

SCHOOL OF MEDIA, ARTS AND HUMANITIES

# MA Creative & Critical Writing Course handbook

2021-22

US

UNIVERSITY  
OF SUSSEX



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# Key Contacts in the School of Media, Arts and Humanities

## SCHOOL MANAGEMENT

Name and contact details	Role
Professor Kate O’Riordan <a href="mailto:K.ORiordan@sussex.ac.uk">K.ORiordan@sussex.ac.uk</a>	Dean of the School of Media, Arts & Hum
Dr Pam Thurschwell <a href="mailto:P.Thurschwell@sussex.ac.uk">P.Thurschwell@sussex.ac.uk</a>	Subject Head of English Literature
Dr Gerhard Wolf <a href="mailto:G.Wolf@sussex.ac.uk">G.Wolf@sussex.ac.uk</a>	Associate Dean for Doctoral Students
Dr Andrew Blair <a href="mailto:A.M.Blair@sussex.ac.uk">A.M.Blair@sussex.ac.uk</a>	Director of Teaching and Learning (PG)
Dr Melanie Green <a href="mailto:m.j.green@sussex.ac.uk">m.j.green@sussex.ac.uk</a>	Director of Student Experience
Professor Keston Sutherland <a href="mailto:K.Sutherland@sussex.ac.uk">K.Sutherland@sussex.ac.uk</a>	Overall Course Convenor for English MA
Professor Nicholas Royle <a href="mailto:N.W.O.Royle@sussex.ac.uk">N.W.O.Royle@sussex.ac.uk</a>	Course Convenor for W9504T MA in Creative & Critical Writing

## ADMINISTRATIVE CONTACTS

The MAH School Office is normally open 9am-5pm Monday-Friday for administrative matters such as course/module changes, bank and council tax letters, and general queries. The School Office staff can also direct you to the right place if you are not sure who to contact.

*Please note that the MAH School Office may be closed, or may be operating online only, if local or national restrictions are in place in relation to the Covid-19 pandemic. Please call or email the office to check before you travel.*

### Media, Arts and Humanities School Office

Arts A7

Tel: 01273 678001

Email: [media-arts-humanities@sussex.ac.uk](mailto:media-arts-humanities@sussex.ac.uk)

Other key administrative contacts for postgraduate students are:

SCHOOL OF MEDIA, ARTS AND HUMANITIES

<b>Name and contact details</b>	<b>Role</b>
Grace Ryan <a href="mailto:englishpg@sussex.ac.uk">englishpg@sussex.ac.uk</a>	Course Coordinator Team
Dnyan Keni-Vaux <a href="mailto:D.Keni@sussex.ac.uk">D.Keni@sussex.ac.uk</a>	Curriculum and Assessment Team
<a href="mailto:MAH-studentexperience@sussex.ac.uk">MAH-studentexperience@sussex.ac.uk</a>	MAH Student Experience Team

# Creative & Critical Writing at Sussex

## WHAT IS DISTINCTIVE ABOUT CREATIVE & CRITICAL WRITING AT SUSSEX?

The MA in Creative and Critical Writing at Sussex has developed out of longstanding teaching and research interests in creative writing as well as in psychoanalysis, cultural materialism, eco-poetics, postcolonialism, deconstruction, feminism and queer theory.

This MA is designed to enable students to combine an interest in intellectually challenging critical and theoretical ideas with an interest in creative writing. It is based on the supposition that 'theory' and 'practice' are not opposites, though the relations between them may entail productive tensions and paradoxes. It is impelled rather by the sense that the critical and the creative are necessarily intertwined. Many great writers in English, at least since Milton, have also written important criticism. Good writers are invariably also good readers.

The MA in Creative and Critical Writing offers students modules that combine 'theory' and 'practice', focusing on critical writings, for example, specifically with a view to encouraging and clarifying a sense of how to write creatively and well, and how to think creatively and differently about the possibilities of writing.

## Key Course and Module Information

### COURSE LEARNING OUTCOMES

A student who has completed the MA in Creative and Critical Writing successfully should:

- have developed a critical appreciation and understanding of the history and nature of 'creative writing';
- demonstrate an ability to reflect on critical and creative writing, both as separate and as co-implicated endeavours;
- have developed skills in critical and theoretical approaches to reading literary texts and in the analysis of both creative and critical writing;
- have acquired enhanced capacities for interpreting, questioning and rethinking the nature and quality of their own (as well as others') writing and use of language;

- carry out independent research;
- work productively in a group, showing ability to contribute both by listening and participating in the discussion;
- deliver work to a specified length, format, brief and deadline, using correct references, making appropriate use of electronic resources, and presenting well-written, well-presented word-processed essays;

### CORE MODULES AND OPTIONS

Full time students will take 60 credits per term, made up of a mixture of core modules and options. Part time students will take 30 credits per term. Core modules are central to your degree and options are modules offered within the School and are closely related to your degree subject.

Options can be chosen online via Sussex Direct. When making your choices, we recommend that you speak to the convenors of modules that you are interested in so you can be sure to make the right choice for you.

If you change your mind about your option, you can transfer to another module during the first two weeks of term, provided there is enough space. Contact the [englishpgg@sussex.ac.uk](mailto:englishpgg@sussex.ac.uk) to request a module change form.

### MA MODULE INFORMATION

FT= Full time PT1= Part time Year 1 PT2= Part Time Year 2

W9504T MA in Creative & Critical Writing

#### Year 1 Autumn Term

#### **FT- Two of the below:**

##### 894Q3A Creativity and Utopia

*This module explores the intimate relationship between creativity and utopia, as it is played out in literary and theoretical texts from More to the present day. It examines the extent to which the art work can create new worlds (brave or otherwise), and traces the historical changes in the utopian function of literature, in its various philosophical, literary and theoretical manifestations. After an initial grounding in More's "Utopia", the module moves through some key eighteenth and nineteenth century utopias, before focusing on the ways in which utopian thought is refashioned in modernist and contemporary writing. In paying attention to the changing function of utopian thinking in twentieth century literature, the module also explores how the theoretical developments of the modern and contemporary period have inherited a utopian legacy. How has Marxist utopian thinking informed modern and contemporary utopianism? How does the Frankfurt School investment in utopian thought relate to Derridean and Deleuzian conceptions of utopian*

*possibility? The relationship between creativity and utopia will be explored both through the reading of several key utopian texts, and through reflections on the practice of creative writing.*

#### 943Q3A Decolonising Modernism

*This module challenges the view that Anglo-American and European writers are the founders and sole practitioners of the experimental literature by which modernism is so often defined. This misconception continues to elide the inventions, creativity, and reach of avant-garde writers of the Global South and marginalised groups in the Global North. This module aims to broaden our modernist vantages not only in terms of temporality and geography, but also in relation to race, gender, sexuality, and class. You will engage with nineteenth- and twentieth-century writers from Asia, the Caribbean, South America, and Africa, as well as North America and Europe. The relationship between radical politics and radical aesthetics is a central concern. Be it poetry, fiction, drama, life writing, or polemics, all assigned literature is read in English, and issues of translation and transmission form part of our discussion.*

#### 956Q3A Psychoanalysis & Class

*This module explores the emerging conjuncture between psychoanalysis and class. Psychoanalysis is a key interpretative framework in contemporary Western cultures, but there's a widely-held view that it has little to say about lives that fail to 'fit' its frames (class has been described as its 'last taboo'). However, there is increasing interest within psychoanalysis in the question of class exclusion, and the consequent 'gaps' in psychoanalytic theory and practice. Using methods of extra-mural psychoanalysis, this module puts key psychoanalytic texts alongside a small number of literary and visual texts to explore, and elaborate, this dialogue.*

#### **PT1 – One of the below:**

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**PT2 – One of the below:**

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## Year 1 Spring Term

### **FT- Two of the below:**

#### 957Q3A The Avant-Garde in North America

*This module incorporates poetry, film, dance, music, and the visual arts. It is assessed by either critical work, or by critical & creative work (writing and/or other forms of creative practice). We develop an understanding of American experimental culture from approximately 1945 to 1985. The writers and artists included challenge or trouble the conventions of their times. They test dominant ideas about what art is (what poetry should look and sound like, what art should try to do) and question the social norms and values that underpin such ideas. We focus on three sites of cultural production in particular, New York, San Francisco, and Black Mountain College. We remain alive to questions of Empire, migration, and the problematic exclusion of racial difference from theories of the avant-garde. An indicative list of subjects includes: New York School Poetry; Umbra; Queer Cinema; the San Francisco Renaissance; Pop Art; Judson Dance Theatre; Anarchitecture; John Cage and chance operations.*

#### 888Q3A Psychoanalysis & Creative Writing

*Psychoanalysis has exciting and major implications for all kinds of writing, not least that sort called 'creative'. This module will focus on some of the ways in which a close reading of psychoanalytic texts, especially those of Sigmund Freud himself, can be linked to the theory and practice of creative writing. We will look in particular detail at how Freud's work illuminates the question of literature (and vice versa) in relation to such topics as the uncanny, fantasy and day-dreaming, story-telling and the death drive, chance, humour, mourning and loss. Concentrating on detailed reading and discussion of a series of psychoanalytic, critical and literary texts, the module will lead students through to having an opportunity to submit a term-paper work that may include a creative writing as well as a critical component.*

#### 944Q3B Voices in the Archives

*This module invites you to consider the ways creative writing uses history, from pragmatic research strategies to theoretical implications. You will be invited to develop your own critical thinking and creative writing practice.*

*We think about how different literary genres engage with the past through form, narrative and literary language, looking at the cultural impact of contemporary historical fiction, and also considering work by poets and film-makers. Authors studied include Virginia Woolf, Sarah Waters, Toni Morrison, Hilary Mantel, Chimamanda Ngozi Adichie, Michael Chabon, and Chinua Achebe. Creative writing workshops introduce key research skills, exploring the methodological implications of using physical and virtual archives. Working with historical newspapers, letters, diaries, prints, photographs and other documents, we immerse ourselves in old-fangled vocabularies, and experiment with using language from the past to inflect our contemporary voices. Topics for discussion include the critical and ethical implications of writing about real historical events and characters. We consider how contemporary writing is founded on a long tradition of writing from history - often re-visiting the past with a particular political or creative agenda. Additionally, we explore how historical fiction interacts with other genres, for example in the crime-historical hybrids of Walter Mosley. We consider theoretical work on historical fiction, memory and nostalgia by critics such as Georg Lukács and Walter Benjamin.*

**PT1 – One of the below:**

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**PT2– One of the below:**

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## TEACHING AND LEARNING

Depending on where you were an undergraduate, you may find that you have either fewer or more teaching hours as an MA student than you did when you were studying for your BA. Full-time students will normally be doing two modules at any one time and each of these will involve a weekly seminar of just under two hours. You are also strongly encouraged to attend the English department research seminars plus any other relevant open seminars that are brought to your attention. In addition, you should spend at least 15 hours a week in individual study. The University and the School of Media, Arts & Humanities provide certain facilities and resources – most notably, a library, the use of computers, and a space where learning is constantly pursued. Your tutors will direct your study with reading lists and all kinds of informal advice. Your ideas and conclusions will be put to the test in seminars, where you will be expected to have reached some views of your own and to be able to argue for them. Your written work will be formally assessed to determine your degree result, and you will receive feedback on your term papers as you go along. We will help you as much as we can, but what you get out of your study will depend on how much you put into it: your mastery of the subject is primarily something for you to achieve. Though the structures we put in place will assist you in this endeavour, they cannot do the work for you.

### **Individual Study**

The largest, and in many ways the most important, part of your working time will be spent on your own, or discussing problems with your fellow-students. It is important to organise your time effectively, and to plan your use of the library, especially if you have to do paid work as well as your academic work. A word of advice: always set yourself specific and realistic targets when you work, and take regular breaks. Set yourself to read a particular article or chapter of a book, or to work for a pre-determined length of time (say one and a half hours) and then pause when you have completed this task. A few periods of intense concentration, separated by short breaks, will serve you far better than any amount of time spent sitting at a desk but not really concentrating.

### **Module seminars**

The focus of your work for each module will be a weekly seminar. You should be in command of the reading set, and be prepared to try out your own ideas and to defend them in discussion. Module seminars are compulsory. In many seminars, some form of presentation will also be

required: your tutor will give you guidance on the form which presentations are expected to take and how to prepare them.

### Essays

We require that your essays be professionally presented with full scholarly references and a bibliography. Pay particular attention to matters of spelling, style and punctuation. Poor punctuation is one of the commonest failings in student essays, even at graduate level. If you are unsure about correct punctuation, get hold of a guide: there are several cheap and readable such guides on the market.

### Module Evaluation

You are asked to give an evaluation at the end of each module (to be completed on Study Direct on your Study Page) and these are scrutinised by the tutors associated with the module before it is taught again. The feedback you give is anonymous, and is an opportunity for you to tell us what you felt about all aspects of the module, including the material covered, teaching methods, and the adequacy of library and web resources. We take your comments and suggestions for improvement very seriously. We do not, of course, guarantee to be able to meet all student requests, first because we have to operate within tight financial constraints, and second because we have to exercise our own academic judgement about the desirability of any change. We do guarantee to give active consideration to all serious suggestions for change and improvement.

### ASSESSMENT CRITERIA

Band	Percentage	Variation	Qualities
Distinction	70-100%	80-100%	Truly exceptional work that could be published with little or no further development or alteration on the strength of its original contribution to the field, its flawless or compelling prose, its uncommon brilliance in argument and its demonstration of considerable knowledge of the topics and authors treated on the module.
		70-80%	Outstanding work that might be fit for publication or for development into a publishable article. Work that is exceptional for its originality of conception and argument, its conduct of analysis and description, its use of research and its demonstration of knowledge of the field and of the core materials studied on the module.
Merit	60-69%		Good or very good work that is thoughtfully structured or designed, persuasively written and argued, based on convincing use of research and fairly original in at least some of its conclusions.
Pass	50-59%		Satisfactory work that meets the requirements of the module and sets out a plausible argument based on some reading and research but that may also include errors, poor writing, or some unargued and improbable judgments.

Fail	0-49%	35-49%	Unsatisfactory	Work that is inadequate with respect to its argument, its use and presentation of research and its demonstration of knowledge of the topics and authors treated on the module, or that is poorly written and difficult to follow or understand.
		15-34%	Very unsatisfactory	Work that plainly does not meet the requirements of the course and that fails to make any persuasive use of research or to conduct any argument with clarity or purpose.
		0-15%		Unacceptable or not submitted.

## TEACHING FACULTY

**Peter Boxall (English)** has written widely on the relationship between aesthetics and politics in modernist and contemporary writing, and more recently on the longer history of the novel. He has written books on Samuel Beckett, on Don DeLillo, and several books on the novel, including *Twenty-First Century Fiction* and *The Value of the Novel*. His most recent book *The Prosthetic Imagination: A History of the Novel as Artificial Life* came out with CUP in 2020. He has edited a range of work - including a collection on Beckett's politics, entitled *Beckett/Aesthetics/Politics*, a collection on poetry, entitled *Thinking Poetry* (ed. with Peter Nicholls), and *1001 Books You Must Read Before You Die*. He is also co-editor of Volume 7 of the *Oxford History of the Novel* (with Bryan Cheyette), editor of the book series Cambridge Studies in Twenty-First-Century Literature and Culture, and editor of the UK journal *Textual Practice*. He is currently writing a book entitled *Fictions of the West*.

**Sara Crangle (English)** has published poems in the *Cambridge Literary Review* and *Blackbox Manifold*, among other journals. Issues of the *Earthbound Press Poetry Series* (1:34) and *Crater* (18) were devoted to her work. She published *Wild Ascending Lisp* with *Critical Documents* and is completing a second poetry collection. She is a co-founder of the Sussex Poetry Festival, now an annual Brighton mainstay. She has an abiding interest in the archives of fabulously obscurantist and ornery women avant-garde writers. In this spirit, she has produced scholarly editions of the previously unpublished prose of Mina Loy (*Stories and Essays of Mina Loy*) and the poetry of Anna Mendelssohn (*I'm Working Here: The Collected Poems of Anna Mendelssohn*). She brought Mendelssohn's vast archive to Sussex Special Collections in 2010 and secured the cataloguing funding that saw it opened to the public in 2015. She is now compiling the poetic prose of Mendelssohn's roman-à-clef, *What a Performance*, and her edited extract from this text can be found in the *PMLA* (133:3).

**Sam Ladkin (English)** weaves theoretical approaches with a multidisciplinary perspective on the arts, often with a jumping-off point in poetry. His work draws on a wide range of approaches – whatever a project needs – including anthropology and philosophy. It tends to theorize the comparative close reading of artworks in multiple mediums alongside an understanding of a necessary incommensurability at the point of practice. This can be seen in the forthcoming monograph *Perfectly Disgraceful: Frank O'Hara's New York School & Midcentury Mannerism*. With Luke Roberts he has co-edited the selected poems of Mark Hyatt (Nightboat, Spring 2023), a little known lyric poet whose work has been kept in circulation by word-of-mouth and more or less fugitive publications since his untimely death in 1972. With Robin Purves he

edited three collections, *Complicities: British Poetry 1945-2007* (Litteraria Pragensia), the “British Poetry Issue” of *Chicago Review*, and “the darkness surrounds us”: American Poetry,” special issue of *Edinburgh Review*. His most recent co-edited collection is *Against Value in the Arts & Education* (Rowman & Littlefield). He has published on Tom Raworth, Ed Dorn, Keston Sutherland, Andrea Brady, Rob Halpern, and Walt Whitman, amongst others.

**Nicholas Royle (English)** works in the fields of modern literature, literary theory, philosophy and creative writing. He has published many books, including *Hélène Cixous: Dreamer, Realist, Analyst, Writing* (2020), *Veering: A Theory of Literature* (2011), *In Memory of Jacques Derrida* (2009), *How to Read Shakespeare* (new edition 2014), *The Uncanny* (2003), *Jacques Derrida* (2003), *E.M. Forster* (1999) and *Telepathy and Literature: Essays on the Reading Mind* (1991). In addition, he has co-authored several books with Andrew Bennett: *An Introduction to Literature, Criticism and Theory* (5<sup>th</sup> edition, 2016), *This Thing Called Literature* (2015) and *Elizabeth Bowen and the Dissolution of the Novel* (1994). He has also published two novels, *Quilt* (2010) and *An English Guide to Birdwatching* (2017), and a memoir, *Mother* (2020), as well as numerous works of short fiction. He is an editor of the *Oxford Literary Review* and director of Quick Fictions.

**Sam Solomon (English)** works broadly on twentieth century and contemporary literature (poetry and cross-genre writing especially) as they relate to radical social movements; he has written on the connections of gay and women’s liberation to political economy, particularly in the context of Marxist-feminist praxis. Research and teaching interests include: creative writing, feminism, Marxism, contemporary poetics, cross-genre and documentary writing, queer theory, critical university studies, Yiddish literature and culture, literary translation, aesthetics and politics. He is the author of the poetry collection *Special Subcommittee* (Commune Editions, 2017) and the scholarly monograph *Lyric Pedagogy and Marxist-Feminism: Social Reproduction and the Institutions of Poetry* (Bloomsbury, 2019), and he is co-translator from the Yiddish of *The Acrobat: Selected Poems of Celia Dropkin* (Tebot Bach, 2014).

**Bethan Stevens (English)** works on word-image culture, print and ekphrasis, taking a creative-critical approach. She collaborates with contemporary artists to identify and investigate astonishing archival material, and to respond to it today, working with the British Museum and the V&A, and on a historical printing press at Sussex. She has published numerous essays and articles on creative word-image methodologies, and her monograph *The Wood Engravers’ Self Portrait* is forthcoming with MUP. She has published short fiction and is completing a graphic novel. See her website [Woodpeckings \(www.sussex.ac.uk/english/dalziel\)](http://www.sussex.ac.uk/english/dalziel) for more information.

**Keston Sutherland (English)** is a poet, literary critic and critical theorist. He writes about Marx, contemporary poetry, poetry and philosophy of the French Revolutionary and Romantic period, psychoanalysis, and issues in contemporary political culture. His recent books include *Scherzos Benjyosos* (The Last Books, 2020), *Whither Russia* (Barque, 2017), *Poetical Works 1999-2015* (Enitharmon 2015), *The Odes to TL61P* (Enitharmon, 2013), *Stupefaction: a radical anatomy of phantoms* (Seagull, 2011), *The Stats on Infinity* (Crater, 2010), *Stress Position* (Barque, 2009) and *Hot White Andy* (Barque, 2007). His next book *John Clare’s Truth for One* will be published by Cambridge University Press in 2022. He was the Holloway Poetry Fellow at UC Berkeley in 2013 and the Bain-Swiggett Professor of Poetry at Princeton University in 2015. He runs the Sussex Poetry Festival.

## APPENDIX: MA DISSERTATION GUIDELINES

### Dissertation Format



Your dissertation should contain:

- A **title page** that includes
  - the dissertation title
  - your candidate number (and NOT your name)
  - title and code for the dissertation module (e.g. Creative and Critical Writing Dissertation 895Q3)
  - month of submission (e.g. August 2019)
  - **the word count** of the dissertation
  
- Some students like to include an **acknowledgements** section, in order to thank those who helped with the dissertation in some way. This is optional; inclusion (or not) of acknowledgements will not affect the mark. This can sit on its own page between the title page and the abstract.
  
- An **abstract of no more than 300 words** that summarises the argument of your dissertation. This can sit on its own page between title page and dissertation.
  
- The **body of the dissertation**. How this is internally structured will depend on your course and your topic. You should discuss this with your supervisor; see also the section on structure below. This is the only part that counts toward the word limit for the dissertation.
  
- **References list** (bibliography). This should include all and only work that is cited within the dissertation. You can choose the style of citation and referencing (e.g. MLA, Harvard) but you must use a recognised scholarly referencing system and use it consistently. See more information below in the section on referencing.
  
- **Appendices** (if needed): Appendices are only needed if there is a data set or an element of “showing your work” that is necessary to demonstrate the work behind the argument in the dissertation. Your supervisor will be best placed to help you judge whether an appendix is needed. If you do have an appendix or appendices, make sure that:
  - No element of the argument is in the appendices. The dissertation should make absolute sense without the reader consulting the appendices.
  - The appendices are titled and (if more than one) lettered or numbered (e.g. Appendix A: Data collection questionnaire).
  - The appendices are each mentioned in the dissertation, so the reader knows why they are there.
  - If an appendix is not a document (e.g. it’s an audio recording) or if it’s too large for submission on Turnitin, consult with your supervisor about alternative ways to submit.

## Word Limit

The word length for your dissertation stated on your Sussex Direct Study Page is a **firm and unequivocal limit**.

The University of Sussex Exams and Assessments regulations can be found here:

<http://www.sussex.ac.uk/adqe/standards/examsandassessment>

*The maximum length for each assessment is publicised to students. The limits as stated include quotations in the text, but do not include the bibliography, footnotes/endnotes, appendices, abstracts, maps, illustrations, transcriptions of linguistic data, or tabulations of numerical or linguistic data and their*

*captions. Any excess in length should not confer an advantage over other students who have adhered to the guidance. Students are requested to state the word count on submission. 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.*

<b>Does count toward word limit</b>	<b>Does NOT count toward word limit</b>
The paragraphs within the body of the dissertation, including quotations from primary and secondary sources.	Title page and any section titles
	Abstract
	Acknowledgments
	Tables, illustrations, figures and captions thereof.
	References list/bibliography
	Source citation in footnotes or parenthetical citation (though the latter can be hard to “uncount”!)
	Appendices
	Linguistic example sentences <i>if</i> presented using the numbering format prescribed in the English Language & Linguistic writing manual.

## Presentation

Format the dissertation so that it is professionally presented and easy to read and mark.

- **Include page numbers** (starting on the first page of the body of the dissertation).
- Double-space the body of the dissertation.
- Use 12-point font.
- Indent new paragraphs.
- Make sure to proofread the dissertation. And then proofread it again.

## Structure

By structure, we refer to the intellectual organisation of the body of your dissertation. It is important to develop the right structure for your dissertation. While students often have queries about this, there is no generic advice that can be provided about the structure of your dissertation, as each project is different and requires its own unique style of presentation. Therefore, you are advised to discuss questions of structure with your Supervisor.

Ultimately, it is expected that you will develop a structure for the body of the dissertation that best frames and presents your ideas. In general, it is assumed that it is likely that you will use section headings of some kind to break up the content of your dissertation (though this might not be the case if you are a Creative and Critical Writing student and have chosen to produce a shorter critical section that would not benefit from section headings). It is assumed that the section headings would correspond to the different stages, aspects, or case studies that make up your argument.

It is important to note that your dissertation will be structured differently depending on your MA programme. For example, if you are taking the MA in Creative and Critical Writing, your dissertation may be split into two parts, a creative section and a critical section. As stated, ultimately you need to make your own decisions as a writer on issues of structure, assisted by your Supervisor; it is expected that you will develop a structure for the written document that best frames and presents your ideas.

## Referencing

You must reference all your sources for your dissertation. You are expected to use a scholarly referencing style in your dissertation, such as MLA or Chicago for instance. You can choose which style you use; whichever style you select, you are expected to use it well and consistently throughout the dissertation.

You can find advice on referencing and referencing styles at the [Skills Hub](#).

## Sample Dissertations

While it is important to be aware that each dissertation is unique, you might find it helpful to look at sample dissertations by previous MA students. You will be able to access some sample dissertations on your Canvas dissertation module site. If you do not have access to this site, please email [englishpg@sussex.ac.uk](mailto:englishpg@sussex.ac.uk)

## Writing Support

Your dissertation supervisor is there to support you in your work for this project. You are also welcome to access other sources of writing support available at the University. There are two schemes that allow you to access free of charge, one-to-one sessions with people who can help. These are the School of MAH Academic Skills Advisors (please see the MAH Student Experience Canvas site for further information and to book) and the University of Sussex Royal Literary Fund Fellows – to make an appointment please go to the Skills Hub.

It is a good idea to book well in advance as these are popular schemes. It is important to be aware that these resources are only available during term time, and are not available during the Summer Break.

## Submission

You will submit your dissertation via Turnitin. Please do so with good time before the deadline. Keep in mind that personal computer problems do not constitute Exceptional Circumstances; if, for instance, work is late because your internet has a glitch, it will incur late penalties.

You can find guidance on online submission [here](#), where you can find a helpful video. You can also access the Canvas Student Guide [here](#).

## Plagiarism and Academic Integrity

It is important that the work you submit is your own and that you haven't submitted this work for any other assessment at Sussex or elsewhere (see statement below).

You can review the University's policies on plagiarism and academic misconduct [here](#).

The University of Sussex Exams and Assessments regulations can be found here:

<http://www.sussex.ac.uk/adqe/standards/examsandassessment>

These regulations state that:

*Plagiarism is the use, without acknowledgement, of the intellectual work of other people, and the act of representing the ideas or discoveries of another as one's own in written work submitted for assessment. To copy sentences, phrases or even striking expressions without acknowledgement of the source (either by inadequate citation or failure to indicate verbatim quotations), is plagiarism; to paraphrase without acknowledgement is likewise plagiarism. Where such copying or paraphrasing has occurred the mere mention of the source in the bibliography shall not be deemed sufficient acknowledgement; each such instance must be referred specifically to its source. Verbatim quotations must be either in inverted commas, or indented, and directly acknowledged. For cases where work has been re-used see 'Overlapping material in Marking, Moderation and Feedback Regulations'.*

'Overlapping material in Marking, Moderation and Feedback Regulations' states:

*Unless specifically allowed in module or course documentation, the use of the same material in more than one assessment exercise will be subject to penalties. If markers detect substantial overlap or repetition in the subject matter of a student's assessments within a single module or across other modules they must adjust the mark of the latter assessment so that the student does not receive credit for using the same material twice. Such cases are not processed as academic misconduct.*