that exceed this word count per page, that's okay.

- Have a focused research question (i.e. something that you are legitimately trying to find out through your inquiries)
- Make an argument and support it with evidence
- Display original thinking
- Show evidence of further reading/research

You are expected to develop your own research question, but you may wish to make use of one of the following formats:

- Consider the implications of differences between the ways that two different theorists handle a concept or term that they (ostensibly) have in common
- Explore the tensions within a concept
- Consider how a literary text is illuminated by one or more of the theoretical ideas we have studied (important: you need to go beyond simply showing that a theoretical can be applied to make a specifics argument about what we learn)
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**Assessment format:**

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| **Modernist and Contemporary Fictions** | **816Q3A/ 816Q3B** | **See below** |
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**RESIT: 80% Essay**

816Q3B – MODERNIST AND CONTEMPORARY FICTIONS – ESS – RESIT
This module is assessed by a 4000-5000 word research essay, which can, if you wish, include creative or creative-critical writing. If you choose to include a creative element this should make up up to 50% of the assessment and be accompanied by a critical piece that contextualises or frames the creative work and which follows the requirements set out below for a critical essay.

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**578.95 reW*nB**

6. Concentrate on literary writing that represents history (historical novels, or poetry or drama that explicitly engages an earlier time period, before the time of writing).
7. Explore critical or theoretical ideas about history, archives, memory or the past.
8. Focus on archival material, in a way that explicitly considers the chosen texts as archival sources

**Option 2: creative & critical paper**
The creative and critical paper has two parts. It must include a critical essay of at least 2500 words (following the guidelines for the critical paper, above). The remaining word count may be used for a piece of creative writing, in any genre, that represents history, or that engages with the idea of history. This may be a short story, a chapter of a novel, a dramatic scene, etc. This part of the paper could also be a creative-critical crossover, or a piece of life writing or biography. There will be opportunities to experience with creative writing in our sessions throughout the term, and this work may be developed into a term paper idea.

For Option 2, there needs to be a clear link between the creative and critical elements. Unless it is

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| **The Avant-Garde in North America** | **957Q3B** | **See below** |
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**RESIT: 100% Portfolio**
**Assessment and weighting:** 100% of the grade is assessed by a final Portfolio (POF). The portfolio assessment measures all learning outcomes. Assessment remains, as ever, an expression rather than the totality of your intellectual flourishing on the module.

A portfolio consists of:

1. 3 x circa 500 word ‘thought pieces’ (total of 1500 words)
2.

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| **Living and Dying in the Premodern World** | **959Q3B** | **See below** |
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**RESIT: 100% Essay**
**Assessed Essay**
**Assessment and weighting:** the essay is worth 100% of your mark for the module.
**Assessment aims:** drawing on detailed independent research, write an essay that develops one (or more) workshop topic in relation to either medieval or Renaissance primary examples, or both. The essay should draw substantially on at least one source that was set as essential workshop reading, though you may also use sources you've identified through your own research. Your goal is to take an interdisciplinary approach to your topic and tease out its significance to our broader theme of living and/or dying. You might do this by critically examining at least two different kinds of primary sources - for example, a literary text, a visual artifact, and/or an historical document - or by assessing your primary material through more than one disciplinary / methodological approach, or a combination of these. Your tutors can help you decide which sources and methodologies to use, but our intention is to encourage you to think broadly across disciplines, forms, and modes.
**This assessment measures the module learning outcomes 1-5** (see the Module Information page for the module LOs).
**Assessment details:** you may choose from the list of questions below, or devise your own title, though you must do so in consultation with your tutors. **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.**

You should consult with the tutor who taught the workshop topic you are taking up in your essay, but you are encouraged to discuss your ideas for the essay with more than one tutor teaching on the module if appropriate.
You should read broadly around your topic, using the resources on the module reading list as well as other works that you find through independent research.
The best essays will:

- clearly convey their central argument, through logical and persuasive structuring;
- they will evidence their argument with detailed close analysis of their sources;
- situate their sources historically and contextually, using relevant scholarship to do so, and engaging relevant critical theory as appropriate;
- be clearly written, and accurately referenced using a recognised referencing system and including a bibliography (we recommend MHRA but you are welcome to use any scholarly referencing system you may already be familiar with).

**Assessment format:** please submit your essay in a Word document, using 12pt size font double spaced. Please ensure your name is not included on the document (or in the name of the file).
**Word count: t**he essay should be 5,000 words.
**Referencing style: y**ou must use a recognised footnote or in-

1. What can Byzantine saints' lives tell us about women's lives/women's life courses/attitudes to gender/gendering and changing views of these in Byzantium?

2. What do images of the Last Judgement suggest about faith in Byzantium?

3. 'When this creature was twenty years of age, or somewhat more, she was married to a worshipful burgess [of Lynn] and was with child within a short time, as nature would have it' (*The Book of Margery Kempe*, p. 41). Write an essay exploring one or more female lifecycle stage in medieval English literature and culture.

4. What understandings of death are suggested by the 'multimediality' (i.e., the interaction of poem, visual images, architecture, space and movement) of the medieval danse macabre tradition?

5. Write an essay on the impact of the Inquisition and the Catholic Church on the way