

UG Progression 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 Progression Resits		
Acts of Writing 1	Outer Worlds	The Art of Short Fiction
Acts of Writing 2	Reading Post-Colonial Texts	The C19 American Short Story
Contemporary Literature and Culture	Romance	Staging the Renaissance: Shakespeare
Critical Approaches 1	Romanticism	The Novel
Critical Approaches 2	Science and Literature	Thinking Literature 1
Inner Worlds	Sense and Sexuality: Women and Writing	Thinking Literature 2
Literature and Philosophy	Special Topic (Writing Workshop Spring)	Word & Image
Literature, Politics and Culture	Special Topic (Writing Workshop Autumn)	Writing Poetry
Modernisms		

Module Title	Module Code	Format & Weighting
Reading Post-Colonial Texts	Q3072	Portfolio (100%)
Assessment Details and Expectations		
RESIT: 15% Project 500 words		
For this resit you should reattempt the initial task. You must choose a different essay topic and title than the one you previously were examined on, and you must not reproduce previous work.		

Keyword Assignment: 500 words

For this assignment, you will be asked to define and analyse a key conceptual term in a piece of 500 words. Your module tutors have provided below a list of **ten** terms and you will select **one** of them to write about. If you want to come up with your own, you **must** discuss this with your tutor **prior to submission (j.e.masterson@sussex.ac.uk)**. You should illustrate your commentary by drawing on one of the **primary texts from the module reading; alternatively you can engage a primary text of your own choosing but again you must agree it with your tutor**. You will be able to quote a maximum of two lines from your primary text to anchor or explore your chosen keyword. This short written exercise is designed to get you thinking about the conceptual scaffolding of the module as a whole.

The selected terms are:

- Migration
- Liminality
- Hybridity
- Interstices
- Mimicry
- Displacement
- Entanglement
- Exile
- Hauntology
- Archives

Submit to Canvas.

RESIT: 85% Essay

For this resit you should reattempt the initial task. You must choose a different essay topic and title than the one you previously were examined on, and you must not reproduce previous work.

Final Submission: 2,000 words

You will design this longer assignment in consultation with your tutor. This 2,000 word piece will be oriented around a central research question or questions. As above, **if you choose to engage with a primary text not covered on the module, you must agree it with your tutor**. This longer piece of written work is designed to prepare you for your final year. Your tutors have provided below essay prompts and examples of the topics students have devised in the past. The onus, however, is on you to create your own, rather than 'answer' a prescribed question.

You can find the marking criteria for essays [here Download here](#) and for creative and critical pieces [here Download here](#).

You will devise your own topic for the final written submission. This will allow you to showcase how your interests have been informed by the reading and thinking we will do on this module. The key thing when it comes to formulating ideas for your assignments, be they inspired by a text we've grappled with on the module or a contemporary news story, is to bounce your ideas off your tutor first. You can contact the convenor on j.e.masterson@sussex.ac.uk

There are some [prompts here Download prompts here](#), which are pointers to get you thinking rather than prescriptive essay questions as such.

Submit on Canvas.

SCHOOL OF MEDIA, ARTS AND HUMANITITES

Module Title	Module Code	Format & Weighting
Sense and Sexuality: Women and Writing	Q3097	Portfolio (100%)

Assessment Details and Expectations

RESIT: 100% Portfolio 3,000 words

For this resit, you should reattempt the initial assessment. If you submitted any part of your portfolio in the initial assessment period, you may not resubmit a previously submitted element of your portfolio.

Assessment: portfolio

Your portfolio will consist of two elements:

One essay of up to 2500 words, AND one poster of up to 500 words

The portfolio contributes 100% of the overall course mark. Within the portfolio, the essay mark will contribute 80% and the poster 20% of the overall portfolio mark.

Poster description:

You are required to research a figure from the Enlightenment (c.1700-1830), and to design a one-page A4 poster about that figure.

Your task is to choose one figure of the Enlightenment who contributed in interesting and significant ways to the advancement of literature, education, art, science, technology, travel, trade, politics and/or philosophy – and you may find that your chosen person contributes to more than one field.

Please avoid focusing on the Royal family.

Suitable figures could include, but are not limited to:

A political philosopher (e.g. Mary Astell, Adam Smith, Edmund Burke, Catharine Macauley)

A scientist (e.g. Laura Bassi, Linnaeus, Michael Faraday, Erasmus Darwin)

An explorer/botanist/cartographer (e.g. Joseph Banks)

A collector (e.g. Hans Sloane, John Soanes, Sophia Banks)

A Bluestocking (e.g. Elizabeth Carter, Elizabeth Montague)

A figure from the abolition movement (e.g. Olaudah Equiano, William Wilberforce, Hannah More)

An education or prison reformer (e.g. Jeremy Bentham)

An actor or writer (e.g. David Garrick, the Kean brothers, Sarah Siddons, Ira Aldridge)

A lexicographer, encyclopedist, or translator (e.g. Samuel Johnson, Ephraim Chambers)

You may wish to look for a member of one of the many societies that emerged in the Enlightenment period: the Kit-Kat Club (writers, artists & politicians); the Royal Society (science); the Lunar Society (technology/science/commerce); the Royal Academy of Art; the Warrington Academy (education/religious dissenters); the East India Company (trade & commerce); the Society for Effecting the Abolition of the Slave Trade. If you are looking for ideas, you may find the searchable catalogues of museums and libraries useful, for instance the National Portrait Gallery, the British Library, or the British Museum.

You will need to get your tutor to approve your chosen figure via email well in advance of the deadline.

Poster instructions:

Once you have chosen your Enlightenment figure you will begin research in preparation for designing your poster. You will consult relevant sources, including library or museum websites and scholarly articles and books. Please note that Wikipedia and personal blogs are not appropriate sources for this assessment.

Key questions your poster should address:

- 1) How this person contributed to the production of knowledge in their field(s).
- 2) How contemporary society received them and/or their ideas? You may wish to reflect on your figure's identity if this is relevant to the way in which they were received.
- 3) With whom your chosen figure corresponded, or to which society/organization they belonged (if any).

4) Your own evaluation of your figure's contribution to particular spheres of knowledge: in what ways has this person contributed to modern values, ideas, ways of thinking, etc., if at all? Do you want to offer any caveats about or criticisms of the figure or their work?

You may design the poster however you would like, but there are several key requirements your poster should meet:

- 1) The poster should include at least one image of the figure and/or their creations (texts, technology, etc.) and between 250-500 words of text.
- 2) It should summarise your findings and present information in a clear and engaging fashion.
- 3) It should communicate the significance of the figure you are discussing.
- 4) It should include complete and correct citations for images and any quoted or referenced text. (It is essential that you avoid plagiarism by distinguishing others' words and thoughts very clearly from your own.) This can be in the bibliography on a separate page (not included in the word count)
- 5) It should not just be a biographical narrative of who the person was, but should focus on their contribution to knowledge and how they participated in the network(s) of ideas that define knowledge production and exchange during this period.
- 6) It must include a bibliography (this may be on a separate page).

You will submit a final version of the poster, including a bibliography detailing the sources you consulted, for assessment as part of your end-of-term portfolio.

Your poster will be assessed using the same grid as for essays in the School of English, and you will thus receive marks for your analysis (and for your argument if applicable), your knowledge and research, and your writing and presentation.

If you have any questions about the assessment, including how to find relevant materials, please raise them with your tutor over email. Please note that tutors are unlikely to answer email in the evenings or during weekends.

ESSAY, up to 2500 words, on two module texts

In your essay you can discuss any of the material provided and discussed in seminars, including contextual material. Essays will be marked according to the standard English marking grid with attention paid in particular to 'Argument and Analysis', 'Knowledge and Research' and 'Writing and Presentation'. See grid [here](#):

Remember that marks are given for depth of argument, which must emerge from your reading of primary and/or secondary sources. Essays should demonstrate close reading skills, and engage with the conceptual and thematic concerns of the module. Pay particular attention to the development of a focused and controlled analytical argument in response to your chosen question.

For suggestions for supporting **secondary criticism**, please see the reading list posted under 'Module Information' on the Canvas site, and the criticism listed in each weekly section of the reading list. You are also encouraged to use the library, JSTOR, Google Books, Google Scholar, Project Muse, Eighteenth-century Collections Online (ECCO) and the Times Digital Archive in order to find your own primary and secondary resources.

Note on Word length

There is a popular **misconception** that students may submit work that is over or under the published word count by 10%. In fact, when marking we work to clear university guidelines which 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. **Word limits include quotations in the text, but do not include the bibliography, footnotes/endnotes, appendices, illustrations, or other such materials.**

You cannot repeat content from your mid-semester poster assignment for this module. Your essay topic should be chosen from the list of questions below, or you may write your own research title in consultation with your tutor. **Your essay should address two texts from module**, including at least one prose text. The second text may be any novel, poem, visual text, etc., studied on this module in weeks 1 to 10.

Essay format: Please submit in .doc or PDF form or similar. Please use an 11 or 12 size font. Be

sure to **double-space your work**, and leave margins set as standard, to give space for your tutor to annotate the work. Please also include page numbers in your document.

Essay questions:

1. 'Active female sexuality always represents female agency: that is why it is feared'. Discuss the representation of active female sexuality in texts on this module.
2. 'Fictional writing in this period often aims to regulate female conduct, but it is also an effective means of contesting such regulations'. Discuss with reference to texts studied on the module.
3. 'The emphasis on female chastity in this period only works to give licence to the male sexual predator'. Write an essay on the relationship between male and female sexuality in texts studied on this course.
4. 'The prostitute is often a focus of collective social anxieties - as well as of fantasy'. Write an essay on the representation of the prostitute in texts on this module.
5. 'Rational subjection to a Husband is to be preferr'd before the disquiet and uneasiness of Unlimited Liberty' (George Savile). Do representations of male-female relations in this period challenge such assumptions about male power and female submission?
6. 'Women have feelings, but they are rational creatures too'. Discuss the relationship between reason and emotion in texts on this course.
7. 'Does not woman's bosom melt with sympathy, throb with pity, glow with resentment, ache with sensibility, and burn with indignation?' (Mary Robinson). Discuss the problems and powers of female feeling as suggested by texts on this module.
8. 'Men in this period are caught between two roles: the predator and the protector'. Discuss the representation of male sexuality in texts on this course.
9. "I am full acquainted with the numerous disadvantages under which, as a stranger and a mulatto West India, I labour here". (*Woman of Colour*, 192) Consider the representation of race in any two or more eighteenth-century text(s).
10. "Now then, cruel and ungenerous mother... thou canst no longer deprive me of a happiness similar to that which thou so selfishly enjoyest! – a happiness which, but for thee, my awakened fancy had never conceived, nor my soul coveted. Ah! Mother, mother! Thou didst deceive and betray me; but I shall still live to thank thee for teaching me the path to love and joy." (Victoria in *Zofloya* Vol 1.191). In light of this quotation, analyse the representation of the mother figure in two or more eighteenth-century text(s).
11. '[Woman] is only to Conceive, to give Suck, and to breed up Children' ('A Physician', *The Pleasures of Conjugal Love Explained*, 1740). What alternatives to this destiny are imagined by texts studied on this course, and how successfully?
12. You may devise your own essay title in consultation with your tutor. If you do not discuss the title with your tutor, you may not take this option.

This portfolio assessment measures the module learning outcomes listed under Module Information.

Referencing:

Please note that it is important to **reference any sources used**, including the primary texts. This is for at least two purposes:

1. to enable your readers /markers to check any claims that you have made, for instance quotations from critics, or textual quotes
2. to acknowledge where you have made use of arguments or analysis from other critics, and to

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make clear where their work ends and your work begins. Failure to reference this fully makes you vulnerable to accusations of **plagiarism** (see below)

The **English department recommends that you use MHRA referencing in your assignments.**

There is basic guidance on the style (which involves footnotes and a bibliography) at the skills hub. You will not however be penalised for using an alternative scholarly referencing system, but any that you choose should be followed consistently and systemically throughout. See skills hub for further advice.

Submit to Canvas.

Module Title	Module Code	Format & Weighting
The Art of Short Fiction	Q3052	Portfolio (100%)

Assessment Details and Expectations

RESIT: Portfolio 100% 3,500 words

For this resit, you should reattempt the initial assessment. If you submitted any part of your portfolio in the initial assessment period, you may not resubmit a previously submitted element of your portfolio.

ART OF SHORT FICTION ASSIGNMENT

Assessment:

A portfolio comprised of:

1. Approximately 1500 words of fiction
2. Approximately 1500-word short essay that analyses published short fiction
3. 350-500-word participation commentary. You may either write a short reflective piece on:

a) the experience of giving and/or receiving feedback in class

OR

b) recording and/or performing one of your stories for week 11

OR

c) reviewing a short fiction event or writing event such as Quick Fictions (University of Sussex), a literary festival anywhere if the world, or a guest lecture that has taken place that deals with fiction. This may be a Zoom event.

OR

d) helping to deliver a Sussex Writes workshop, or some other aspect of the programme

Students may not write their own essay questions for this assignment.

Creative writing submitted for formative assessment during the Autumn semester may be used in assessed work. However, any work, creative or critical, submitted for summative assessment in the A1 assessment period may not be resubmitted as this will breach self-plagiarism rules.

Assignment Guidance

On the short essay and creative work

Because you have free rein to write whatever short fiction you like (micro, experimental, science fiction, queer, historical, etc. – there are no limits to style, form, genre, theme, perspective or subject), it would be impossible to give you a list of essay questions that covers all ways a student may approach the creative writing. This is your own project, over which you have total ownership, and it should grow organically across the term.

Please choose from one of the essay title options listed below the list of tips and guidance. Students may choose one of seven options or may adapt an option to complement their portfolio.

Your project consists of both a creative and a critical component, and it is worthwhile trying to bear the following in mind:

(1) The challenge and, we hope, excitement and sense of achievement that comes from a project of this nature has to do with the ways in which you manage to get your reader to see links between the creative and critical sections of the portfolio. Each project is inevitably singular (ie. a reflection or expression of your singular self).

(2) Sometimes the links between the creative and critical sections of a portfolio will be explicit and obvious. There may be two works of short fiction on the subject of menstruation, for example, and a critical essay on how the topic of menstruation is discussed in a range of critical or theoretical texts, from Sigmund Freud to contemporary feminism.

(3) In other students' portfolios the links between the creative and critical sections may be less explicit. Even so, it is crucial that you enable your reader to see what the links are. Ask yourself: 'Have I made it quite clear what the relationship between these two components of my portfolio consists in?' You need to guard against the danger that the reader might with raised eyebrow ask themselves: 'What does the critical piece here have to do with the creative piece?' In other words, by all means be subtle, be suggestive, opt for creating a sense of linkage that is complex, nuanced and so on, but make sure the linkage is uncontentiously there in your work.

(4) **Do not, under any circumstance, write an analysis of your own creative writing.** You must offer a reading of a literary work that is not your own. This may be a module text, a canonical text, or something contemporary and new; it could even be published in an unusual way, such as online via Twitter. Discussing published literary work should provide your reader with a very stimulating and effective way of gaining insight into your own creative interests and concerns. If you are discussing a short fiction not on the module, please provide a copy or link with your assessment.

(5) Use the first person singular. Feel free to write, in your critical section, 'I propose to...', 'I argue that...', 'It is my intention to demonstrate...' This is your project, not anyone else's. It was not written by a machine. Take charge. Talk about the project in your own way. At the same time, remember to talk about the project in a critical way – generating an impression of critical care and precision, a judicious and considered perspective. And don't drift into anything with even a vague whiff of egoistic rambling and self-indulgence. Your creative work should speak for itself; your critical piece should help your reader gain insights into your critical understanding of how short fiction works in other people's writing in ways that reflect back on the creative work you have undertaken. For example, perhaps you are interested in spatialisation and the urban in your own creative work; your critical work might then tackle stories from Joyce's *Dubliners*.

(6) While your submission is singular (your own work and nobody else's) and while you should feel at liberty to discuss and situate your project (both the creative and critical sections) in terms of a critically judicious 'I', 'me', 'my' etc, the critical part of the portfolio should be of a traditionally academic kind. There should be a clearly identifiable argument or focus of exploration, an introductory paragraph and a conclusion. There should be a bibliography and, where appropriate, footnotes (or endnotes). You should draw on appropriate secondary materials.

(7) A good title is an important thing to try to arrive at. This might come only pretty late in the day, but it is worth giving some thought to. Ideally you want a title that (i) gives a good clear sense of the critical or conceptual terrain of the project, and (ii) has a certain appeal, provocation or sense of enigma in itself. Often a brief quotation from someone famous (and very likely dead) is a good bet. But remember also to bed that quotation down in your work: even if you only cite it again in passing, make it evident why or how it is apt as a title phrase for what you are doing. A popular and neat tactic is to have the main title followed by a colon and a phrase such as 'A Creative and Critical Study' or 'A Critical and Creative Exploration' – but this is merely a suggestion.

(8) For more on how to go about structuring and drafting the critical component, check out Bennett and Royle's suggestions about how to write an essay at:

http://cw.routledge.com/textbooks/9781405859141/how_to_write.pdf

(9) If you submit any part of your portfolio in the January assessment period and then resit in the summer assessment period, you may not resubmit a previously submitted element of your portfolio.

(10) Finally, try, if you possibly can, to enjoy what you are doing! Writing a short fiction project is a wonderful opportunity to explore and discover, to find yourself led in surprising, even previously inconceivable new directions. A good portfolio will invariably convey a sense that the author has been stimulated, intrigued, impassioned, provoked by what s/he has been writing and researching. This sense of intellectual and creative immersion will give your readers pleasure in turn.

On the participation commentary

This very short (one-two paragraphs) piece serves as a benchmark in your experience of being a

writer. Depending on which of the three options you choose, you are invited to reflect on what you have gained from these experiences; your evaluation of the experiences or yourself as a practitioner; and/or how this experience has informed your practice.

There is no right or wrong way to approach this very short piece of writing: it is entirely personal. You do not have to cover all of the suggested methods listed in the previous paragraph. Pick one area on which to focus. You can address something entirely different if you wish. The value of this task lies entirely in developing your engagement with a wider literary culture and how you, as an emerging writer, might discover and participate in it. This includes the vast array of online interactions that are possible in a post-Covid environment. The piece might reflect your thinking about how you have engaged with becoming a writer, whether that is centred on how you develop a piece through giving and receiving feedback; how you have helped inspire a new generation of writers through doing Sussex Writes; or learned through participating in the wider literary culture of the university, Brighton or the wider region (or possibly somewhere else entirely – perhaps you might attend an event in your hometown, or in a different city, or country through Zoom, Google Meets etc).

Essay options for 2022/23

1. Discuss the significance of blank space in two works of short fiction.

2. “If colonialism has taught one anything, it is that consciousness can be co-opted and even dissent can be conformist. If anti-colonialism has to have any meaning, it is that such co-optation can be resisted”. Nandy, 'A post-colonial view of the East and the West' (45). Consider Nandy’s statement in relation to two works of short fiction.

3. Consider the representation of home in two works of short fiction.
 4. Short fiction is underpinned by a sense of frustration: of thwarted quests and unfinished lives. Consider this statement in relation to two works of short fiction.

 5. "He knocking chair, table, floor – anything make out of wood in my room". Sam Selvon, 'Knock on Wood' in *West Indian Stories* (1968). Analyse habit and/or repetition in two works of short fiction.

 6. “The girl guided her father”. Iskandar, 'The Man who played with the Crab' (119). Consider the representation of the parent-child relationship in two works of short fiction.

 7. Discuss the representation of the animal in two pieces of short fiction.

If you submit any part of your portfolio in the January assessment period and then resit in the summer assessment period, you may not resubmit a previously submitted element of your portfolio.

Submit to Canvas.

Module Title	Module Code	Format & Weighting
Romanticism	Q3315	See below
Assessment Details and Expectations		
<p>RESIT: 85% Essay For the resit you should reattempt the initial task. 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>Assessment and weighting: Essay (85%)</p>		

Assessment aims: This assignment requires you to write a research essay of 2,000 words. **You should develop your own essay focus and title in consultation with your seminar tutor.** Your essay should make an **original argument** that refers to relevant historical and intellectual contexts in order to develop **a reading of one or more primary texts.** (In other words it should approximate the style of writing of a scholarly article.)

Assessment details: You will be marked on the quality and level of your argument and your close analysis; on the relevant knowledge your essay displays and the historical and critical research you have used to situate and inform your argument; and on the standard of your writing and referencing. A strong essay for this assignment will be original insofar as that it goes beyond the approaches and discussions of the module's seminars and lectures to develop its author's own ideas and own approach to the set primary texts. A less strong essay, by contrast, will repeat and stay within seminar and lecture discussion and not display original thinking and research.

NB: Your title for this assignment should be in the form of a published article as well, and *not* a mocked-up essay question. So 'Solitude in Wordsworth's "Tintern Abbey"', for example.

Assessment format: The poster should be submitted as a double-spaced word-processed document.

Referencing style: MHRA recommended (but an alternative scholarly referencing system used correctly is also acceptable).

Additional Information: *Guidance will be given throughout the term, as well as in the final Essay Workshop session, on essay writing and on how to generate a suitable topic and argument. You are also more than welcome to contact your tutor to discuss your essay ideas at any stage.*

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 & Research' on English marking criteria](#) Download '[Knowledge & Research' on 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 & Research' on English marking criteria](#) Download see '[Knowledge & Research' on 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 & Analysis' on English marking criteria](#) Download '[Argument & Analysis' on 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 & Presentation on English Marking Criteria](#) Download '[Writing & Presentation on English Marking Criteria](#)]

Submit to Canvas

RESIT: 15% Project

For this resit, you should reattempt the initial assessment task. You must choose a different topic and you must not reproduce work previously submitted.

Assessment Details and Expectations

Assessment and weighting: Poster (15%)

Assessment aims: This assessment requires you to **research an object** introduced in, or related to, the first three weeks of lectures, and to **design a one-page A4 poster about it.** The object you

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choose could be a painting, a text, a piece of clothing, a slogan, a death mask, or any of a number of other things, but it must be from the period 1700-1830.

Assessment details: If you are looking for ideas, you may find the searchable catalogues of museums and libraries useful, for instance the British Library, the British Museum, the Victoria & Albert, the National Portrait Gallery. You should **consult relevant sources**, including library or museum websites and **scholarly articles and books**. Please note that Wikipedia and personal blogs are not appropriate sources for this assessment, and that **the more you can engage with scholarly writing, the better**. Ideally, your poster will be an engagement with academic scholarship around your object and its ideas. You should **not** aim to produce a Wikipedia-style overview. You may design the poster however you would like, but there are a few key requirements to keep in mind.

- 1) The poster should include at least one image of the object and between 250-500 words of text.
- 2) It should summarise your findings and present information in a clear and engaging fashion.
- 3) It should offer some indication of the significance of the object you are discussing, for instance why it matters or what it can tell us.
- 4) It should include complete and correct citations for images and any quoted or referenced text. (It is essential that you avoid plagiarism by distinguishing others' words and thoughts very clearly from your own.)

Assessment format: The poster should be submitted as a PDF.

Referencing style: MHRA recommended (but an alternative scholarly referencing system used correctly is also acceptable).

Assessment Criteria and Feedback

Your poster will be assessed using the same grid as for essays in the English Department, and you will thus receive marks for your analysis (and for your argument if applicable), your knowledge and research, and your writing and presentation.

How To Submit Your Work:

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:

- 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
Thinking Literature 2	Q3298	See below

Assessment Details and Expectations

RESIT: 70% Essay

For this resit you should reattempt the initial task. You must choose a different essay topic and title than the one you previously were examined on, and you must not reproduce previous work.

Assessment and weighting: 1500-word essay, 70% (assessment block submission)

Assessment aims: To produce an essay based on relevant research in response to one of the set essay questions (questions will be provided; you may also design your own question **but your title**

must be approved by your module tutor). Further details below.

This assessment measures the following module learning outcomes:

- *Learning Outcome 1: Demonstrate understanding of the types of learning and study they will be involved in during their degree*
- *Learning Outcome 3: Write, edit and rewrite an essay in accordance with peer and tutor feedback*
- *Learning Outcome 4: Perform scholarly analysis of literary texts in a range of forms and from a range of historical periods*

Assessment details: For this assessment, a choice of questions is provided for you to answer in the form of an essay: please read the guidelines and questions which will be added here.

Your essay might build on the components covered in the portfolio, **but must not repeat material from that assessment. For a resit you must respond to tasks that you have not previously been examined on and you must not reproduce work you have already submitted.**

Your essay should be structured by a clear argument/claim/thesis and should make use of secondary research and close reading to contend for that claim. You should not simply reference ideas from lectures or seminars, but should instead build your essay from your own reading, research and ideas. As much as possible, your essay should approximate the style of writing of a scholarly article. You are required to consult and correctly cite (in a properly formatted bibliography) **at least two** scholarly articles, chapters, and/or books to support your argument.

Assessment format: Word document. Please double-space your word document. Do not submit a pdf, and do not include your name on the document or in the title of the word document.

Word count: 1500 words.

Referencing style: Please format your work using MHRA style. A guide to MHRA style is available on the Skills Hub: [Link to guide on different referencing styles](#)[Links to an external site.](#)

Additional Information: Please [choose a question from the list below](#) [Download] to answer in your essay.

You will be marked on the quality and level of your argument and your close analysis; on the relevant knowledge your essay displays and the historical and critical research you have used to situate and inform your argument; and on the standard of your writing and referencing. (You can use any scholarly referencing system you choose, but must use this consistently and accurately.)

A strong essay for this assignment will be original insofar as that it builds on the approaches and discussions of the module's seminars and lectures to develop its author's own ideas and own approach to the set primary texts. A less strong essay, by contrast, will repeat and stay within seminar and lecture discussion and not display original thinking and research.

Thinking Literature 2 Assessed Essay Questions

Please choose one of the questions below to answer. **N.B.** Quotations included with questions are prompts for your thinking; you need not engage with the quotation in your essay, though you may if you wish.

1. 'The question of voice is never simple, even (or perhaps especially) when it appears to be...[L]iterary texts not only present voices but also have things to say about what voices are and how we might or might not hear them' (Andrew Bennett and Nicholas Royle, *An Introduction to Literature, Criticism and Theory*). Write an essay on 'voice' in *The Refugee Tales*.
2. Write an essay comparing the construction of character and / or selfhood in any two texts studied this term.
3. 'A mixture of a lie doth ever add pleasure' (Bacon, 'Of Truth'). To what extent are any two texts studied this term preoccupied with the role of truth and / or deceit in storytelling?
4. 'The question of the other is integrally related to that of identity' (*New Keywords*, ed. Tony Bennett et al). Examine this claim in relation to one or more works studied on the module.

5. Write an essay about the way repetition functions in *Fun Home*. (You might choose to focus on one of the following: verbal, visual, repetition across the family, Freudian repetition.)
6. How can the concept of genre help produce a critical analysis of a text? Write on one or more texts studied on the module.
7. '[B]esides the Tools which were in the Chest, I found two Saws, an Axe, and a Hammer, and with this Cargo I put to Sea' (*Robinson Crusoe*). Explore the significance of material objects in one or more texts studied this term (you might explore the significance of tools, dress or costume, for example, or of furniture or paintings, etc.).
8. Discuss the role of intertextuality (where one text refers to or reworks another text) in two texts from the module.
9. In *The Duchess of Malfi*, how does dramaturgy (i.e. the way the play is assembled as a piece of dramatic art) shape any one of the following themes: gender, voice, desire?
10. '[The ladies of Cranford's] quiet lives were astonishingly stirred up by the arrival [of Peter] from India – especially as the person arrived told more wonderful stories than Sindbad the sailor; and, as Miss Pole said, was quite as good as an Arabian night any evening' (*Cranford*, p. 152). Write an essay on orientalism in one or more texts studied this term.
11. Write an essay on one of the following keywords in relation to one or more texts studied on the module:
 - a. Paradox
 - b. Colonialism and / or imperialism
 - c. Metafiction
 - d. Realism
 - e. Gender
 - f. Place
12. '[S]omewhat in the streets of London, on the ebb and flow of things, here, there, she survived' (*Mrs Dalloway*). Write an essay examining movement and/or walking in one or more texts studied on the module.
13. 'Those five years – 1918 to 1923 – had been, he suspected, somehow very important. People looked different. Newspapers seemed different. Now, for instance, there was a man writing quite openly in one of the respectable weeklies about water-closets' (*Mrs Dalloway*, p. 80) How does Woolf explore modernity's 'difference' in *Mrs Dalloway*?
14. 'I thought that probably my connection with Cranford would cease after Miss Jenkyn's death; at least, that it would have to be kept up by correspondence, which bears much the same relation to personal intercourse that the books of dried plants I sometimes see [...] do to the living and fresh flowers in the lanes and meadows' (*Cranford*, p. 24). Write an essay examining the role of the 'epistolary' (i.e., letters) in one or more texts studied on the module.
15. 'We can better comprehend and think critically about our situation in the world ... by studying what human cultures have imagined remains beyond our world, and beyond our understanding.' Discuss with reference to Octavia Butler's *Dawn* and one other text studied on the module.
16. 'My family has never been just human beings' (Donna Haraway). How does Octavia Butler's *Dawn* complicate and challenge an anthropocentric (i.e., human-centred) view of the universe?
17. A topic of your choice worked out in consultation with your seminar tutor. (To do this you MUST consult with your seminar tutor. If you do not consult with your seminar tutor you will be penalized.)

RESIT: 30% Portfolio

If you submitted any part of your portfolio in the initial assessment period, you may not resubmit a previously submitted element of your portfolio.

Thinking Literature 2, Portfolio – resit instructions

Assessment and weighting: 1000-word portfolio, 30%

Assessment details: Students will produce a portfolio of 1000 words, comprising 4 written tasks.

Task 1, 100 words: Find two reliable sources – i.e., scholarly articles/books/book chapters – that you could use to develop your understanding of ‘Orientalism’ (you may wish to look for work that addresses Orientalism in one or both of the primary texts read this week, *Arabian Nights* and *Turkish Embassy Letters*).

Following precisely the [MHRA style guide](#) (if you need further explanation of style guides, see the library guide '[Referencing and Academic Integrity](#)', which is really clear and useful), format the bibliographical details of each of your chosen texts. Then include two short annotations (50 words each – the bibliographical reference for each text should not be included in the overall word count), briefly indicating the scope of the text and what it might be useful for. You do not have to read each of your sources in depth in order to complete this task (though you can), but you will need to skim through them, and read introductory/concluding paragraphs, for example.

Task 2, 200 words: Identify a key argument made in Gallagher's 'The Rise of Fictionality'. Briefly summarise that argument, using the MHRA style guide to reference and/or quote from Gallagher's article where appropriate. Reflect on Gallagher's claim. How does this argument change how you think about the concept of 'fictionality'? What further questions might it provoke? You might find it helpful to reflect on these questions about fictionality in relation to the primary text, *Robinson Crusoe*, read alongside Gallagher's article on the module.

Task 3, 200 words: Write a 200-word definition of literary 'realism', which we explored in week 7 of the module. You must draw on research to write your keyword, and ensure you use references to show which sources you're drawing on and when. Include a short bibliography of the works you've referenced.

Task 4, 500 words: Write a 500-word close reading on any of the essays by Bacon or Montaigne read in week 4 of the module.

Close reading makes up 50% of the portfolio and will also be an important part of your essay. The assessed close reading should do the following:

- Make clear your understanding of the passage
- Offer sustained close reading analysis of the passage
- Put forward a clear and focused claim/reading/interpretation in relation to the passage
- Explain how the passage relates to the text as a whole. When writing on texts from which we are only reading extracts, you will not be able to do this to the same extent as when writing on texts we're reading in full
- Engage with **one** claim made by a critic about the text/passage

For this assessment, a good close reading analysis will:

- Demonstrate a clear understanding of the distinction between argument generated from close reading analysis, on the one hand, and claims that draw on

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context and research, on the other

- Privilege *your* own analysis and interpretation, rather than that of others: we want to see your thinking and hear your ideas about the passage
- Combine accurate comprehension of the passage with literary critical appraisal
- Show discernment in selecting close reading observations and shaping them to produce a well-structured argument, claim or interpretation of the passage
- Demonstrate a sense of taking part in a wider conversation about the passage/text, for example, by engaging with a claim made by a critic about it, while continuing to sustain your close reading and allowing your own voice to remain distinct.

Assessment format: Word document. Please double-space your word document. Do not submit a pdf, and do not include your name on the document or in the title of the word document.

Module Title	Module Code	Format & Weighting
Romance	Q3272	See below

Assessment Details and Expectations

RESIT: 70% Essay

For this resit you should reattempt the initial task. You must choose a different essay topic and title than the one you previously were examined on, and you must not reproduce previous work.

Assignment 2: Essay

Assessment and weighting: 2000-word essay, 90%

Assessment aims: To produce an essay based on relevant research in response to one of the [set essay questions below](#). [Download set essay questions](#).

This assessment measures the following module learning outcomes:

- *Learning Outcome 1: Display detailed knowledge of romance as a genre and its development over time.*
- *Learning Outcome 2: Analyse examples of romance, ranging from the medieval to the modern, using appropriate literary critical methods and socio-historical contexts.*
- *Learning Outcome 3: Work, with a degree of confidence, with Middle English texts in the original language.*
- *Learning Outcome 4: Evaluate scholarly arguments, and develop independent thinking about romance, and communicate these effectively in written form.*

Assessment details: For this assessment, a choice of questions is provided for you to answer in the form of an essay: please read the guidelines and questions.

Your essay might build on the components covered in the portfolio, **but must not repeat material from that assessment. For a resit you must respond to tasks that you have not previously been examined on and you must not reproduce work you have already submitted.**

Your essay should be structured by a clear argument/claim/thesis and should make use of secondary research and close reading to contend for that claim. The essay will be marked using all three categories of the marking criteria equally - Argument and Analysis, Knowledge and Research, Writing and Presentation. I am particularly keen to see arguments made that are rooted in textual evidence, so would ordinarily consider close reading to be an essential part of essays. While focusing in on particular examples will be necessary in a 2000-word essay, I am also keen to see essays that show reflection on the range of examples from the genre of Romance we've studied on the module.

Assessment format: Word document. Please double-space your word document. Do not submit a pdf, and do not include your name on the document or in the title of the word document.

Word count: 2000 words.

Referencing style: Please format your work using MHRA style. A guide to [MHRA style](#) is available on the Skills Hub.

Additional information: Your essay will be marked using the [English literature marking criteria](#)
[Download English literature marking criteria](#).

Language

If using medieval *English* examples, please give quotations in Middle English as per the recommended editions.

If writing on medieval *French* examples, please ensure you use the recommended Modern English translations. Please check with me if you're using a translation that I haven't recommended - it's crucial the edition you work with offers a reliable translation. Remember: when you're analysing a text in translation, you are not working with the original, so this should qualify your comments and interpretations accordingly.

Close reading and research

Essays should contain a combination of close reading of primary examples and analysis of those examples in relation to scholarly claims made about them/romance as a genre. Keep in mind *when* a text was written, and ensure that you consider the specific relevant contexts in your analysis. You may choose to write on texts from the same period, or from across several periods; in either case, be explicit in your essay about the period to which each text belongs, and try to be historically sensitive in the way that you write about them.

As with all essays, do remember the following general rules:

- Make sure you follow a style guide for references, notes and bibliography - we recommend MHRA - and check for consistency;
- Careful proof-reading of your work to correct typos, spelling errors and grammatical mistakes is crucial;
- Ensure your essay explicitly addresses the question/title you've chosen - the title should act as a prompt and framework for your discussion. If none of the set questions allow you to write on the topic that you'd like to, please do formulate your own question, but note that this must be done in conversation with me. The reason for this is that it's important to ensure you're tackling a manageable topic, and one that's appropriate for the assessing the module's learning outcomes.

Assessed Essay Titles

Write a 2000-word essay answering one of the following questions. Alternatively, you may write your own title, but this must be agreed with your tutor.

The essay is worth 90% of your final mark. It will be marked using the English Literature marking criteria against all three categories (Argument and Analysis; Knowledge and Research; Writing and Presentation).

Essays should explore **two** primary texts studied on the module.

If using medieval *English* examples, please give quotations in Middle English (i.e., for Gower, Chaucer, Malory) as per the recommended editions.

Please note: Chrétien de Troyes and Marie de France should both be referred to by their first names (rather than by 'de Troyes' or 'de France').

Essays should contain a combination of close reading of examples from primary texts, and historical contextualisation and analysis of those examples, in relation to scholarly claims made about them/romance.

Questions:

1. 'Adventures are things which happen to people with no warning and which cannot be sought' (Keith Busby and Glyn Burgess). Write an essay on 'adventure' in two romances studied on this module.
2. Write an essay on 'romance reading' using at least two primary texts studied on the module.

3. 'Romance literature is inherently an exploration of male weakness.' Discuss in relation to two texts studied on this module.
4. The genre of romance 'is deeply concerned with recuperating women's sexuality as positive, and finally with celebrating it' (Helen Cooper, *The English Romance in Time*). Do you agree? Assess the claim making reference to at least two texts studied on the module.
5. Write an essay on conventionality in romance (you might explore, for example, Helen Cooper's notion of 'memes' set out in *The English Romance in Time*, or the interrelation of tradition and innovation).
6. Write an essay exploring one of the following in romance:
 - a. the motifs of exile and return and/or loss and restoration
 - b. the place of magic and/or the supernatural
 - c. love (you might consider, for example, one or more of the following: courtly love, heterosexual love, marriage, adultery, love between men, etc.)
 - d. parody
 - e. suffering
 - f. transformation (you might consider spiritual, moral or bodily transformation)
7. 'Venus was shown as casting into a blazing fire the book in which Ovid teaches the art of controlling love and as excommunicating all those who read this book or adopted its teachings' (Marie de France, 'Guigemar'). Write an essay on the idea of the book and/or authority in relation to romance using two (or more) texts studied on the module.
8. 'The following work was found in the library of an ancient catholic family in the north of England. It was printed at Naples, in the black letter, in the year 1529. How much sooner it was written does not appear' (Horace Walpole, Preface, *The Castle of Otranto*). Write an essay on **one** of the following in relation to romance: medievalism, the Gothic, or history.
9. Write an essay on landscape(s) and/or architectural space(s) in two romances read on the module (you might consider, e.g., the castle, the abbey, the forest, etc.).
10. '[L]ove, adventure and a happy ending are central to romance'. Do you agree? Use two romances studied on the module in your answer.
11. Write your own title. This must be approved by your tutor.

Submit to Canvas.

RESIT: 30% PORTFOLIO

If you submitted any part of your portfolio in the initial assessment period, you may not resubmit a previously submitted element of your portfolio.

Q3272 Romance Portfolio – Resit instructions

Assessment and weighting: 1500-word portfolio, 10%

Assessment details:

The resit portfolio comprises 4 written tasks as follows:

Task 1: Working with Middle English, 350 words

Choose a 10-line passage from Gower's 'Tale of Florent' (include the Middle English passage in your submission, but exclude it from the word count). Write a literal translation/modernisation of your lines into Modern English (this counts towards the word total) *and* a brief explanatory commentary. (In order to work with a passage that ends with a complete sentence, you could take e.g., either 9 or 11 lines). Use the Middle English Dictionary (MED) or other language tools where necessary. You might need to do some research to establish or support your interpretation, give evidence from the *MED* or make a reference to scholarship. Look to explain key romance ideas and words in particular. The translation and commentary together should not exceed 350 words.

Task 2: Close Reading, 500 words

Choose a short passage of (around 5 lines of prose or 20 lines of verse) from either Malory's *Morte Darthur* (e.g., from 'The Tale of Lancelot and Guinevere' or 'The Death of Arthur') or Shakespeare's *Winter's Tale*. Write a 500-word close reading of those lines, drawing out key romance motifs and themes and elements of Malory's/Shakespeare's style or use of genre. You should include the passage in your portfolio, but this doesn't count toward the word count.

Task 3: Keyword Definition, 300 words

Choose a romance keyword we've explored on the module (e.g., 'meme', motif, interlace, adventure, courtly love, breton lai, etc.), and write a 300-word definition of it. Make sure you support your definition with some scholarly research and indicate by using footnotes (which don't count towards the word total) where you draw on this where appropriate. Your definition should be in your own words and aim to reflect an understanding of the keyword you have been developing through your own reading and engagement with the module.

Task 4: Annotated Bibliography, 350 words

Produce a 350-word annotated bibliography that sets out 3-4 secondary texts (scholarly articles, book chapters, or books) that are key for research on a topic related to romance covered on the module (e.g., genre, magic and the supernatural, women readers, women writers, romance motifs, etc.). Ensure you give the full reference (following MHRA style guide) - use this as the heading to each annotation - followed by a short annotation establishing the scope, key argument, and reflection on what it's useful for.

Assessment format: Word document.

Label each task you're submitting in your portfolio by task number (as given above). Work should be double-spaced and proof-read carefully.

As with all work, it is crucial that you acknowledge the sources you're drawing on. Research tasks should therefore also include a bibliography, properly formatted following a style guide, and (where appropriate) using in text references/footnotes to indicate your source(s).

Tasks that draw directly on primary texts should also include a bibliography with the full details of the primary text - again, properly formatted following a style guide - and (where appropriate) making in text/footnote references to it.

Module Title	Module Code	Format & Weighting
Thinking Literature 1	Q3296	See below

Assessment Details and Expectations

RESIT: 70% Essay

For this resit you should reattempt the initial task. You must choose a different essay topic and title than the one you previously were examined on, and you must not reproduce previous work.

- 70% of your overall grade for this module
- Word limit: 1,500
- Referenced in MHRA style
- Relevant learning outcomes: LO3, LO4
- See Sussex Direct for deadlines
- Submitted electronically via e-submissions

Instructions

The essay will be a 1,500-word close reading of a poem you have studied on Thinking Literature 1. It cannot be the same poem that you analysed for any of your previous submissions for this module (the Report or your first attempt at the essay). Poems you brought to class yourself are not suitable choices for this assignment as they do not allow us to assess what you have learned on the module. If you choose a long poem (e.g. *Paradise Lost* or *The Waste Land*), your close reading should focus on a section of it (roughly 20 to 40 lines) rather than the whole poem.

In this essay you should attempt to develop your own close reading of the poem, building on your personal responses to that poem to present an argument about what the poem does and why we should pay attention to it. You should consult secondary criticism where appropriate, but it is not expected that you will consult it extensively.

A strong essay for this assignment will delve into its chosen poem in nuanced detail, observing and analysing that poem's language, ideas, and form, and demonstrating how these elements support your reading. The analysis will combine that detailed observation into a coherent larger argument about the ideas communicated by the poem. A strong essay will not dwell on a poet's apparent intentions but will instead focus on addressing a poem as a complex tapestry of ideas in its own right.

A weaker essay for this assignment will offer more surface description than detailed analysis of its primary text and will struggle to move beyond an author's apparent intention. It may not clearly explain how the writer's interpretation is derived from the poem's language and structure, and/or may fail to marshal its observations into a larger argument about the poem. It may not communicate that argument clearly in an appropriately scholarly register.

Formatting your essay

- Format your document as one of the following file types: .doc, .docx, .pdf, .odt - **do not upload Pages files.**
- Use double-line spacing
- Use a clear, 12-point font and standard margins
- Number each page
- Make sure your name doesn't appear on the document, to allow anonymous marking
- Include your chosen poem (or section thereof): it should be copied *exactly* as it appears in the source publication
- Please also include the total word count
- Use MHRA style referencing. See [this Skills Hub guide to using MHRA referencing](#). You can also [find the full MHRA guide to referencing here](#) (for referencing see pp.58-83).
- The essay must include a bibliography. Begin the bibliography on a new page
- Short poem titles should be written in inverted commas: 'A Slumber Did My Spirit

Seal'. Titles of long poems published on their own should be in italics: *Paradise Lost*.

Academic integrity and academic misconduct

Before beginning work on any assessment you should familiarise yourself with the university's guidance on [academic integrity](#). See [the Skills Hub pages on academic integrity](#) for more detailed guidance on how to maintain academic integrity in your work.

Please note: generative AI tools must not be used to generate any materials or content for this assessment. Students registered with the Disability Advice team and in receipt of reasonable adjustments are still permitted to use other assistive technology as required. If in any doubt about what is permissible, students should check with the module convenor.

Submitting your essay

Before submitting your work, please:

- Check the date and time of your assessment deadlines on Sussex Direct
- 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)

Further information on submitting your work can be found at:

<https://student.sussex.ac.uk/assessment/submission>

Submit to Canvas.

RESIT: 30% Report

For this resit, you should reattempt the initial assessment task. You must choose a different topic and not reproduce previously submitted work.

- 30% of your overall grade for this module
- Word limit: 1,000
- Referenced in MHRA style
- Relevant learning outcomes: LO1, LO2
- See Sussex Direct for deadlines
- Submitted electronically via e-submissions

Instructions

The report will consist of two parts of c.500 words each, for a total length of 1,000 words.

Part one: 500w

A brief annotated bibliography (3-4 items) related to a poem studied on the module, formatted in MHRA style. It should contain at least two of the following types of source: a book; a book chapter; a journal article; a web source. You should write 1-2 sentences on each entry summarizing its argument and explaining how it may be useful in writing about the poem in question.

Part two: 500w

A 500-word close reading of a poem set on this module. You should reproduce the poem or extract that you're analysing. It cannot be the same poem that you analysed for any of your previous submissions for this module. Poems you brought to class yourself are not suitable choices for this assignment. If you choose a long poem (e.g. *Paradise Lost* or *The Waste Land*), your close reading should focus on a section of it (roughly 20 to 40 lines) rather than the whole poem.

A strong annotated bibliography will present a coherent range of well-chosen and appropriately scholarly sources. It will show a clear understanding of the argument made in the chosen texts and some awareness of their intellectual and/or historical context. It will be accurately formatted in MHRA style and written in an appropriately scholarly register.

A strong close reading for this assignment will develop detailed observation of the poem's formal features into a coherent larger argument about the ideas communicated by the poem. It will communicate that argument clearly in an appropriately scholarly register. It will not dwell on a poet's apparent intentions but will instead focus on addressing a poem as a complex tapestry of ideas in its own right.

Formatting your Report

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- Format your report as a single document with each part on a different page.
- Format your document as one of the following file types: .doc, .docx, .pdf, .odt - **do not upload Pages files.**
- Use double-line spacing
- Use a clear, 12-point font and standard margins
- Number each page
- Make sure your name doesn't appear on the document, to allow anonymous marking
- Include your chosen poem (or section thereof): it should be copied *exactly* as it appears in the source publication
- Please also include the total word count
- Use MHRA style referencing. See [this Skills Hub guide to using MHRA referencing](#). You can also [find the full MHRA guide to referencing here](#) (for referencing see pp.58-83).
- The essay must include a bibliography. Begin the bibliography on a new page
- Short poem titles should be written in inverted commas: 'A Slumber Did My Spirit Seal'. Titles of long poems published on their own should be in italics: *Paradise Lost*.

Academic integrity and academic misconduct

Before beginning work on any assessment you should familiarise yourself with the university's guidance on [academic integrity](#). See [the Skills Hub pages on academic integrity](#) for more detailed guidance on how to maintain academic integrity in your work.

Please note: generative AI tools must not be used to generate any materials or content for this assessment. Students registered with the Disability Advice team and in receipt of reasonable adjustments are still permitted to use other assistive technology as required. If in any doubt about what is permissible, students should check with the module convenor.

Submitting your Report

Before submitting your work, please:

- Check the date and time of your assessment deadlines on Sussex Direct
- 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)

Further information on submitting your work can be found at:

<https://student.sussex.ac.uk/assessment/submission>

Submit to Canvas.

Module Title	Module Code	Format & Weighting
Inner Worlds	Q3304	See below

Assessment Details and Expectations

RESIT: 10% Portfolio 1,000 words

For this resit, you should reattempt the initial task. If you submitted any part of your portfolio in the initial assessment period, you may not resubmit a previously submitted element of your portfolio. You can consult online lecture recordings in place of the seminar for any tasks that refer to a seminar that you did not attend.

Assessment and weighting: 1000-word portfolio, 10%

Assessment aims: To complete tasks across the term to produce a portfolio.

This assessment measures the following module learning outcomes:

- use a range of established techniques to initiate and undertake critical analysis of information, and to propose solutions to problems arising from that analysis.

- *effectively communicate information, arguments and analysis in a variety of forms and deploy key techniques of the discipline effectively.*
- *demonstrate an understanding of the nature of literature and fiction written before 1800.*
- *analyse ideas of the self in life-writing and literary texts.*
- *analyse the changing representation of the self as represented in discourses of sexual identity, and the relationship between religious belief and ideas of the self.*
- *demonstrate an understanding of the value of undertaking research into a particular aspect of English literary culture produced before 1750.*

Assessment details:

Students will produce a portfolio of **c.1000 words**, based on 9 tasks, one for each seminar.

Students may complete the tasks in any order, but all nine should be completed. Each of the tasks should be related to a different seminar and the work will be marked after the **module** is completed. The portfolio is marked out of 10: one mark is awarded for each piece completed; completing all 9 tasks gives you an extra mark.

Task 1. **Write** a commentary of c.150-200 words on 5 lines of poetry of **your** choice from any week of the **module**.

Task 2 and 3. **Compile** an annotated list (one sentence per item) of 3 **secondary works, not on the reading list, relevant** for any two seminar discussions.

Task 4 and 5. **Devise** a series of 4-5 questions relevant for **group** discussion in any two seminars.

Task 6. **Research** 3-4 images relevant to the discussion in any particular seminar with a short explanation as to why these were relevant to the week in question.

Task 7. Look up a complicated word that appeared in any seminar in The Oxford English Dictionary (OED) (accessible through the library) and Middle English Dictionary (MED)

(<https://quod.lib.umich.edu/m/middle-english-dictionary/dictionaryLinks> to an external site.) and **write a short explanation of** why the word is significant and how it might differ from current usage.

Task 8 and 9. **Sum up in** a series of **c. 5** bullet points the most significant points raised in any two seminars.

Assessment format: *Word document.*

Word count / duration / size of assessment: *1000 words.*

Referencing style: *Please format your work using MHRA style. A guide to MHRA style is available on the Skills Hub: [Link to guide on different referencing styles](#)Links to an external site.*

RESIT: 90% Essay

For this resit you should reattempt the initial task. You must choose a different essay topic and title than the one you previously were examined on, and you must not reproduce previous work.

Assessment and weighting: 2500-word research essay, 90%

Assessment aims: To produce an essay based on relevant research, in response to one of the set essay questions (questions will be provided; you may also design your own question **but your title must be approved by your module tutor**). Further details below.

This assessment measures the following module learning outcomes:

- *use a range of established techniques to initiate and undertake critical analysis of information, and to propose solutions to problems arising from that analysis.*
- *effectively communicate information, arguments and analysis in a variety of forms and deploy key techniques of the discipline effectively.*
- *demonstrate an understanding of the nature of literature and fiction written before 1800.*
- *analyse ideas of the self in life-writing and literary texts.*
- *analyse the changing representation of the self as represented in discourses of sexual identity, and the relationship between religious belief and ideas of the self.*
- *demonstrate an understanding of the value of undertaking research into a particular aspect of English literary culture produced before 1750.*

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Assessment details:

For this assessment, a choice of questions is provided for you to answer in the form of an essay: please read the guidelines and questions which will be added here. You must write on **two** texts, and there must be **no substantial overlap** between the close readings submitted for Assignment 1 and your research essay.

- To this end, you can write on **one of the same texts as in your close reading** but you **cannot repeat material** you addressed for that assessment.
- You should see this assessment as an opportunity to expand an area of your own interest.
- The 2500-word limit does not include notes or bibliography. **A bibliography must be appended to your essay.** Notes and bibliography should be formatted following the MHRA style guide.
- Your tutor will be available in student hours throughout term, and particularly towards the end of term, to consult on the essay topic and the approach you wish to take to it.

Assessment format: *Word document*

Word count / duration / size of assessment: *2500 words*

Referencing style: Please format your referencing in assessed work following the MHRA style.

Please ensure you apply the style consistently. A guide to MHRA style is available on the Skills Hub: [Link to guide on different referencing styles](#) [Links to an external site.](#)

Additional Information: Your work will be marked using the [Department of English assessment criteria](#) Download Department of English assessment criteria (more detail below).

You can find the [Essay questions here](#) Download Essay questions [here](#).

Module Title	Module Code	Format & Weighting
Outer Worlds	Q3305	See below

Assessment Details and Expectations

RESIT: 90% Essay

For the resit you should reattempt the initial task. You must choose a different essay topic and title than the one you previously were examined on, and you must not reproduce previous work.

For this assessment, a choice of questions will be provided for you to answer in the form of an essay. You must write on **two** texts.

- You should see this assessment as an opportunity to expand an area of your own interest.
- The 2500-word limit does not include notes or bibliography. **A bibliography must be appended to your essay.** Notes and bibliography should be formatted following the MHRA style guide; you can find [details here \(from Skills Hub\)](#) and see the [MHRA handbook here](#).

Outer Worlds Final Essay

2500-word research essay; 90% of module mark

For this assessment you may write on one of the questions below. (You must choose a different question from the one you answered in your initial attempt):

You must write on two texts.

- To this end, you can write on **one of the same texts as in your portfolio** but there must be **no substantial overlap** between the two assessments.
- You should see this assessment as an opportunity to expand an area of your own interest.

- You must reference accurately throughout, paying due regard to academic integrity and avoiding plagiarism. The Department's preferred referencing style is MHRA. Full guidance with this can be found towards the [bottom of the main assessment page here](#).
- The 2500-word limit does not include notes (as long as they are references **only**) or bibliography. A bibliography must be included in the essay document.

As with all essays, remember the following:

- Careful proof-reading of your work **is essential**, to correct typos, spelling errors and grammatical mistakes.
- Ensure your essay explicitly addresses the question you've chosen,
- The essay will be marked using the Department of English's marking criteria. Full guidance with these can be found towards the [bottom of the main assessment page here](#).

Essay Planning Guidelines

Reread the primary texts

Start by rereading the texts that you have found most interesting, engaging or intriguing, and to develop an idea that is rooted in your own close engagement with the texts. I cannot stress enough how important it is to reread the primary texts! Your understanding of these texts will change over the course of the term, and you will see new features of the texts that you did not see on first reading. This is important even if you think you know the text well already. If you try to plunge into essay writing without a good knowledge of the text, you will find it difficult. All good essays are rooted in a close analysis of the primary texts! It is a good idea to keep detailed notes of significant quotations or motifs or features of the text that seem striking as you reread. This way, when you have finished rereading, you have a 'map' of the text that you can start to analyse and annotate.

Research questions and secondary research

Once you have reread your primary sources, taken notes, and started to identify particular themes or ideas that you want to explore in more detail, it will help you to set out the core question that you aim to answer in your essay. It's at this stage that secondary research and reading will also be helpful. Reflect on how you are approaching your research question, the ways in which you are reading, and why what you are bringing to the discussion is significant.

Formulate a working argument

It is best to work out roughly what you want to say early on. This will develop and change as you get further into the writing and analysis, but it helps to have a clear starting point.

Make a plan

Plans come in different shapes and sizes – some of us plan in minute detail, setting out the details of each and every paragraph in advance, some of us need to start writing something before we can start to see the substance of our ideas and then introduce the shape and structure of the argument at a later stage. You may know by now what kind of planning works best for you. It's important that your essay has a clear and focused argument, organised by a structure that helps you to develop and explain that argument over the course of the essay. You need to show your reader how you came to your conclusions, evidencing each point with close reading and support from secondary research. Try to avoid generalisations. Think about what you might reserve for your conclusion, and what you might bring into your introduction. Which is your richest example? Questions like that can help you structure your essay.

Start writing

It is good to get writing as early as possible, so that you can find the language to articulate your ideas and find out whether they work on paper. You are likely to rework what you have written. Remember, sketchy words on the page are better than no words on the page. You might find that you write your essay up thinking you are arguing one thing but by the time you have tested out the argument on paper you find you have argued something else. This is fine, and part of the process! However, it does mean that you will need to go back to the introduction and adjust it to reflect the new argument.

Edit, edit, edit; proofread

Once you have started writing the essay itself, remember that you must keep editing, checking for clarity, coherence, and tracing a focused and clear argument that you develop over the course of the essay. As you edit, check the assessment criteria to ensure that your essay is doing the things that we are looking for in your essays. Read your essay aloud to yourself; if you can, print it to read off-screen and annotate. Especially check that each paragraph flows on from the last and flows onto the next; this is called 'signposting' and is crucial to keep your reader on message throughout. Share your essay with others (friends, family), and ask for feedback.

Essay Questions - 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.:

2. 'The edges of civilization, the liminal zones of forest and fen, were spaces in which monster and miracle not only seemed more plausible, but deeply linked, on occasion merging together' (Asa Mittman, *Maps and Monsters in Medieval England*, 26). How are monsters linked to the miraculous and/or the liminal in the texts we have studied?
3. How do two writers we have studied engage classical models (i.e. the writings of ancient Greece and Rome) in the creation of their imagined worlds?
4. How do children or the family or ideas about reproduction figure in the creation of literary worlds?
5. How are conversion and/or other kinds of boundary crossing depicted in the texts we have studied on the module?
6. How do late medieval and early modern texts deconstruct otherness?
7. What is the relationship between slavery and social status in texts we have studied on the module?
8. In travel writing, how do statements about either truthfulness or wonder function?
9. How do late medieval and/or early modern texts depict acts of colonialism or projects of empire?
10. Discuss the role of health or illness or the abject in texts studied on the module.
11. How do the texts we have studied either critique rationality, or open up spaces for imagining the impossible?
12. How is 'Englishness' and/or 'national identity' constructed in texts we have studied?
13. How do literary genres (e.g. crusading romance, masque, drama, prose fiction) construct and/or deconstruct value systems?
14. In what ways, and to what effect do early modern and/or medieval texts create differing geographies (e.g., the Americas, England, Syria, Africa, the 'Holy Land')? You might choose to compare two different areas or look in detail at one area.
15. In what ways, and to what effect do early modern and/or medieval texts construct and present indigenous groups in relation to each other, or to colonising or invading populations?
16. Discuss the significance and function of violence and/or death in texts studied on the module.
17. Discuss the significance and function of visual images and/or material objects in the construction of outer worlds.
18. How do depictions of religious faith or religious practices contribute to early modern and/or medieval texts?

RESIT: 10% Portfolio

For this resit, you should reattempt the initial task. If you submitted any part of your portfolio in the initial assessment period, you may not resubmit a previously submitted element of your portfolio.

Students will produce a portfolio **of 1000 words, worth 10%** of the module mark. The portfolio is made up of 4 tasks. The tasks are linked to specific seminar topics. You **submit all 4 together as a portfolio.**

Portfolio Tasks

1. Week 3 seminar:

- **Look up a word** that sparks your interest from *Sir Orfeo* in the *Oxford English Dictionary (OED)*, which is accessible through the library, and also in the [Middle English DictionaryLinks to an external site.](https://quod.lib.umich.edu/m/middle-english-dictionary/dictionaryLinks) (MED), which is available here: [https://quod.lib.umich.edu/m/middle-english-dictionary/dictionaryLinks to an external site.](https://quod.lib.umich.edu/m/middle-english-dictionary/dictionaryLinks)
- **Write a 250 word explanation** of why the word is significant in its context and how its Middle English usage might differ from current usage.

2. Week 5 seminar:

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- Find any **two** critical sources relevant to *The Cosmography and Geography of Africa and/or Utopia*
 - The sources may be on the course reading list but you are encouraged to read around more widely.
 - Summarise them in **250 words**, ensuring that you note how they could inform an essay on the topic of travel writing
3. **Week 7 seminar:**
- Find an **early modern image** that illustrates the idea of religious conflict associated with the **Reformation** (the image could be symbolic, e.g. a picture of something broken; narrative, e.g. a representation of a particular event; or textual, e.g. a titlepage from a significant book).
 - Caption it with **250 words explaining** its relevance.
4. **Week 9 seminar:**
- Find a **quotation** that suggests a **dissonance or misunderstanding** in the engagement between indigenous and settler communities in the texts from this week.
 - Write a **250 word close reading** of it, specifically demonstrating the dissonance or misunderstanding that you see.

Module Title	Module Code	Format & Weighting
Critical Approaches 1	Q3120	See below

Assessment Details and Expectations

RESIT: 70% Essay

For this resit you should reattempt the initial task. You must choose a different essay topic and title than the one you previously were examined on, and you must not reproduce previous work.

70% Keyword Essay

You are asked to re-attempt the original keyword essay assessment (assignment 2) on the assessment page:

<https://canvas.sussex.ac.uk/courses/28527/pages/assessment-information-and-expectations>

Please note: you **cannot** resubmit work from the previous assessment period. You must choose a **new** subject to research from the keywords.

You must develop an essay of 1500 words in which you focus on one of the keywords listed. Explain and explore your chosen concept (your keyword), using quotations from at least one relevant theoretical text(s) assigned on the module. Please use the advice lectures from week 11 of the module which are available on Canvas.

Submit to Canvas

RESIT: 30% Portfolio

30% Portfolio

In place of a participation portfolio please compose a maximum of 500 words on 3 topics of your choosing from the weekly schedule of Critical Approaches.

<https://canvas.sussex.ac.uk/courses/28527> You **MUST** include:

- A brief comment on the week's reading.
- An astutely articulated question about the reading.
- The name of an artwork, text, film or other cultural example which you could interpret with reference to the week's keyword. You may include a brief explanation.

– A reference (MHRA style) to an article or academic book that would help you research the topic more fully: please use the University of Sussex library search and/or another academic search engine (e.g. Jstor) to discover a helpful source.

Submit to Canvas

Module Title	Module Code	Format & Weighting
Science and Literature	Q3279	See below

Assessment Details and Expectations

For this resit you should reattempt the initial task. You must choose a different essay topic and title than the one you previously were examined on, and you must not reproduce previous work.

Science and Literature 2023-24, Resit Essay Questions

Your essay must focus on one or two texts listed in the essential reading for this module. You might examine novels, short stories or poetry we have covered. Alternatively, you might decide to focus on a historical scientific text in the reading such as Darwin's *On the Origin of Species*. Or, you might choose to examine fictional texts alongside scientific ones, considering the traffic in rhetoric, imagery, tropes or narrative patterns between them.

The questions listed here are intended as provocations for you to discuss a text or texts of your choosing, so you may respond to any aspect of them that seems relevant to the argument you want to make. You may come up with your own question/title, but please run your ideas by me first.

Your essay should contain a clear and coherent argument about the text(s) in question, which should be evidenced by close reading. You should also draw on secondary reading such as scholarship in literary criticism and/or the history of science to nuance and situate your argument. My preferred referencing system is MHRA (see here <http://www.sussex.ac.uk/skillshub/?id=406>). Please include a bibliography. Neither footnotes nor bibliography will contribute to the word count.

As usual, you will be marked according to the criteria of argument and analysis, knowledge and research, and writing and presentation.

1. 'This is the best of all possible worlds' (Gottfried Wilhelm von Leibniz).

Discuss optimism and/or the idea of a natural order in one or two primary texts studied on the module.

2. 'The embryo in the course of development generally rises in organisation: I use this expression, though I am aware that it is hardly possible to define clearly what is meant by the organisation being higher or lower. But no one probably will dispute that the butterfly is higher than the caterpillar. In some cases, however, the mature animal is generally considered as lower in the scale than the larva, as with certain parasitic crustaceans.' (Charles Darwin).

Discuss hierarchy and/or equality in one or two primary texts studied on the module.

3. Discuss representations of mind and body in one or two primary texts studied on the module.

4. 'Sex has been made to dominate the whole human world,—all the main avenues of life marked "male," and the female left to be a female, and nothing else. But while with the male the things he fondly imagined to be "masculine" were merely human, and very good for him, with the female the few things marked "feminine" were feminine, indeed; and her ceaseless reiteration of one short song, however sweet, has given it a conspicuous monotony. In garments whose main purpose is unmistakably to announce her sex; with a tendency to ornament which marks exuberance of sex-energy, with a body so modified to sex as to be grievously deprived of its natural activities; with a manner and behavior wholly attuned to sex-advantage, and frequently most disadvantageous to any human gain; with a field of action most rigidly confined to sex-relations; with her overcharged sensibility, her prominent modesty, her "eternal femininity,"—the female of genus homo is undeniably oversexed.' (Charlotte Perkins Gilman).

Discuss sex/gender in one or two primary texts studied on the module.

5. 'One of the most firmly entrenched commitments of western science is to value-neutrality. Value-neutrality is a familiar, widely acknowledged thesis about the practice and ideology of western science, especially in its positivist and neopositivist formations. At its simplest, it is the claim (or assumption) that science is value free, unburdened by "external" ethical and political values. Science (or science proper) enjoys a certain axiological immunity, and is unaffected by the values – ethical, social, political, and cultural – which admittedly shape those who do science.' (Laurelyn Whitt)

Discuss ideals of neutrality and/or objectivity in one or two primary texts studied on the module.

6. 'Philosophy will clip an Angel's wings,

Conquer all mysteries by rule and line,
Empty the haunted air, and gnomèd mine—
Unweave a rainbow, as it erewhile made
The tender-person'd Lamia melt into a shade' (John Keats)

Discuss enchantment and/or disenchantment in one or two primary texts studied on the module.

7. 'Without the Utopians of other times, men would still live in caves, miserable and naked. It was Utopians who traced the lines of the first City.....Out of generous dreams come beneficial realities. Utopia is the principle of all progress, and the essay into a better future.' (Anatole France).

Discuss the utopianism in one or two primary texts studied on the module.

8. 'Faith in both God and technology drove expansionist fervor in the United States, and technophilic fiction sprang from these circumstance' (Nathaniel Williams).

Discuss technology and/or religion in one or two primary texts studied on the module.

9. '[T]he binary Nature/Society is directly implicated in the colossal violence, inequality, and oppression of the modern world; and ... the view of Nature as external is a fundamental condition of capital accumulation. Efforts to transcend capitalism in any egalitarian and broadly sustainable fashion will be stymied so long as the political imagination is captive to capitalism's either/or organization of reality.' (Jason W. Moore).

Discuss capitalism or dualism in one or two primary texts studied on the module.

Submit to Canvas.

RESIT: 30% Presentation

For this resit, you should reattempt the initial task. You must choose a different topic and not reproduce previously submitted work.

Science and Literature Presentation Resit 2023/24

Weighting: 30%

Assessment aims: To make an original argument about one of the primary texts studied on the module, supported by close reading and informed by critical/theoretical reading. **Note: 'primary text' means one of the literary texts we have studied, not secondary critical or theoretical works such as Foucault's *The Order of Things* or Williams' *Keywords*. Such secondary literature might be important for informing your argument but should not be its central focus.

Assessment details: Each student will [record a video](#) of their presentation, lasting around 10 minutes and [upload it to the module's Canvas site](#) by the deadline.

Record your video through the ['Panopto recordings' page](#). From this page, go into the folder named 'Science and Literature [23/24] [assignments]', then click the 'Create' button and select 'Panopto Capture'. This will take you to a new screen where you can record your presentation (make sure you select to enable audio and video). If you have Powerpoint slides, you can display these in the recording by selecting to share your screen. [Please make sure you include your name](#) at the beginning of the presentations and in the file name when you save it. I recommend you use Powerpoint slides to help your audience follow your argument and scrutinise your primary evidence (such as quoted passages).

Assessment format: Video of a spoken presentation. You can either read out a script or speak from notes (I recommend the former to keep it tight). You may like to supplement your talk with a powerpoint presentation.

Word count / duration / size of assessment: Approximately 10 mins.

Referencing style: If you include references on a Powerpoint, MHRA style is preferred.

What makes a good presentation?

- Around 10 minutes
- A clear, logical and scholarly argument that structures everything you say
- Speak clearly and slowly enough to be understood.
- It's fine to have written notes or even a written-out text, but be sure to look up, make eye contact, and engage with the class.
- Identify one major focus or idea that you wish to discuss, examine and make your contention about.
- Develop this idea by pointing out at least three passages related to it (more is not necessarily better).
- Offer some close interpretation of at least one of the passages, without losing sight of the presentation's bigger point. Consider vocabulary, rhetorical devices, grammar, logic, and tone, as you deem appropriate to the passage, drawing some conclusions from what you observe in the passage.
- Draw conclusions from the evidence that you have offered.

Submit to Canvas.

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Module Title	Module Code	Format & Weighting
Word & Image	Q3286	See below

Assessment Details and Expectations

RESIT: 100% Portfolio

This module is assessed by a portfolio of 3000 words, comprising responses to tasks that are set throughout the term. You will see the tasks at the bottom of each week's page.

In your final portfolio, you are expected to submit between two and four of the term's writing tasks in your final portfolio. There are possible tasks listed in the web page for each week, and you can choose which to respond to. You will find that some of the tasks invite creative-critical responses, while others give you the opportunity to write conventional academic essays. All tasks should show knowledge of the module content; all should demonstrate wider reading from the recommended bibliography (scroll down to the final section of the reading list) or from independent research. Your work should include references and a bibliography, and image sources should be clearly stated, as outlined below. Your selected tasks do not need to be of equal length, as long as you attempt 2-4 tasks, with a total word count of 3000 words. Try to show some range: we would advise against two submissions on one of the texts studied.

Click for the [marking scheme](#) Download marking scheme, which outlines our expectations for this assignment.

Guidelines on adapting and illustrating texts:

Some of the tasks available to you invite you to adapt or illustrate a published text by another writer. If you choose one of these tasks, please make sure it is absolutely clear which elements of your portfolio are taken from the source text; you can do this through a footnote or prefatory note, as well as including details in your bibliography. In such cases, the text under adaptation will not count in the word count. You will not get any credit for the text itself; you will be marked on what you bring to it in your adaptation, and for your reflections on this process in the accompanying critical introduction (or other text required in the task). Please ask your tutors if you have questions about this.

Guidance to referencing in the assessment

You may choose any approved referencing style, but you must apply it consistently. Please indicate on the front page of your assignment which referencing style you are following.

[Link to guide on different referencing styles.](#)

If you write about an image, you should include the image with your assessment, and it should be fully referenced. Guidelines are available [here](#).

Submit to Canvas.

Module Title	Module Code	Format & Weighting
Acts of Writing 1	Q3295	See below

Assessment Details and Expectations

RESIT: 100% Portfolio 2000 words

Assessment Information and Expectations:

You will produce writing throughout the term for this module, with writing tasks and activities being set for each unit. You'll be guided in giving each other feedback in week 1 and throughout our studio-workshops.

Your final portfolio includes a participation element, and you are asked to gather evidence for

this throughout the term.

Acts of Writing Portfolio (final assessment):

Your final assessment will be through a portfolio of writing of 2000 words. There is also a required participation element which makes up 20% of the grade. See below - you need to start working on the participation element from week 1.

The final assessment will allow you to develop in more detail one aspect of your writing that you've worked on during the term. The Creative and Critical Marking Criteria can be viewed [here](#) [Download here](#). A list of assessment tasks for you to choose from can be found below and on this Canvas page: <https://canvas.sussex.ac.uk/courses/28592/pages/assessment-information-and-expectations-2>

The Appendix: Participation

Your portfolio also includes a **participation element** which you will need to start collecting from week 1. In addition to your writing, you are to show active participation in the module, for every session (not included in the word count). This should be included as an appendix to your main piece of work.

If your participation is delayed for a class (e.g. due to illness, or transferring) you can catch up on with class material later on (e.g. through engaging with online elements, reading, recorded lectures and discussion boards). You need to complete the work before the unit ends. Evidence may include:

1. Screenshot of contributions to discussion boards (including whole class discussions, group work, peer writing workshops, Padlet boards).
2. Brief bullet point notes recording points you made in interactive lectures or video-based classes, or noting your reflections when listening to others in video-based classes.
3. Reflective notes made by you based on active listening or reading in class or outside of class.
4. Records of your responses to lecture-workshop or studio activities (e.g. attempts at writing exercises given during lectures - see the slides shared for the lecture).

Your participation evidence should be pasted within your portfolio, at the end of the document, after your task and bibliography. You should clearly title this material ('Appendix: Participation') and label which parts relate to the different weeks in the module. No specific limit is set as to the length of this evidence, but it will be marked for quality rather than quantity: a total of a few pages is fine for the participation element. You will get 20% of your grade for this section, following a simplified mark scheme outlined below.

Grading for participation:

You'll be given a grade for participation, which makes up 20% of your portfolio grade. Participation marks follow a simplified grading structure:

75% - Exceptional participation, which might include excellent insights into class material, or particularly helpful feedback given to peers in writing workshops, or especially insightful reflections on your own work.

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

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

45% - Evidence of participation, but it may be patchy or incomplete.

30% - Insufficient evidence of participation.

0% - No evidence of participation.

Top tips for writing a critical introduction (if your prompt requires one)

- NOT: a simple description of your process
- NOT: a simple list of what went wrong and what went right
- NOT: an evaluation of the quality of the work you produced
- YES: use to provide a context for your creative work, placing it in relation to your critical reading of literary / theoretical texts.
- YES: you should particularly focus on texts studied in the module, in addition to any independent research that you've done into related material (additional reading is not required). The introduction/commentary gives you a chance to demonstrate your knowledge and analytical skills, as required in the mark scheme.
- YES: **you have to write about texts other than your own.**
- YES: This can be an analysis of another work of writing (construed expansively), and/or analysis of critical texts that deal with the type of practice you're engaging in. You have to **have something to say about** those works of writing/criticism – they aren't just there as tick box exercises.

- **YES: Cite and analyze other texts** in order to refine or transform your understanding of the piece of writing you've done.

Referencing style:

You may choose any approved referencing style, but you must apply it consistently. Please indicate on the front page of your assignment which referencing style you are following. As a School, MAH recommends [MHRA style](#) for notes and bibliography: [Guide on different referencing styles](#).

Assessment Criteria and Feedback

Your work will be marked according to the Creative and Critical Writing Assessment Criteria, [linked here](#) [Download linked here](#). Written feedback on your work will be provided via Canvas, and you are invited to come and discuss your work with the module tutors in our office hours.

How To Submit Your Work:

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:

- 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.

Support with Academic Skills:

There are plenty of online and on-campus resources to support you to develop your academic skills and support you through your assessment.

[You can find English language support here](#)

[You can find essay writing support here](#)

If you know you have a specific learning difficulty such as dyslexia, or think you may have, then contact the Student Centre who have advisors with expertise in these areas:

<http://www.sussex.ac.uk/studentsupport/learningdifficulties>

Other support services relating to studying and assessment can be accessed through this link

<http://www.sussex.ac.uk/studentsupport/learningdifficulties/study>

Academic Integrity and Avoiding Academic Misconduct:

Academic misconduct is cheating. It includes plagiarism, collusion, fabrication of results, and cheating in exams. It also includes but is not limited to: asking someone to write assignments for you, buying an essay from an essay writing company, or the presentation of AI-generated responses or text as your own work. This sort of cheating is known as 'personation' and is treated very seriously by the university.

Sometimes students commit academic misconduct without fully understanding why they have done something wrong. To protect yourself from committing academic misconduct, you should understand what it is and learn some of the common mistakes students make.

For information on avoiding academic misconduct, please consult the section "Referencing and Academic Integrity" on Skills Hub (link below). Skills Hub also includes clear information about referencing; following the university's guidelines is one of the easiest ways to avoid plagiarism.

[Academic Integrity at Sussex](#)

Acts of Writing Portfolio Assignment TASKS

Your final assessment piece must be **2000 words** long. You may choose any **one** of the following questions or writing tasks. **Remember to include a bibliography; you are encouraged to draw on essential module texts as well as wider, independent research.** You must also include an **appendix with evidence of your participation** (scroll down for details). We recommend you discuss your plans with tutors in student hours.

1. Compose a piece of writing that begins with James Friel's 'Reading As A Writer'

suggestion (also called a Copy Change):

'Choose any opening paragraph of a writer you either particularly admire or a writer of whom you fear you are too fond and whose voice may perhaps be drowning out your own. [...AND] Change the words but keep the syntax. Stick to the same number of syllables and – if you can hear them – the same rhythms of stresses in the prose. [...] You will have learned how balanced the syntax is, how rhythmic and precise it is, how freighted with irony. Isn't this useful knowledge? And you have a short piece of original writing that might go somewhere – who knows?' (Friel, 2004, p. 15)

You can write either a. a scene from a piece of fiction OR b. a single long poem or a short poem-sequence of 5-6 pages that engages with the Copy Change exercise.

Write a 700–1000-word critical introduction that situates your writing task in relation to the idea of 'reading as writer', making reference to at least one theoretical or scholarly text discussed in the module, as well as other pieces of theoretical writing as necessary.

2. Craft a piece of writing (a long poem or series of 5-6 shorter poems, a scene from a short story, a series of 5-6 pieces of flash fiction) that uses one or more of the 'appropriation'-based modes of writing that we encountered in unit 1 (erasure, collage, cut-up, cento, 'writing through', 'overwriting erasure', mesostics). Write a 700–1000-word critical introduction to complement your piece of creative writing, making reference to at least one of the theoretical or scholarly texts discussed in the module, as well as other pieces of theoretical or scholarly writing as necessary.

3. Compose a piece of writing (a long poem, a series of 5-6 shorter poems, a fictional scene, a short story) that starts with one of Bernadette Mayer's reading/writing experiments:

* Eliminate material systematically from a piece of your own writing until it is "ultimately" reduced, or, read or write it backwards, line by line or word by word. Read a novel backwards.

* Read or write a story or myth, then put it aside and, trying to remember it, write it five or ten times at intervals from memory. Or, make a work out of continuously saying, in a column or list, one sentence or line, over and over in different ways, until you get it "right."

* Take an already written work of your own and insert, at random or by choice, a paragraph or section from, for example, a psychology book or a seed catalogue. Then study the possibilities of rearranging this work or rewriting the "source."

* Write on a piece of paper where something is already printed or written.

* Write while being read to from science texts, or, write while being read to by one's lover from any text. ([Bernadette Mayer](#))

Write a 700–1000-word critical introduction to complement your piece of creative writing, making reference to at least one of the theoretical or scholarly texts discussed in the module, as well as other pieces of theoretical or scholarly writing as necessary.

4. Write an essay of 2000 words that analyses a published work that engages with the reading-as-writing techniques that we discussed in unit 1. You might analyse Peter Manson's English in Mallarmé, Sonnet L'abbé's Sonnet's Shakespeare, or any of the examples of erasure referenced during Unit 1. Engage with at least 2 scholarly sources (drawn from the essential reading, further reading, lecture-workshops, or your own research) to develop your analysis of the relationships between reading and writing in the text you choose to analyse. Your essay must present a clear argument, which is stated at the start and followed through in the body of the essay.

5. Write a fictional scene in which in-person conversation and mediated/digital communication coexist in the experience of one character, either simultaneously or consecutively. (So, for example, the character might be having a conversation but also texting with someone else at the same time; or they might have a conversation, and then

afterwards, engage in interaction on social media. You can look at the required and recommended readings assigned in Week 7 for examples.) Format the in-person dialogue using Burroway's advice (required reading from Week 5). For the digital/mediated dialogue, review the resources linked on the Week 7 Canvas page under "Further Reading" in the "Preparation" section. Select a formatting convention that you feel is appropriate and clear; make sure to use it consistently.

Tip: you are asked here to write a "scene." Remember to consult the guidance you were provided with (Sandra Scofield, required reading for Week 6), to make sure you understand what a "scene" is in fiction.

Your scene must be accompanied by a critical commentary, which should:

- reflect critically on the challenges and opportunities involved in writing in-person versus mediated interaction, drawing on Janet Burroway's advice for writing dialogue (required reading for Week 5).
- engage with the critical debates explored in Unit 2, referencing Sherry Turkle's article (required reading for Week 7).

The total word count is 2000 words. The critical commentary must be a minimum of 500 words.

6. Write a fictional scene that responds to Raymond Carver's short story, "What We Talk About When We Talk About Love" (required reading for Week 5). Your scene must present two or more characters in conversation, and it should consciously engage and adapt at least one stylistic or thematic feature of Carver's story. Please note: this requires you to engage in careful consideration about what you think the themes and stylistic features of Carver's story are. Your scene should feature dialogue, whether in-person, mediated (social media, text, etc), or both. It must be written solely from ONE character's point of view. Format in-person dialogue using Burroway's advice (required reading from Week 5). If your scene includes any digital/mediated dialogue, review the resources linked on the Week 7 Canvas page under "Further Reading" in the "Preparation" section. Select a formatting convention that you feel is appropriate and clear; make sure to use it consistently.

Tip: you are asked here to write a "scene." Remember to consult the guidance you were provided with (Sandra Scofield, required reading for Week 6), to make sure you understand what a "scene" is in fiction.

Your scene must be accompanied by a critical commentary, which should:

- reflect critically on how your piece responds to Carver's short story, explaining how, in your scene, you drew on or adapted themes and/or stylistic features of his story
- reflect critically on the challenges and craft of writing dialogue, drawing on Janet Burroway's advice for writing dialogue (required reading for Week 5)

The total word count is 2000 words. The critical commentary must be a minimum of 500 words.

7. Write a fictional scene that shows an in-person dialogue taking place between two characters, while these characters are simultaneously engaging in an activity in a specific setting – such as, for instance, going shopping, or sorting through items to throw away. Write the scene in such a way that the setting and action interact with the theme of the dialogue – the setting and action might, for instance, amplify the theme, undercut it, satirise it, or reveal an added dimension. These are just possibilities; you can decide. For an example of a scene in which setting, action, and dialogue interact, you could look at the extract from Audre Lorde's novel *Zami: A New Spelling of My Name* that was assigned as required reading for Week 6. The scene must be written solely from ONE character's point of view. Format the dialogue using Burroway's advice (required reading

for Week 5).

Tip: you are asked here to write a “scene.” Remember to consult the guidance you were provided with (Sandra Scofield, required reading for Week 6), to make sure you understand what a “scene” is in fiction.

Your scene must be accompanied by a critical commentary, which should:

- discuss the relationship between the dialogue, on the one hand, and the setting and action, on the other, considering the conscious choices you made as a writer
- reflect critically on the challenges and craft of writing dialogue, drawing on Janet Burroway’s advice for writing dialogue (required reading for Week 5)
- refer to one of the assigned literary readings (short stories, extracts) that we read in Unit 2, explaining how, in your scene, you drew on, adapted, or responded to this material

The total word count is 2000 words. The critical commentary must be a minimum of 500 words.

8. Write a 2000-word critical essay that explores the theme of conversation, communication, and connection in two or three of the literary texts (short stories, extracts) assigned on Unit 2. These can be taken from both the required and the recommended readings for Unit 2. Your essay must present a clear argument, which is stated at the start and followed through in the body of the essay. Your essay must also discuss the ideas of Sherry Turkle; and at least one other relevant theoretical or critical article, which you have found through your own research. If you aren’t sure where to look to find theoretical or critical articles, ask any of the Tutors on Acts of Writing.

9. Write a journalistic feature article that tells a story or explores an issue (or, perhaps, does both). It may help to do some research and interview people to make the piece more authoritative. Think about who your audience are and why they would be interested in reading this. Think about how you might use a particular style of writing to fit with the theme of the piece, and how you might hold the reader’s interest through techniques such as mystery, suspense, suggestive details, vivid characters or a personalised narrative voice.

Write a critical introduction that justifies your creative choices with reference to scholarship on techniques of journalistic writing. The critical introduction should be a minimum of 700 words and maximum of 1000 words. The article should be 1000-1300 words. All together, the submission should add up to 2000 words.

10. 'Stories are compensatory. The world is unfair, unjust, unknowable, out of control. When we tell a story we exercise control, but in such a way as to leave a gap, an opening. It is a version, but never the final one. And perhaps we hope that the silences will be heard by someone else, and the story can continue, can be retold. When we write we offer the silence as much as the story.' - Jeanette Winterson.

Write a short memoir that turns a personal experience into a narrative. You may like to use styles and conventions associated with fiction (think of how Winterson draws on the fairy tale, the grotesque, melodrama).

Include a critical introduction that discusses your creative choices with reference to scholarship on memoir/autobiography. The critical introduction should be 700-1000 words. The memoir should be 1000-1300 words. All together, the submission should add up to 2000 words.

11. '[T]here is a widespread feeling that most popular representations of parenting—in parenting or women’s magazines, in television shows, in advertisements—do not reflect the experiences of real families. Particularly, the reality of single parenting, same-sex parenting, and urban parenting is largely unaccounted for in popular media, and mothers in these circumstances find themselves without much in the way of prior scripts. ... [P]ersonal mommy blogging serves to mitigate these dissatisfactions and resolve these contradictions by fostering fora for adult self-expression, for the articulation of a more

nuanced and rich script of mothering, and for the creation of a supportive community of peers with whom to share the full experience of parenthood.' - Aimée Morrison.

Write a blog post that narrates personal experiences while also relating these experiences to wider issues of interest to a certain community of readers (think of how Kirsty Smith's Eeh Bah Mum series shares her experiences of parenting while also addressing an audience of new parents or parents-to-be). Think about how your language, tone and general style can imply things about your audience and your relationship to them. You can also use captioned images within the text.

Write a critical introduction that discusses your creative choices with reference to scholarship on blogging. The critical introduction should be 700-1000 words. The memoir should be 1000-1300 words. All together, they should add up to 2000 words.

12. Write an essay (2000 words) discussing 'truth' (autobiographical or otherwise) in one or more primary texts studied on the module. Engage with at least 2 scholarly sources (drawn from the essential reading, further reading, lecture-workshops, or your own research) to develop your analysis. Your essay must present a clear argument, which is stated at the start and followed through in the body of the essay.

13. You may choose to devise your own critical or creative-critical writing task, engaging with one of the units in this module. This option is **only** available if the task has been discussed with the relevant unit tutor, **and** formally agreed by an email from the tutor. You should email the tutor with your task idea, including the wording you wish to use as a title, in an email with the subject line 'Acts of Writing Portfolio'. You should then attend student hours to discuss your proposal. You must have had written agreement from your tutor by week 10 at the latest.

Top tips for writing a critical introduction (if your prompt requires one)

- NOT: a simple description of your process
- NOT: a simple list of what went wrong and what went right
- NOT: an evaluation of the quality of the work you produced
- YES: use to provide a context for your creative work, placing it in relation to your critical reading of literary / theoretical texts.
- YES: you should particularly focus on texts studied in the module, in addition to any independent research that you've done into related material (additional reading is not required). The introduction/commentary gives you a chance to demonstrate your knowledge and analytical skills, as required in the mark scheme.
- YES: **you have to write about texts other than your own.**
- YES: This can be an analysis of another work of writing (construed expansively), and/or analysis of critical texts that deal with the type of practice you're engaging in. You have to **have something to say about** those works of writing/criticism – they aren't just there as tick box exercises.
- YES: *Cite and analyze other texts* in order to refine or transform your understanding of the piece of writing you've done.

Referencing style:

You may choose any approved referencing style, but you must apply it consistently. Please indicate on the front page of your assignment which referencing style you are following. As a School, MAH recommends [MHRA style](#) for notes and bibliography: [Guide on different referencing styles](#).

Participation

In addition to your writing, you are required to include a short appendix to your portfolio, demonstrating active participation in the module, for each session. This material is not included in the wordcount. If your participation is delayed for a class (e.g. due to illness) you should catch up on material for that class later. Evidence may include:

1. Screenshot of contributions to discussion boards (including whole class discussions, group work, peer writing workshops).
2. Brief bullet point notes recording points you made in interactive lectures or studio

- workshops, or your own notes about insights that occurred to you in class.
3. Reflective notes made by you based on active listening in class or active reading of class material.
 4. Records of your responses to lecture-workshop or studio activities.

Grading for participation:

You'll be given a grade for participation, which makes up 20% of your portfolio grade. Participation marks follow a simplified grading structure:

75% - Exceptional participation, which might include excellent insights into class material, or particularly helpful feedback given to peers in writing workshops, or especially insightful reflections on your own work.

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

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

45% - Evidence of participation, but the work is significantly patchy or incomplete.

30% - Insufficient evidence of participation.

0% - No evidence of participation.

Submit to Canvas.

Module Title	Module Code	Format & Weighting
The Novel	Q3314	See below

Assessment Details and Expectations

RESIT: 70% Essay 2,000 words.

For this resit you should reattempt the initial task. 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 Novel, Essay Re-sit Questions

Word count: 2000 words.

Base your essay on a response to one of the questions below.

The questions listed here are intended as provocations for you to discuss a text or texts of your choosing, so you may respond to any aspect of them that seems relevant to the argument you want to make.

Your essay should contain a clear and coherent argument about the text(s) in question, which should be evidenced by close reading. You should also draw on secondary reading such as scholarship in literary criticism and/or the history of science to nuance and situate your argument. My preferred referencing system is MHRA (see here <http://www.sussex.ac.uk/skillshub/?id=406>). Please include a bibliography. Neither footnotes nor bibliography will contribute to the word count.

As usual, you will be marked according to the criteria of argument and analysis, knowledge and research, and writing and presentation.

1. '[T]he assumptions that govern realism as a narrative mode are based on habits of mind and culture that began to emerge forcefully in seventeenth-century Europe: the psychology of individual apprehension, cognition, and conscience; the material urgency of contemporary experiences; the believability of represented events within the general laws of circumstantial probability; the sceptically driven curiosity surrounding the laws and phenomena of nature. It is not that such impulses in narrative never existed before

the seventeenth century, but that they begin to *dominate* then' (Michael Seidel).

Discuss realism in one novel studied on the module.

2. '[T]he factory was a concentrated metaphor for hopes and fears about the direction and pace of industrial change' (Robert Gray).

Discuss the factory, industry, 'work' or material production in one novel studied on the module.

3. 'The concept of social "class" with all its attendant terminology was a product of the large-scale economic and social changes of the late eighteenth and early nineteenth centuries. Before the rise of modern industry writers on society spoke of "ranks", "orders", and "degrees or, when they wished to direct attention to particular economic groupings, of "interests"' (Asa Briggs).

Discuss class and/or other concepts of social division in one novel studied on the module.

4. 'At some point during the eighteenth century, the cultural climate in England was right for the novel to begin its rise to a prominent position in the hierarchy of genres. The same conditions also made it possible for women's lore, taste, judgement, feeling and words to become, for the first time in history, the fit matter for literature. Despite the scholarly attention that has been devoted to each of these ground-breaking events, there remains the obvious question of what the one literary phenomenon had to do with the other, or how together they participated in a larger cultural change.' (Nancy Armstrong)

Discuss gender and the novel form in one novel studied on the module.

5. 'When a writer calls his work a Romance it need hardly be observed that he wishes to claim a certain latitude, both as to its fashion and material, which he would not have felt himself entitled to assume, had he professed to be writing a Novel' (Nathaniel Hawthorne)

Discuss romance and the novel in one novel studied on the module.

6. 'The introduction of new technologies, and the new arrangements of public and private space and of social relations with which these technologies interacted and which they to some degree engendered, changed the ways Europeans experienced the fundamental categories of time and space' (Robert Alter).

Discuss experiences of modern technology and/or time and space in one novel studied on the module.

7. 'Deviant [or criminal] behaviour is behaviour people so label' (Howard Becker).

Discuss the social construction of criminality or deviancy in one novel studied on the module.

8. Discuss truth and/or belief in one novel studied on the module.

Submit to Canvas.

RESIT: 30% Take Away Paper

You will need to refer to the Resit TAP assessment criteria on Canvas. Please note, this will not be available until the date and time of the exam release. You will be able to see this date on your Sussex Direct page once the A3 Examination timetable is released.

Please see the link to the assessment tab on Canvas
[Assignments: The Novel \[23/24\] \(sussex.ac.uk\)](#)

Submit to Canvas.

Module Title	Module Code	Format & Weighting
Staging the Renaissance: Shakespeare	Q3059	See below

Assessment Details and Expectations

RESIT: 100% Essay

For this resit you should reattempt the initial task. You must choose a different essay topic and title than the one you previously were examined on, and you must not reproduce previous work.

Your work will be marked using the [Literature Marking Criteria](#) Download Literature Marking Criteria. Consult this document before you write your essay.

Please format your referencing in assessed work following the MHRA style. Please ensure you apply the style consistently. A guide to MHRA style is available on the Skills Hub: [Link to guide on different referencing styles](#) [Links to an external site.](#)

One essay of 3500 words (excluding footnotes and bibliography) will be submitted at the end of the course. Your essay should focus on at least two plays and allude to others that are relevant to your topic. Remember that you must formulate an argument; and show evidence of wide, independent research (6 secondary works as an absolute minimum—aim for more). You should demonstrate familiarity with critical debates; and illustrate your answer with detailed reference to the Shakespeare plays. Your work must be professionally referenced (by footnotes, endnotes or bracket system) and presented with a full bibliography of texts consulted and used. Think about the module learning outcomes below.

Some Suggestions for Questions:

These are merely suggestions--you may devise a question of your own but you must discuss the title with me.

Quartos, folios, bad texts, good texts: why does textual history matter in Shakespeare?

With detailed reference to the 'To be...' soliloquies of the Quarto and Folio versions of Hamlet, and the Quarto and Folio versions of King Lear, explore the 'instabilities' of the Shakespearean text.

How does Shakespeare adapt his sources in his plays?

How might understanding the social and/or political contexts within which Shakespeare's works were written add to our understanding of them?

To what extent can performance and staging make a difference to our understanding of Shakespeare's plays?

Discuss the relationship between rhetoric, power and seduction in Shakespeare.

What use does Shakespeare make of national and/or racial stereotypes in his literary works?

'Past reason hunted; and no sooner had, / Past reason hated' (Sonnet 129). Discuss Shakespeare's treatment of erotic desire.

'The point of Shakespeare and his plays lies in their capacity to serve as instruments by which we make cultural meaning for ourselves' (T. Hawkes). Discuss.

'Marriage in Shakespeare is not just about the relationship between two individuals. It is an act that concerns the whole community'. Discuss.

'An intense ambivalence toward the family runs through Shakespeare's works' (Coppélia Kahn).

Discuss.

What impact did the commercial theatre have on the construction of Elizabethan drama?

Discuss the role played by servants in Shakespeare's plays.

In *Richard II*, whose right to the throne is most just and 'right'—Richard's or Bolingbroke's? Referring in depth to *Richard II* and one other play, examine the representation of kingship in Shakespeare.

Did Shakespeare's drama function to bolster or undermine Elizabeth I's and /or James I's government? How?

Explore the representation of male friendship and/or erotic desire in Shakespearean writing.

What difference has New Historicism and/ or Cultural Materialism / or psychoanalysis/ or feminism/ or queer theory made to Shakespeare Studies?

Are *Othello* and *The Merchant of Venice* racist plays?

Discuss the depiction of justice in Shakespeare's plays.

Discuss the significance of national identity in Shakespeare's plays.

Write a critical review of two recent stage or screen productions of Shakespeare's plays.

Analyse and compare the effects of cross-dressing in at least two Shakespeare plays.

Explore the representation of gender and / or sexuality in Shakespearean drama.

Is Shakespearean drama unrelentingly patriarchal or proto-feminist?

Discuss the significance of animals and/or animal imagery in Shakespeare's plays.

Write about the significance of setting (place) in Shakespearean drama.

Shakespeare's tragic heroes are all tyrants. Discuss.

Shakespeare's late plays illustrate a regression in his art. Do you agree?

Explore the uses of metadramatic techniques in Shakespearean drama.

Discuss the endings of at least two Shakespeare plays.

Explore the linked notions of ambiguity and 'open-endedness' in relation to Shakespearean drama.

Shakespearean drama is 'an art of shifting perspectives'. Discuss.

Assessment Criteria and Feedback

At the end of this course one extended essay of 3500 words will demonstrate how students are able to: a) analyse questions of genre, language and stagecraft; b) research widely and formulate their own responses to the drama, relating texts accurately to their social, political and cultural contexts; c) contribute knowledgeably to current critical debates about Shakespearean drama; d) competently research, organise, reference and present their ideas in written form.

Submit to Canvas.

SCHOOL OF MEDIA, ARTS AND HUMANITITES

Module Title	Module Code	Format & Weighting
Critical Approaches 2	Q3123 / Q3123AS	See below

Assessment Details and Expectations

RESIT: 70% Essay

For this resit you should reattempt the initial task. You must choose a different essay topic and title than the one you previously were examined on, and you must not reproduce previous work.

70% Keyword Essay

You are asked to re-attempt the original keyword essay assessment (assignment 2):

You must develop an essay of 1500 words in which you focus on **ONE** of the keywords listed below. Explain and explore your chosen keyword, using quotations from **one** relevant theoretical text(s) which was assigned on the module. You must demonstrate scholarly attention to that text. You are encouraged to use further scholarly reading to develop your close reading. In addition, choose **one** primary "text" (it might be a poem, a passage from a novel, a film, piece of music, or something else) that can be interpreted in the light of that keyword. You can choose any type of thing as your primary "text" but should facilitate interpretation. Please check your idea with your seminar tutor if you are unsure.

Keywords:

- "Know Thyself"
- Theory
- Life
- Ideology
- Class
- Social Reproduction
- The Commodity
- The Family
- Discipline
- The Normative
- Queer
- Unhappy Queers
- Biopolitics
- Necropolitics
- Disability
- Cure
- Slow Violence
- The Environment
- The Wilderness
- Anthropocene
- The Animal

Guidance:

- You must include quotations from at least one of the primary theoretical text(s) assigned on the module, and you must consider its/their ideas and language in depth.
- The primary theoretical texts assigned on the module are those authored by:
 - bell hooks
 - Stuart Hall
 - Karl Marx and Friedrich Engels
 - Karl Marx
 - Louis Althusser
 - Michele Barrett
 - Stuart Hall
 - Friedrich Engels

- Nancy Fraser
- Sianne Ngai
- Michel Foucault
- Monique Wittig
- Simone de Beauvoir
- Judith Butler
- Sara Ahmed
- Heather Love
- Eve Kosofsky Sedgwick
- Eli Clare
- Michel Foucault
- Rob Nixon
- William Cronon
- Nicole Seymour
- Jacques Derrida
- John Berger
- Cary Wolfe

- You are encouraged to refer to other scholarly readings, for instance material that you might access via the University Library.
- Most of the keywords listed above are not simple, tidy ideas; in fact, many of them are complicated and may be defined in conflicting ways. A good essay will recognize this and respond to the tensions and complexities in the keyword.
- One of your central tasks in this assignment is to select a cultural object (text, film, image, music, etc) to which you will be linking your keyword. This is a crucial decision. Choose a cultural object where you see a strong connection with your chosen keyword and theoretical text(s) – where the theory can help illuminate the meanings of the cultural object. You are welcome to use texts referred to or assigned on Critical Approaches 2, for instance among the “Suggested Literary Readings” available on Canvas. You can also use any other cultural object that interests you.
- Consider ways in which you can draw boundaries around your cultural object to achieve the appropriate scope for an essay of this length – for instance, if your object is a TV show, can you look at one episode, or even just one scene? If it’s a novel, can you identify a specific character, scene, image, or chapter?
- Your essay should be presented in a scholarly manner, with a title, correct and clear use of language, and appropriate referencing using a recognised system such as MLA style.
- You can view an excellent online resource for scholarly referencing here:https://owl.purdue.edu/owl/research_and_citation/resources.htmlLinks to an external site.
- All the work you submit must be your own. Please see this important resource on academic integrity, referencing, and plagiarism: <http://www.sussex.ac.uk/skillshub/?id=251>
- This assignment is inspired by the scholar Raymond Williams's classic 1976 book *Keywords: A Vocabulary of Culture and Society*, which unpacks the cultural meaning and use of loaded and complex words, such as "nature" and "society."
- Your keyword essay won't be entirely like the following, as yours will tend to focus more specifically on a concept as it has been used by a particular thinker. You may, however, include an understanding of where the concept developed from (how it was changed by the thinker) or indeed how it was used after that thinker. Each of the following examples has a particular take on the keyword essay, some based on a period, but they provide some direction for you.
- You can access the following examples of "keywords" via the library here:
 - [Williams, Raymond. *Keywords : A Vocabulary of Culture and Society* \(2011\).](#) (Links to an external site.) (Links to an external site.)
 - [Cuddy-Keane, Melba, Adam Hammond, and Alexandra Peat. *Modernism : Keywords* \(2014\).](#) [Try "Readers, Reading", or "Reality"] (Links to an external site.)Links to an external site.
 - [Burgett, Bruce, and Glenn Hendler. *Keywords for American Cultural Studies* \(2014\).](#) (Links to an external site.)Links to an external site.[Have a look at

"Prison", "Normal", "Labor", "The Subject"]

- Examples from Animal Studies available [Keywords from Edinburgh Companion to Animal Studies-1.pdf](#) Download [Keywords from Edinburgh Companion to Animal Studies-1.pdf](#) and [HERE](#) Download [HERE](#) [Links to an external site.](#)
- [MacCabe, Colin, and Holly Yanacek, *Keywords for Today : a 21st Century Vocabulary : the Keywords Project*, ed. by Colin MacCabe and Holly Yanacek \(New York, NY: Oxford University Press, 2018\)](#) [Links to an external site.](#)
- [Burwick, Frederick, *Romanticism : Keywords*. \(Newark: John Wiley and Sons, Incorporated, 2015\)](#) [Links to an external site.](#)
- [Teves, Stephanie Nohelani, Andrea Smith, and Michelle H. Raheja, *Native Studies Keywords*, ed. by Stephanie Nohelani Teves, Andrea Smith, and Michelle H. Raheja \(Tucson, Arizona: The University of Arizona Press, 2015\)](#) [Links to an external site.](#)
- [Novak, David, and Matt Sakakeeny, *Keywords in Sound*, ed. by David Novak and Matt Sakakeeny \(Durham ;: Duke University Press, 2015\)](#) [Links to an external site.](#)
- [Peters, Benjamin, *Digital Keywords : a Vocabulary of Information Society and Culture*, ed. by Benjamin Peters \(Princeton: Princeton University Press, 2016\)](#) [Links to an external site.](#)
- [Ouellette, Laurie, and Jonathan Gray, *Keywords for Media Studies*, ed. by Laurie Ouellette and Jonathan \(Jonathan A.\) Gray \(New York: New York University Press, 2017\)](#) [Links to an external site.](#)

<https://canvas.sussex.ac.uk/courses/28530/pages/assessment-information-and-expectations>

Please note: you **cannot** resubmit work from the previous assessment period. You must choose a **new** subject to research from the keywords.

You must develop an essay of 1500 words in which you focus on one of the keywords listed. Explain and explore your chosen concept (your keyword), using quotations from at least one relevant theoretical text(s) assigned on the module. Please use the advice lectures from week 11 of the module which are available on Canvas.

Please submit via Turnitin to Canvas

RESIT: 30% Essay

30% Portfolio

In place of a participation portfolio please compose a maximum of 500 words on 3 topics of your choosing from the weekly schedule of Critical Approaches.

<https://canvas.sussex.ac.uk/courses/28530>

You **MUST** include:

- A brief comment on the week's reading.
- An astutely articulated question about the reading.
- The name of an artwork, text, film or other cultural example which you could interpret with reference to the week's keyword. You may include a brief explanation.
- A reference (MHRA style) to an article or academic book that would help you research the topic more fully: please use the University of Sussex library search and/or another academic search engine (e.g. Jstor) to discover a helpful source.

Submit to Canvas

Module Title	Module Code	Format & Weighting
Acts of Writing 2	Q3297	See below

Assessment Details and Expectations

RESIT: 100% Portfolio

Acts of Writing Portfolio Assignment

Your final assessment piece should be **2000 words** long (not including references and bibliography). If your assignment includes poetry, 1 page of poetry is the equivalent of 200 words of prose for these tasks.

You may choose any one of the following questions or writing tasks. The tasks are drawn from the formative assessments set for the different units of this module. Remember that portfolios must demonstrate research and knowledge from the module, and must include a bibliography; you should draw on essential module texts as well as wider, independent reading.

19. a) Invent your own exercise that is in the spirit of CA Conrad's SOMA(TIC) exercises but responsive to your own spatial environment (you can revise your work for the Week 6 Studio if you like). b) Compose a text following the procedure laid out in your own instructions. c) Provide an analytical commentary of 750-1000 words that reflects on the process with consistent reference to readings from the module. This commentary should not primarily consist of a description of what you did or of what you produced but should instead engage the works of other scholars, writers, and performance makers.

Writing activities: 1000- 1250 words

Analytical commentary: 750-1000 words

Total: 2000 words

20. Choose a piece of dance or movement (whether this is something you observe or perform in everyday life, or something you find in video form or at a live performance) and write a 500-word description of a specific movement sequence. For example, if you have chosen Beyoncé's *Lemonade*, limit your description to a 5-10 second sequence; if you have chosen your flatmate's hourly stroll to the refrigerator, do the same. Provide an analytical commentary of 1,500 words that reflects on the issues and opportunities that are raised when you translate your perceptions of movement into writing. Engage with the works of other scholars and writers that we have studied on this module.

Writing activities: 500 words

Analytical commentary: 1500 words

Total: 2000 words

21. Write a single long poem or short poem-sequence of 6-7 pages that engages with movement in some way. Write a 600-800 word critical introduction to complement the poem(s), making reference to texts that we have studied on this module.

Writing Activities: 6-7 pages of poetry

Analytical commentary: 600-800 words

22. Write an essay of 2000 words that analyses a published work of poetry that uses descriptions of movement (you might use the work of Spahr or Ramayya for this purpose if you like). Analyze the features of the descriptions (are they minimal, maximal, selective?) and ask: how do ideas about movement or descriptions of movement function in relation to other ideas and features of the poem, and to what end?

Total: 2000 words

23. Select a work of visual art and write an ekphrastic response to it. Your response should be in 3 parts:

1. Write a detailed description of the artwork (300-400 words).

2. Develop this into a work of creative writing, such as a piece of short fiction, a poem, or a creative essay (500-1100 words, or the equivalent in poetry)

3. Write a critical afterword analysing the work of art you chose, and exploring how your ekphrastic responses relate to theories of art writing that are explored in the module. (500-1200 words – n.b. as always, the overall word count must be 2000 words)

6. Write a piece of *notional* ekphrasis (i.e. about a work of art that doesn't exist), in a genre of writing of your choice (1000 words). Accompany this with a 1000-word essay closely examining a piece of published ekphrastic writing (for instance this could be one of the module texts), with reference to theories of art writing explored in the module.

7. W J T Mitchell has explored 'a commonsense perception that ekphrasis is impossible', a genre of writing always doomed to fail in what it sets out to do. Do you agree? Discuss in relation to our module texts. 2000 word essay.

8. Choose three works of art that move you and which are located in different places. Imagine you could gather these together in an exhibition or museum (just as Auden's poem or Rushdie's short story speculatively bring together different artworks and objects). Write a reflective essay of 2000 words examining your own notional exhibition and exploring in detail how the works you have selected would come together to form a collective narrative. Refer to theories of art writing and museum narration explored in the module. If you wish you may make this a creative-critical piece and replace up to 1000 words of the word count with a piece of creative writing about your proposed exhibition.

9. Find a persuasive speech or address given to camera (e.g. a YouTube/Twitch influencer, politician's speech, cultural commentator, activist) that you respond strongly to -- either negatively or positively. Now you should:

i) write a transcript (at least 800 words) of a section of a speech / talk of the same style AND

ii) write a 1200 word critical piece analysing the art of writing persuasively for video. Rather than focusing on your own process, instead use your experience of writing to reflect more broadly and critically on the style /rhetoric required for this kind of writing. You should incorporate the ideas of a range of writers on rhetoric and persuasion, which must go beyond those we have studied on the module.

Writing activity: 800 words

Analytical commentary: 1200 words

10. Write a second-person persuasive essay addressed to a specified reader, aiming to convince them of something or change their minds (1200 words). Include an 800-word critical introduction that engages with one or more of the essayists read for this module on the subject of approaches to rhetorical persuasion. As part of your analysis, engage with wider critical reading either from the module or from independent research.

Writing activities: 1200 words

Critical introduction: 800 words

Total: 2000 words

11. Write an essay of 2000 words that addresses the ways in which an essayist that you have read for this module constructs a relationship with their reader. Analyze the essayist's approach to creating their argument, their method(s) of persuasion, and the effect(s) upon the reader. As part of your analysis, engage with wider critical reading either from the module or from independent research.

Total: 2000 words

Submit to Canvas.

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Module Title	Module Code	Format & Weighting
Contemporary Literature and Culture	Q3306	See below

Assessment Details and Expectations

RESIT: 80% Essay 4000 words

For this resit you should reattempt the initial task. You must choose a different essay topic and title than the one you previously were examined on, and you must not reproduce previous work.

Q3306 – CONTEMPORARY LITERATURE AND CULTURE – CWK: ESS – RESIT

INSTRUCTIONS

This module is assessed by a 4000 word research essay. The piece can be a combination of creative and critical writing (max 2000 words creative), or it can be a straight critical essay.

The assessment measures the following learning outcomes:

- Learning Outcome 1: Demonstrate a thorough understanding of some of the central themes of contemporary literature and culture.
- Learning Outcome 2: Reflect critically on emerging literary, cultural, and theoretical trends in contemporary literature and their historical contexts
- Learning Outcome 3: Offer a close analysis of both the formal and thematic features of contemporary literature

Your essay should:

- **present a clear and focused argument that is rooted in, and supported by close analysis of work you have read for the module**
- **demonstrate an awareness of some historical and/or theoretical contexts for your author or authors**
- **pay close attention not only to thematic content, but also to the formal features of the work or works**

With a caveat, there is no set number of texts you need to write on – some essays might develop a detailed analysis of one novel, while others might make an argument rooted in an analysis drawing on 2 or 3 texts. The caveat: if you want to write about any of the *shorter* poems from the module (e.g. the prose poems, or Ocean Vuong's 'Telemachus') then you should either write about at least *three* short poems, or combine a reading of one poem with another longer primary text from the module. In other words: **you shouldn't write your whole 4,000 word essay focussing on a single short poem.** If you have any doubts about this, please just get in touch with me.

All essays should engage with secondary research: this might take the form of historical and contextual writing, engagement with critical debates about the work or works you choose to discuss, or critical engagement with scholarship or theory that helps you to make an argument. You should write and research contemporary literature that way you write about literature from any other period - e.g. use the library to research critical debates and sources and extant research, and conduct close readings.

Essay topics and titles

Please see below for a lengthy list of prompts. Essay titles should be in the style of journal/research article titles, *and not questions*. Please see the secondary reading throughout the module for more examples of how to format your title, but I'm including some below:

'Sounds like the Anthropocene: Alice Oswald's water-stressed Homeric verse'

'Queering Telemachus: Ocean Vuong, Postmemories and the Vietnam War'

'Forms of Resistance: Uses of Memoir, Theory, and Fiction in Trans Life Writing'

'All these things he saw and did not see: Witnessing the end of the world in Cormac McCarthy's *The Road*'

Advice on writing a creative piece

If you want to write a creative-critical piece, there should be a clear link between the creative and critical elements of your work (for example, you might use a range of forms - poetry, prose, etc - to examine the formal hybridity of some of the texts we've explored). It's possible they might emerge from the same text (for example, a piece that uses one of Jennifer Egan's experimental techniques

from *Goon Squad* that supplements a paper on *Goon Squad*). Unless it is absolutely obvious, the creative-critical link should be made explicit for instance, through discussion in your introduction or conclusion, or in a separate preface to the creative section. The critical element cannot be an analysis of your own creative writing; it needs to be a separate piece and it needs to be a clearly argued and referenced essay that engages with one or more works from the module. The creative piece can be in any number of forms (poetry, short story, play, memoir, etc). It can be up to 50% of your submission, so you must write a critical essay that is at least 2000 words long. The creative piece can be shorter than 2000 words (if it is poetry, for instance). It should not be longer than 2000 words. If you choose to develop a creative-critical piece, then your essay will be marked according to the [Creative and Critical Marking Criteria-1.pdf Download Creative and Critical Marking Criteria-1.pdf; Download](#) ; otherwise, all essays will be marked according to the [English literature marking criteria. Download English literature marking criteria.](#)

Assessment format:

The essay should be submitted as a word document, double-spaced with size 12 font.

The essay should follow a consistent method of scholarly referencing (see below), and there should be a bibliography.

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)).

Referencing style: The English department recommends MHRA, but you may use any scholarly referencing system you like, so long as you follow it consistently. Guidance and examples of different referencing styles can be found at the [Skills Hub](#).

ESSAY PROMPTS

- 1 How do any of the texts we have studied on this module respond to the experience of embodiment? Discuss in relation to one or more texts studied on the module.
2. How do any of the texts we have studied respond to the experience of conversation and/or communication and/or intersubjectivity? Discussion in relation to one or more texts studied in the module.
3. How do 21st century writers use contemporary (or obsolete) technologies in relation to form or theme in one or more works you have read for this module? (TV sets, social media, mobile phones, recording technologies, etc).
4. Is time passing differently in the new century? How have 21st century works responded to contemporary temporality and/or duration? Discuss in relation to one or more texts studied on the module.
5. What is the relationship in the twenty-first century between political and aesthetic radicalism? Discuss in relation to one or more texts studied on the module.
6. How do we trace the legacies of modernism, postmodernism and/or late modernism in the contemporary? Are these useful terms, or have they lost their explanatory power? Is there a new term that might replace 'postmodernism' to describe contemporary cultural experience? Discuss in relation to one or more texts studied on the module.
7. Is there an altered relationship to history emerging in the new century? How does 21st century literature bear historical witness? Discuss in relation to one or more texts studied on the module.
8. What role does nostalgia play one or more 21st century texts you have read for this module?
9. What versions of the nation or nationalism have you found most interesting in works you have studied for this module? Do global forms replace the nation as a framework for cultural life in contemporary literature? What version of the local survive? Discuss in relation to one or more texts studied on the module.

10. What “sense” do we have now of an “ending”? What are the after-effects (and/or affects) of the end of history that loomed in relation to the close of the 20th century? How do we register apocalypticism at the beginning of this century? How is this related to climate change, or to other kinds of global threat? Discuss in relation to one or more texts studied on the module.

11. What is the relationship between art and terror in works you have studied for this module? What ‘others’ haunt the 21st century cultural imaginary? Discuss in relation to one or more texts studied on the module.

12. ‘Rebecca was an academic star. Her new book was on the phenomenon of word casings, a term she’d invented for words that no longer had meaning outside quotation marks. English was full of these empty words – ‘friend’ and ‘real’ and ‘story’ and ‘change’ – words that had been shucked of their meanings and reduced to husks. Some, like ‘identity’, ‘search’, and ‘cloud’, had clearly been drained of life by their Web usage. With others, the reasons were more complex; how had ‘American’ become an ironic term? How had ‘democracy’ come to be used in an arch, mocking way?’ (A Visit from the Goon Squad). (See also: Rachel Cusk on ‘Summing Up’ at the end of *Outline*).

Using this reflection as a starting point, discuss how and why the idea of ‘word casings’ might haunt 21st century cultural production.

Or: consider the use of a particular phrase or word in relation to its uses in one or more texts you have read for this module.

13. ‘The repetitions of the traumatic event – which remain unavailable to consciousness but intrude repeatedly on sight – thus suggest a larger relation to the event that extends beyond what can simply be seen or what can be known, and is inextricably tied up with the belatedness and incomprehensibility that remain at the heart of this repetitive seeing’

(Cathy Caruth). How enabling is Caruth’s notion of the traumatic event in terms of 21st century cultural production? Discuss in relation to any one or two texts you have studied on this module.

14. In what ways is “identity” (national, sexual, gender, racial, class, intersectional) an important and/or problematic category for one or more texts you have studied in this module?

15. How is the relationship between knowing and unknowing represented in two of the texts you have studied on this module?

16. What relations between the personal and the political seem most compelling to you in one or more of the works you have read for this module?

17. How do contemporary poets use formal experimentation in their political works? How do they use or discard older poetic forms in their poetry?

18. What uses do contemporary writers make of landscape, mapping, or urban space?

19. How might a specific economic, psychoanalytic, postcolonial, or feminist theory (or the work of a particular theorist) you have encountered in your career at Sussex help you understand one or more of the texts you have studied for this module?

20. How is the family re-imagined in one or more works you have read for this module?

21. What uses do writers make of “realism” or the small detail in one or more works you have read for this module?

22. How is violence used in relation to the contemporary in one or more works you have read for this module?

How have one or more works you have studied for this module responded to past literature or art?

RESIT: 20% Essay 1000 words

Q3306 – CONTEMPORARY LITERATURE AND CULTURE – CWK: POF – RESIT

INSTRUCTIONS

Portfolio - 20% of final mark

The portfolio assessment is a way to track your participation in the class. My expectation for the class is that you participate every week whether that is by synchronous in-class discussion or by Canvas discussion board.

Students should participate in some form each week. Evidence of participation may include:

1. Screenshot of contributions to discussion boards
2. Brief bullet point notes recording points they made in interactive lectures or classes, or noting their reflections when listening to others in classes.

3. Reflective notes made by them based on active listening or reading in our classes.

4. Records of their responses to lectures or seminars.

For the final portfolio I will ask students to select three to five samples of their participation and contribution and submit them. This does not need to be written up in any lengthy form. If for any reason you feel you did not contribute to the level you might have liked, I will be happy to take into account reflections on readings you did not get to post or contribute to earlier in the term. I want to make this as useful and painless for you as possible.

Grading for portfolio:

75% - Exceptional participation and contributions, which might include excellent insights into class material, or particularly helpful feedback given to peers, or especially insightful reflections. Evidence of sustained contribution across the module and in depth engaging with particular texts.

70% -Extremely strong participation and contributions, which might include excellent insights into class material, or particularly helpful feedback given to peers, or especially insightful reflections.

65% - Good participation and contributions: complete and meets all the requirements for the task.

55% - Reasonably sound participation and contribution, but there might be missing elements.

45% - Evidence of participation and contribution, but it may be patchy or incomplete.

30% - Insufficient evidence of participation and contribution.

0% - No evidence of participation and contribution.

Module Title	Module Code	Format & Weighting
Literature, Politics and Culture	Q3307	See below

Assessment Details and Expectations

RESIT: 100% Portfolio 4000 words

LITERATURE, POLITICS AND CULTURE IN POSTWAR BRITAIN

Assessment details:

This module is assessed by a **4000 word portfolio**. The weighting will be 100%.

You will be asked to submit **2-3 pieces of work**, and it is up to you to decide how long each submission should be but together they should not exceed 4,000 words.

These pieces of work should be responses to the portfolio tasks (most are essay prompts or questions, and require responses in the form of essays) that have been suggested for you. You can find these at the bottom of the Canvas pages for each week and also combined as a pdf on the Assessment page of the Canvas site: https://canvas.sussex.ac.uk/courses/28599/pages/assessment-information-and-expectations?module_item_id=122420. So, you might respond to a task from week 3 and a task from week 8, for instance - these responses would comprise your portfolio.

Please note: for a resit you must respond to tasks that you have not previously been examined on and you must not reproduce work you have already submitted,

Please do not do more than one task set within any given week (i.e. two tasks from week 2).

You can give your responses to the portfolio tasks your own titles (for instance, you might prefer to turn a question or prompt into a title that reads more like an academic article title), but you must indicate which task you are responding to in your portfolio next to the title (e.g. 'Week 3, Task A').

Additional note: many of the portfolio tasks suggested work for multiple weeks (so, for instance, if a task is set in week 4, you might use it to comment on reading in week 3, etc).

You should include a contents page at the front of your portfolio indicating what pieces of work are included within it. When you hand in, all your portfolio pieces should be combined in one document.

All submissions should be accompanied by a full bibliography and should be referenced in a scholarly fashion.

Please see the 'Assessment' page of the Canvas site for the marking criteria (most tasks are 'critical' and use the standard marking criteria but one, in Week 6, is critical-creative).

Assessment format: *Word document. 12 font (suggested font type: Times New Roman or*

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Garamond). 1.5 spaced. All references should include scholarly citations.

Referencing style: The English department recommends that you follow the MHRA guide to referencing, but you are welcome to follow any scholarly referencing system so long as you do so consistently. See the guide to referencing here: <https://www.sussex.ac.uk/skillshub/?id=451>. It will be easier for your marker if you have a separate bibliography for each piece of portfolio work.

Submit to Canvas.

Module Title	Module Code	Format & Weighting
Modernisms	Q3308	See below

Assessment Details and Expectations

RESIT: 60% Essay 2000 words

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.

Assessment and weighting: Essay (2000 words total, 60% of grade)

Assessment aims:

Your final assessment for this module is a 2000-word essay, which is worth 60% of your grade. You will submit your essay through Canvas. This essay is an opportunity for you to research and explore beyond the remit of our taught module, using our seminars and lectures as jumping off points. I am looking for you to demonstrate an advanced engagement with an aspect of modernism, whether that be an individual author or text, or a theme. Your essays should demonstrate excellent close readings, strong research skills, and independent thinking.

Assessment details:

This essay is a research paper, so there is the expectation that outside research and reading will enrich your close analyses. Your essay can be on the assigned literature from any week. If you choose to write about material that you address in a thought piece, there is the expectation that you will be developing new language and ideas.

Sample Essay Questions now available [here](#) Download [here](#).

Assignment advice:

Library staff have put together a phenomenal guide to our module and available resources that you can find here:

[Q3308 Library Research Guide-1.pdf](#) Download [Q3308 Library Research Guide-1.pdf](#)

Essay advice:

- Do some research. Think about your ideas in relation to modernism as a whole.
- Take time to gather up research, re-read the primary literary text you've chosen, and to develop a strong central argument for your essay.
- Draw up a structure. Make sure by the end of your introduction that I know what you're about to argue.
- Once you've finished drafting, walk away from the paper.
- Come back to the paper, and read it out loud. Read it slowly. Read it repeatedly. Have a friend read it. Hone your sentences. Ask yourself if each paragraph makes a clear argument.
- Run the essay through a spelling and grammar check before submitting it. Failure to do so suggests a lack of care, and this is an easy way to catch basic errors of diction, punctuation, and syntax.

Assessment format:

I ask that you adhere to the following formatting requirements:

- Include an essay title (if you are responding to a prompt note this in parentheses, e.g. 'Tracking Desire in Nausicaa' [response to prompt 3])

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- Double space your essay for ease of reading.
- Include a works cited
- Submit your essay as a word document or pdf

Word count / duration / size of assessment:

This assessment is 2000 words total. Please adhere to word limits.

Referencing style:

Use an accepted referencing style, such as MHRA, MLA, Chicago. Please see the below for a good referencing guide:

[Purdue Owl Formatting and Style Guide](#)

Submit to Canvas.

RESIT: 40% Portfolio 1800 words

For the resit, you should reattempt the initial assessment with 6 new entries. If you submitted any part of your portfolio in the initial assessment period, you may not resubmit a previously submitted element of your portfolio.

Assessment and weighting: Thought Piece Portfolio (1800 words total, 40% of grade)

Assessment aims:

This portfolio is comprised of six short entries (no more than 300 words each, so 1800 words total). In these exploratory pieces, you have the opportunity to engage critically and/or creatively with our weekly readings and also do additional research and reading around each week. You have complete leeway in how you choose to respond to the reading you select. Your portfolio may include short essays; review blog posts; diary entries; pretend interviews; scripts for advertisements; brainstorming; user manual instructions; manifestos. You can create your own artwork and provide a brief commentary; a scenario for a TV show; whatever you like. Each piece can be different in genre. You are encouraged to be incisive, responsive, speculative, exploratory, conjectural, and creative.

Assessment details:

There are 4 requirements for each thought piece:

- 1) do not exceed 300 words
- 2) draw from one specific week (multiple entries on a single week's reading are not permitted; should you offer three thought pieces on a single week, only the first will be evaluated) [you may do up to 3 *Ulysses* entries]
- 3) focus on one specific assigned text (I will expect some kind of close engagement with the text, demonstrated through quotations, references, a works cited if this is relevant). You can explore a theme, a concern, a cultural context, something that inspired or troubled you about it the text.
- 4) reference at least one relevant secondary source from your chosen week (secondary sources are listed week on week in the syllabus; available texts can easily accessed via the module "Reading List"). Referencing can occur in different ways - through in-text citations, footnotes, etc.

Assessment format:

Please submit your thought pieces as a word document or pdf. You should make it clear through your formatting which week and text each entry is responding to. A title page is optional.

Word count / duration / size of assessment:

This assessment is 1800 words total; each entry is 300 words. Please adhere to word limits.

Referencing style:

Use an accepted referencing style, such as MHRA, MLA, Chicago.

Submit to Canvas.

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Module Title	Module Code	Format & Weighting
Literature and Philosophy	Q3269	See below

Assessment Details and Expectations

RESIT: 100% Portfolio 2500 words

Assessment and weighting: Portfolio (2500 words, due in the A2 assessment period, worth 100% of the module mark)

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:

- Engage critically with texts on the module and place them in relation to their historical and cultural content.
- Display an understanding of some of the connections between literature and philosophy in the eighteenth century.
- Analyze texts on the module in light of different disciplines (literature, philosophy).

Assessment details:

Your portfolio should be uploaded to Canvas as a single document.

It must contain two components (1 AND 2), as described below. You may not write about the same text in parts 1 and 2: you must write about *different* texts from the module in parts 1 and 2.

1) 500 word analysis of a keyword from our module.

To complete this part of the assignment, you need to choose one keyword from our module – in other words, a term or a concept that has been important in the texts we have read – and define it *based on a text (or texts) we've read*. Don't, in other words, give the dictionary definition, but come up with a definition based on the text or texts you're focusing on. In your definition, use direct quotes sparingly, and focus primarily on synthesizing what the text argues.

Examples of possible keywords include: **freedom, nature, rights, property, justice, history, home, civil society, education, power, remembrance, mourning**. If you'd like to write on another keyword, please **email me** to check with me first.

You are not required to use critical sources in the keyword analysis: focus on the text itself.

2) 2000 word essay.

Choose a topic from the list below and write a **2000-word essay**.

- Your essay should be double spaced and should include a bibliography.
- Please give your essay a real title that sums up what you are arguing (rather than using the topic as a 'title').

Please note the following requirements

- Your essay **must** focus on one or at most two of the texts we have studied on the module. I strongly advise focusing on one text unless you are writing about two poems (if you write about Wheatley Peters, you can write about up to four poems).
- All of these questions require you to develop a clear and sustained argument that displays your own interpretation and engages critics' claims. You **must** use examples from your chosen text(s) as evidence for your argument.
- You will need to incorporate at least **three critical sources** in your essay. (You don't need critical sources in your keyword analysis.) These could be articles or chapters from books: suggested secondary sources are listed on the module's library reading list, listed in the 'Further reading' section of reach week. You are also encouraged to use the library, JSTOR, Google Books, Google Scholar, Project Muse, Eighteenth-century Collections Online (ECCO) and the Times Digital Archive in order to find your own primary and secondary resources. Please note that many Internet sources, aside from articles retrieved from online databases like Project Muse and JSTOR, aren't appropriate scholarly resources and shouldn't be used.

Essay topics:

5. Analyse the significance of loss and/or mourning in one or two texts studied on the module.
6. Develop an argument about the significance of property (ownership, possession, etc.) in one or two texts studied on the module.
7. Analyse the depiction of same-sex friendship in one or two texts studied on the module.
8. Evaluate the representation of marriage OR maternity--and its effects on women's roles in society--in one or two texts studied on the module.
9. How are questions of responsibility and/or justice raised or evaded in one or two texts studied on the module?
10. How is education gendered and what are the effects of this? Answer in relation to one or two texts studied on the module.
11. Analyse the role of violence and/or punishment in one or two texts from the module. What social function, if any, does it serve, and to what extent is it criticised in the text(s) in question?
12. Analyse the representation of masculinity in one or two texts studied on the module.
13. Discuss the role of coercion, captivity, or unfreedom in one or two texts from the module.
14. How does *Persuasion* connect the local to the global?
15. How does Wollstonecraft use the prospect of overall social progress to argue for improved freedoms for women in *A Vindication of the Rights of Woman*? What is the broader significance of this strategy?
16. Develop a reading that analyses two of Phillis Wheatley Peters's poems alongside at least one of Honorée Fanonne Jeffers's poems. How does Jeffers's poetry respond to Wheatley Peters's?
17. Develop an analysis of how history is understood through geography and geology in *Beachy Head*.
18. How are structural forms of oppression and/or violence connected to discussions of death in one or two texts from the module?

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

Word count: 2500 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.]

Module Title	Module Code	Format & Weighting
The C19 American Short Story	Q3271	See below

Assessment Details and Expectations

RESIT: 70% Essay 2000 words

For this resit you should reattempt the initial task. You must choose a different essay topic and title than the one you previously were examined on, and you must not reproduce previous work.

For this essay, you can write about any of the texts we have studied over the course of the module, **though you cannot write about texts which you have used for Essay 1 (30%)**. The goal of this assignment is to write a coherent essay which engages in close detail with the assigned texts, demonstrates how you have developed your own ideas based on seminar discussions, and which shows independent research into your chosen topic. This can be achieved in a number of ways - you

may wish to write an essay about a single story, or about two stories by one writer; or you might opt for a thematic approach which compares two stories written by different authors at different historical periods. In any case, a really good essay will combine close textual analysis with skilfully chosen knowledge regarding the historical and literary context of the nineteenth-century American short story.

To be clear, you may write about **one or two** short stories. You should choose an essay title from one of the following options. 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.:

1. "Let him write like a man, for then he will be sure to write like an American" (Melville, 'Hawthorne and his Mosses, NAB, p. 1421). How is masculinity and/or American national identity constructed in the nineteenth-century American short story?
2. "Is that all of their lives?—of the portion given to them and these their duplicates swarming the streets to-day?—nothing beneath?—all?" (Harding Davis, 'Life in the Iron Mills, NAB p. 1700). Write an essay exploring the representation of work in one or two short stories. You may wish to consider: how character is constructed in relation to work; the culture of work; slavery as/and work; 'women's work'; writing as work; and anything else of relevance.
3. Write an essay examining the representation of women's experience in the nineteenth-century American short story. You may want to think about: cultural conceptions of femininity; desire and sexuality; the domestic sphere; women's attitudes to art and writing; racial difference; and anything else of relevance.
4. Discuss the concept of 'realism' in relation to one or two short stories. You might consider the concepts of social realism or psychological realism, the relationship between realism and romanticism, representations of social class or identity, uses of the narrator, vernacular literature.
5. How is the American 'West' represented in the short fiction of Twain, Harte, Sui Sin Far, or London? How do the spaces or natural or urban environments of the West affect characters' understandings of their identities?
6. "Nothing so aggravates an earnest person as a passive resistance" (Melville, 'Bartleby, the Scrivener, NAB, p. 1478). From Bartleby's strange lack of co-operation, to the slave revolt aboard the *San Dominick*, to Julius' skillful manipulations of the Northern plantation owners in Chesnut's tales, the nineteenth century abounds in stories of *resistance*, both passive and directly confrontational. Discuss the idea of 'resistance' in relation to one or two short stories. You may wish to think about: industrialism and capitalism, American expansionism/imperialism; slavery; the women's rights movement; the role of literature in social change.

Submit to Canvas.

RESIT: 30% Essay 1500 words

For this resit you should reattempt the initial task. You must choose a different essay topic and title than the one you previously were examined on, and you must not reproduce previous work.

For this essay you can choose to write about any of the texts covered in Weeks 1-4 of the module. The goal of this assignment is to work on choosing a theme, selecting appropriate textual evidence that illustrates your theme, providing persuasive analysis of that evidence, and focusing your writing in order to construct an argument on the basis of your theme. In your essay, you should write about **one** story in detail, although you may support your argument with references to other stories.

Please choose one of the following options:

8. Choose one of Washington Irving's stories to explore how a particular theme is developed in it. Some possible themes might be (though are not limited to): Irving's depiction of men or women, marriage, love, nature, rural life, the landscape, the idea of a 'ruin', mourning, old age, the Colonial past, the difference between England and America, loitering, wandering, traveling, the idea of a 'sketch' as it relates to Irving's writing style, Crayon's manner of observation, etc.

9. Edgar Allan Poe's short stories have been described as 'tales of ratiocination'. Yet, at the same time, they often seem marked – if not overwhelmed – by the force of the *irrational*: the inscrutable force of nature, violent physical or psychological torment, the monstrous or the animal, the self-destructive obsession to know or the terror of being found out. For this assignment, then, you will explore the tension between the rational and the irrational in terms of a particular theme in one of Poe's tales. Some possible themes you might want to consider are (though are not limited to): Poe's use of science or pseudo-science, mathematics, or logic; the 'will' in 'William Wilson'; the analytical powers of the detective, reading and unreadability (of clues, of fashion, of faces in 'The Man of the Crowd', etc.), the figure of the 'double', death, anonymity and the crowd in the city (London or Paris), the short story as puzzle or riddle, games, the 'perverse'. You could relate Poe's theoretical observations on the method of telling a short story to one of his stories.

10. "The people trembled, though they but darkly understood him" ('The Minister's Black Veil', NAB p. 371). Hawthorne often signals to his reader that his stories are imbued with the potential for allegorical readings. At the same time, they seem to exceed allegorical readings through their richness of psychological observation. Write an essay exploring the role (and perhaps the limitations) of allegory in one of Hawthorne's short stories. You might consider: how he uses language and narration; the role of irony; religion and morality; history; wilderness and cultivation; gender, bodies and allegory; how Hawthorne constructs 'character'.

11. Contemporary critic and queer theorist Lee Edelman argues that 'by refusing to submit to the regulative norms of community and communication', Bartleby 'insists on something else, on a preference that negates what is'. In your essay, explore the theme of *refusal* in Melville's 'Bartleby, the Scrivener'. You can approach your investigation from different angles. You may want to think, for example, about the relationship between refusal and the human, refusal and queerness, or refusal and capitalist society. It will be beneficial to focus on close readings of specific passages. You may also want to think about the structure and style of the story to develop your argument.

Close Reading-Writing: In the spirit of Dupin, you should pay close attention to the particular details of your chosen text (its language, reference, style, structure), choose carefully your quotations and make sure that each supports your argument. (All citations should follow MLA Style). You will need to develop a thesis statement on the basis of your chosen theme. Your thesis statement should be clearly defined and well-developed throughout, using textual evidence properly. Use of plagiarized material will warrant immediate failure for the paper and possibly for the module.

Submit to Canvas.

SCHOOL OF MEDIA, ARTS AND HUMANITITES

Module Title	Module Code	Format & Weighting
Special Topic (Writing Workshop Autumn)	Q1233	See below

Assessment Details and Expectations

RESIT: 100% Portfolio

Assessment Details and Expectations:

Final Portfolio (100%)

Word count: 2500 words

The module is assessed in two ways:

Portfolio (70%)

70% of your grade is for the compilation of a number of short texts you compose on the module, plus a short preface in prose. The texts can be, but do not have to be, the texts that you submit week by week over the course of the term. You must not submit any texts that you wrote before the module started. The preface should be a maximum of 1000 words and should include discussion of at least one text we studied on the module this term.

As a whole, the portfolio should be up to 2500 words of prose. Where you submit poetry rather than prose there are no hard and fast rules for comparing word counts. As guidance you might take a page of poetry to be the equivalent of 200 - 250 words.

Participation (attached as an appendix to your portfolio) (30%)

30% of your grade is for participation. Participation means three things:

1. Attending the seminar and contributing thoughtfully and constructively to the discussion of other people's work.
2. Posting creative writing to the forum on your assigned weeks by the deadline agreed.
3. Commenting constructively on other people's work on the forum.

Your appendix should include 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 at least five 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 and/or photos and scans of your in-class workshop notes.

Grading for appendix:

You'll be given a grade for the appendix, which makes up 30% 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.

In exceptional cases (for example if a student misses a lot of seminars, or posts a great volume of seriously considered and constructive feedback on the forum) a lower or higher grade may be awarded for participation.

Referencing style: You may choose any approved referencing style, but you must apply it

consistently. Please indicate on the front page of your assignment which referencing style you are following. As a School, MAH recommends [MHRA style](#) for notes and bibliography: [Guide on different referencing styles](#).

Assessment Criteria and Feedback

Your work will be marked according to the Creative and Critical Writing Assessment Criteria, [linked here](#) [Download linked here](#). Written feedback on your work will be provided via Canvas, and you are invited to come and discuss your work with the module tutor (Ashley, this term) in my office hours or by appointment.

Your feedback will be available on Canvas and Sussex Direct

How To Submit Your Work:

Submit to Canvas.

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:

- 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)

Support with Academic Skills:

There are plenty of online and on-campus resources to support you to develop your academic skills and support you through your assessment.

[You can find English language support here](#)

[You can find essay writing support here](#)

If you know you have a specific learning difficulty such as dyslexia, or think you may have, then contact the Student Centre who have advisors with expertise in these areas:

<http://www.sussex.ac.uk/studentsupport/learningdifficulties>

Other support services relating to studying and assessment can be accessed through this link

<http://www.sussex.ac.uk/studentsupport/learningdifficulties/study>

Academic Integrity and Avoiding Academic Misconduct:

Academic misconduct is cheating. It includes plagiarism, collusion, fabrication of results, and cheating in exams. It also includes but is not limited to: asking someone to write assignments for you, buying an essay from an essay writing company, or the presentation of AI-generated responses or text as your own work. This sort of cheating is known as 'personation' and is treated very seriously by the university.

Sometimes students commit academic misconduct without fully understanding why they have done something wrong. To protect yourself from committing academic misconduct, you should understand what it is and learn some of the common mistakes students make.

For information on avoiding academic misconduct, please consult the section "Referencing and Academic Integrity" on Skills Hub (link below). Skills Hub also includes clear information about referencing; following the university's guidelines is one of the easiest ways to avoid plagiarism.

[Academic Integrity at Sussex](#)

SCHOOL OF MEDIA, ARTS AND HUMANITITES

Module Title	Module Code	Format & Weighting
Special Topic (Writing Workshop Spring)	Q1234	See below
Assessment Details and Expectations		
<p>RESIT: 100% Portfolio</p> <p>Your portfolio is the compilation of a number of short texts you compose on the module, plus a short preface in prose. The texts can be, but do not have to be, the texts that you submit week by week over the course of the term. You must not submit any texts that you wrote before the module started. The preface should be a maximum of 1000 words and should include discussion of at least one text we studied on the module this term.</p> <p>The word-length of the complete portfolio depends on the kind of writing you decide to submit. If you submit prose, you should submit 2500 words. If you submit poetry, please submit 10 poems.</p> <p>For this resit, you should submit new pieces of writing, not previously submitted for assessment, including a new preface. <u>If you submit any part of your portfolio in the January assessment period and then resit in the summer assessment period, you may not resubmit a previously submitted element of your portfolio.</u></p>		

Module Title	Module Code	Format & Weighting
Writing Poetry	Q3204	See below
Assessment Details and Expectations		
<p>RESIT: 30% Presentation</p> <p>Write new feedback on ten poems posted to the forum by other students in your seminar group. The feedback should respond carefully to particular details of the writing. You may not re-use any feedback you already posted to the forum during the semester.</p> <p>RESIT: 70% Project</p> <p>For this resit you should reattempt the initial task. You should submit a collection of 10 new poems with a new preface, and you must not reproduce previous work.</p>		