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.
Discuss the representation of active female sexuality in texts on this module.

2.

(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.

explicit. Even so, it is crucial that you enable your reader to see what the links are. Ask yourself:

ou

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 & **consult relevant sources**, including library or **scholarly articles and books**. Please note that Wikipedia and personal blogs **the more you can engage with scholarly writing, the better**

context and research, on the other
- o Privilege *your* own analysis and interpretation, rather that of others: we want to see your thinking and hear your ideas about the passage
- o Combine accurate comprehension of the passage with literary critical appraisal
- o Show discernment in selecting close reading observations and shaping them to produce a well-structured argument, claim or interpretation of the passage
- o Demonstrate a sense of taking part in a wider conversation about the

while continuing to sustain your close reading and allowing your own voice to remain distinct.

Assessment format: Word document. Please double-

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: You 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,

3.
relation to two texts studied on this module.

4.
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

The resit portfolio comprises 4 written tasks as follows:

Task 1: Working with Middle English, 350 words

Choose a 10-
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 *Morte Darthur* or *Winter's Tale*. Write a 500-word close reading of those lines, drawing out key romance motifs and

Task 3: Keyword Definition, 300 words

courtly love, breton lai, etc.), and write a 300-word definition of it. Make sure you support your

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
r.

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

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.

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

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;

[redacted]

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.

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**

***

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.
monster and miracle not only seemed more plausible, but deeply linked, on occasion
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.
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.

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.

Critical Approaches 1	**Q3120**	**See below**

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

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.

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.
-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

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.

YES: Cite and analyze other texts

Referencing style:
You may choose any approved referencing style, but you must apply it consistently. Please indicate

MHRA style *Guide on different referencing styles*.

Assessment Criteria and Feedback
Your work will be marked according to the Creative and Critical Writing Assessment Criteria, here Download linked here. Written feedback on your w A2>

suggestion (also called a Copy Change):

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.

original writing that might go somewhere
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

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 -based modes of writing that we encountered in unit 1 (erasure, collage, cut- 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

experiments:n(word. 683.02 uri Tc[(poUn-6(ec)-3t 1-6(e.)-141100B3>)-9(lg[( )] w.3 Tm0 g
* 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 "
* Write on a piece of paper where something is already printed or written.

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 w/F2 9.96 Tf1 0 0 gETQ4005100B6>745.384 458.59 683.74 re

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

digital/mediated dialogue, review the resources linked on the Week 7 Canvas page

you feel is appropriate and clear; make sure to use it consistently.

provided with (Sandra Scofield, required reading for Week 6), to make sure you

Your scene must be accompanied by a critical commentary, which should:
-reflect critically on the challenges and opportunities involved in writing in-person versus

reading for Week 5).
-
(required reading for Week 7).

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

6.

present two or more characters in conversation, and it should consciously engage and

requires you to engage in careful consideration about what you think the themes and

person, mediated (social media, text, etc), or both. It must be written solely from ONE

reading from Week 5). If your scene includes any digital/mediated dialogue, review the

clear; make sure to use it consistently.6>-56000300440053>46000530055>-146000520053>46005

for Week 5).

provided with (Sandra Scofield, required reading for Week 6), to make sure you

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

-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

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.' -

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% -

Discuss.

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

in depth to *Richard II* and one other play, examine the representation of kingship in Shakespeare.

government? How?

- Nancy Fraser
- Sianne Ngai

[redacted]

- 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.19

Acts of Writing 2	**Q3297**	**See below**

RESIT: 100% Portfolio
Acts of Writing Portfolio Assignment

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*
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.
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

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

-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 studies for this module? What

the module.

12.

marks. English was full of these empty words

m the Goon Squad).

Outline).

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

Garamond). 1.5 spaced. All references should include scholarly citations.
Referencing style:

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

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.:

and his Mosses, NAB, p. 1421). How is masculinity and/or American national identity constructed in the nineteenth-century American short story?

lives? of the portion given to them and these their duplicates swarming the streets to-day? nothing beneath?
an essay exploring the representation of work in one or two short stories. You may wish to consider:

8.
developed in it. Some possible themes might be (though are not limited to):
depiction of men or women, marriage, love, nature, rural life, the landscape, the idea of a
Colonial past, the difference between England and America,
loitering

9.
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
Some possible themes you
-

observations on the method of telling a short story to one of his stories.

10.
Veil, NAB p. 371). Hawthorne often signals to his reader that his stories are embued 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

Special Topic (Writing Workshop Autumn)	**Q1233**	**See below**

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.

Special Topic (Writing Workshop Spring)	**Q1234**	**See below**

RESIT: 100% Portfolio

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.
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.

For this resit, you should submit new pieces of writing, not previously submitted for assessment, including a new preface. **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.**

Writing Poetry	**Q3204**	**See below**

RESIT: 30% Presentation
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.