

UG Finalist English Literature 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

| English Literature Finalist Resits | | |
|--|---|---|
| Championing Literacy Placement | Modern Nature | Special Author: Samuel Beckett |
| Class, Culture and Contemporary Writing | Posthuman/Premodern | Special Author: Virginia Woolf |
| Dissertation (ENGLISH) | Psychoanalysis and Literature | Special Author: William Blake |
| Gender, Race and Society in Early Modern Drama | Queer Fictions | Wollstonecraft and After |
| | | Writing Race, Gender and the Social |

| Module Title | Module Code | Format & Weighting |
|--------------------------------------|--------------|-------------------------|
| Psychoanalysis and Literature | Q3318 | Portfolio (100%) |

Assessment Details and Expectations

This assessment measures the following module learning outcomes:

- Learning Outcome 1: Demonstrate a thorough understanding of some of the central concepts of psychoanalysis.
- Learning Outcome 2: Reflect critically and (for creative-critical tasks) creatively on the historical relationship between psychoanalysis and literature.
- Learning Outcome 3: Offer a close analysis of both the formal and thematic features of both psychoanalytic and literary texts.

Assessment details:

The portfolio should include 1-4 of the weekly portfolio tasks, revised and/or extended following the peer review workshops. You can choose how many tasks to submit and you can split the word count across the tasks in any way you like – e.g. you can submit one 4000-word task, four 1000-word tasks, or three tasks of 2000 words, 1200 words, and 800 words. You are also welcome to devise your own tasks. Please see below for some prompts, but you should also consult the weekly Units pages on the module canvas for the week-by-week writing prompts.

Your portfolio should:

- reflect critically and (for creative-critical tasks) creatively on the relationship between

literature and psychoanalysis

- pay close attention not only to the thematic content of the literary and psychoanalytic texts, but also to the formal features of these texts
- engage critically with relevant secondary literature and research

(Note: this is what we are looking for in the portfolio as a whole - if you choose to submit 4 x 1000-word pieces they don't all need to do all of these things).

If you choose to develop one of the creative-critical tasks from the module Units on canvas (please look through these, then your portfolio will be marked according to the [Creative and Critical Marking Criteria-1.pdf](#) Download Creative and Critical Marking Criteria-1.pdf; Download ;otherwise, all portfolios will be marked according to the [English literature marking criteria. Download English literature marking criteria](#). The portfolio will be marked holistically, with one mark (based on the three marking categories: Argument & Analysis, Knowledge & Research, Writing & Presentation) assigned to the whole portfolio, rather than a mark for each task.

Assessment format:

The portfolio should be submitted as a word document, double-spaced with size 12 font. It should include a contents page, and each task should be clearly labelled with a heading or title that indicates which tasks you have chosen to respond to.

The portfolio should follow a consistent method of scholarly referencing (see below), and there should be a bibliography for the entire portfolio included at the end. If you choose one of the tasks that asks you to comment on a chosen passage it would be helpful to include your chosen passage in the portfolio but this does not need to be included in the word count (see more on word counts below).

Word count: 4000 words

The word limits include quotations in the text, but do not include the bibliography, footnotes/endnotes, appendices, figures or illustrations. The university guidelines state that **'Where a student has marginally (within 10%) exceeded the word length the Marker should penalise the work where the student would gain an unfair advantage by exceeding the word limit. In excessive cases (>10%) the Marker need only consider work up to the designated word count, and discount any excessive word length beyond that to ensure equity across the cohort. Where an assessment is submitted and falls significantly short (>10%) of the word length, the Marker must consider in assigning a mark, if the argument has been sufficiently developed and is sufficiently supported and not assign the full marks allocation where this is not the case.** ([https://www.sussex.ac.uk/webteam/gateway/file.php?name=examination-and-assessment-regulations-handbook-2018-19-v7-\(final\).pdf&site=457](https://www.sussex.ac.uk/webteam/gateway/file.php?name=examination-and-assessment-regulations-handbook-2018-19-v7-(final).pdf&site=457)).

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Your portfolio should:

- reflect critically and (for creative-critical tasks) creatively on the relationship between literature and psychoanalysis
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- but also to the formal features of these texts
- engage critically with relevant secondary literature and research

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Here are some prompts that you might want to write about for your portfolios.

1. 'The discoveries of Freud are of no use to us here'. Picking a passage from the work of Fanon, consider the ways in which he adopts a de-colonial attitude towards psychoanalysis.
2. Focussing on 2 texts from the module, what are the places of leisure/playing/free time in the history of psychoanalytic writing and how might these inform our approaches to reading and/or writing?
3. Compare how two texts we've read explore the theme of ambivalence (that is, feeling two or more contradictory affects at the same time). You may think about ambivalence in Freud's writing (bisexuality, repression of contradictory emotions, etc), Melanie Klein on love and hate, Riviere on 'womanliness', or the ambivalent reception of Freudian psychoanalysis by other writers we have encountered.
4. How do psychoanalytic theories relating to symbolisation and representation parallel/influence/contrast with modernist practices of symbolisation and/or representation? (e.g. in HD or Djuna Barnes)
5. Focussing on 2 texts, consider the extent to which psychoanalytic thought has emancipatory potential.
6. Pick a psychoanalytic text and a literary text from the module. How do psychoanalytic ideas about identity and selfhood (i.e. what comprises an individual's identity) compare with, or deviate from, a literary account of identity and selfhood?
7. Pick a psychoanalytic text and a literary text from the module. What are the relationships, in each case, between the rhetorical (or stylistic) dimensions of these texts and their conceptual (or theoretical) dimensions?

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8. Focussing on any two texts from the module, discuss how the texts of your choice are both concerned with enquiring into the relationship between the past and the present.
9. Pick a psychoanalytic and a literary text from the module in order to explore how psychoanalytic theory and literature are historically implicated with one another.
9. 'The unconscious of an adult reflects the mental life of a child'. Pick a psychoanalytic and a literary text from the module in order to explore how these texts encourage us to see the world from a child's perspective.

Submit to Canvas.

| Module Title | Module Code | Format & Weighting |
|----------------------|--------------|---------------------------------------|
| Modern Nature | Q3323 | Portfolio (100%) 4500 words |

Assessment Details and Expectations

Assessment aims: This assessment allows you to explore overarching themes of the module in depth and to analyze selected texts and materials from the module in close detail.

This assessment measures the following module learning outcomes:

- Analyse texts and materials from the module in light of their relation to modernity.
- Demonstrate knowledge of the period's political and cultural history.
- Identify a topic for research within the area defined by the module, and undertake research on that topic.
- Critically evaluate arguments and concepts by undertaking primary source research.
- Produce a portfolio that demonstrates understanding of moments of modern nature in the period studied.
-

Assessment details:

Your portfolio should be uploaded to Canvas as one double-spaced document. It must include a **bibliography** that cites any sources you've used.

The portfolio will contain **two components**, detailed below, which together must total **4500 words**. The portfolio must focus on **at least two texts by different authors taught on the module**. Your close reading will likely focus on one text, which means that your essay will focus on one or more further texts. **Please note** that the short excerpts taught in week 8 (about evolution) are not long enough to be the focus of an essay, though they can be the focus of a close reading.

1) Close reading (1000-1500 words)

Write a close reading of a short passage of your choice from one of the module's required texts. A short passage is half a page of prose or 10-20 lines of poetry. Please type out the passage you have chosen and include it above your close reading: the passage will not count towards the word count. Your close reading should discuss details of the passage and include a claim about its broader significance: what does it demonstrate about the text's attitudes or preoccupations as a whole? Please note: We will be having a focused session on close reading in Week 6. You may also find this [guide to close reading](#) [Download guide to close reading](#) helpful.

2) Essay (3000-3500 words)

Write an essay on one set topics (listed below) or develop your own and get your seminar tutor to approve it. If your close reading is 1000 words, your essay should be 3500 words; if your close reading is 1500 words, your essay should be 3000 words.

Suggested Essay Topics:

The role of genre in the representation of crisis;

Changing ideas of Nature and the natural;
Individual experience and/or collective experience;
Freedom in theory and/or practice;
Belief and/or credulity;
Labour and the body;
Power, authority, rank in society;
Community and bonds of care;
Rationality and/or feeling;
Land, ownership, and the commons;
Dispossession;
Nature as a form of national imagination or national fantasy;
Nature as reparative or therapeutic.

NB: These topics still require you to choose how to apply and focus them - which texts to choose, which historical moment and/or context to focus on, etc. Please feel free to email me (Andrea Haslanger, a.haslanger@sussex.ac.uk) for more guidance.

Assessment format: One document, double spaced, uploaded to Canvas.

Word count: 4500 words. The word limits include quotations in the text, but do not include the bibliography, footnotes/endnotes, appendices, figures or illustrations.

Referencing style: Please use the MHRA scholarly referencing system. Guidance and examples about this referencing style can be found at the [Skills Hub.Links to an external site.](#)

Assessment Criteria and Feedback

Your work will be graded using the assessment criteria for your subject below. The headings for the assessment criteria follow the generic MAH criteria, which are designed to help students to interpret their feedback.

- **Knowledge and understanding**

Your work should show excellent and thorough comprehension of any texts that you discuss. [See 'Knowledge and Research' on the [English marking criteria Download English marking criteria.](#)]

- **Research**

Your work should engage with primary texts in a sophisticated way and make use of relevant historical, intellectual, or literary contexts. Where appropriate it should also demonstrate wide and critical reading of secondary sources. [See 'Knowledge and Research' on the [English marking criteria Download English marking criteria.](#)]

- **Critical and creative thinking**

Your work should contain a coherent and accurate main thesis/argument that is built around strong ideas and high quality thinking. Your work should perform thorough and considered textual analysis/close reading and pay appropriate attention to texts' formal levels. [See 'Argument and Analysis' on the [English marking criteria Download English marking criteria.](#)]

- **Presentation and communication**

Your work should be well structured and organized and should be written in a clear and persuasive manner. Your referencing should accurately and consistently follow scholarly conventions, as should your formatting and presentation. Your essay should also avoid mistakes in spelling, punctuation, and grammar. [See 'Writing and Presentation' on the [English marking criteria Download English marking criteria.](#)]

Your feedback will be available on Canvas and Sussex Direct.

[How To Submit Your Work:](#)

The [Assignment page](#) includes the details of how to submit your work.

The information will include a submission date but please always remember to check Sussex Direct for the most up-to-date information. Sussex assessment submission dates are all governed by the local time in the UK; if you are out of the country when you submit your work please make sure you take account of the time difference.

In preparation for submitting your work, please:

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- Check the date and time of your assessment deadlines
- Allow plenty of time for e-submissions (particularly for large files and media files)
- Check you are uploading the correct file/s and to the correct submission point
- Avoid using a Safari web browser on a MAC (we recommend Chrome or Firefox instead)

Submit to Canvas.

| Module Title | Module Code | Format & Weighting |
|-----------------------|--------------|-------------------------|
| Queer Fictions | Q3186 | Portfolio (100%) |

Assessment Details and Expectations

Portfolio: Key Information

Your portfolio is 3500 words long in total.

If you want to take a wholly critical track, your portfolio will consist of a 3500 word essay (100% of your mark). You must develop this essay in response to one of the essay questions below.

If you want to also do some creative writing for your portfolio, developing a “queer fiction” of your own, then your portfolio will consist of two items:

- A 2500 word critical essay (70% of your mark). You must develop this essay in response to one of the essay questions below.
- A 1000 word creative piece (30% of your mark). You must develop this piece in response to one of the creative writing prompts below. Your creative piece does not need to link to your critical essay in any way.

Critical Essay Questions

Whatever essay question you choose, be sure to develop a clear **argument**. State the argument at the start of your essay and follow it through in a focused, linear way in the body of your essay.

Format and reference your essay in a scholarly manner, and in accordance with the guidelines provided in the “Portfolio Format Advice” document, available on the Assessment Information page of the module Canvas site: [Assessment Information and Expectations: Queer Fictions \[23/24\] \(sussex.ac.uk\)](#).

While your essay arises from the literary and theoretical readings on the module, you are expected to also do some research of your own, finding some relevant academic sources such as theory and literary criticism.

1. “If you scratch a child, you will find a queer.”
Kathryn Bond Stockton.

Write an essay that explores ONE or TWO of the literary texts assigned on the module in relation to the concept of the “queer child.”

2. “Temporal misalignments can be the means of opening up other possible worlds.”
Elizabeth Freeman.

Taking into consideration ideas of queer temporality, develop an analysis of queerness and time in ONE or TWO of the literary texts assigned on this module.

3. “In the telling of the tale, Lorde becomes a new person.”
Karen Weekes.

Develop an essay that explores how the act of writing the self transforms/(re-)creates the marginalised subject in ONE or TWO of the literary texts assigned on this module.

4. “We sharpen self-definition by exposing the self in work and struggle together with those whom we define as different from ourselves, although sharing the same goals.”
Audre Lorde, “Age, Race, Class and Sex.”

Write about the representation of community and/or connecting across differences in ONE or TWO of the literary texts assigned on this module.

5. “What is queerest about us, queerest within us, and queerest despite us is this willingness to insist ... that the future stop here.”
Lee Edelman.

Write an essay in which you develop a reading of ONE or TWO of the literary texts assigned on this module, in relation to the concept of “queer negativity.”

6. The queer art of failure “quietly loses, and in losing it imagines other goals for life, for love, for art, and for being.”
Jack Halberstam.

Write an essay in which you explore queerness and failure in relation to ONE or TWO of the literary texts assigned on this module.

7. “We may never touch queerness, but we can feel it as the warm illumination of a horizon imbued with potentiality.”
Jose Munoz.

Explore the possibilities of a queer utopianism in ONE or TWO of the literary texts assigned on this module.

8. “I am, and always have been – first, last, and always – a child of America.”
Casey McQuiston, *Red, White and Royal Blue*.

Write an essay that explores the ways in which *Red, White, and Royal Blue* uses romance as a vehicle to reimagine the racial, gendered, and sexual parameters of the nation (either solely the USA, or the US and the UK). Consider the gains and limitations of this act of reimagining.

Creative Writing Prompts

1. Review the passage of *The Member of the Wedding* in which Frankie, Berenice, and John Henry “judge the work of God, and mention the ways how they would improve the world.” (You might also want to look at the chapter we read in Week 8 from Jose Munoz’s *Cruising Utopia*.) Choose ONE or TWO of the fictional characters that we have encountered on this module. They do not need to be characters from *The Member of the Wedding*. Write a description of these characters’ utopias, just as McCullers does for Frankie, Berenice, and John Henry. A tip: be self-aware about whether you are writing in the first person or the third person. If you are writing in the first person, you will need to take care to capture the character’s voice(s). The question of voice is more complex if you are writing in the third person. You might note how McCullers, writing in the third person, sustains a narrative voice but still incorporates some aspects of her characters’ voices.
2. Review the sections of *Zami* in which Lorde describes New York’s lesbian bars in the 1950s. Note the qualities that make these descriptions so interesting and vivid. These include, but are not limited to, the way Lorde brings in concrete details, and her keen observation of the hopes, failures, and dynamics of these spaces. In writing these descriptions of 1950s lesbian bars, Lorde records memories of a marginalised social world and preserves a piece of history. Write a description of a queer space that you know. It might be somewhere you only remember, or somewhere that you can still visit (under safe circumstances, of course). You are welcome to nominate any site as a queer space; if it’s not immediately obvious why the space you choose to discuss might be regarded as “queer,” it will be up to your description to make your reasons clear. Try to develop a description that has the striking, evocative, and

sharply observed qualities of Lorde's descriptions.

3. Review the many places in *Zami* where Lorde writes about food – from home cooking to party spreads to meals in bars. Consider what makes these descriptions striking, interesting, and meaningful to the reader. This includes, among other things, Lorde's use of rich sensory details in her writing about food, and the ways in which she embeds the food she describes in a world, so that the every meal or dish tells the reader something about, for example, a character; a family; a friendship; a form of domesticity; the tastes and conventions of a particular social world. Drawing on Lorde's example, write a description of a meal or dish that you know. It could be a spread you remember from a special occasion; a memorable meal you ate in a restaurant; a family recipe; something someone makes or made for you; something you make for someone else; something you make for special occasions or something you make often; or something you pull together from store cupboard ingredients when there's nothing left in the fridge. Perhaps you may be able to do some "research" in the form of cooking and eating the dish or making a special trip the place where you eat/ate it (under safe circumstances, of course). Whatever meal/dish you choose to write about, try to enrich your description with the qualities that animate Lorde's writing about food. A tip: remember to write about the *food*!
4. Review "The Boyfriends," "The Boyfriends (Interpretations)," and "The Boyfriends (Continued)" from Brontez Purnell's *100 Boyfriends*. Take note of the formal choices Purnell has made and the impact of these. Observe, particularly, how he develops lists (often with obscure ordering/numbering systems) in which each item is accorded a discussion, passage, or vignette, sometimes of varying lengths. Develop your own *queer list* on Purnell's model. It doesn't have to be a list of boyfriends. It can be a list of anything you want – any item you choose to nominate as worthy of a queer-centric listing practice, or as conveying something about queer life in general, or one queer life in particular. Stick to one kind of item. Feel free to explore the potentialities of the list as a form, considering questions such as format, order, and numbering. Here are some examples of types of things you could list, more or less at random (you are not required to use any of these, they're just examples): cuddly toys, queer bars, hair colours, fan obsessions, footwear.
5. Review the many discussions of the internet and online spaces and interactions that are dotted throughout *Nevada*. Consider what Binnie seems to be saying about the internet in this novel – specifically, what she seems to be saying about the role the internet might play for queer and/or trans subjects. What aspects of Binnie's observations resonate with you? Meanwhile, given how technology and online cultures have changed in the decade since *Nevada* was published, are there aspects that feel outdated? Develop a creative piece that conveys a fictional online interaction. Your piece should read as a "transcription" of whatever fictional online interaction you choose to create. It can be an interaction between two people, or a small group, or many. It can take place in any online space you choose – a blog post with responses; a discussion on Twitter/X; a gaming interaction, and so on. Whatever form it takes, the fictional interaction you create should explore the meaning of the internet, and online spaces and interactions, for queer and/or trans subjects in the present moment.
6. Write a meet-cute for a romance novel, using the following procedure:
 - a. Write down, on slips of paper, descriptions of at least six possible protagonists. Do not try to control the process; write down whatever comes to mind. Fold the slips up and put them in a hat or other receptacle. At random, withdraw two. Do not read them.
 - b. Write down, on slips of paper, at least six different locations. Again, do not try to control the process; write down whatever comes to mind. Fold the slips up and put them in a hat or other receptacle. At random, withdraw one.
 - c. Read all three of the slips that you withdrew.
 - d. Develop a meet-cute scene using the two protagonists you withdrew and the location you withdrew.

Tips: first, do not allow yourself to cheat! Stick with the protagonists and location you withdrew. Second, consider in depth what is needed – what happens – in a meet-cute. To do this, draw on your

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knowledge of *Red, White and Royal Blue* (if you take the wedding at the start as a quasi meet-cute scene) and any other romances/romantic comedies you have watched or read.

Submit to Canvas.

| Module Title | Module Code | Format & Weighting |
|---------------------------------------|--------------|--------------------|
| Championing Literacy Placement | Q3322 | See below |

Assessment Details and Expectations

RESIT: 10% Observation

- 10% of your overall grade for this module
- 500 words
- See Sussex Direct for deadlines
- Submitted electronically via e-submissions

INSTRUCTIONS

Critically reflect on how to form an effective professional collaboration.

In your reflection you should consider the role and limitations of the following:

- Partnership development.
- Diverse modes of communication necessary for engaging a range of audiences.
- Modes of collaboration, delegating, and setting expectations.
- Project management, timeline, and delivery.

Submission:

See Sussex Direct for date and time of the deadline.

This assignment needs to be submitted electronically via Canvas to Turn It In. You must submit your portfolio via the relevant submission point under "Assignments" on the Canvas page.

It will be marked anonymously so please ensure that your name cannot be found anywhere on the document. Turn It In will register your submission against your candidate number.

Further guidance regarding online submission can be found at:

<http://www.sussex.ac.uk/tel/submission/students>

If you are having a problem uploading your document, please contact the ITS service desk: <http://www.sussex.ac.uk/its/services/informationandsupport/helpdesk>

Submit to Canvas.

RESIT: 20% Presentation

- 20% of your overall grade for this module
- 10-minute pre-recorded presentation
- See Sussex Direct for deadlines
- Submitted electronically via e-submissions

INSTRUCTIONS

Presentations must select one theory, topic or skill (e.g. close reading) that you have learnt about or developed during your English Literature degree and assess its applicability to literacy work by designing an interactive activity around that particular topic or skill.

You must outline your interactive activity and evaluate the strengths and limitations of the theory, topic or skill you have chosen in relation to literacy work.

This assignment assesses your ability to reflect on your degree programme and as such you should not reflect on your literacy placement. We recommend that you think about how English Studies applies to community literacy work more broadly or do some research on a particular example. This example should deal with a different organisation and target demographic to the one you are working with for your placement.

This assessment has two steps:

1. What skills or knowledge have you developed?
2. How would you apply that to literacy-based work?

Consider how you will demonstrate relevant presentation skills (using visuals, conveying information, structure, encourage engagement from participants).

I recommend using PowerPoint's audio recording function to record your presentation.

Submit to Canvas.

RESIT: 70% Portfolio

- 70% of your overall grade for this module
- Word limit: 4000
- Relevant learning outcomes: LO1, LO2, LO3, LO4, LO5
- Each portfolio must be single-authored. Collaboration on portfolio content is not permitted.
- See Sussex Direct for deadlines
- Submitted electronically via e-submissions

Instructions

This is a reflective portfolio that should analyse your placement and demonstrate how you have achieved the aims of your project. You need to explain what you did, why you did it, and how you would do it differently next time. Answers to these questions must critically engage with research on community engagement and/or literacy development.

If you were unable to complete your placement, you will need to compose a reflective portfolio around your project idea (selecting a target demographic for literacy work and a potential partner and designing a deliverable initiative).

Your analysis should include:

Rationale for the project

- Introduce the organisation/ community setting and target demographic.
- Outline the project design and its aims and objectives.
- Provide a brief literature review.

Project outcomes

- Evaluate the outcomes of the project and any impact made on the community organisation or service users.
- Assess the potential for future projects.

Reflection

- Did you have to change the parameters of the project? Did the project become entirely different?
- What skills did you develop?
- Discuss at least one problem you had to overcome and at least one achievement.
- Try to pick a couple of key points to reflect on—don't try to cover everything.
- Ensure that the reflection is relevant to the aims of your project.

Progress log or appendices

- This is where you collect all the evidence of the work you have completed in development and delivery of your project.
- For more information and an example of a progress log, see FAQs below.

The above is not meant to act as a model structure. We hope that you will be creative with the structure and argument of the portfolio in the same way that you would with an academic essay.

Please also consult the portfolio checklist on the Canvas site.

When dividing the portfolio into sections, make sure you are linking each section together by bringing everything back to the aims of the project.

You have the opportunity to submit a plan for your portfolio to your tutor ahead of the workshop in week 11 to receive feedback and develop your ideas. If you choose to you can use the portfolio planning document, available under "Assignment Guidance", to help you with this.

Sources and references:

Analysis must engage with theories of community organising and/or literacy theory.

If you want to use statistics in your portfolio, please find these via ONS: <https://www.ons.gov.uk/>. Or use a recent National Literacy Trust/ other relevant research report and reference these correctly.

Sources need to be referenced correctly using the same referencing style throughout. *We do not recommend a single referencing style in English; Chicago style and MLA style are both good options.*

For guidance on citations and referencing, please see the Skills Hub or be in touch with your tutor if you have any questions.

Writing and presentation for the Portfolio:

1. Give your portfolio a title which clearly indicates its focus.
2. Make sure your portfolio has a clear introduction, which lays out what you will be discussing and why you have chosen to focus on that particular topic as well as a concise conclusion, which summarises the key points that you have argued.
3. This assignment should be set out in a style that is appropriate for a professional portfolio so you should make good use of headings.
4. You can also include visuals and an appendix if appropriate. Appendices or the link to the progress log or should come at the end of the document and are not included in the word count.
5. The portfolio must include a bibliography.
6. Please format your portfolio as a Microsoft Word document, with typing in clear font, size 12, 1.5 line spacing throughout.

Submission:

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Portfolios will be marked anonymously so please ensure that your name cannot be found anywhere on the document. *Turn It In* will register your submission against your candidate number.

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<http://www.sussex.ac.uk/tel/submission/students>

If you are having a problem uploading your document, please contact the ITS service desk:

<http://www.sussex.ac.uk/its/services/informationandsupport/helpdesk>

FAQs:

How should I use an appendix?

This comes at the end of the document.

It is not included in the word count.

You might want to use it to include further information that would otherwise disrupt the body of the text. For example, if you refer to part of a workshop plan, you can include the whole breakdown of the workshop in your appendix. Similarly, if you quote from participant feedback, you can include the rest of the feedback in your appendix for context.

How do I create my progress log and how does it fit with the portfolio?

The progress log can be used instead of or to complement appendices.

We advise using padlet to create your progress log.

Here is an example progress log on padlet from another NLT module:

<https://liverpoollearning.padlet.org/admin/enquiry-project-read-to-bump-rrlr1vk2kxykm9kj>

This padlet is taken from a postgraduate module; please use it as inspiration, not as an indication of the level of work you should be producing.

Use the log to collect all the evidence of progress, challenges, impact, outcomes from your project.

This could simply be a copy of an email; it could be a short voice recording of your impressions after a meeting with your partner organisation; it could be a workshop plan marked up with feedback from your supervisor or key contact.

What makes a good literature review?

The literature review should summarise the key conversations happening in the research relevant to your area of study. It should briefly refer to the key players/works in those conversations to give your reader an introduction to the research that supports your project.

You can choose to engage with academic research throughout your portfolio instead of creating a separate “literature review” section.

You can use the literature review to signpost your reader to the research that supports your project aims and rationale.

There is no set length for this, but I suggest you think of it as no less than three paragraphs.

Under the “Further Reading” for Week 1 on the Canvas site there are a number of research reports.

The Book Trust report on reading for pleasure has a good example of literature review at the beginning (first 2 paragraphs):

<https://www.booktrust.org.uk/globalassets/resources/research/reading-for-pleasure-in-secondary-schools-literature-review.pdf>

You can find a helpful video on how to complete a literature review here:

<https://www.youtube.com/watch?v=OvcawD4abps&feature=youtu.be>

What is reflective writing and how do I do it?

The reflective thinking process starts with you exploring how you think about a topic. Doing this involves revisiting your prior experience and knowledge of the chosen topic you are exploring. It also involves considering how and why you think the way you do. The examination of your beliefs, values, attitudes, and assumptions forms the foundation of your understanding.

While reflective writing is often rooted in your personal perspectives, it does not mean you have to share personal information about yourself. It also does not mean pouring out everything you think and feel in an unstructured way. Instead, reflective writing requires a clear line of thought, use of examples (perhaps from your own life or from the lives/experiences of others or things you have read/watched) to illustrate your reflections.

Reflective writing is often less formal than other academic writing—you can use personal pronouns like 'I', 'my' or 'we' - but please avoid using colloquial language and slang and remember that this is still an academic piece of work.

To develop your reflective writing skills, you can keep a journal of your experiences throughout the development of your placement. Ahead of Project Planning Supervision meetings you will be asked to complete a reflective worksheet. Feedback on these will also be useful when you come to write your portfolio.

Submit to Canvas.

| Module Title | Module Code | Format & Weighting |
|------------------------|-------------|--------------------|
| Dissertation (ENGLISH) | Q3320 | See below |

Assessment Details and Expectations

RESIT: 75% Dissertation - 7,000 words

You will write a 7,000 word essay on an agreed topic. See the detailed guidance here:

<https://canvas.sussex.ac.uk/courses/26245/pages/how-to-write-your-dissertation>

NB Resitting students cannot be guaranteed supervision after the end of the module.

Submit to Canvas.

RESIT: 15% Report

NB Resitting students cannot be guaranteed supervision after the end of the module Assessment Instructions

Dissertation Outline, 1,000 words; 15% of the module mark.

1] Purpose of outline

It is difficult to conduct a larger piece of research and writing without first drawing up a roadmap, detailing what the aims of the research are, what the driving research questions are, what the central argument might be, and (more tentatively) what the conclusions may be. The outline is the means by which you produce this map. It should be clear and concise, and should help you to start the project with a strong sense of the question you are asking, and the materials you are focusing on. It will help to give an indicative title of your project, as, like any title, this will aid your reader in getting a sense of what you are doing.

2] Shape of the outline

- This will vary, depending on the nature of the dissertation and the kind of research you are conducting. Nevertheless there is a broad shape to most outlines that you might bear in mind when preparing your submission. Outlines commonly follow some version of the following tripartite structure: The first phase of the outline will set out the problem to be addressed, the main research question or questions that you are asking, as compellingly as possible.
- The second phase will suggest how the dissertation will address this question or questions. This will involve both an indication of the material that you will address, and the direction the argument will follow (as far as you know at this stage).
- The final phase might then explore possible conclusions that the dissertation could reach, however tentatively. It is good to frame these possible conclusions so they address the questions asked in the first phase.
- Remember that your argument and thought will develop as you go through the process of writing the dissertation; you are not expected to have your final thesis statement in place at this stage.

3] Bibliography

The outline should finish with an indicative bibliography. This might be divided into primary sources, archival sources (if any), and then secondary sources. A useful part of the process of drawing up the bibliography is accessing journal databases, and other information sources that will help you to generate a sense of the work that has been done in your area. **NB: the bibliography is not included in the word count.**

4] What should a successful outline achieve?

It should provide a clear indication of the question that you are asking. It should give the outline of an argument that is manageable in scope. It should give a clear sense of the materials you are addressing, and any relevant contextual or theoretical angles.

The strongest outline will be well written and will leave the reader with the impression that the dissertation is asking a compelling and well formulated question, and that it has the tools and the conceptual framework in place to address that question within the word limit. The outline will not be judged on its conclusions (which will develop as you are researching and writing); it will rather be judged on the strength of the research questions, the clarity with which these have been articulated, and its usefulness as a means of guiding and shaping your research. **NB: the outline will be a piece of discursive writing and not a list of bullet points.**

Submit to Canvas.

RESIT: 10% Portfolio

Annotated Bibliography, 500 words; 10% of the module mark.

Compile a **500 word annotated bibliography** on your dissertation topic. You should include 4-5 items; for each item, the full bibliographical details should be given in a scholarly format, along with 2-3 sentences giving a brief overview of what the item covers, why it's significant to your topic, and what you might use it for in your dissertation.

This is an exercise in finding, assessing the relevance of, and summarising information.

- You should include 4-5 items. At least one of these should be a scholarly monograph, and at least one should be a journal article.
- You should avoid repeating material from your dissertation outline (although you might reference some of the same secondary texts).
- Please see below for an example of an annotation by Rachel Stenner made in preparation for a lecture on Aphra Behn.
- As in the dissertation outline, your annotations should consist of short paragraphs of discursive writing, not bullet-points. Your word count should include the short paragraphs of writing, not the bibliographic reference itself.
- Your annotated bibliography should not include the primary texts themselves, but the critical reading you do around them.
- You may not need to read the whole text in great detail at this stage. It may be sufficient to skim it, concentrating on the introduction and conclusion, any section headings, its own abstract. These features should give a clear sense of what the text covers, and enable you to think about what it's useful for and how you might use it in your essay.

This exercise is not only about summarising secondary sources but also **evaluating** them and **using** them to plot the contours of your own research. Are you convinced by all the claims this source makes? If so, how might you extend its ideas further (e.g. by testing them against new primary materials)? If not, how might you contest it? Do the source's conclusions point to any further questions that you might follow up?

Compiling an annotated bibliography will help you to position your project in relation to other scholarship. This is important for giving your research a sense of direction and for making an argument that is both rigorous and original. Surveying the existing secondary literature on a topic may help you to identify a 'gap in the market' that has hitherto received little attention, or issues that other critics have skimmed over and referred to in passing that you might tackle in more detail.

Example annotation:

- Mitsein, Rebekah, 'Trans-Saharan Worlds and World Views in Aphra Behn's Oronoko', *Eighteenth-Century Fiction*, 30.3 (2018), 339-68

Mitsein challenges the critical view that Behn's text takes an approach to Coromantien that is completely orientalising. She details various sources Behn draws on which, whilst written mostly by European colonisers, derive from oral and written accounts by Africans. She thus posits that Africans themselves determined key features of European descriptions of the continent. Moreover, she argues that Behn's text in fact dramatises the instability of knowledge acquisition (I am not persuaded by this part of her argument). This article will be useful for the lecture as it will provide details on Behn's sources, the African sources behind them, and critical readings of particular parts of the text. To check: what does she mean by 'African' in this context?

Submit to Canvas.

| Module Title | Module Code | Format & Weighting |
|--------------|-------------|--------------------|
|--------------|-------------|--------------------|

| | | |
|--|--------------|-------------------------|
| Writing Race, Gender and the Social | Q3199 | Portfolio (100%) |
|--|--------------|-------------------------|

Assessment Details and Expectations

You will be required to submit a final portfolio of 4,000 words; this will consist of **EITHER**
 1) an essay of 3000 words AND an appendix featuring five of the exercises that you completed on a week by week basis AND evidence of your timely feedback on peer's exercise submissions *for five weeks of the term*. In this case, the essay would be worth 75% of your mark and the appendix 25%.

OR

2) an essay of 2000 words, a creative piece of 1000 words AND an appendix featuring five of the exercises that you completed on a week by week basis AND evidence of your timely feedback on peer's exercise submissions *for five weeks of the term*. In this case, the essay + creative piece would be together worth 75% of your mark and the appendix 25%.
The essay (+ creative piece, if you do option 2) will be worth 75% of your mark and will be marked with the full range of possible marks; the appendix will be marked only on the basis of its completeness and worth 25%.

A note on **poetry word counts**: If you do a creative submission that includes poetry, I consider one page of poetry to be the equivalent of 200 words.

SOME GUIDELINES FOR ESSAY TOPICS

Your essays should feature an analysis of *at least one* of the core literary texts that we have read on this module as well as *at least on* of the theoretical or secondary materials that we have consulted. Some **sample essay questions** follow. These are somewhat general; if you took one of these up you would want to specify the question more in relation to the particular text(s) that you are looking at. Successful essay questions will generally include a *how, why, or so what* dimension – something that requires that you not only describe what something is like but also that you ask something about how or why it is like that, or what it means that is like that. In other words: such questions ask you to attempt to *explain* something. Anyway, the samples:

1) Choose one or more of the texts that we have read this term whose writing you believe is animated by an aim to uncover or recover histories of racial, gender, and/or class oppression and histories of struggle. Consider the literary strategies and forms that they engage with (docupoetry/speculative about the past?), and write about the role of speculation in their work: why has a text had to engage in speculation about the past, and how do they relate the past to social and political struggles in the present?

2) Consider one or more of the texts that we have read that defies genre expectations or that consistently reaches outside of its status as a book or marks the limitations of the book form (Kapil and Trevino in particular, but this argument could also be made to some extent about Rosenberg of Bernard). What problems or anxieties do these texts have regarding the political histories or the present status of the genres that they write in? How does this self-awareness regarding genre work, and where does it leave the book form or "poetry" or "the novel" as forms with the potential for social change?

3) Choose one or more of the texts that we have read and consider how they engage with questions about the production of race through space/place. How do political (racist) and economic (exploitative and extractive) spatial practices produce race (examples: borders, prisons, housing and other forms of social segregation, gentrification, etc.), and how do people repurpose space or fight against structurally racist spatial practices? What can *writing* do (or alternately, what are the limits of writing) to challenge structurally racist spatial practices?

If you choose to do 1000 words of creative work alongside a 2000 word essay, there must be a clear relation between the creative and the critical components. This could be a matter of theme, or a matter of form - but in either case at least one of your key research questions must be shared

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across the creative and the critical work. This is something we can discuss on a case-by-case basis!

APPENDIX FURTHER GUIDANCE

Your appendix will feature five (5) of the exercises that you completed on a week by week basis AND evidence of your timely feedback on peers' exercise submissions *for five (5) weeks of the term*. The purpose of including this material in the appendix is simply to evidence that it has been done across the course of the term. You won't receive detailed feedback on the appendix. You can present evidence of your completed exercises **in any format** (this could mean screenshots of submissions or simply copied and pasted into the document that you upload). Evidence of your timely feedback should take the form of **screenshots of your feedback** on the Canvas workshop forums.

ASSESSMENT and SUMMATIVE FEEDBACK

Your work will be graded using the assessment criteria for your subject below. The headings for the assessment criteria follow the generic MAH criteria, which are designed to help students to interpret their feedback.

Grading for the essay (option 1), or for the essay + creative piece (2), will follow the The Creative and Critical Marking Criteria, which can be viewed [here](#). The text in red on the grid will only be used for those who take up option 2. The text in red on the grid will only be used for those who take up option 2.

Grading for appendix:

You'll be given a grade for the appendix, which makes up 25% of your portfolio grade. Appendix marks follow a simplified grading structure:

75% - Exceptional appendix, which would feature particularly thorough feedback given to peers in the discussion forum.

65% - Good appendix that is complete and meets all the requirements for the task.

55% - Reasonably sound appendix, but there might be missing elements.

45% - Appendix provides some good evidence of workshop activities, but it may be patchy or incomplete.

30% - Insufficient appendix.

0% - No appendix.

Submit to Canvas.

| Module Title | Module Code | Format & Weighting |
|---------------------------------------|--------------|---------------------|
| Special Author: Samuel Beckett | Q3021 | Essay (100%) |

Assessment Details and Expectations

Please re-attempt the initial assessment, but on a **different text or group of texts** to what you used on your first attempt at the essay.

The most successful 4000-word essays on Beckett are not usually on vast topics and indefinable abstractions, but on questions that allow for plenty of close reading and study of the detail of the writing. A meditation on semi-colons is more likely to fit into 4000 words than a treatise on the meaninglessness of existence (naturally these may overlap).

You are free to write about as many or as few texts by Beckett as you like. The important thing is to show that you know the work you are writing about intimately, and to find something original and compelling to say about it. You can write only about the prose works or only about the works for theatre, or about both.

Your work will be graded using the assessment criteria for your subject below. The headings for the

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assessment criteria follow the generic MAH criteria, which are designed to help students to interpret their feedback.

- **Knowledge and understanding**

How well do you know Beckett's work? Have you read all of the texts on the syllabus? Can you draw detailed connections between works and describe the development of Beckett's art?

- **Research**

Have you looked beyond the syllabus and done reading on your own initiative that has helped you to write an original essay? Do you know what critics have already written about the texts you are writing about?

- **Critical and creative thinking**

Have you responded to the critical texts you cite with your own thoughts and judgments? Have you thought creatively about the experience of reading Beckett and how to write about his work?

- **Presentation and communication**

Is your writing clear, grammatically correct, and free from spelling mistakes and typos and other slips and errors? Have you formatted your essay correctly and provided a bibliography? Have you footnoted all references and cited page numbers?

Submit to Canvas.

| Module Title | Module Code | Format & Weighting |
|---------------------------------------|--------------|------------------------------------|
| Special Author: Virginia Woolf | Q3023 | Essay (100%) 4,000 words |

Assessment Details and Expectations

Assessment details:

Your final essay for this module is a critical (or creative/creative - see below) piece on any aspect of Virginia Woolf's writing. You may write on any texts by Woolf, including novels, short stories, essays, diaries, letters, and manuscripts held at the Keep. There is no set number of texts – some essays might develop a detailed analysis of one novel by Woolf, others might make an argument rooted in an analysis drawing on multiple by Woolf.

You should write your own essay title in the style of an academic article (not a question) – e.g.:

- "I want to revolutionize biography in a night": *Orlando* and the Revolution in Biography,
- "I rejected [...] "We" substituted": *Between the Acts* and the Dilemmas of Community.
- Feminist Ambivalence in Woolf's Life Writing

All essays **must** engage with secondary research. This can take the form of research from Woolf's essays, letters, and diaries; engagement with critical debates about Woolf's writing; or critical engagement with scholarship or theory (necessarily about Woolf) that helps you to make an argument about Woolf's writing.

Your essay should:

- present a clear and focused argument that is rooted in, and supported by, historically and theoretically-informed close analysis of any aspect of Virginia Woolf's writing
- demonstrate a strong awareness of the historical period in which Woolf was writing
- engage with the critical and theoretical debates provoked by Woolf's writing
- pay close attention not only to the thematic content of Woolf's writing, but to the formal features of her writing

Critical/creative option:

- You can, if you wish, offer a creative-critical response to the assessment. If you choose to do this the creative component should be no longer than 50% of the assessment. As with any essay idea, you should submit a project proposal in week 10 and make sure that you discuss your plan for a creative-critical essay with me before the end of term. If you choose to do a creative-critical essay, you should note this on the title page. The essay will be marked using

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the creative-critical assessment criteria (see 'grading' section below)

Assessment format:

Please submit this assessment as a word document or PDF.

Word count / duration / size of assessment:

4,000 words.

Referencing style:

A clear and consistent referencing style, such as MHRA, MLA or Chicago. You are expected to include both footnotes and a bibliography. Be sure to cite page numbers and not just text.

Additional Information:

You are welcome to use the formative assessment tasks as prompts, but you should shape your own essay title in response to these prompts.

Grading:

Your work will be graded using the undergraduate assessment criteria for English:

[Assessment Criteria - Literature \(5\)-1.docx](#)Download [Assessment Criteria - Literature \(5\)-1.docx](#)

If you are doing the creative-critical option, your project will be graded using this criteria: [CC](#)

[Assessment Criteria.pdf](#)

Submit to Canvas.

| Module Title | Module Code | Format & Weighting |
|--------------------------------------|--------------|---------------------|
| Special Author: William Blake | Q3197 | Essay (100%) |

Assessment Details and Expectations

The research essay is 4000 words on your own choice of topic. The title is devised by you, and **you are advised to email your tutor to discuss your topic, if you have not already done so during the teaching term.** You should see this as an opportunity to explore your unique readings and research interests around Blake. Your final research paper should engage with primary and secondary texts considered in the William Blake module, and must also demonstrate independent research. You may submit a creative-critical paper if you wish, but you need to make sure you have discussed your topic with your tutor (please get in touch asap to ensure a timely response).

Submit to Canvas.

| Module Title | Module Code | Format & Weighting |
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| Posthuman/Premodern | Q3301 | Portfolio (100%) |
|---------------------|-------|------------------|

Assessment Details and Expectations

RESIT: 75% Essay 3000 words

Assessed Essay Questions

The assessed essay should be **3000 words** in length. It is worth **75% of your mark** for the module. The Department of English's Assessment Criteria will be used for marking your essay. You can find them at the bottom of the [page here](#).

You will write a research-based essay, **answering a set question** from the list below. **Please note: for a resit you must choose a different essay topic and title than the one you previously were examined on, and you must not reproduce previous work.**

The essay must use two premodern textual examples - i.e. those written before 1800 - **at least one of which must be drawn from the module's primary reading** and case studies (**both can be from module reading but you have the scope to find your own primary sources too**). You will engage these premodern examples to explore an aspect of posthuman thought. Here is a list of the primary texts from the module: [PP nov 2023 List of Primary texts .docx](#)Download PP nov 2023 List of Primary texts .docx

Essays might also treat visual and material evidence from the premodern period. The most successful essays will balance an engagement with contemporary critical theory with historical research and close textual engagement.

The **3000-word** limit does not include notes or bibliography.

- A bibliography must be appended to your essay.
- Notes and bibliography should be formatted following MHRA style. You can find guidance on this towards the bottom of the [page here](#).

As with all essays, do remember the following:

- Carefully proof-read your work to correct typos, spelling errors and grammatical mistakes;
- Ensure your essay explicitly addresses the question/title you've chosen - the title should act as a prompt and framework for your discussion.

Questions

1. 'You can speak to an animal, to the cat said to be *real* inasmuch as it is an animal, but it doesn't reply, not really, not ever, that is what Alice [in Lewis's *Through the Looking Glass*] concludes. Exactly like Descartes, as we shall hear later.' (Derrida, *The Animal That Therefore I Am*, p. 8.) Write an essay on the importance of language in defining and/or destabilizing the relationship between humans and animals in premodern texts.

9. Chaucer's *Former Age*, according to Karl Steel, is an 'antihumanist work about people [who are] indifferent to the hierarchical distinction between humans and nonhuman animals and the world more generally.' ('A Fourteenth-Century Ecology', p. 185). Do you agree? Answer writing on *The Former Age* and at least one other premodern text.
10. To what extent are claims for human superiority over animals supported by medieval beliefs about the body?
11. To what extent can premodern texts be used to further and/or challenge posthumanist goals? Answers should consider one or more specific posthumanist claim in relation to premodern texts.
12. 'Lat vs be frendes [Let us be friends].' (*A Disputacioun Betwyx the Body and Wormes*, line 193.) Write an essay on the importance of the idea of proximity, neighbourhood and/or

friendship to premodern and posthumanist imaginings of the relationship of humans and nonhumans.

13. 'The cyborg does not dream of community on the model of the organic family, this time without the oedipal project. The cyborg would not recognize the garden of Eden; it is not made of mud and cannot dream of returning to dust.' (Haraway, 'A Cyborg Manifesto', p. 15.) Write an essay exploring one or more of Haraway's claims about the cyborg in 'A Cyborg Manifesto' in relation to premodern texts.
14. 'The dede cors of this worthi knight [Hector], / To sight of man stondyng as upright / By sotil crafte as he were lvyng' (The dead body of this worthy knight / [Was,] to the sight of man, standing upright / By a subtle craft, as if he were living', Lydgate, *Troybook*, lines 5655-7). How does the idea of the corpse – the dead as opposed to the living body – in premodern literature shape or disrupt humanist **and/or** posthumanist claims about the human?
15. How do premodern texts problematise the Cartesian 'beast machine thesis'?
16. How does reason function in premodern texts to either define OR destabilise human sovereignty?
17. How does any one theory of the posthuman rely on or unsettle anthropocentrism? Explore in relation to premodern texts.
18. How do the possibilities of genre (e.g. romance, epic, saints' lives, prose fiction) contribute to posthuman or posthumanist thinking in premodern texts?
19. To what extent are the possibilities and threats of the posthuman in premodern texts gendered?
20. How do material objects contribute to posthuman thinking in premodern texts?
21. What is the significance of violence to humanist or posthumanist thought as engaged by premodern texts?
22. How do either race and/or coloniality problematise or contribute to posthuman thinking in premodern texts?
23. 'However, not to interrupt your microscopical inspections, said she, let us see how vegetables appear through your glasses', Margaret Cavendish, *The Blazing World* (p. 143). Write an essay on the role of technology in defining/disrupting the human/posthuman in premodern texts.
24. 'We need not only to invent or reinvoke concepts like conatus, actant, assemblage, small agency, operator, disruption, and the like but also to devise new procedures, technologies, and regimes of perception that enable us to consult nonhumans more closely, or to listen and respond more carefully to their outbreaks, objections, testimonies, and propositions. For these offerings are profoundly important to the health of the political ecologies to which we belong', Jane Bennett, *Vibrant Matter*, p. 108. Write an essay exploring how premodern texts can contribute to or facilitate rethinking our relationship with nonhumans (e.g. essays might take up a keyword from this list, such as conatus, actant, assemblage, etc., or explore 'new procedures', or 'regimes of perception', etc.).
25. How does religion problematise or contribute to humanist or posthumanist thought in premodern texts?

Submit to Canvas.

RESIT: 25% Portfolio 1000 words

This assignment assesses Learning Outcomes 1, 3 and 4 (see under [Module Information](#) for more details). It is due in week 9 of the Autumn term.

The portfolio will comprise four short assignments.

Task 1:

- Write a 250 word definition of one of the following module keywords: posthumanism; humanism (you may, if you wish, define a more specific kind, e.g. Christian, Renaissance, or Liberal humanism).

Task 2:

- This piece builds on the Walk and Talk workshop in Week 4. During the walk, take a picture of an object that relates to either the Bennett or the Sheldrake reading.
- Caption it engaging at least one of the keyterms from the reading, e.g. assemblage, actant, agency, individual, intelligence.

Task 3:

- Write a 250 word critical commentary or close reading of any 10 lines from the first page of chapter one of *The Adventures of a Rupee*.

Task 4:

- Write a 250 word summary of one piece of recommended reading, **not the essential** reading, from this week's topic. You will need to consult the [reading list](#) to do this.

Portfolio Detailed Guidance

Task 1 Guidance

This task requires you to do some research - you may draw on materials given to you in the week 1 workshop and seminars, but ultimately need to go beyond this, by consulting a few of the following: handbooks or glossaries, essays or book chapters (see the module reading list for suggestions). You'll then need to do some synthesis and summary of the definitions and ideas you've encountered, and reflect on these to write a definition of your keyword in your own words. Quotation from other sources should be kept to a minimum (we're interested in hearing your articulation rather than that of others!), though you should include a short bibliography (not part of the word count) and, where appropriate, reference the work of others in your definition.

The skills of synthesis and summary and giving a pithy overview are what are being practised particularly here.

Task 2 Guidance

Keep your eyes open for an interesting object as we do the Walk and Talk. This might be a plant, a cultural artefact, a piece of signage. Anything that is suggestive to you of the topic. **Write a brief caption or commentary** for it including the date, and location for the image, which frames the object critically in the terms of Bennett or Sheldrake. You can provoke questions as well as or instead of making suggestions. **Your caption / commentary** should describe and contextualise the object, and use close reading observations of the object to begin to point to ways of interpreting it.

This task encourages interdisciplinary thinking, and close engagement with matter and materiality.

Task 3 Guidance

Your critical commentary/close reading on (up to) 10 lines of *The Adventures of Rupee* should demonstrate evidence of careful engagement with the form and meaning of the text, and offer an interpretation of the passage's meaning. To this end, you should also demonstrate some research to support and develop your piece. You might, for example, engage with a scholarly argument about the text and appraise its claims; bring socio-historical research to elaborate on the significance of particular words or concepts in the poem; and/or bring some posthumanist theory to shape your response.

This task encourages close engagement with a premodern text, and aims to encourage close reading supported by historical research and critical thinking.

Task 4 Guidance

This task requires you to engage closely with a piece of scholarship and write a short summary of its argument. Choose from any of the recommended reading set for this week. Focusing on a journal article or one chapter from a book is advisable. Quotation should be kept to a minimum - we're interested in hearing your overview of arguments and claims in your own words. It's not necessary to refer to other sources (primary or secondary) in your summary, but if you do, you should include

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references and a bibliography (not part of the word count).

This task encourages close engagement with a scholarly argument, and aims to develop skills in identifying and articulating key arguments and claims.

Submit to Canvas.

| Module Title | Module Code | Format & Weighting |
|---------------------------------|--------------|------------------------------------|
| Wollstonecraft and After | Q3183 | Essay (100%) 4000 words |

Assessment Details and Expectations

The module is assessed by **one essay of 4000 words**, on a topic of your choice in response to material on the module. The **word limit** for the essay **includes quotations in the text, but does not include the bibliography, footnotes/endnotes**, (or any figures or illustrations, if you were to include any).

You are encouraged to **formulate your own question** for your essay, in consultation with myself. You may choose which module texts to focus on for your essay (minimum of two texts); however I **expect essays to demonstrate knowledge of the breadth of the module's concerns by discussing at least one text by Wollstonecraft.**

I am happy to discuss ideas for essays with you by email. (c.m.packham@sussex.ac.uk)

Assessment aims: The aim of the assessment is for you to show: your detailed knowledge of your chosen module texts; your ability to offer developed, conceptually-sophisticated analysis of them; your knowledge of existing criticism relevant to your texts/argument; your ability to maintain well-managed argument; your writing and presentation skills. These are all marked in the grid marking system used by the English subject group, and you will receive marks for each of the following: your **analysis and argument**, your **knowledge and research**, and your **writing and presentation**. These will contribute equally to the final mark awarded for the essay.

Submit to Canvas.

| Module Title | Module Code | Format & Weighting |
|---|--------------|------------------------------------|
| Gender, Race and Society in Early Modern Drama | Q3202 | Essay (100%) 4000 words |

Assessment Details and Expectations

This assessment measures the following module learning outcomes:

- Show a detailed knowledge of early modern drama
- Demonstrate an understanding of the complicated relationship between literature and historical change
- Research early modern drama in the contexts of its production
- Produce a sophisticated and well-evidenced extended piece of written work
- Show knowledge and understanding of the relationship between gender, race, society and literature

SCHOOL OF MEDIA, ARTS AND HUMANITITES

Assessment details: For this assessment, a choice of questions will be provided for you to answer in the form of an essay. These questions are available below.

I would suggest that you write on at least **two** texts, and you are encouraged to build on the work you did for your unassessed abstract/close reading exercise.

- You should see this assessment as an opportunity to expand an area of your own interest.
- The 4000-word limit does not include notes or bibliography. **A bibliography must be appended to your essay.** Notes and bibliography should ideally be formatted following the MHRA style guide.

Your work will be marked using the English Literature marking criteria [Assessment Criteria - Literature.docx](#)

Assessment format: Word document, ideally in Times New Roman font, double-spaced.

Word count: 4000

Referencing style: MHRA

For your 4000-word essay you should look closely at the marking criteria and give some careful thought to your choice of topic. You may choose one of the questions below. **Please note: for a resit you must choose a different essay topic and title than the one you previously were examined on, and you must not reproduce previous work.**

to think about writing in detail on **two plays** in your essay (although you can certainly make reference to others). Close reading of the plays should be at the heart of your essay, and you should focus on: 1) a coherent structure in which your argument is clearly signposted throughout; 2) analysis rather than narration (ie. avoid wasting words telling your reader what happens in these plays); 3) critical engagement that foregrounds your own perspective; and 4) consistency in style and referencing, and the avoidance of unnecessary errors. Bringing in other relevant early modern primary material - such as travel writing - is also strongly encouraged.

Questions:

1. How useful is the concept of 'intersectionality' (the interconnection of social categories - gender, race, class - in the creation of difference/discrimination) for understanding the early modern performance of 'others'?
2. With detailed reference to any two plays, consider the ways in which they stage expansive geographies.
3. To what extent was the early modern theatre global?
4. Consider the nature and significance of islands in any two or more sixteenth/seventeenth century plays.
5. What role does costume **or** language play in creating identity in the drama you have studied?
6. Write an essay exploring the intersections of race and class in the early modern theatre.
7. How important is the distinction between civility and barbarism in structuring the plays you have studied?
8. Focusing on any two examples, consider the ways in which individual transitions (between locations, races, religions, etc) are dramatised on the early modern stage.
9. Consider the relationship between religion and race in the construction of a 'stock type' on the English stage in this period (for instance the figure of the Moor, Turk, Jew, or monster).
10. What is the connection between early modern theatrical spectacles of difference and the world beyond the theatre?

Submit to Canvas.

| Module Title | Module Code | Format & Weighting |
|--------------|-------------|--------------------|
|--------------|-------------|--------------------|

| | | |
|---|--------------|-----------------------------------|
| Class, Culture and Contemporary Writing | Q3319 | Essay (100%) 4000 words |
| Assessment Details and Expectations | | |
| <p>This can be a critical essay or a creative-critical essay</p> <p>Assessment aims: A critical essay should be grounded in a close reading of at least one literary, visual or critical text, and you should also show that you are aware of the scholarship relevant to your topic.</p> <p>A critical-creative essay could take the form of autobiographical writing into which critical thinking (engagement with literary, visual, or critical texts or scholarship relevant to your topic), is interweaved (many of the course readings take this form). The essay could, if you wish, include experiments with poetry, fiction, or drama, but the creative component can be no more than 2500 words, and it must be strongly related to the critical component (which should engage with literary, visual, or critical texts or scholarship relevant to your topic), making a single coherent submission. In each case you must form your own title, and you should be trying to answer a question, or set of questions, that emerge from your reading for the course. While you need to show engagement with the course readings, you are free to write about texts that are not on the reading list. Please see the 'Assessment' page of the Canvas site for the marking criteria.</p> <p>This assessment measures the following module learning outcomes:</p> <ul style="list-style-type: none"> • Demonstrate an understanding of concepts of class explored on the module. • Demonstrate an understanding of the significance of differences of form and context in relation to contemporary writing. • Understand the specific challenges of, and conflicts in, representing working-class experience explored in material on the module. • Identify a topic for research within an area defined by the module, and undertake research on that topic. • Write a critical, or creative-critical, essay for the module. <p>Please note: for a resit you must choose a different essay topic and title than the one you previously were examined on, and you must not reproduce previous work.</p> <p>Submit to Canvas.</p> | | |