**Requirements**

* Write an essay of **5,000 words** on one of the following topics.
* One electronic copy should be submitted on TABULA by 12 noon on the day of the deadline.
* You must **refer in detail to either** two novels, one novel and a few short stories (which count as one text), or around four short stories (these should be by different two different authors, however).
* You may use one text from the first term, but not a text or topic analysed in your first essay.
* Ensure to refer to the **feedback from your first essay** to avoid repeat errors, and to improve presentation and style.
* If you want to **devise your own question**, please ensure you have considered all the options below first, otherwise you must have it approved by me **by week 9.**

**Note:** points made by anyone in a seminar are not "quotable".

**Also note:** If a question quote is from one of our novels, you do not necessarily have to discuss that particular novel, but you should engage with the content of the quote in the essay, as with any of the other questions featuring a quote

**Style and Content tips**

* **CONTEXTUALISE** even in a theoretical reading you should consider dates of the novel, or criticism, or social and political events. Remember, points of historical contextualization, when specific, evidenced and well-earned, are rewarded; simplifications of “In the nineteenth century” “The Victorians believed” and distortions are best avoided.
* **Read your essay aloud.** You should be able to hear awkward phrases and grammatical inconsistencies.
* **Be careful** when talking about what **the reader feels understands from a text.** You cannot know what all readers feel so “we can see that” or “the reader therefore feels” are problematic phrases. You might engage with a nuanced consideration of the “implied reader”, but so too, you might rephrase. Same with **authorial intention** – unless you have evidence, and even then you should distinguish between intention and reception.

**Pre-submission checklist**

* Refer to “essay checklist” on the next page and Academic Essay guidelines previously disseminated.
* Please make sure that you are aware of the **department guidelines for the presentation of essays** and of the **regulations on plagiarism**.
* **Use MLA formatting** style, which is an in-text citation system(see module webpages for links) or MHRA**.** links to the style guides, submission guidelines, and the marking criteria, are on the EN334 module page
* **Save final version** of your documentas “student ID EN334 (2)” e.g. 1234567 EN334 (2)
* **Save as a word document NOT a pdf.**

**CHECKLIST – use this before submitting your final piece.**

|  |  |
| --- | --- |
| **TICK** | **CONTENT (not all will necessarily apply)** |
|  | Have I shown how my argument links (overall or throughout) to the ideals of Nation & Empire |
|  | Consulted the **key terms and problems** to see if they help strengthen my argument |
|  | Have I contextualised (provided historical grounding and backing) |
|  | I have **NOT** included my own title (unless pre-agreed); **introduction** includes a thesis statement, or a statement of intent to clarify how I am approaching the question. |
|  | I have checked that my points relate back to the question/my thesis (either implicitly or explicitly) |
|  | I have searched for “we” and “the reader”, and considered how to rephrase. |
|  | My **conclusion** explicitly relates back to the question/ thesis statement. |
|  | **nineteenth century** not C19th. But 1920 not nineteen twenty.  **Checked my use of hyphens**. E.g**.** “twentieth century”, but “twentieth-century literature”. |
|  | **Avoided contractions** don’t = do not, isn’t = is not, it’s = it is, etc. And avoided **colloquialisms, idioms, informal phrases.** |
| **TICK** | **PRESENTATION** |
|  | My **id number** and **module number** in the HEADER or FOOTER |
|  | I have included **page-numbers** |
|  | **Single-spaced** the title (and perhaps underlined it, or put it in bold) |
|  | **Double-spaced** the main essay |
|  | **Font is size 12** and legible (Times New Roman, perhaps) |
|  | **No indent** in first line of first paragraph. |
|  | **No gaps** between paragraphs |
|  | **Indent** (using tab key) the first line of all other paragraphs. |
|  | **Quotes 40 words** or over have been separated, fully-indented and double or single-spaced, with a gap before and after. They should not have quote marks, unless there is a quote or speech within the quote. E.g:  The morning was windy and cloudy, and the rapid alternations of shadow and sunlight over the waste   of the lake made the view look doubly wild, weird, and gloomy. ‘Some people call that picturesque,’   said Sir Percival, pointing over the wide prospect with his half-finished walking-stick. (162) |
|  | All other **quotes** are encased in DOUBLE marks and a quote within a quote in single marks. (other way around if MHRA). e.g. “This is a ‘quote’ from the text” (Me 95). |
|  | I have included **publication dates** of texts and critical works in brackets after they are first mentioned in the body of the essay. |
|  | Checked my **alphabetised** bibliography against the MLA guidelines. |
|  | I have double-spaced the bibliography. |
|  | I have included the **word-count just before the biblio** at the end of my essay |
| **TICK** | **Revise and Edit** |
|  | I have printed the essay off, and edited in pen, |
|  | Someone else has proof-read |
|  | I have read the essay aloud, listening for inconsistencies and grammatical error |
|  | I have tried to use more sophisticated vocabulary and literary/critical terms |
|  | Checked my name does not appear in the essay |
|  | Checked that when I **“Save As”** my name is not under “authors” and changed it, if it is. |
|  | Saved the document as “Student ID EN334 (2)” e.g 123456 EN334 (2) |
|  | **SAVED as a word document** (not pdf) |

1. "You see, I had murdered them all myself.... I had planned out each of the crimes very carefully. I had thought out exactly how a thing like that could be done, and in what style or state of mind a man could really do it. And when I was quite sure that I felt exactly like the murderer myself, of course I knew who he was." (‘The Secret of Father Brown’)

Consider the blurred boundaries between detective and criminal, ‘law’ and ‘justice’, and ideas of right and wrong, and to what extent they uphold or destabilize ideals of Nationhood.

1. In his essay ‘The Simple Art of Murder’ (1950) the American crime writer Raymond Chandler suggests of English crime fiction in the early twentieth-century, that, “There is nothing new about these stories and nothing old.” Consider the intertextuality, the literary and social indebtedness of texts from the second term.
2. “There is nothing so inhuman as the mask of the good servant” (*The Murder at the Vicarage*) Analyse the roles played by servants, and/or and the working classes, and consider how other characters refer to and interact with them.
3. Consider the detective as ‘medium’ and the politics of confession.
4. Examine the literary and social politics of the colonial subject/object as what Said calls “imperial possessions”.
5. Examine how your chosen stories are haunted both textually and contextually by Imperialist and Nationalist ideals of the past, and how this impacted on the “present” of those stories, paying particular attention to the use of Gothic tropes and their transgressive potential.
6. Consider Michael Shanks’ suggestion that the connection between detection and archaeology is more than a case of “piecing together a picture from fragments of evidence. The archaeological imagination is … constantly doubting, balancing report against material witness, questioning the forms of representation that allow us to inquire of the past … *metaphysical* because this detective work takes us into *ontological* questions of human being and identity, our human place in the very fabric of history.”
7. Alison Light argues that there is a sense in which Christie participates in “a modernist spirit” and she can be characterized as “an iconoclast whose monitoring of the plots of family life aims to upset the Victorian image of home, sweet home”. To what extent do your chosen authors resist or maintain the domestic ideal?
8. “[‘The *crime passionel!*’ she exclaimed. ‘The primitive instinct— to kill! So closely allied to the sex instinct](javascript:void(0))’” (*Death on the Nile*). Consider the threat of sexuality to the domestic ideal.
9. Gill Plain suggests that, in regard to the victim, it is ‘a deep structural irony of the detective genre that the “body” is both crucial and yet often…consigned to the margins…safely translated into symbol’. Consider the nuances of the bodies of victims.
10. “In the aftermath of the war, heroic masculinity appeared both untenable and bankrupt as an ideal within a domestic national context.” (Hilary Hinds, ‘Ordinary Disappointments’).

Consider the intersection of masculinity and the military.

1. “Marsh’s work is replete with theatrical gestures, inflections and motifs.”(Bruce Harding, ‘The Twin Sisters in the Family of Fiction’)   
   Discuss the importance of performativity, theatricality, and crime/detection as Art.
2. “The late 1920s saw a dramatic upsurge in popular concern about the abuse of police powers in Britain, the end result of a longer-term trend.” (John Carter Wood, ‘The Third Degree’).   
   Analyse the representation of the police force in the interwar crime fiction or in two different periods.
3. In ‘The Slaughterhouse of Fiction’ (2000), Franco Moretti claims that it is the “clue” that determines both whether a text *is* detective fiction, and whether it is successful. Consider the changing (or static) role of “the clue”, paying attention to its formative and functional role.