texts set on the module, no more than 150 words. Reproduce the extract at the top of your close reading, appropriately cited. The extract does not count as part of your total word count.

In clear academic prose, write a few well organized paragraphs observing and interpreting the use of literary form in the extract you have chosen. While paying attention to form, always keep in sight what the extract is literally saying; this will be crucial to your ability to interpret persuasively. The aim here is *not* to simply identify some "literary devices," name them, and walk away; it is also fine if you notice something but don't know the technical term for what you are seeing (just describe it; it's fine). The aim is to observe carefully how the extract is put together and interpret that form.

In the final paragraph of the close reading exercise, explain the relevance of your close reading in the context of the literary work as a whole. You might consider, here, whether the extract you have chosen is typical or atypical of the work as a whole, whether it marks a turning point or reveals something with greater significance elsewhere in the work, etc.

This is an exercise, not an essay, so you do not need to have an argument. However, you should demonstrate logic, analytical thinking, and appropriate use of evidence, and should organise your writing accordingly.

2. Historical context exercise 500 words. 15% of the Portfolio mark.

Choose a detail from one of the literary texts set on the module. Choose something focused and appropriate to the size of this exercise (so: not something huge like “World War II”). You might consider details such as: unfamiliar household items, technologies, references to historical events, people’s names, foods, institutions or organizations, etc. Reproduce the text where this detail is introduced at the top of your historical context exercise, appropriately cited. If there is no brief, apt quotation, it is fine to paraphrase (and cite). This text does not count as part of your word count.

Example (from a text not on the module): “And the next day’s Friday when I’ll be going away for the weekend, **Idlewild**, you know. It’s quite the thing now.”¹

Next, research the historical context of that detail and briefly explain what you have learned, citing appropriately. Explain what this deeper knowledge of historical context adds to our understanding of the literary work. Be as specific as you can.

This is an exercise, not an essay, so you do not need to have an argument beyond “this historical detail matters.” However, you should demonstrate good research and citation skills, appropriate levels of detail, historical awareness, and analytical thinking, and should organise your writing accordingly.

¹ Nella Larsen, *Passing*, in *The Complete Fiction of Nella Larsen: Passing, Quicksand, and the Stories* by Nella Larsen, ed. Charles R. Larson (New York: Anchor: 2001), 185. In the example, Idlewild is the name of a real fashionable lakeside resort town in Michigan that was popular with middle-class Black people in the first half of the twentieth century.

3. Essay 2500 words 70% of the Portfolio mark.

Write a clear, well organised essay that advances a well evidenced argument about one or two literary texts from the module. Your essay should show that:

- you can write well in academic style
- you have good knowledge of your chosen topic
- you are able to analyse a primary source logically and persuasively
- you know how to choose and use secondary sources appropriately.

Your essay *must* address literary form and style. This includes essays on nonfiction texts such as *The Souls of Black Folk*.

You may develop your own essay topic in consultation with Natalia or Doug, or choose from the list of suggested essay questions at the end of this document.

Assessment format: Word document or pdf

- double spaced
- 11pt font or larger
- margins at least 2.5 cm
- pages numbered
- citations appropriately formatted

Word count: 3,500 words total, not counting titles and citations

Referencing style: You may use [Chicago](#), [Harvard](#), [MHRA](#), or [MLA](#) style for this assessment. It does not matter which one you choose, as long as you remain consistent. Please remember:

- Always include the page number in your citations.
- If you use a style with footnotes/endnotes, be aware that the style for the notes is slightly different from the style for the bibliography/works cited list. This is because notes have a different function from the bibliography/works cited. Use the appropriate formats for each.
- You **must** cite paraphrases as well as quotations.

- It's fine to use a citation manager such as Zotero or Mendeley. However, you **must** check the metadata to ensure that it is accurate. Computers are very stupid and do not know the difference between an author and a translator (for example) unless you tell them. You need to tell them. Otherwise they will generate misleading or inaccurate citations.

List of suggested essay questions (resits: choose a different question than your previous submission)

1. "Naturalism is a form of romanticism, not an inner circle of realism" (Frank Norris). Discuss.
2. What purposes do modern technologies or leisure activities serve in *The Great Gatsby*? (You may if you wish choose one, such as the car or the telephone, or drinking or sports).
3. Does *Gatsby* "turn out all right at the end"? Why or why not? How might this relate to the presentation of America in the book? (Is America "all right"?)
4. The French naturalist Émile Zola wrote in his essay "The Experimental Novel" (<https://archive.org/details/experimentalnove00zolarich/page/48/mode/2up>) that literary form is secondary to method, which should be "scientific." "In reality," he writes, "I think the form of expression depends upon the method; that language is only one kind of logic, and its construction natural and scientific" (48). Analyze the use of form in naturalist fiction.
5. Write an essay on race or Jewishness in *The Great Gatsby* or *Stone Butch Blues*.
6. Choose one or two of the texts we have read and discuss how time functions in it/them.
7. In narrative theory, a character is *focalised* when the narrative adopts that person's point of view, regardless of whether that character is the narrator. Analyse the use of focalisation in Richard Wright's "Big Black Good Man."
8. Is Booker T. Washington's *Up From Slavery* simply an uplifting account of his life? If not, what else is it doing, and how?
9. How does Alain Locke's description of "The New Negro" differ from the accounts of African American life in DuBois and Washington? What has changed?
10. The states of the former Confederacy were scarred by the American Civil War; how do memories of that war surface in two of the Southern texts we have studied?
11. Analyse and compare the literary styles of Langston Hughes and Gwendolyn Brooks.
12. The fracturing of self is often a feature of aesthetic modernism; how does it work in a more socio-cultural work like W.E.B. DuBois's *The Souls of Black Folk*?
13. Compare Gwendolyn Brooks's and Bernadette Mayer's uses of the sonnet form.
14. How do Gwendolyn Brooks and Gil Scott-Heron, respectively, understand political protest? Answer through an analysis of "Boy Breaking Glass" and "The Revolution Will Not Be Televised."
15. Evaluate the aesthetic importance of fun in the poems of Langston Hughes or Frank O'Hara.
16. How does the rhetoric of African American politics change after the Civil Rights Act of 1964? Is there a clear 'before and after'? Answer with reference to the speeches studied in week 8.
17. "The surface is what's there/ And nothing can exist except what's there" (John Ashbery, "Self-Portrait in a Convex Mirror"). Discuss the representation of surfaces in one or two texts from the module.

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18. Allen Ginsberg writes, "America when will we end the human war?" Analyse the representation of the United States in one or two poems by Redmond, Sanchez, Ginsberg, Corso, di Prima, O'Hara, or Mayer or speeches by Martin Luther King, Jr., Malcolm X, or Angela Davis.

19. Charlotte Perkins Gilman, Audre Lorde, the Combahee River Collective (<https://www.blackpast.org/african-american-history/combahee-river-collective-statement-1977/>), and Leslie Feinberg have all been considered (and have considered themselves) feminists. Choose works by two of them and compare what feminism might mean in each of them. (Important: this means specifying what it means to be "feminist" for each of them, on their own terms.)

20. In what ways are feelings politically important in *Stone Butch Blues*?

21. How does Jess's understanding of gender change in *Stone Butch Blues*?

22. "The postmodernisms have, in fact, been fascinated precisely by this whole 'degraded' landscape of schlock and kitsch, of TV series and Reader's Digest culture, of advertising and motels, of the late show and the grade-B Hollywood film, of so-called paraliterature, with its airport paperback categories of the gothic and the romance, the popular biography, the murder mystery, and the science fiction or fantasy novel: materials they no longer simply 'quote,' as a Joyce or a Mahler might have done, but incorporate into their very substance." (Fredric Jameson, *Postmodernism; or, The Cultural Logic of Late Capitalism*, pp. 2–3). Discuss with respect to one or two texts published after 1950.

23. "Don DeLillo's novel *Falling Man* presents not so much the trauma of the protagonists as the trauma of a whole culture, post-9/11." Do you agree?

Submit to [Canvas](#).

Module Title	Module Code	Format & Weighting
American Political Culture	T7059/T7059E	See below
Assessment Details and Expectations		
<p>RESIT: ESSAY (100%) Canvas instructions apply.</p> <p>If this is your second attempt at the assessment, please choose a different question title.</p> <p>American Studies Single Honours, American Studies Joint honours and V&E students on T7059 (V&E students should check their Sussex Direct to see which version of the module they are on) should submit to T7059 American Political Culture.</p> <p>Law with American Studies students, elective students from other degrees and V&E students on T7059E (V&E students should check their Sussex Direct to see which version of the module they are on) should submit to T7059E American Political Culture.</p>		

Module Title	Module Code	Format & Weighting
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Introduction to American Studies	T7044	See below
Assessment Details and Expectations		
<p>RESIT: ESSAY (100%) Canvas instructions apply.</p> <p>If this is your second attempt at the assessment, please choose a different question title.</p> <p>Submit to Canvas.</p>		

Module Title	Module Code	Format & Weighting
The Look of America	T7002/T7002E	See below
Assessment Details and Expectations		
<p>RESIT: CEX (100%) Computer Based Examination (2 hours)</p> <p>Candidates should attempt <u>ONE</u> question from Section A and <u>ONE</u> question from Section B.</p> <p>There is no formal word count limit for this assessment, though a suggested guideline would be around 1,000 words per answer (so a total of 2,000 words overall).</p> <p>Please check your Sussex Direct Assessments Timeline for details of when your CEX will be released and due for submission.</p> <p>Paper will be uploaded to Canvas site at the start of the exam window.</p> <p>Please ensure that you are using and submitting to the correct Canvas site for your cohort:</p> <p>American Studies Single Honours, Joint honours and V&E students should submit to T7002 The Look of America.</p> <p>Law with American Studies students and elective students from other degrees should submit to T7002E The Look of America.</p>		

Module Title	Module Code	Format & Weighting
Modern America	T7046	See below
Assessment Details and Expectations		
<p>RESIT: CEX (100%) Computer Based Examination (2 hours)</p> <p>Candidates should attempt <u>ONE</u> question from Section A and <u>ONE</u> question from Section B.</p>		

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There is no formal word count limit for this assessment, though a suggested guideline would be around 1,000 words per answer (so a total of 2,000 words overall).

Please check your Sussex Direct Assessments Timeline for details of when your CEX will be released and due for submission.

[Paper will be uploaded to Canvas site at the start of the exam window.](#)

Module Title	Module Code	Format & Weighting
Race and Ethnicity in US History	V3029/V3029E	See below

Assessment Details and Expectations

RESIT: ESSAY (100%)

RACE & ETHNICITY IN THE US HISTORY V3029/V3029E RESIT ESSAY QUESTIONS

The overall word count is 2,000 (not including footnotes and bibliography), so 1,000 words per answer, (not inc footnotes and bibliography).

Candidates must attempt two questions from the six provided, BUT can only choose a maximum of one question from any of the sections (A, B, and C)

Section A (The State):

1. What was the system of Jim Crow segregation in the US South and why did it develop across the region in the approx. period 1880-1915?
2. How important was the Reagan administration's War on Drugs in the emergence of mass incarceration over the following three decades?

Section B (Borders and Territories):

3. How does racialization further the aims of settler colonialism? Answer with reference to TWO of the following groups: Indigenous people, Chinese Americans, Mexican Americans, Filipinx Americans.
4. Analyse the role of US imperialism in racialization with reference to TWO of the following groups: Indigenous people, African Americans, Chinese Americans, Mexican Americans, Vietnamese Americans, Filipinx Americans.

Section C (Bodies and Minds):

5. How has the policing of sexuality intersected with the history of racial inequality in the US?

American Studies Single Honours, American Studies Joint honours, Liberal Arts and V&E students should submit to [V3029 Race and Ethnicity in US History](#).

Law with American Studies students and elective students from other degrees should submit to

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[V3029E Race and Ethnicity in US History.](#)

Module Title	Module Code	Format & Weighting
Roots of America	T7045	See below
Assessment Details and Expectations		
<p>RESIT: CEX (100%) Computer Based Examination (2 hours)</p> <p>Candidates must attempt TWO questions</p> <p>Although there is no formal word count limit for this assessment, you are advised to aim for at least 1,000 words per answer (so a total of 2,000 words overall).</p> <p>Please check your Sussex Direct Assessments Timeline for details of when your CEX will be released and due for submission.</p> <p>Paper will be uploaded to the Canvas site at the start of the exam window.</p>		

Module Title	Module Code	Format & Weighting
Theoretical Concepts in American Studies	T7055	See below
Assessment Details and Expectations		
<p>RESIT: POF (100%)</p> <p>T7055 Theoretical Concepts for American Studies Resit</p> <p>Portfolio 100% comprising the following components:</p> <ol style="list-style-type: none"> 1. Mini-essay 1 (500 words) answering a question about reading from weeks 1-4 (see list at the end of this document) 2. Mini-essay 2 (500 words) answering a question about reading from weeks 6–7 (see list at the end of this document) 3. Mini-essay 3 (500 words) answering a question about reading from weeks 8–10(see list at the end of this document) 4. Mini-essay 4 (500 words) answering any question from the list (see list at the end of this document) 5. Keyword essay (1500 words), analyzing a primary source of your choice through one of the module's concepts <p>Each mini-essay is worth 15% of the total mark. The keyword essay is worth 40% of the total mark.</p> <p>Further details</p> <p>Mini-essays Mini-essays (500 words each) should respond to questions much in the same way that you would</p>		

write an essay answer on an exam, except that, unlike for an exam, you have free access to your primary texts and source materials and flexibility on time. Mini-essays should clearly address the question and supply evidence from the appropriate source text(s). The best answers will go beyond summary to show analytical thinking and reflection. Appropriate and scholarly secondary sources are permissible but, in this context, secondary reading is not required or encouraged.

Keyword essay

This assessment is inspired by the cultural materialist Raymond Williams's classic 1976 book *Keywords: A Vocabulary of Culture and Society*, which unpacks the cultural meaning and use of loaded and complex words, such as "nature" and "society." John Pat Leary's project *Keywords for the Age of Austerity* is conducted in a similar spirit. Your keywords will be a bit more specialized than the ones that Williams investigates, though, and instead of the historical deep dive that Williams does, you'll build on your reading and thinking from this module.

Specifications.

- 1500 words
- must focus on one of the concepts listed below
- must include an original primary source/example of how the concept is useful, drawn from an American Studies context (can be historical, cultural, literary, etc.)
- you should cite appropriately using Chicago, MLA, MHRA, or Harvard style. *If you use an automatic citation generator, you must check to ensure that the metadata is correct. There is no excuse for listing a translator as an author or formatting a journal article like a book.*

Keyword Essay instructions:

Explain, using specific quotations from relevant theoretical sources and one primary source of your own choosing, a concept from the list below. Your explanation must be rooted in knowledge of theoretical texts; i.e. you are not being asked to riff on your personal feelings about "power." You will not be able to explore every aspect of your keyword, so choose a dimension on which to focus. For instance, if you are writing about "imagined communities," you may choose to focus on the role of media in producing homogeneous, empty time.

Most of the keywords listed below are not simple, tidy ideas that can just be applied; in fact, many of them (such as "freedom" and "power") are here precisely because they are too often taken for granted and need to be denaturalized, questioned, and analyzed. A good essay will recognize this and respond to tensions and complexities in the keyword.

You may choose a concept that you wrote about for a mini-essay, but if you do so then your Keyword Essay must go substantially beyond the mini-essay in question (i.e., you cannot submit the same work twice).

You must include a primary source/example drawn from American history and/or culture. A primary source is a source that you analyze directly. Your primary source should demonstrate your understanding of the concept or keyword that you are discussing; you should choose an original example rather than reusing an example from the module reading or lectures. For instance, you might show how the concept of settler colonialism helps us understand the representation of land in the Midwest as empty and bare in Willa Cather's novel *O, Pioneers!*, or how the concept of nationalism helps us understand a specific media representation of drone warfare. It is up to you to decide how to balance your explanation of the concept with your exploration of how it applies to your example. One way to approach this essay would be to choose a (focused!) topic or cultural object in American Studies that interests you and then work out how one of the theoretical concepts listed below can help us think about it.

Your essay should draw on module readings and, where appropriate, other high quality *scholarly* sources. If, for example, you are writing about the unconscious, other related works by Freud, or works (articles, books) by relevant subsequent theorists and scholars like Jean

Laplanche count. The Stanford Encyclopedia of Philosophy or some rando's Tumblr [does Tumblr still exist??] do not. *This is not primarily a research paper, so it is much more important to explain the concept and how it applies to your example than to find related resources. Quoting other people's explanations is not an adequate substitute for your own analysis.* Favor depth over breadth.

You can see a sample keyword essay from a previous year here:

<https://www.sussex.ac.uk/webteam/gateway/file.php?name=sample-american-studies-essay-year-2.pdf&site=623> [note that the keyword that the student wrote about is no longer taught on the module]

Keywords

- individual
- law of nature/natural law
- agency
- materialism [as in materialist history, materialist philosophy]
- ideology
- culture industry
- unconscious
- symptom
- power (either Lockean or Foucauldian; be clear about which you are referring to!)
- discipline
- surveillance
- biopolitics
- population
- nation or nationalism
- imagined community
- settler colonialism
- settler moves to innocence
- freedom
- neoliberalism
- human capital

Sample essay plan

You are *not* required to structure your essay this way. This plan is offered as a guideline. As always, include full citations.

I. Introduction (300 words)

- Introduce your keyword; describe or define what it is *and/or* the problem(s) that it poses
- Provide relevant context: what key theorist(s) will you focus on, what disciplinary and/or philosophical contexts do we need to explore this keyword
- If you are focusing on a certain aspect of the keyword, explain this.
- The argument: here is what this keyword helps us understand and why.

II. Example (300 words)

- Introduce and describe the example
- Explain why it illustrates or otherwise engages the keyword

III. Development (600 words)

- Further analysis of the example, drawing on theoretical writings about the keyword
- Explain what theoretical writings about the keyword help us understand about the example, what problems it reveals (and whether they can be resolved), what unforeseen connections the keyword helps us make and why.

IV. Conclusion (300 words)

- What we now know about the example that we didn't know before

- What the example helps us see about the keyword that might not have been obvious, and/or limitations of the keyword in accounting for the example

List of mini-essay questions

Questions for Weeks 1–4

A. How does Locke understand the concept of "freedom," and what authorizes that freedom? Explain with reference to Locke's *Second Treatise of Government*.

B. Under what circumstances is it right or acceptable for one person to hold power over another, according to Locke? Explain with reference to Locke's *Second Treatise of Government*.

C. What is the relationship between the state of nature and the state of war, according to Locke? Explain with reference to Locke's *Second Treatise of Government*.

D. In what ways is property important in Locke's understanding of government? Explain with reference to Locke's *Second Treatise of Government*.

E. "Men make their own history, but they do not make it just as they please; they do not make it under circumstances chosen by themselves, but under circumstances directly encountered, given and transmitted from the past" (7). Explain the significance of this quotation from Marx's *Eighteenth Brumaire of Louis Bonaparte*.

F. What is a bourgeois revolution, and what are some of its limitations? Answer with reference to Marx's *Eighteenth Brumaire of Louis Bonaparte*.

G. How is ideology different from deception or lies? Why is embracing ideology not the same as being duped or fooled? Answer with reference to Marx and Engels's *The German Ideology*.

H. What is the culture industry, and in what ways is it ideological, according to Adorno? Answer with reference to "Culture Industry Reconsidered."

I. What is the unconscious and why is it important? Answer with reference to Freud's *Introductory Lectures on Psychoanalysis*.

J. In what way do symptoms of neurosis have a "sense," and why is it significant to view symptoms in this way? Answer with reference to Freud's *Introductory Lectures on Psychoanalysis*.

K. How can political and emotional life be related? Answer with reference to Douglas Crimp's "Mourning and Militancy."

Questions for Weeks 6–7

L. Why is a concept of "power-knowledge" (Foucault 27) helpful for analyzing discipline? Explain with reference to *Discipline and Punish*.

M. In what ways is disciplinary power affirmative or productive? Explain with reference to *Discipline and Punish*. Give examples if you can.

N. Discipline and biopolitics are both invested in sex and reproduction, but in different ways. What are the differences?

O. Why is state racism a core element of biopolitics? Answer with reference to *The History of Sexuality, vol. 1* and the 17 March 1976 lecture from "Society Must Be Defended".

P. Why are norms important for the operation of biopolitics? Answer with reference to *The History of*

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Sexuality, vol. 1 and the 17 March 1976 lecture from "*Society Must Be Defended*".

Questions for Weeks 8-10

Q. Why can nations easily accommodate individuality and diversity within them? Explain with reference to *Imagined Communities*.

R. How do mass media help construct imagined communities, regardless of what they are saying? Explain with reference to *Imagined Communities*.

S. Compare and contrast the role of mass media in Adorno's argument in "Culture Industry Reconsidered" and Anderson's argument in *Imagined Communities*.

T. How do settler moves to innocence impede real decolonization? Explain with reference to Tuck and Yang's "Decolonization Is Not a Metaphor," using **no more than** two settler moves to innocence as examples.

U. Why is the term "free market" imprecise as a description for neoliberalism? Explain with reference to David Harvey's *Brief History of Neoliberalism* and/or Michel Foucault's *Birth of Biopolitics*.

V. Compare and contrast how liberalism and neoliberalism understand the individual, with reference to Foucault's *Birth of Biopolitics* and/or Harvey's *Brief History of Neoliberalism*.

Submit to [Canvas](#).

Module Title	Module Code	Format & Weighting
Women in America	T7077	See below

Assessment Details and Expectations

RESIT: POF (100%)

Canvas instructions [apply](#).

If this is your second attempt at the assessment, please choose different historical sources for your source analysis and a different question title for your essay.

Submit to [Canvas](#).

Module Title	Module Code	Format & Weighting
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Writing Early America: Literature to 1800	Q3169	See below
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Assessment Details and Expectations

RESIT: ESSAY 1 (30%)

Essay 1 (1,000 words) will focus on the close reading of at least TWO texts (by two different authors) we studied in Weeks 2,3,4,5.

If you have already submitted an essay, you may answer the same question BUT you must use different writers; alternatively, you may answer a different question (using the same writers as your original essay or different writers, as you prefer):

Please find the essay questions below:

1. There are different ways of thinking about the first encounters between Natives and Europeans, embedded in the words we use, such as “discovery” or “conquest,” “settlement” or “occupation”. With this in mind, how are power-relations **or** cultural differences represented in two texts you have studied so far?

2. How are ideas of “progress” depicted in two writers that we have studied so far this term? What does progress mean for these writers, and what type of language do they use to represent it?

3. What is the difference between “literary” and “historical” texts? Choose two writers of different genres to develop your argument.

4. What are some ways in which animals are important for Native American cultures? Drawing on the readings we have done so far for this course, explore what types of language or symbols animals are associated with and their relation to cultural values. For example, you might consider how animals play a role in Native American creation stories, trickster tales, or poetry.

5. How are members of the indigenous population of the “New World” represented in the early writings of the European encounter, exploration and colonisation of the Americas? You might consider how notions of the landscape, resources, or wilderness shape these representations, how Native women in particular are represented, or how violence and the decimation of native cultures resulted from these representations. To answer this question focus on at least two of the following writers: Columbus, Cabeza de Vaca, van der Donck, John Smith, William Bradford, or Roger Williams. Be specific in your response, and pay detailed attention to language (persistent uses of imagery, metaphors, or names).

6. You can also choose a topic of your own. Formulate it as a question and discuss at least two texts in your answer. Check with your tutor first whether your question is a relevant and viable one. If your tutor is not available over the summer, please check with Dr Michael Jonik (contact details: <https://profiles.sussex.ac.uk/p129458-michael-jonik>).

Assignment guidance:

- Make sure you answer the question and show in your essay how your reasoning develops.
- To do this you will need to ask some sub-questions in your introduction and show how you are going to go about answering them (i.e. which texts you will use, and which aspects of them you will discuss).
- Be sure to follow the guidelines for academic writing by citing your sources and including a bibliography.
- This paper is an exercise in *close reading* and therefore also *close writing*. This means that you will have to pay detailed attention to the text, choosing your quotations carefully and making sure that each supports your argument.
- You can cite any primary or secondary material we have covered in class, but only if it supports a specific point you are making. Reference to secondary works is welcome, though the focus of your paper is the close reading of a particular primary text.

- Take the time to edit your essay carefully to ensure that it is coherent, well-organised, and free of grammatical and typographical errors. *Print it out and read it as you edit!*
- Do not exceed the number of words (1000) for the assignment. Use of plagiarised material will warrant immediate failure for the paper and possibly for the module.

Submit to [Canvas](#).

RESIT: ESSAY (70%)

Essay 2 (70%)

Assessment details:

Answer ONE of the following questions in a well-written essay of 2,000 words that covers TWO writers (unless otherwise indicated).

If you have already submitted an essay, you may answer the same question BUT you must use different writers; alternatively, you may answer a different question (using the same writers as your original essay or different writers, as you prefer):

1. “The works of many Puritan poets express the enduring will to articulate desire, conflict, uncertainty, and longing even in a highly controlled society” (Emory Elliot). Discuss with reference to Bradstreet and Taylor.
2. How have different early American writers represented the position of women in their narratives, letters or poetry?
3. How have different early American writers represented Native Americans in their narratives, letters or poetry? What is at stake in their representations of violence?
4. Explore the ways members of non-dominant groups have represented themselves in the writing of early America. What strategies do they employ to get their readers on side?
5. Cotton Mather has famously written about “the wonders of the invisible world”. What are these “wonders” in his text, and how do they compare to representation of the invisible world in another text you have studied?
6. How do writers of the second half of this module understand or imagine an emerging new American identity? What kind of “public” (audience) do they imagine?
7. How have different writers engaged in “self-fashioning” in their autobiographical writing? Choose two texts and refer to them closely in your argument.
8. Where in the texts you have studied did you read great oratory (speechmaking)? Give examples from two texts and show why the speeches are effective.
9. Why is Benjamin Franklin often considered to mark the transition from Puritanism to the Enlightenment? Discuss with reference to his autobiography and other texts of his you have studied.
10. Write an essay with an argument of your own relating directly to the material studied on this module. Your question should be framed so that you discuss more than a single text, and you **MUST** check with your seminar tutor to make sure your topic suits the scope of this assessment. If your tutor is not available over the summer, please check with Dr Michael Jonik (contact details: <https://profiles.sussex.ac.uk/p129458-michael-jonik>).

Assignment guidance:

Previous general guidance applies, but here are some specifics for this essay:

- Please make sure you do some academic research for your essay.
- You can cite any material we have covered in class, and make reference to any secondary

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sources that you find to be relevant or useful.

- Be sure you reference all of your sources and please follow the guidelines for academic writing by formatting them properly and including a bibliography, following an appropriate and consistent citation style.
- Take the time to revise and edit your essay carefully to ensure that it is coherent, well-organised, and free of grammatical and typographical errors.

Submit to [Canvas](#).

Module Title	Module Code	Format & Weighting
Writing the New Nation: 1800-1900	Q3168	See below

Assessment Details and Expectations

RESIT 100% 2000-word Essay

Your resit assignment is a 2000-word essay.

If you have previously submitted an assessment for this module, using one of the below essay questions, please choose a **DIFFERENT** question from the below list. If you have not previously submitted an assessment for this module, you may choose any question. You may also compose your own question; please email the tutor for advice on this.

'American writers are intensely critical of American Society.' Discuss with reference to either ONE or TWO writers we have studied.

1. "I love all men who dive. Any fish can swim near the surface, but it takes a great whale to go down stairs five miles or more" (Herman Melville on Emerson, 1849). To what extent is it correct to say that American writing of the period is one of 'diving' or questing? Answer with reference to ONE or TWO writers we have studied.

2. "I became insane, with long intervals of horrible sanity" (Edgar Allan Poe, 1848). What is the role of mental instability in the writings of the period?

3. Explore on the of the following themes in at least TWO writers we have studied:

- race
- religion
- democracy
- representations of native Americans
- the natural environment

4. What are the most complex or interesting portrayals of gender roles in the writings we have studied? Answer with reference to at least TWO writers.

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