

SCHOOL OF MEDIA, ARTS AND HUMANITIES

MA Sexual Dissidence

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 K.ORiordan@sussex.ac.uk	Dean of the School of Media, Arts & Hum
Dr Pam Thurschwell P.Thurschwell@sussex.ac.uk	Subject Head of English Literature
Dr Gerhard Wolf G.Wolf@sussex.ac.uk	Associate Dean for Doctoral Students
Dr Andrew Blair A.M.Blair@sussex.ac.uk	Director of Teaching and Learning (PG)
Dr Melanie Green m.j.green@sussex.ac.uk	Director of Student Experience
Professor Keston Sutherland K.Sutherland@sussex.ac.uk	Overall Course Convenor for English MA
Dr Rachel O’Connell R.C.O-Connell@sussex.ac.uk	Semester One Course Co-Convenor for Q3506T MA in Sexual Dissidence (MAH)
Dr. Samuel Solomon Samuel.Solomon@sussex.ac.uk	Semester Two Course Co-Convenor for Q3506T MA in Sexual Dissidence (MAH)

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

SCHOOL OF MEDIA, ARTS AND HUMANITIES

Email: media-arts-humanities@sussex.ac.uk

Other key administrative contacts for postgraduate students are:

Name and contact details	Role
Grace Ryan englishpg@sussex.ac.uk	Course Coordinator Team
Dnyan Keni-Vaux D.Keni@sussex.ac.uk	Curriculum and Assessment Team
MAH-studentexperience@sussex.ac.uk	MAH Student Experience Team

MA in Sexual Dissidence

WHAT IS DISTINCTIVE ABOUT THE MA IN SEXUAL DISSIDENCE AT SUSSEX?

“Why get involved with Sex Diss? Why not? You’ll be part of an evolving research centre, network with interesting academics, listen to excellent guest speakers and meet new friends who share your love of academia.”

ASHTON SPACEY, Sexual Dissidence MA graduate
Writer and Researcher

The MA in Sexual Dissidence is a unique, interdisciplinary MA in queer studies. Since 1991, the course has brought together dynamic, engaged students and faculty to develop cutting-edge research on sexuality. You’ll learn to bring a radical, contemporary, global approach to the study of sexuality. The MA is run from within the School of Media, Arts & Humanities.

Key Course and Module Information

COURSE LEARNING OUTCOMES

A student who has completed the MA in Sexual Dissidence successfully should be able to:

1. Demonstrate a specialised knowledge of selected key issues in the field of sexuality and gender.
2. Demonstrate writing skills in which a clear, concise and exact use of language is brought to bear on a rigorous consideration of texts, ideas and controversies within the field.
3. Demonstrate an ability to understand and to use, where appropriate, the specialist concepts associated with literary and cultural studies, and with studies in sexuality and gender.
4. Evaluate and critique existing theories in the field.
5. Construct an over-arching argument in written work, citing materials judiciously in order to support it.
6. Read 'literary', 'historical' and 'theoretical' texts critically and attentively.
7. Demonstrate skill in time and work management, including the ability to read, write and research independently.

8. Put together well-written, fully-referenced, and carefully-edited word-processed essays.
9. Carry out a substantial and original piece of research within the field through the preparation of a scholarly dissertation.

COURSE STRUCTURE AND SPECIFICATIONS

For full-time students the course comprises four taught modules, two in the Autumn and two in the Spring, followed by the preparation and writing of a 15,000 word dissertation in the Summer. The full-time course of study for the MA is one full academic year.

For part-time students, the same requirements are spread over two years, with one module taken in each of the successive Autumn and Spring terms, and with the writing of the 15,000 word dissertation extended over two summer periods. Part-time students complete the degree within two years.

The MA involves a combination of core modules (offered through the School of MAH) and optional modules. Modules on the MA are offered through the School of MAH, the School of Global Studies and the School of Law, Politics, and Sociology.

In exceptional circumstances, you **may** be able to select a module from outside the course (that is, a module that is not listed as an option for the MA), provided you have the consent of your course convenor and that of the convenor whose module you wish to take. The module would need to be relevant to your course of study. If you wish to take a module outside your course you should consult with your course convenor at the earliest opportunity.

Because the MA in Sexual Dissidence is interdisciplinary and taught across several Schools, the teaching methods and schedules that you will encounter will vary. Each module attracts 30 credits and the dissertation 60 credits: the total number of credits constituting the course is 180.

Deadlines, which are final, can be found on your Study Page on Sussex Direct.

CORE MODULES AND OPTIONS

Full time students will take 60 credits per term, made up of a mixture of a core module and options. Part time students will take 30 credits per term. The core module is central to your degree and options are modules offered within the university 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 englishpg@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

Q3506T MA in Sexual Dissidence

Autumn Term

FT- All students must take 920Q3A Critical Issues in Queer Theory and ONE option module

920Q3A Critical Issues in Queer Theory (CORE)

Queer theory and/or queer studies, which first emerged in the late 1980s and early 1990s, brings poststructuralist epistemologies and radical political sensibilities to the social, cultural, and historical study of sexuality - and, indeed, the study of eroticism, relationality, and kinship more broadly. "Critical Issues in Queer Theory" provides students with the opportunity to gain an overview of key concepts and debates in queer theory and to read important queer theoretical texts in depth. This module will discuss some foundational texts in queer theory and will explore some of the intellectual, social, cultural, and political contexts from which queer theory emerged in the late 1980s and early 1990s. This module will also explore a selection of key issues and approaches in contemporary queer studies; these might include, for example, transgender theories, affect studies, transnational contexts, or theorisations of contemporary neoliberalism. Throughout this module students will work to build up a theoretical foundation that will allow them to attend in nuanced and informed ways to the politics of sexuality, relationship, and kinship as these politics are manifested and remade in texts and other cultural artefacts.

839P5 Critical Reading in Advanced Gender Theory

This will be an independent reading and discussion module allowing students to recap or extend their knowledge of feminist, gender and queer theory at advanced levels. This will be done through a structure focused on the following themes: identity; sex; culture; speech; experience; violence; and labour. Students will be encouraged to follow a particular topic or analytical thread through the themes, which can form the framework for their term paper. Students will come together in a weekly workshop and participate in small group discussion exercises which will encourage them to communicate their learning and make connections across themes and topics.

843P4B Feminism and Film

The module begins with an exploration of the relationship between feminism, feminist theory and film theory, and feminist filmmaking. Beginning from the assumption that feminism is first and foremost a politics, and its theories, its feminisms, must exist in that space which Stuart Hall calls the 'tension ... between ... political and intellectual concerns', it traces a history, firstly of feminist film theory and criticism, and secondly of feminist film making. In the first part, it explores issues of representation, asking what kinds of representations of women mainstream film constructs, how these representations function within wider social discourses and power structures, and how film, through its representations, works to construct particular subject positions for its viewers, and how particular genres structure these positions differently through their specific play of realism, ideology and fantasy. In terms of a feminist film practice, it asks how far feminist film makers can

intervene in film practices, and what such an intervention might/should look like. In each session, a specific film text will be studied in the light of the theoretical issues raised.

839P4 Gender, Politics & Social Research

This module approaches feminist theory and methodology at advanced levels, critically exploring feminist research on a number of different issues and engaging with the politics of the research process itself. As a core module on the Gender Studies MA, it is intended to prepare students for conducting independent research and producing their dissertation. The first half of the module introduces different methodologies and methods, encouraging students to reflect critically on their strengths and weaknesses, and how feminists have used them in the service of political projects. In the second half of the module, students will design research projects on two case-study issues and attempt to operationalise key feminist theories.

862P4A Gender, Sexuality and Digital Culture

This module seeks to explore relationships between the 'hardness' of technology and the 'softness' of the body. Moving through cyber-feminism and cyber-queer studies to critiques of social networking and reconfigurations of space - both public and private - the module seeks to engage with the diverse range of connections made daily between gendered subjects and technologies of media production and reception. The aim is to provide students with an array of critical approaches that will allow them to discuss, analyse and critique such connections at a depth commensurate with M-Level work. While popularly conceived as an opposition to the organic, the corporeal and the subjective, technologies of mediation are intrinsically linked to and indelibly marked by issues of embodiment just as our understanding of the body has historically been coded through technologies of media production and reception. Hollywood deploys the post-organic as a means of expressing contemporary cultural anxieties, while mobile phones are being used as a platform for gendered software. Online, the digital divide cuts across more than just geographical lines providing a space for both the re-inscription and subversion of hegemonic masculinity in multiple ways. This module addresses intersections, advances and ecologies across an array of media technologies and associated practices and cultures.

959Q3A Living and Dying in the Premodern World

How did people think about living and dying in the premodern past? Which practices were associated with these events and how were they represented culturally and philosophically? This module examines living and dying in the medieval and early modern periods. We will engage diverse sources -such as visual arts, literary texts, architecture, material artefacts –analysing them from an interdisciplinary perspective and drawing on fields such as History, Art History, Literary Studies, Philosophy. Topics might include indigenous and colonial practices, Islam, memento mori traditions, fashion, crime and punishment, animal life, technology, witchcraft, concepts of 'the good life' and 'good death'.

PT1 – Will take the below module:

920Q3A Critical Issues in Queer Theory (CORE)

Queer theory and/or queer studies, which first emerged in the late 1980s and early 1990s, brings poststructuralist epistemologies and radical political sensibilities to the social, cultural, and historical study of sexuality - and, indeed, the study of eroticism, relationality, and kinship more

broadly. "Critical Issues in Queer Theory" provides students with the opportunity to gain an overview of key concepts and debates in queer theory and to read important queer theoretical texts in depth. This module will discuss some foundational texts in queer theory and will explore some of the intellectual, social, cultural, and political contexts from which queer theory emerged in the late 1980s and early 1990s. This module will also explore a selection of key issues and approaches in contemporary queer studies; these might include, for example, transgender theories, affect studies, transnational contexts, or theorisations of contemporary neoliberalism. Throughout this module students will work to build up a theoretical foundation that will allow them to attend in nuanced and informed ways to the politics of sexuality, relationship, and kinship as these politics are manifested and remade in texts and other cultural artefacts.

PT2 – One of the below:

839P5 Critical Reading in Advanced Gender Theory

This will be an independent reading and discussion module allowing students to recap or extend their knowledge of feminist, gender and queer theory at advanced levels. This will be done through a structure focused on the following themes: identity; sex; culture; speech; experience; violence; and labour. Students will be encouraged to follow a particular topic or analytical thread through the themes, which can form the framework for their term paper. Students will come together in a weekly workshop and participate in small group discussion exercises which will encourage them to communicate their learning and make connections across themes and topics.

843P4B Feminism and Film

The module begins with an exploration of the relationship between feminism, feminist theory and film theory, and feminist filmmaking. Beginning from the assumption that feminism is first and foremost a politics, and its theories, its feminisms, must exist in that space which Stuart Hall calls the 'tension ... between ... political and intellectual concerns', it traces a history, firstly of feminist film theory and criticism, and secondly of feminist film making. In the first part, it explores issues of representation, asking what kinds of representations of women mainstream film constructs, how these representations function within wider social discourses and power structures, and how film, through its representations, works to construct particular subject positions for its viewers, and how particular genres structure these positions differently through their specific play of realism, ideology and fantasy. In terms of a feminist film practice, it asks how far feminist film makers can intervene in film practices, and what such an intervention might/should look like. In each session, a specific film text will be studied in the light of the theoretical issues raised.

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959Q3A Living and Dying in the Premodern World

How did people think about living and dying in the premodern past? Which practices were associated with these events and how were they represented culturally and philosophically? This module examines living and dying in the medieval and early modern periods. We will engage diverse sources -such as visual arts, literary texts, architecture, material artefacts –analysing them from an interdisciplinary perspective and drawing on fields such as History, Art History, Literary Studies, Philosophy. Topics might include indigenous and colonial practices, Islam, memento mori traditions, fashion, crime and punishment, animal life, technology, witchcraft, concepts of 'the good life' and 'good death'.

Spring Term

FT- Two of the below (please note that these modules may only be available in certain combinations – if you want to take a combination that is not offered, please contact englishpg@sussex.ac.uk to arrange this.):

957Q3B 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.

870V4B Art's Queer Stories

Students will study the way in which lesbian, gay, trans and non-binary identities have been represented in art and visual culture since the nineteenth century, and focus on how artists have worked within and against such representations. Particular attention will be given to the way in which queer theory and activism have contributed to question the way in which art history and its institutions have reproduced normative discourses about gender and sexual orientation. Students will explore a variety of theoretical tools, including transfeminist, queer, intersectionality, and decolonial theory which will help them understand how gender, sexuality and other markers of difference, such as race and class, materialise in the history of art and visual culture. Key historical moments studied in this module may include: Victorian Decadence, Modernist Abstraction, 1960s Pop Art, the LGBT Liberation Movement of the 1970s, and AIDS/HIV activism of the 1980s. By drawing from a selection of ephemera, artworks, documents and 'sticky objects' held both in Sussex and London collections they will find their own methodology to examine queer aesthetics in both historical and contemporary perspectives.

Q3186 Queer Literatures

You explore key ideas in contemporary queer theory alongside analysis of literary works. You develop an up to date and in-depth understanding of key queer theoretical developments that may include:

- *the queer child*
- *queerness and temporality*
- *queer affects*
- *life writing*
- *intersectionality and identity*
- *queer negativity*
- *queer utopianism*
- *queerness and diaspora.*

At the same time, you will consider diverse works of modern and contemporary literature that offer a range of perspectives on identity, race, nation, gender, and sexuality. Overall, the module will explore how to bring theoretical concepts into conversation with literary texts.

807P4B Queering Popular Culture

This option offers students the chance to explore lesbian, gay, bisexual and queer contributions to, and perspectives on, the key fields of popular culture - film, television, the press, popular music, fashion and style. Topics for detailed study will include lesbian representation in mainstream television genres; cinematic homosexualities and their historical context; lesbian and gay 'community television'; contemporary lesbian and gay magazines and newspapers; queer pop from David Bowie to the Pet Shop Boys and beyond; sexuality and style politics; the pleasures and problematics of camp. It investigates issues of representation, consumption and interpretation; unravels debates over stereotyping, subcultures and sensibilities; and asks whether a specifically 'queered' critique of the existing academic discourses used in the study of popular culture is conceptually feasible and/or politically desirable. Students who take the option can

expect to sharpen and deepen their skills in interdisciplinary cultural analysis, and there will be a particular emphasis on a self-reflexive examination of (y)our own popular cultural tastes and practices, exploring the connections and contradictions between theoretical accounts of popular images and forms and our experiential investments in them as consumers located in (or interested in) sexual minorities. There will be considerable emphasis placed on a variety of teaching and learning methods - this is not an option where students are considered empty vessels into which the requisite measures of theory are poured. And its approach is unrepentantly interdisciplinary - there is no overarching theoretical model to which you will be obliged to subscribe. Students with or without backgrounds in cultural studies will be made equally welcome.

P5095 Techno-Feminism History and Practice

This module introduces students to feminist thinking and methods within computational histories, and practice.

It is an inclusive module where students will gain a broader understanding of the historical, cultural and societal processes which underpin contemporary issues related to computational bias (e.g. ethnicity, gender, gender identity and sexuality, class etc.). Through a feminist lens, student will explore how these effect contemporary computational systems, tools and practice.

Students will identify feminist methods and practice to critique existing computational practice and representation, whilst prototyping new feminist interventions. Students will work collaboratively and across inter-disciplinary boundaries.

966M1S Violence and (In)Security: Feminist, Queer & Anticolonial

This unit produces a critical, interdisciplinary take on war, violence and security from feminist perspectives that foreground the "intersectionality" of different power relations, including postcolonial, decolonial, Critical Indigenous, transnational, Black studies, critical disability and queer approaches. How are different forms and sites of violence connected? How do technologies of gender, sex, disability and race shape understandings of certain practices of violence as political, lawful, legitimate and/or necessary? What are the (feminist) ethics of researching and reproducing violence and suffering? What are the prospects and limits of the (International) law for peace and justice? Among the themes we will explore are the erotics of conquest and slavery; military masculinities; drones and 'posthuman warfare'; international law and the targeting of civilians; sexual/ized violence in conflict; private military and security companies; torture and surveillance; women and queers as agents of violence; Orientalism and the War on Terror; occupation and resistance; human rights and international law; imperial feminisms and just war theory.

PT1 – One of the below:

957Q3B 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.

870V4B Art's Queer Stories

Students will study the way in which lesbian, gay, trans and non-binary identities have been represented in art and visual culture since the nineteenth century, and focus on how artists have worked within and against such representations. Particular attention will be given to the way in which queer theory and activism have contributed to question the way in which art history and its institutions have reproduced normative discourses about gender and sexual orientation. Students will explore a variety of theoretical tools, including transfeminist, queer, intersectionality, and decolonial theory which will help them understand how gender, sexuality and other markers of difference, such as race and class, materialise in the history of art and visual culture. Key historical moments studied in this module may include: Victorian Decadence, Modernist Abstraction, 1960s Pop Art, the LGBT Liberation Movement of the 1970s, and AIDS/HIV activism of the 1980s. By drawing from a selection of ephemera, artworks, documents and 'sticky objects' held both in Sussex and London collections they will find their own methodology to examine queer aesthetics in both historical and contemporary perspectives.

Q3186 Queer Literatures

You explore key ideas in contemporary queer theory alongside analysis of literary works. You develop an up to date and in-depth understanding of key queer theoretical developments that may include:

- *the queer child*
- *queerness and temporality*
- *queer affects*
- *life writing*
- *intersectionality and identity*
- *queer negativity*
- *queer utopianism*
- *queerness and diaspora.*

At the same time, you will consider diverse works of modern and contemporary literature that offer a range of perspectives on identity, race, nation, gender, and sexuality. Overall, the module will explore how to bring theoretical concepts into conversation with literary texts.

807P4B Queering Popular Culture

This option offers students the chance to explore lesbian, gay, bisexual and queer contributions to, and perspectives on, the key fields of popular culture - film, television, the press, popular music, fashion and style. Topics for detailed study will include lesbian representation in mainstream television genres; cinematic homosexualities and their historical context; lesbian and gay 'community television'; contemporary lesbian and gay magazines and newspapers; queer pop from David Bowie to the Pet Shop Boys and beyond; sexuality and style politics; the pleasures and problematics of camp. It investigates issues of representation, consumption and

interpretation; unravels debates over stereotyping, subcultures and sensibilities; and asks whether a specifically 'queered' critique of the existing academic discourses used in the study of popular culture is conceptually feasible and/or politically desirable. Students who take the option can expect to sharpen and deepen their skills in interdisciplinary cultural analysis, and there will be a particular emphasis on a self-reflexive examination of (y)our own popular cultural tastes and practices, exploring the connections and contradictions between theoretical accounts of popular images and forms and our experiential investments in them as consumers located in (or interested in) sexual minorities. There will be considerable emphasis placed on a variety of teaching and learning methods - this is not an option where students are considered empty vessels into which the requisite measures of theory are poured. And its approach is unrepentantly interdisciplinary - there is no overarching theoretical model to which you will be obliged to subscribe. Students with or without backgrounds in cultural studies will be made equally welcome.

P5095 Techno-Feminism History and Practice

This module introduces students to feminist thinking and methods within computational histories, and practice.

It is an inclusive module where students will gain a broader understanding of the historical, cultural and societal processes which underpin contemporary issues related to computational bias (e.g. ethnicity, gender, gender identity and sexuality, class etc.). Through a feminist lens, student will explore how these effect contemporary computational systems, tools and practice.

Students will identify feminist methods and practice to critique existing computational practice and representation, whilst prototyping new feminist interventions. Students will work collaboratively and across inter-disciplinary boundaries.

966M1S Violence and (In)Security: Feminist, Queer & Anticolonial

This unit produces a critical, interdisciplinary take on war, violence and security from feminist perspectives that foreground the "intersectionality" of different power relations, including postcolonial, decolonial, Critical Indigenous, transnational, Black studies, critical disability and queer approaches. How are different forms and sites of violence connected? How do technologies of gender, sex, disability and race shape understandings of certain practices of violence as political, lawful, legitimate and/or necessary? What are the (feminist) ethics of researching and reproducing violence and suffering? What are the prospects and limits of the (International) law for peace and justice? Among the themes we will explore are the erotics of conquest and slavery; military masculinities; drones and 'posthuman warfare'; international law and the targeting of civilians; sexual/ized violence in conflict; private military and security companies; torture and surveillance; women and queers as agents of violence; Orientalism and the War on Terror; occupation and resistance; human rights and international law; imperial feminisms and just war theory.

PT2 – One of the below:

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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.

870V4B Art's Queer Stories

What is 'theory'? Although it goes in and out of fashion with the speed of rising or plunging hemlines, the use of theory, literary theory, or literary criticism as a way to read literary texts is always useful. And contrary to popular opinion, it's not the application of an arcane or secret language to garner a secret knowledge. Rather, it is a self-conscious and informed method of analysing the presuppositions behind the apparently natural way we read; indeed, sometimes it's a method of reading in itself, derived from a philosophy or theory of language, as is the case with Bataille or Derrida. Theory sounds dull, but really it's a creative practice, as is reading, which Walter Benjamin likened to telepathy.

This module seeks, through a number of case studies, to address a number of critical paradigms that have proved significant in the post-war period. In particular, notions of materialism, materiality and historicity will be set in tension with ideas about relativism, deconstruction and 'play' as very different ways of construing some iconic American texts. Alongside the close reading of primary and secondary texts, discussions in class will be directed towards such subjects as: the construction/reflection of subjectivity in language and discourse; the relation of the literary text to sociality; the effects and efficacy of modernist/avant-garde/postmodern literary techniques; and the writing of race, gender and class.

Q3186 Queer Literatures

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- *the queer child*
- *queerness and temporality*
- *queer affects*
- *life writing*
- *intersectionality and identity*
- *queer negativity*
- *queer utopianism*
- *queerness and diaspora.*

At the same time, you will consider diverse works of modern and contemporary literature that offer a range of perspectives on identity, race, nation, gender, and sexuality. Overall, the module will explore how to bring theoretical concepts into conversation with literary texts.

807P4B Queering Popular Culture

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Students will identify feminist methods and practice to critique existing computational practice and representation, whilst prototyping new feminist interventions. Students will work collaboratively and across inter-disciplinary boundaries.

966M1S Violence and (In)Security: Feminist, Queer & Anticolonial

This unit produces a critical, interdisciplinary take on war, violence and security from feminist perspectives that foreground the "intersectionality" of different power relations, including postcolonial, decolonial, Critical Indigenous, transnational, Black studies, critical disability and queer approaches. How are different forms and sites of violence connected? How do technologies of gender, sex, disability and race shape understandings of certain practices of violence as political, lawful, legitimate and/or necessary? What are the (feminist) ethics of researching and reproducing violence and suffering? What are the prospects and limits of the (International) law for peace and justice? Among the themes we will explore are the erotics of conquest and slavery; military masculinities; drones and 'posthuman warfare'; international law and the targeting of civilians; sexual/ized violence in conflict; private military and security companies; torture and surveillance; women and queers as agents of violence; Orientalism and the War on Terror; occupation and resistance; human rights and international law; imperial feminisms and just war theory.

TEACHING AND LEARNING

Timetable and activities

Full-time students take two modules per term: teaching methods will vary in different Schools or with different Tutors. Part-time students take one module per term.

Seminars are a central part of your learning experience at Sussex and attendance at seminars (whether in person or online) is compulsory. You should come to seminar prepared to discuss the set readings. In many seminars, some form of presentation will also be required. Your tutor will give you guidance on the format of presentations and how to prepare them.

You are expected to spend about 12 hours per week, per module, in preparation time (reading and writing). Therefore, a large and important part of your working time will be spent on independent individual work for your modules and dissertation. It is important to organise your time effectively.

You are strongly encouraged to attend the Centre for the Study of Sexual Dissidence events (whether in person or virtually). In addition, there are always many other relevant open seminars and lectures run by the university. You will find these advertised on the university websites and also by email to MAH students and staff.

Intellectual community

Although working individually is a key part of your study, you are invited to use your MA as an opportunity to develop a dynamic intellectual community that supports your work and learning. It is a good idea to engage with university events such as talks and lectures, and to engage with the events provided by the Centre for the Study of Sexual Dissidence. Make sure, also, to develop strong intellectual links with your fellow students in your cohort and seminar groups.

Academic advisement

Your Academic Advisors during your candidacy for the degree are listed on your Sussex Direct pages. You are welcome to see your Advisor during their office hours (check the MAH website for details of when these are held; they change every term) or by appointment. Office hours are time set aside by faculty to meet with students to discuss academic matters such as assessed work, overall progress, workload, and module content.

ASSESSMENT CRITERIA

Students on the MA in Sexual Dissidence take modules in a range of Schools, and each module will be assessed by the standards of the School in which the module is taken. Assessment criteria for all the Schools that offer modules on the MA are available by contacting the Schools concerned. The MAH assessment criteria are included in this handbook below.

Many modules require a final essay and often also a presentation. It is important to note, however, that the MA in Sexual Dissidence is an interdisciplinary programme offering modules in a variety

of Schools, and assessment practices will vary. You will be informed of the mode of assessment for your modules by the module tutor.

In modules where a written assessment is required, you are strongly advised to take the time to draft, revise, and edit your work carefully. Your module tutor is available to help you with your written work. You can discuss with your tutor by email and/or visit your tutor in their office hours. The published deadlines are strict and final.

Your tutors expect that your written work be professionally presented: word-processed, with full scholarly references and a bibliography. MLA style is one example of a method of presentation of written work, citation of sources, and bibliography; this style is preferred in several Schools at Sussex. Your tutors will also expect you to set up coherent arguments in your writing, develop your ideas, and write clearly. Please pay particular attention to matters of spelling, style, and punctuation. If you are unsure about correct punctuation, grammar, or usage, please consult a guidebook or online resource.

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 0-15%	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. Unacceptable or not submitted.
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TEACHING FACULTY

Academic Faculty in Sexual Dissidence

Academic faculty associated with the Centre for the Study of Sexual Dissidence come from a broad range of disciplines and from across the Schools of Media, Arts & Humanities, Global Studies and Law, Politics, and Sociology. You can explore our affiliated faculty on the people page of our website: www.sussex.ac.uk/cssd/people. In addition, if you want to find more information about someone that is teaching a module that is being offered but they are not featured on the people page of our website, you can find their faculty profile on the University of Sussex website.

Centre for the Study of Sexual Dissidence

MA students in Sexual Dissidence are an integral part of the busy and active community in queer studies at the University of Sussex. This community is centred primarily in the Centre for the Study of Sexual Dissidence, directed by Dr Sam Solomon. During their MA studies, students are invited to become active participants in the many activities of the Centre. This participation in an intellectual community is regarded as an important part of your education on the MA.

In particular, Sexual Dissidence students are encouraged to engage with the Queory visiting speaker series. Queory showcases queer arts, activism, and research. It provides students with an invaluable opportunity to engage with contemporary queer cultures and scholarship, learn about research in progress, connect with academic networks, and start the process of academic professionalization.

To get regular updates on Sex Diss events and activities check the Centre for Sexual Dissidence website and sign up for the Sex Diss mailing list by emailing a request to sexualdissidence@sussex.ac.uk.

LGBTQ+ STUDENT RESOURCES AND SUPPORT

The first point of access for university resources and support for students is often the Student Life Centre: <http://www.sussex.ac.uk/studentlifecentre/>

The link below shows a list of some of the issues to do with gender and sexuality that the Student Life Centre can offer support with, and also provides a list of resources at the University and in Brighton: <http://www.sussex.ac.uk/studentlifecentre/issues/lgbtq>

Resources related to sexuality and gender at the University of Sussex and in Brighton are also listed at this link:

<http://www.sussex.ac.uk/wellbeing/studentlife/sexuality-gender>

A map of gender neutral toilets on the University of Sussex campus is available at this link:

https://www.google.com/maps/d/u/0/viewer?mid=1hR-cJri_ONMaWFyth5V4KDppksl&hl=en_US&ll=50.86769510295706%2C-0.09161221221006599&z=15

This link includes (scroll down) information for trans students including guidance on changing your name on the university systems and changing your ID card.

<http://www.sussex.ac.uk/studentlifecentre/issues/lgbtq>

The University of Sussex Student's Union has an LGBTQ+ society; you can explore its services and activities here: <https://sussexstudent.com/activities/view/lgbtqplus-society>

APPENDIX: MA DISSERTATION GUIDELINES

A research dissertation of 15,000 words is required for the completion of the MA.

The dissertation is due for submission in late August. You will be assigned a dissertation supervisor early in the Spring term. You will receive supervision until the end of the academic year and will not be able to access supervision after that. You will complete the dissertation independently over the summer. You are encouraged to meet regularly with your supervisor during the supervision period.

You are responsible for familiarising yourself with the guidelines for presentation of the final manuscript and the conventions for academic writing in the humanities and social sciences; we recommend that you follow the MLA guidelines.

You are strongly advised to think early about potential research topics for the dissertation. You are also advised to meet with faculty members at any time during the academic year for feedback and advice on potential topics.

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 and year of submission
 - **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 your dissertation 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.

Does count toward word limit	Does NOT count toward word limit
	Title page and any section titles

The paragraphs within the body of the dissertation, including quotations from primary and secondary sources.	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 the MA in Sexual Dissidence, which is an interdisciplinary programme, your decisions on how to structure your dissertation may be influenced by writing conventions in other disciplines. For instance, you might include a Literature Review, a convention in the social sciences. 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

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.