UG Finalist English Literature Resit Assessments 23-24

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

(Note: this is what we are looking for in the portfolio as a whole -

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(Note: this is what we are looking for in the portfolio as a whole - if you choose to submit 4 x 1000-word pieces they don't all need to do all of these things).
If you choose to develop one of the creative-critical tasks from the module Units on canvas (please Creative and Critical Marking Criteria-1.pdf Download Creative and Critical Marking Criteria-1.pdf Download ;

8. Focussing on any two texts from the module, discuss how the texts of your choice are both concerned with enquiring into the relationship between the past and the present.

Changing ideas of Nature and the natural;
Individual experience and/or collective experience;
Freedom in theory and/or practice;
Belief and/or credulity;
Labour and the body;
Power, authority, rank in society;
Community and bonds of care;
Rationality and/or feeling;
Land, ownership, and the commons;
Dispossession;
Nature as a form of national imagination or national fantasy;
Nature as reparative or therapeutic.
NB: These topics still require you to choose how to apply and focus them - which texts to choose, which historical moment and/or context to focus on, etc. Please feel free to email me (Andrea Haslanger, a.haslanger@sussex.ac.uk) for more guidance.

Assessment format: One document, double spaced, uploaded to Canvas.
Word count: 4500 words. The word limits include quotations in the text, but do not include the bibliography, footnotes/endnotes, appendices, figure f1/F1 g' g0 G[(P)4(ag)-7(e)] TJETQq0.000008871

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

Submit to Canvas.

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

Assessment Details and Expectations

Portfolio: Key Information
Your portfolio is 3500 words long in total.
If you want to take a wholly critical track, your portfolio will consist of a 3500 word essay (100% of your mark). You must develop this essay in response to one of the essay questions below.

own, then your portfolio will consist of two items:

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

Critical Essay Questions
Whatever essay question you choose, be sure to develop a clear ***argument***. State the argument at the start of your essay and follow it through in a focused, linear way in the body of your essay. Format and reference your essay in a scholarly manner, and in accordance with the guidelines

the module Canvas site: Assessment Information and Expectations: Queer Fictions [23/24] (sussex.ac.uk).

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

1. Kathryn Bond Stockton.

   Write an essay that explores ONE or TWO of the literary texts assigned on the module in

2. Elizabeth Freeman.

4.

This assignment assesses your ability to reflect on your degree programme and as such you should

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

What makes a good literature review?
The literature review should summarise the key conversations happening in the research relevant to your area of study. It should briefly refer to the key players/works in those conversations to give your reader an introduction to the research that supports your project.
You can choose to engage with academic research throughout your portfolio instead of creating a

You can use the literature review to signpost your reader to the research that supports your project aims and rationale.
There is no set length for this, but I suggest you think of it as no less than three paragraphs.

The Book Trust report on reading for pleasure has a good example of literature review at the beginning (first 2 paragraphs):
https://www.booktrust.org.uk/globalassets/resources/research/reading-for-pleasure-in-secondary-schools-literature-review.pdf
You can find a helpful video on how to complete a literature review here:
https://www.youtube.com/watch?v=OvcawD4abps&feature=youtu.be

What is reflective writing and how do I do it?
The reflective thinking process starts with you exploring how you think about a topic. Doing this involves revisiting your prior experience and knowledge of the chosen topic you are exploring. It also involves considering how and why you think the way you do. The examination of your beliefs, values, attitudes, and assumptions forms the foundation of your understanding.
While reflective writing is often rooted in your personal perspectives, it does not mean you have to share personal information about yourself. It also does not mean pouring out everything you think and feel in an unstructured way. Instead, reflective writing requires a clear line of thought, use of examples (perhaps from your own life or from the lives/experiences of others or things you have read/watched) to illustrate your reflections.
Reflective writing is often less formal than other academic writing you can use personal pronouns like 'I', 'my' or 'we' - but please avoid using colloquial language and slang and remember that this is still an academic piece of work.
To develop your reflective writing skills, you can keep a journal of your experiences throughout the development of your placement. Ahead of Project Planning Supervision meetings you will be asked to complete a reflective worksheet. Feedback on these will also be useful when you come to write your portfolio.

Submit to Canvas.

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

Assessment Details and Expectations

RESIT: 75% Dissertation - 7,000 words

You will write a 7,000 word essay on an agreed topic. See the 265.402 623.38 Tm0 g0 G[( )] TJETQGE

RESIT: 15% Report

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

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

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

2] Shape of the outline

This will vary, depending on the nature of the dissertation and the kind of research you are conducting. Nevertheless there is a broad shape to most outlines that you might bear in mind when preparing your submission. Outlines commonly follow some version of the following tripartite structure: The first phase of the outline will set out the problem to be addressed, the main research question or questions that you are asking, as compellingly as possible.

The second phase will suggest how the dissertation will address this question or questions. This will involve both an indication of the material that you will address, and the direction the argument will follow (as far as you know at this stage).

The final phase might then explore possible conclusions that the dissertation could reach, however tentatively. It is good to frame these possible conclusions so they address the questions asked in the first phase.

Remember that your argument and thought will develop as you go through the process of writing the dissertation; you are not expected to have your final thesis statement in place at this stage.

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

4] What should a successful outline achieve?
It should provide a clear indication of the question that you are asking. It should give the outline of an argument that is manageable in scope. It should give a clear sense of the materials you are addressing, and any relevant contextual or theoretical angles.
The strongest outline will be well written and will leave the reader with the impression that the dissertation is asking a compelling and well formulated question, and that it has the tools and the conceptual framework in place to address that question within the word limit. The outline will not be judged on its conclusions (which will develop as you are researching and writing); it will rather be judged on the strength of the research questions, the clarity with which these have been articulated, and its usefulness as a means of guiding and shaping your research. NB: the outline will be a piece of discursive writing and not a list of bullet points.

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RESIT: 10% Portfolio

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

13.

without the oedipal project. The cyborg would not recognize the garden of Eden; it is not

The portfolio will comprise four short assignments.

Task 1:

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

Task 2:

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

Task 3:

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

Task 4:

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

Portfolio Detailed Guidance

Task 1 Guidance

references and a bibliography (not part of the word count).
This task encourages close engagement with a scholarly argument, and aims to develop skills in identifying and articulating key arguments and claims.

Submit to Canvas.

Module Title	Module Code	Format & Weighting

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

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

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

Your work will be marked using the English Literature marking criteria Assessment_Criteria_-_Literature.docx

Assessment format: Word document, ideally in Times New Roman font, double-spaced.
Word count: 4000
Referencing style: MHRA

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

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

Questions:

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

Submit to Canvas.

Module Title

Class, Culture and Contemporary Writing	**Q3319**	**Essay (100%)** 4000 words

Assessment Details and Expectations

This can be a critical essay or a creative-critical essay

Assessment aims:
A critical essay should be grounded in a close reading of at least one literary, visual or critical text, and you should also show that you are aware of the scholarship relevant to your topic.

A critical-creative essay could take the form of autobiographical writing into which critical thinking (engagement with literary, visual, or critical texts or scholarship relevant to your topic), is interweaved (many of the course readings take this form). The essay could, if you wish, include experiments with