

Elective 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

Elective Resits 23-24		
Advertising (E)	Feminist Philosophy	Philosophy of Race and Racialisation
American Cities	From Opera to Film	Philosophy, Politics and the Middle East
American Political Culture	Global Cinema (E)	Questioning the Media (E)
American Popular Music (E)	Language, Mind and Brain	Race and Ethnicity in US History -
Analysing Film (E)	The Look of America	Society, State & Humanity
China's Encounter with Europe: History Lessons for Business	Music and Society (E)	Truth & Morality
Culture and the Everyday E		Video Games: Creative & Critical Writing

SCHOOL OF MEDIA, ARTS AND HUMANITITES

Module Title	Module Code	Format & Weighting
Advertising (E) (Media Studies)	P3083	See below

Assessment Details and Expectations

Resit: Essay (70%)

You should follow the instructions for the original assessment, as seen on the module's [Canvas site](#). If this is your second attempt, please choose a different question from your original submission.

Submit to Canvas Turnitin

Trailed Resit: Essay (70%)

Trailing students (e.g those with initial attempt year 22/23)

Essay (2500 words)

Please choose one of the essay questions from the 2023/24 [module Canvas site](#).

If this is your second attempt, please choose a different question than in your original Assessment.

Submit to Canvas Turnitin on the [2022-2023 module page](#).

Resit: Portfolio (30%)

'Choose a recent advertisement (of the last ten years) and discuss how this represents men or women.'

OR

Choose a recent advertisement (of the last ten years) and discuss how this represents the environmental credentials of the company/product advertised.

Submit to Canvas Turnitin.

Trailed Resit: Portfolio (30%)

Trailing students (e.g those with initial attempt year 22/23)

'Choose a recent advertisement (of the last ten years) and discuss how this represents men or women.'

OR

'Choose a recent advertisement (of the last ten years) and discuss how this represents the environmental credentials of the company/product advertised.'

Submit to Canvas Turnitin on the [2022-2023 module page](#).

Module Title	Module Code	Format & Weighting
American Cities (American Studies)	V7066E	See below
Assessment Details and Expectations		
<p>RESIT: ESSAY (100%) 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. <p>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:</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. 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? 		

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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.
13. '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.
14. '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.
15. 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).
16. 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?
17. How has Mardi Gras evolved as a cultural site for the performance of multiple identities?
18. To what extent can we consider Mardi Gras as an essential component of the commercialization of New Orleans?
19. Consider the extent to which Katrina was the result of decades of state and federal disinvestment in the city of New Orleans.
20. In what ways did Katrina expose the truth behind New Orleans's facade?
21. To what extent did the nation view Katrina as a localized disaster as opposed to an American national disaster?
22. To what extent has New Orleans served as a locus for the projection of America's anxieties around race and culture?
23. Assess the theme of nostalgia vs. criticism in cultural responses to Hurricane Katrina.

Please submit to the CORRECT Canvas site for your cohort:

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

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Module Title	Module Code	Format & Weighting
American Political Culture (American Studies)	V7059E	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>Please submit to the CORRECT Canvas site for your cohort:</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
American Popular Music (E) (Music)	W3089	See below
Assessment Details and Expectations		
<p>Resit: Essay (70%) 2500 words</p> <p>Assessment aims: You will choose one essay question/topic from the selection below. The essay topics are based on the materials covered in the lectures, seminars, and readings, so you should be able to map each essay option onto one or more weeks of the module.</p> <p>This assessment measures the following module learning outcomes:</p> <ol style="list-style-type: none"> 1. Identify and describe a range of American popular music genres, and their relationship to the socio-historical context of the 20th century. 2. Analyse and critically evaluate texts, including musical recordings. 3. Apply a range of concepts, theories and approaches introduced in the module to explore cultural and musical aspects of American popular music. 4. Demonstrate skill in developing a written argument by selection of appropriate illustrative examples. <p>Assessment details: Choose one of the following questions and write an essay of 2,500 words. Whichever question you choose, your essay must make reference to relevant scholarly literature from the module. Failure to do so will substantially reduce your mark.</p> <ol style="list-style-type: none"> 1. What is meant by "the blues continuum"? Your essay should make reference to the work of Leroi Jones [a.k.a. Amiri Baraka] and to other musical genres in addition to the blues. 2. Conduct a close lyrical and musical analysis of two songs that you consider to have played a significant role in the civil rights movement. Your songs/examples must come from the 1950s or 1960s. 3. Write an essay on a song that you consider to be a "standard" and discuss at least three different versions of it. Describe what makes your example a standard and how different performances have brought out distinct meanings from the song text. 4. In 1941, the music critic Theodor W. Adorno wrote the following about popular music: "The music, 		

as well as the lyrics, tends to affect such a children's language. Some of its principal characteristics are: unabating repetition of some particular musical formula comparable to the attitude of a child incessantly uttering the same demand; the limitation of many melodies to very few tones, comparable to the way in which a small child speaks before he has the full alphabet at his disposal; purposely wrong harmonization resembling the way in which small children express themselves, in incorrect grammar; also certain over-sweet sound colors, functioning like musical cookies and candies." To what extent do you agree or disagree with this statement with reference to American popular music specifically?

5. Choose an American music scene and write an essay about it. Think carefully about the difference between a scene and a genre. Remember that your essay needs to go beyond the purely descriptive; it needs to have an argument.

6. Consider the different ways in which American popular music might communicate a sense of place or space. Your essay should include between two to three case studies.

7. Write an essay about what you consider to be a musical revival in the United States and/or the Americas. Describe what makes your example a revival and consider the specific kinds of economic, social, or cultural needs the revival might be responding to.

8. In his essay on Taylor Swift and country music, Travis Stimeling refers to the idea of a "sincerity contract". With reference to two American popular music artists, demonstrate how applicable this idea is and how it is enacted in your two chosen case studies.

Your essay should:

- be a piece of **original** scholarship
- refer explicitly to **essential reading** from the module
- include a **bibliography** formatted according to Chicago style, as well as citations and a correctly formatted separate **discography**.
- Credit is awarded for the **clarity** of your writing, your skills as a **music analyst** (this can include lyrics), and the **originality** of your argument.

If you feel you have limited experience with essay writing, please make sure you speak to the module tutors.

Assessment format: Size 12, Times New Roman, double spaced

Word count: 2,500 words

Referencing style: Chicago (preferred)

[Please use this cover page for your assignment \(link\)](#)

RESIT: REPORT (30%) 1000 words

Please complete a musical and lyric analysis of an American popular song from any genre in a way that illuminates the song's musical semiotics (as discussed in lecture three).

Please present your analysis as a table like the one shown in week three's lecture on standards. The final word count (1,000 words total) will include the words in your table (which will probably amount to about 500 words, give or take). You should then write a 500 word commentary reflecting on what you've learnt from analysing a song in this way.

You must present your commentary according to academic presentation standards.

Assessment format: Size 12, Times New Roman, double spaced

Word count: 1,000 (including words on table)

Referencing style: Chicago (preferred)

This assessment measures the following module learning outcomes:

- Analyse and critically evaluate texts, including musical recordings.
- Demonstrate skill in developing a written argument by selection of appropriate illustrative examples.

Module Title	Module Code	Format & Weighting
Analysing Film (E) (Film Studies)	P3082	See below

Assessment Details and Expectations

Resit: Essay (50%)

Scene analysis - 1000 words (50%)

Using your understanding of the filmic techniques learned throughout the module, write an analysis of no more than 1,000 words on a scene of no longer than five minutes from any of the films screened as a weekly case study. This should not be an opening scene, and should not be taken from the same film that was used in the 'opening scene analysis' assignment.

Assessment aims:

Your aim in writing the essays should be to consider, analyse and describe the ways in which meaning is made and conveyed in your sequences and articulate how this may relate to wider patterns and themes in the film as a whole. Your essays should not only show knowledge of the film under discussion but should also demonstrate evidence of relevant critical reading from the module materials.

Your essays should demonstrate your knowledge and understanding of the filmic techniques discussed throughout the module, and their effects on screen. Note that you cannot include all aspects in a single essay, so you will need to be clear in your essay about why you see the particular aspects/elements you focus on as important. (e.g. how editing techniques and soundtrack generate meaning in *You Were Never Really Here*.)

This assessment measures the following module learning outcomes:

- Identify and accurately describe a range of filmic methods of story-telling and audio-visual techniques of expression, at an appropriate introductory level.
- Deploy the above concepts and knowledges in the critical analysis of the meanings, impacts and affects generated in selected film sequences, at an appropriate introductory level.
- Engage with relevant scholarship and form structured and coherent written arguments at an appropriate introductory level.

Your essay must be formatted as follows:

- MS Word
 - Double-lined spaced
 - Font size 11 or 12
 - Include a filmography (lists all the films mentioned in the essay)
- Include a bibliography (lists all the written material referenced in the essay)
- Film titles should be italicised throughout
 - The first time a character is mentioned, include the name of the actor in parentheses e.g. Carol (Cate Blanchett)
- Word count / duration / size of assessment:
Each essay should be 1,000 words.

Referencing style:

You may use whichever referencing system best suits you, so long as you do it consistently and accurately. It's a good idea to check the Sussex Skillshub for guidance on referencing and writing a bibliography

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Module Title	Module Code	Format & Weighting
China's Encounter with Europe: History Lessons for Business	V1465	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 essay question than your first submission.</p> <p>Submit to Canvas.</p>		

Module Title	Module Code	Format & Weighting
Culture and the Everyday E (Media+)	P3085E	See below
Assessment Details and Expectations		
<p>Resit: Portfolio (100%) 3000 words</p> <p>The 'Portfolio' assessment for this module consists of a Learning Diary. You would normally rework the Learning Diary you originally prepared. This comprises 3,000 words. You should choose particular aspects of your own experience of the everyday and discuss them in light of the readings from the module theory, such as Rita Felski's arguments about the history of the everyday life and Michel de Certeau's 'poetics of everyday life'.</p> <p>Include at least one image in your essay – feel free to include more if they help to explore your ideas. Please note that you must upload your submission to Canvas Online and that file types must only be doc, docx, pdf or ppt.</p> <p>Refer to the guidelines provided on Canvas here.</p> <p>Submit to Canvas Turnitin</p>		

Module Title	Module Code	Format & Weighting
Feminist Philosophy (Philosophy)	V7085E	See below
Assessment Details and Expectations		

Resit: Essay 100%

See Canvas

<https://canvas.sussex.ac.uk/courses/28745/pages/assessment-information-and-expectations>

Module Title	Module Code	Format & Weighting
From Opera to Film (Music)	W3088	See below

Assessment Details and Expectations

RESIT: ESSAY (70%) ESSAY: 2000 words

Option 1

What does film music owe to opera? Compare and contrast issues of continuity in opera and film. Illustrate with examples from both, including at least some of your own original analyses.

This requires:

- Original analyses from both film music and opera.
- High quality reflection and research.
- Evidence that you are on top of detail.
- Evidence you have command of the issues, and evidence of wider reading, listening and viewing.

Continuity - you must show briefly and succinctly you understand what this means for film and for opera

What strategies/tensions inform the debate about continuity in (a) opera and (b) film?

- Early film music looked to opera and European music for forms, techniques and ideas. Why?
- What resources did opera and 19th century music offer to early film-makers and film composers?
- Some examples.
- Early sound film, especially in Hollywood, developed practices which supported the illusion of continuity. Why? And why was music seen as an important agent of continuity?
- Contrast examples in music, and in film, where the notion of continuity is supported and where it is disrupted or suspended.
- How do offscreen and onscreen music contribute and/or undermine to continuity?
- Summarise your findings and suggest whether or not opera and European music forms, techniques and ideas live on in contemporary film music practices - whether unconsciously or consciously - in either case, say why.

Referencing - use Harvard, Chicago or other recognised citation format for your in-text citations and your complete reference list.

Option 2

Discuss the leitmotif principle in opera and film. Explain and illustrate the operation of the leitmotif principle in nineteenth century opera, and critically discuss its influence and legacy on twentieth century art, especially in film music. Illustrate with examples from both opera and film, including at least some of your own original analyses.

Consider carefully what the question is and isn't asking you to demonstrate.

You need to demonstrate command of the concept of 'leitmotif' including its origins in opera and its later application in sound films of the 1930s to 1950s.

To do this, consider:

- How and why was this strategy developed and to what effect?
- Use theory to show why these techniques impressed and influenced early film music composers?
- Show, through examples we have discussed and ideally your own analyses, examples of leitmotif in film?
- Debate the question is leitmotif in film different from leitmotif in opera, and if yes, why? This will help you to engage 'critically' with the essay.
- Similarly, use historical perspectives on theory to explore the debates about the value of leitmotif in film?
- Might certain intrinsic differences between opera and film demand, or encourage, different approaches to leitmotivic working? Give examples.
- What can we learn about the two media by examining them through the lens of leitmotif?

Referencing - use Harvard, Chicago or other recognised citation format for your in-text citations and your complete reference list.

Option 3

Discuss critically ways in which opera and film explore and represent the irrational through music. Make reference to works discussed in the module but include some examples of your own.

- *Discuss critically (evaluate different approaches/ideas/methods; reference citations professionally)*
- *Connect opera to film*
- *Define the irrational and its origins*
- *Consider (more than one) theorist/historian; evaluate their ideas critically*
- *Research your own case studies in addition to those identified in the module already*
- *Demonstrate you have looked/listened/analysed them by discussing the resources/methods used in music for opera and films (e.g. ambiguity, diatonic/chromatic, diegetic/non-diegetic, unusual orchestration)*
- *Finally, summarise your findings succinctly - bring together your own insights with your critical evaluation of key theorists/historians*

Some starting points for your research on this essay (but you should develop your own scholarly bibliography, and your own examples - and please don't just rely on online informal sources like blogs and wikipedia)

Writers: R S Brown; K J Donnelly; Susan McClary

Composers/operas: Mussorgsky - Boris Godounov; operas of Berg; Britten's Peter Grimes; Handel's Orlando; Mozart's Idomeneo; Bellini's I Puritani; Donizetti's Lucia di Lammermoor; Bizet's Carmen; Schoenberg's Erwartung

Films: Vertigo, Psycho, On the Waterfront, Spellbound

Referencing - use Harvard, Chicago or other recognised citation format for your in-text citations and your complete reference list.

RESIT: REPORT (30%)

Option 1

Prepare a powerpoint and notes (max 1000 words). Analyse a scene from a classical opera to reveal its narrative techniques and musical procedures, and show how they support musical continuity and contrast. Show your research, the sources for your ideas and map your analysis to a timeline.

You are welcome to use images, drawings, links to media.

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Option 2

Prepare a powerpoint and notes (max 1000 words). Create a synopsis for a modern opera or piece of music theatre that reinvents the Orpheus Myth. Show your research, the sources for your ideas and how your myth narrative will transfer to the stage.

You are welcome to use images, drawings, links to media.

Module Title	Module Code	Format & Weighting
Global Cinema (E) (Film Studies)	P3084	See below
Assessment Details and Expectations		
Resit: Essay (100%) The student should do the two essay assessments that are described on the module Canvas site		

Module Title	Module Code	Format & Weighting
Language, Mind and Brain (ELL)	Q1202E	See below
Assessment Details and Expectations		
RESIT: 100% Portfolio Your word limit for this is 2500. 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). Marking criteria Your portfolio will be marked holistically, with the following three criteria equally weighted: <ul style="list-style-type: none"> • Subject knowledge • Analysis/argumentation • Communication/presentation To demonstrate your Subject Knowledge, you need to use technical terms appropriately, offering a definition where appropriate, show an understanding of the concepts involved in the topics you cover and demonstrate that you have read more widely than just the lecture, seminar and essential reading content. Marks for Argumentation and Analysis are awarded according to how clear your analysis is (especially in the essay), and how well supported it is with examples. Marks for Presentation and Communication are awarded for organisation, clarity of expression, conciseness, formatting of references and careful editing. More details about these criteria can be found here. The mark for the portfolio will consist of 70% for the essay and 30% for the seminar report. Instructions		

- Your portfolio should consist of one essay, chosen from the titles below and one report summarising the contents of a seminar.
- The essay should have a maximum word count of 2000 words and the report should have a maximum word count of 500 words.
- **IMPORTANT:** If you are a resit candidate and have already submitted the portfolio and failed, you must NOT choose the same seminar to write a report on. 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 seminar.
- If you did not attend any seminars, you should watch this video:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/0076D9DE?bcast=27952633> (accessible via the Box of Broadcasts from the library). Summarise the key points made about dolphin intellect in this and compare it to human language as discussed throughout the module and in particular in week 1.

Advice on writing an essay

You should consult the English Language and Linguistics Writing Manual for guidance on how to write an essay in this discipline, how to reference sources etc.

Academic Misconduct Plagiarism is the act of presenting another person's work as if it were your own. This can even happen accidentally if you have not referenced your work properly. If you have used a quote or idea from another source without referencing, it could look like you are trying to pretend you came up with the work yourself. The University's guidelines give very clear instructions about what is considered plagiarism and you should make sure you understand how to reference your work

Properly. Plagiarism can also happen if you use your old essays when writing a new one, and don't reference them properly. If you are using your previous work when writing an assignment, you should reference it with the same level of care you would any other source. Otherwise, it will look like you are trying to present old work as something new. This is also known as self-plagiarism. There are limits on how much overlap there can be between work submitted for two different modules.

Academic misconduct can also occur if you ask someone else to write an assignment for you, or pay for an essay online. This is known as Personation.

Plagiarism is dealt with through the University regulations and carries penalties and sanctions. For more information on avoiding plagiarism see: <http://www.sussex.ac.uk/skillshub/?id=287> and <http://www.sussex.ac.uk/skillshub/?id=386>.

Other forms of academic misconduct include collusion, fabricating results and cheating in examinations. Further information about these can be found on the library website.

Essay titles

1. What are the key arguments originally put forward to support the innateness hypothesis? What are the arguments against it?
2. Define and describe the different types of context that are used to make sense of sentences in normal conversation.
3. What are Wernicke's area and Broca's area? What are their apparent roles in language processing? What are the main sources of evidence that have led to this view of the areas?
4. What is a lexical decision task and what can it tell us about how we understand Language?

Submit to Canvas

SCHOOL OF MEDIA, ARTS AND HUMANITITES

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

Assessment Details and Expectations

RESIT: ESSAY (100%) 2000 words

Your task is to select a specific musical performance and offer a socially informed analysis and interpretation of that event or occasion. The performance or event may be one that you have attended yourself, or it may be an event that is documented historically and reconstructed by you. If you have detailed notes from a concert you attended in the past, you may of course refer to those (although I don't usually recommend this because our memories are less reliable than we think).

Your account should consider some but not all of the following:

- the geographical location in which the event takes place
- the architecture and layout of the performance venue (what style is it? what does its style say about what goes on there? How is the space arranged?)
- the social constitution of the audience
- spatial relationships between performers and audience
- spatial relationships between performers
- the forms of presentation of the music (e.g., medium of presentation, performance conventions, performance rituals, etc.)
- the significance of any technological interventions
- audience rituals and behaviour
- the meanings of the music itself, considering musical genre and form, musical conventions, cultural value, etc.
- extra-musical aspects of presentation (lighting, staging, pyrotechnics)

Assessment format:

- make explicit reference to some of the essential readings and, where applicable, further reading from the module
- draw on some of the theories and methodologies discussed in the module
- include a properly formatted bibliography, citations, and a separate discography
- use an appropriate referencing style such as Harvard or Chicago (see further details below)
- be double spaced

Word count / duration / size of assessment: max 2,000 words

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Module Title	Module Code	Format & Weighting
Philosophy of Race and Racialisation (Philosophy)	V7083E	See below
Assessment Details and Expectations		
Resit: Essay (100%) See Canvas https://canvas.sussex.ac.uk/courses/28735/pages/assessment-information-and-expectations		

Module Title	Module Code	Format & Weighting
Philosophy, Politics and the Middle East (Philosophy)	V7091E	See below
Assessment Details and Expectations		
Resit: Essay (100%) See Canvas https://canvas.sussex.ac.uk/courses/28756/pages/assessment-information-and-expectations		

Module Title	Module Code	Format & Weighting
Questioning the Media (E) (Media Studies)	P4119	See below
Assessment Details and Expectations		
Resit: Essay (50%) Write a 1750-word essay that responds to one of the following questions: <ol style="list-style-type: none"> 1. To what extent is public sphere theory useful for exploring the media. Discuss critically and with relation to at least one chosen media example. 2. New and/or social media platforms change the relationship between media corporations and audiences. To what extent do you agree with this statement? Illustrate your argument using at least one example. 3. To what extent does media enhance cross-cultural communication and exposure to difference, or reinforce the unity of familiar groups? Develop a critical argument in relation to at least one media example. 4. 'Social media empowers its users'. To what extent do you agree with this statement? Illustrate your argument using approaches developed in this module and at least one example. 5. 'The news is a window on the world' (Tuchman 1978). Drawing on specific examples, discuss the validity of this claim using an approach developed in this module. 6. Is citizen journalism the saviour of a free press? Discuss the opportunities and challenges raised by this new form of media with reference to specific examples. 7. Using one media example, discuss how it is produced and what an analysis of 		

production reveals about media and society.

8. Using a chosen example outline a political economy approach to the media, addressing critically both the benefits and potential limitations of that approach.

9. Using an example of social media, critically discuss the development of digital modes of surveillance with regards to data.

Submit to Canvas Turnitin.

Trailed Resit: Essay (50%)

Trailing students (e.g those with initial attempt year 22/23)

Please follow the same instructions as above and **submit to Canvas Turnitin on 22-23 pages** [here](#)

Resit: Portfolio (50%)

Your final portfolio should consist of the following:

1 Academic Writing

Paraphrase one of the main arguments from the week 2 core readings in 400 words. Try to do so in what you consider to be an academic style. At the end of the writing briefly identify what about your writing is academic?

2 Critical Response

Write a short (no more than 400 word) critical response to Habermas's article (week 3) defining the public sphere. You should particularly consider its relevance today. Pick one or two themes to interrogate.

3 Referencing

Write 400 words summarising one of the key arguments from week 4 or 5 readings. Include 3 or more citations in your work and a reference list at the end. Use Harvard style for referencing.

4 Library

Use the Sussex library search function to look up 2 of the further readings. In 400 words, explain how those readings relate to core readings from week 6. At the end of the 300 words, list the 2 further readings using Harvard style.

Submit to Canvas Turnitin.

Trailed Resit: Portfolio (50%)

Trailing students (e.g those with initial attempt year 22/23)

Please follow the same instructions as above and **submit to Canvas Turnitin on 22-23 pages** [here](#)

SCHOOL OF MEDIA, ARTS AND HUMANITITES

Module Title	Module Code	Format & Weighting
Race and Ethnicity in US History	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?

Please submit to the CORRECT Canvas site for your cohort:

Law with American Studies students and elective students from other degrees should submit to [V3029E Race and Ethnicity in US History](#).

SCHOOL OF MEDIA, ARTS AND HUMANITITES

Module Title	Module Code	Format & Weighting
Society, State & Humanity (Philosophy)	V7064E	See below
Assessment Details and Expectations		
Resit: Essay (100%) See Canvas https://canvas.sussex.ac.uk/courses/28681/pages/assessment-information-and-expectations		

Module Title	Module Code	Format & Weighting
The Look of America (American Studies)	T7002E	See below
Assessment Details and Expectations		
Resit: CEX (100%) Computer Based Examination (2 hours) Candidates should attempt <u>ONE</u> question from Section A and <u>ONE</u> question from Section B. 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. Please submit to the CORRECT Canvas site for your cohort: Law with American Studies students and elective students from other degrees should submit to T7002E The Look of America .		

Module Title	Module Code	Format & Weighting
Truth & Morality (Philosophy)	V7087E	See below
Assessment Details and Expectations		
Resit: Essay (100%) See Canvas https://canvas.sussex.ac.uk/courses/28747/pages/assessment-information-and-expectations		

SCHOOL OF MEDIA, ARTS AND HUMANITITES

Module Title	Module Code	Format & Weighting
Video Games: Creative & Critical Writing (English)	Q3317E	See below
Assessment Details and Expectations		
Resit: Portfolio (100%) 3000 words		
<p>Your resit assessment is the same as the original assessment. Submit a portfolio of 3,000 words of critical and/or creative work which engages with the themes of the module. This will normally consist of a collection of weekly tasks. You are also welcome to invent your own tasks, related to game studies and/or game design, to include in the portfolio.</p>		
<p>Assessment Information and Expectations: Video Games: Creative & Critical Writing [23/24] (sussex.ac.uk)</p>		
Submit to Canvas		