

# Module Sign-up Brochure 2025-26

## Q306: English Literature

### Stage 2 going into Stage 3

#### 1. Do your research

Read through the information on the SELLL website carefully and ask if you have any questions. If you're unsure of what modules you should be choosing, email [UGOffice.elll@newcastle.ac.uk](mailto:UGOffice.elll@newcastle.ac.uk).

#### 2. Sign up Online: Wednesday 30<sup>th</sup> April, from 9am

- Have the rules for your programme, from this brochure, with you when you log onto The Student Portal. <https://studentportal.ncl.ac.uk/>.
- Compulsory modules will already be selected and optional modules will be listed for you to choose.
- The portal will close on **12<sup>th</sup> May at 8:00pm**.
- Further guidance and screenshots are available here: <https://www.ncl.ac.uk/students/student-portal/>.

#### FAQs

##### How do I take an outside module?

Modules not listed on your degree regulations will not appear in this brochure and will not be available to you in the Student Portal. Instead, you will need to select 'HSS dummy module(s)'. Then you will need to fill in a module change form at the beginning of Semester 1 to change from the dummy module to your chosen outside module.

##### How long will module selection take?

A few minutes.

##### What if I suffer technical problems?

Please don't panic. You can call IT on [0191 208 5559](tel:01912085559) to log the issue. Alternatively, you can email [elll@ncl.ac.uk](mailto:elll@ncl.ac.uk) and we will try to assist you.

##### Will I get my first choice of modules?

Not necessarily. We recommend that you login and submit your choices as soon as possible. We'd also recommend having back-up modules in mind, in case your first choices are full. This is why it's important to read the module descriptions and make your decisions before the portal opens.

##### I need further advice and guidance. Who should I ask?

If your question is in regard to a specific module, please contact the module leader listed in the module descriptions, via email. If the module leader is to be confirmed (TBC), the head of subject is listed and will also be able to answer your questions. If you don't understand your programme regulations please contact your Degree Programme Director (DPD): [James.Harriman-Smith@newcastle.ac.uk](mailto:James.Harriman-Smith@newcastle.ac.uk). If, after reading the module descriptions, you're struggling to decide which modules to take you can contact your personal tutor via email.

##### I had arranged to have a semester abroad next year. What should I do?

If you haven't done so already, please contact Aditi Nafde ([aditi.nafde@newcastle.ac.uk](mailto:aditi.nafde@newcastle.ac.uk)) to discuss your options.

##### What if I change my mind or make a mistake?

If your choices do not comply with your regulations, they will be rejected and we will contact you to choose all your modules again – if you do not respond by the given deadline, modules will be chosen for you. If you change your mind you will be given the opportunity to change your modules at a later date. Further information will be released closer to the time.

# Rules of your Programme

**You must have a total of 120 credits with either a 60/60, 50/70 or 70/50 credit split across the semesters**

**Circle or highlight your choices, then add up your credits in the total column**

| Rules   | Code    | Module Title   | Total Credits | Sem 1 | Sem 2 |
|---|---------|--|---------------|-------|-------|
| Example   | SEL1234 | Example  | 20            |       | 20    |
| Independent Work<br>Pick 1                      | SEL3362 | Dissertation: Long-Form Essay  | 40            | 20    | 20    |
|   | SEL3364 | Independent Essay I (English Literature) *   | 20            | 20    |       |
|   | SEL3365 | Independent Essay II (English Literature) *  | 20            |       | 20    |
|   | SEL3400 | Prose Portfolio **   | 40            | 20    | 20    |
|   | SEL3401 | Theatre Script Portfolio **  | 40            | 20    | 20    |
|   | SEL3402 | Poetry Portfolio **  | 40            | 20    | 20    |
|   | SEL3403 | Screenwriting Portfolio **   | 40            | 20    | 20    |
|   | SEL3405 | Dissertation: Digital Exhibition   | 40            | 20    | 20    |
| Pre 1800 Literature<br>Pick 1, 2 or 3           | SEL3417 | Dissertation: Digital Edition  | 40            | 20    | 20    |
|   | SEL3379 | Enlightened Romantics: A Revolution in Feeling   | 20            | 20    |       |
|   | SEL3412 | Writing Liberty in the Romantic Era  | 20            |       | 20    |
|   | SEL3420 | Fiction and the Philosophy of Terror: From the Supernatural to the Sublime                             | 20            |       | 20    |
|   | SEL3444 | Envious Show: Wealth, Power and Ambition in Narratives of the Country House, 1500-2000                 | 20            | 20    |       |
|   | SEL3445 | Unsex'd Females: Feminism in the Age of Revolution and Reaction  | 20            | 20    |       |
|   | SEL3455 | Queer/Trans/Early Modern   | 20            |       | 20    |
|   | SEL3456 | Utopian Dreams, Dystopian Nightmares: Science Fiction and Form   | 20            |       | 20    |
| Post 1800 Literature<br>Pick 1, 2 or 3          | SEL3457 | The Medieval World, 1100-1500  | 20            | 20    |       |
|   | SEL3347 | Documentary Storytelling: Theory and Practice  | 20            |       | 20    |
|   | SEL3378 | Landscapes of American Modernism   | 20            | 20    |       |
|   | SEL3409 | Planetary Imaginations: Literature in the Time of Environmental Crisis                                 | 20            | 20    |       |
|   | SEL3415 | Literature and Human Rights  | 20            | 20    |       |
|   | SEL3422 | Reading Freud  | 20            |       | 20    |
|   | SEL3428 | Freedom and Imagination: US Literature 1850-1900   | 20            | 20    |       |
|   | SEL3433 | Popular Romance and Contemporary Political Discourse   | 20            |       | 20    |
|   | SEL3447 | Exposing Ourselves: Privacy, Contemporary Performance and the Public Sphere                            | 20            |       | 20    |
|   | SEL3449 | Devolutionary Fictions: Literature, Politics, and the British State since 1960                         |               |       | 20    |
| Outside Modules<br>Pick no more than 20 credits | SEL3450 | Border Fictions: Migrations, Memory, Transgressions in Global Anglophone Literatures, 1900-Present Day | 20            | 20    |       |
|   | SEL3458 | Growing up Global  | 20            | 20    |       |
|   | NCL3007 | Career Development for Final Year Students   | 20            | 10    | 10    |
|   | HSS3110 | Outside Dummy Module: 10 credits in semester 1***  | 10            | 10    |       |
|   | HSS3210 | Outside Dummy Module: 10 credits in semester 2***  | 10            |       | 10    |
|   | HSS3120 | Outside Dummy Module: 20 credits in semester 1***  | 20            | 20    |       |
|   | HSS3220 | Outside Dummy Module: 20 credits in semester 2***  | 20            |       | 20    |
|   |         |  |               |       |       |

*\*Only available in exceptional circumstances and with the Degree Programme Director's and Module Leader's approval*

*\*\* SEL2224, SEL2226, SEL2227 and SEL2228 respectively are prerequisites, and students should see the Module Leader before choosing one of these modules*

*\*\*\*requires DPD approval. You will also need to complete a module change form at the beginning of Semester 1 in October 2025 to change your HSS code into your chosen outside module.*

## Module Descriptions

*Further details of each module can be found in the module catalogue:*

<https://www.ncl.ac.uk/module-catalogue/>

### SEL3362: Dissertation: Long-Form Essay

Module Leader: Professor James Annesley

**Semesters 1 & 2, 40 credits total**

**Pre-requisites:** Students will have completed **SEL2210 or SEL2218**, or have permission from the module leader to enrol on this module.

This module allows students to write at length on a self-directed topic in English Literature. Students will have considerable choice in terms of how they decide to proceed and could choose to orientate their research towards the analysis of written texts, or film or theatre, or indeed to shape a project that is interdisciplinary in character.

They will be asked to identify their likely area of interest at the end of their second year and be required to produce a research plan in the first few weeks of semester 1 of their third year. In this process they will be supported by the module leader and provided with a series of guided learning activities to support them in their initial planning. They will be assigned a supervisor and be expected to work with that supervisor over the course of the dissertation module. In regular meetings, they will discuss the overall design of their dissertation and have the opportunity to receive feedback on a submitted plan and annotated bibliography at the mid-module point. Further guided learning activities throughout the year will support student reflection on academic skills, independent research, approaches to argument and scholarly presentation.

| Component        | When Set | %  | Comment  |
|------------------|----------|----|--|
| Written exercise | Mid      | 10 | The semester 1 written assessment will be a project plan of 500 words, plus an annotated bibliography of at least 15 items |
| Dissertation     | End      | 90 | A dissertation of between 8,000-10,000 words.  |

### SEL3364/5: Independent Essay (English Literature)

Module Leader: Professor James Annesley

**Semester 1 or 2, 20 credits**

**No pre-requisites**

This module allows students to write an essay on a self-directed topic in English Literature. Students will have considerable choice in terms of how they decide to proceed and could choose to orientate their research towards the analysis of written texts, or film or theatre, or indeed to shape a project that is interdisciplinary in character.

They will be asked to identify their likely area of interest at the start of the semester. In this process they will be supported by the module leader and provided with guided learning activities to support them in their initial planning. They will then be assigned a supervisor and be expected to work with that supervisor over the remaining months of the module. In regular meetings, they will discuss the overall design of their essay. There will be further support in the form of guided learning activities relating to academic skills, independent research, approaches to argument and scholarly presentation.

| Component        | When Set | %  | Comment  |
|------------------|----------|----|--|
| Written exercise | Mid      | 10 | The mid-module will be assessed by a 250-word project plan and an annotated bibliography containing at least 10 items. |
| Essay            | End      | 90 | 4,500-word essay, plus or minus 10%  |

## SEL3400: Prose Portfolio

Module Leader: Dr Lars Iyer

**Semesters 1 & 2, 40 credits total**

**Pre-requisites:** Students should have taken **SEL2227** to be able to take this module.

This module aims to prepare a portfolio of work which may consist of: a complete long story; or a collection of short stories; or the opening chapters of a novel (plus a synopsis of 300-350 words).

To provide a self-reflexive commentary on the processes, influences, and themes of the work.

To develop skills in revision and feedback.

| Component | When Set | %   | Comment  |
|-----------|----------|-----|--|
| Portfolio | End      | 100 | 8500 words of creative prose PLUS 1500-word commentary |

## SEL3401: Theatre Script Portfolio

Module Leader: Dr Zoe Cooper

**Semesters 1 & 2, 40 credits total**

**Pre-requisites:** Students should have taken **SEL2226** to be able to take this module.

Over the course of one-to-one tutorials, small group work sessions and independent research and a final workshop students will develop a self-contained play, synopsis of the same and self-reflective essay. In small group work sessions students will explore playtexts, online theatre and live theatre (if available) discussing this with other students in order to develop their understanding of contemporary theatre and present their findings to the tutor. In the one to one and small group work sessions they will reflect on drafts of their own creative work. In the final workshop they will listen to each other's work and offer critical feedback alongside their peers and tutor. The largest portion of the syllabus is taken up by independent research in which students will develop drafts of their plays and self-reflective essays.

| Component | When Set | %   | Comment   |
|-----------|----------|-----|---|
| Portfolio | End      | 100 | A self-contained one act play (4500-5000 words) and accompanying 300-500 word synopsis, plus 1500-word self-reflective essay. |

## SEL3402: Poetry Portfolio

Module Leader: Dr Tara Bergin

**Semesters 1 & 2, 40 credits total**

**Pre-requisites:** Students should have taken **SEL2224** to be able to take this module.

Students will gain an understanding of the process of selecting and planning an extended creative project and acquire an insight into the imaginative processes of writing at length and the affective power of language. They will understand key technical aspects of poetic form and expand their knowledge of a range of contemporary poetry.

They will prepare and shape a portfolio of creative work consisting of a collection of about 20 poems or equivalent, and an accompanying reflection on the processes, influences, and themes of the work.

| Component | When Set | %   | Comment                            |
|-----------|----------|-----|------------------------------------|
| Portfolio | End      | 100 | 20 poems PLUS 1500-word commentary |

## SEL3403: Screenwriting Portfolio

Module Leader: Dr Lee Goodare

**Semesters 1 & 2, 40 credits total**

**Pre-requisites:** Students should have taken **either SEL2224 or SEL2226 or SEL2227 or SEL2228** to be able to take this module.

The syllabus for SEL3403 is a focused portfolio module for Screenwriting, encompassing self-directed study and supervision. It aims for students:

1. To prepare a file of work which may consist of: approx. 20 pages of script for film or television
2. To show through the file a finally shaped work or body of work along with a self-reflexive commentary on the processes, influences, and themes of the work.

| Component | When Set | %   | Comment  |
|-----------|----------|-----|--|
| Portfolio | End      | 100 | Approx. 4000 words (approx. 20 pages) of screenplay PLUS 1500-word commentary. |

## SEL3405: Digital Exhibition

Module Leader: Dr Ruth Connolly

**Semesters 1 & 2, 40 credits total**

**Pre-requisites:** Students must have studied either SEL2210 or SEL2218 to enrol on this module. Pre-requisite may be waived, under certain circumstances, on application to the DPD.

This module allows students to select a topic of their choice and to develop an online exhibition based on that topic. Students may draw on text, image, sound files and film clips to develop their exhibition. Students will learn:

1. how to choose and develop a topic suitable for an exhibition.
2. how to compose a narrative appropriate for the audiences accessing an exhibition.
3. how to use web-publishing platforms to create an online exhibition.

| Component                 | When Set | %  | Comment  |
|---------------------------|----------|----|--|
| Design / creative project | End      | 85 | Online exhibition: 30-60 items with accompanying word count of 3500-4500 words |
| Report                    | End      | 15 | Project outline including research bibliography -1000-1500 words               |

## SEL3417: Dissertation: Editing Project

Module Leader: Dr James Cummings

**Semesters 1 & 2, 40 credits total**

**No pre-requisites**

This module gives students the opportunity to work with the Special Collections archive and to produce their own scholarly digital edition. In undertaking a digital edition students will learn:

1. how to work with archival primary sources
2. how to transcribe, edit, markup, and publish an edition
3. how to convey their editorial process to readers

| Component         | When Set     | %         | Comment  |
|-------------------|--------------|-----------|--|
| Research proposal | End of Sem 1 | Formative | Edition plan including information about the student's choice of text, a summary of editorial work to be undertaken, and an annotated research bibliography. (500 words) |
| Portfolio         | End          | 100       | A Portfolio consisting of an Editorial Introduction to the Digital Scholarly Edition (4000 +/- 10% in length), and an Edition (4000 words +/- 10% worth of work).        |

## SEL3379: Enlightened Romantics: A Revolution in Feeling

Module Leader: Dr Jennifer Orr

**Semester 1, 20 credits**

**Pre-requisites:** Students should have taken SEL1003 and SEL1004 to be able to take this module.

***This is a pre-1800 Literature module.***

Since the Covid pandemic, psychological research has shown that although we are more likely to remember negative events than positive ones, in our day-to-day interactions, there is much more kindness in the world than we think (Hammond, 2022). The discipline of the Humanities demands that we consider life's 'big' questions from the perspective of different voices, asking critically why some voices have been, and continue to be, heard above others.

While the past might seem like a foreign country, writers were asking very similar questions in the Eighteenth and Nineteenth centuries. The Eighteenth Century did not see a global pandemic, but it was a period of revolutionary change, inspired by the philosophical ideas of Enlightenment which put the study of the common man at the centre of its philosophical world. It also saw the creation of the United Kingdom of Britain and Ireland out of the emerging British Empire, the consequences of which we are still living with today. It was one of the most exciting periods in the expansion of literacy and print culture; newspapers, lending libraries and sociable gatherings extended opportunities for people across society to read, debate ideas and to demand change. City merchants in coffeehouses, artisan weavers gathered in cottage bookclubs, and working people gathered in the local pub not only engaged with these conversations but could see themselves become fitting subjects as writers sought to capture real life and local character.

Yet until recently, the version of Romanticism taught in schools was mostly confined to poetry written by middle class, white, English men. While we don't exclude these writers, we want to look at British Romanticism as a transnational movement where the idea of being a corner of an emerging Empire with a global reach was looked at critically. Some embraced it, some resisted it, and others engaged with it whilst seeking to preserve and animate their own local cultures on the page.

A growing literary marketplace which included larger numbers of middle- and working-class readers, as well as the wealthy, desired to hear an 'authentic' voice emerge from the page, one that engaged with the deepest human questions and echoed their own human desires and aspirations. The labouring-class poet took the marketplace by storm, particularly in the glamorous ploughman-poet figure of Robert Burns whose 'heaven-taught' poetic skill seemed to offer the British public a taste of the deepest feelings of the human heart in the real language of men. But there is more to the labouring poet than meets the eye. Engaged with the philosophy and politics of their day, they took ideas to the widest possible audience, subverting audience expectations to set their own literary agenda and paving the way for the marginalised voices for centuries to come.

| Component        | When Set | %         | Comment            |
|------------------|----------|-----------|--------------------|
| Written exercise | End      | 100       | 3000-word essay    |
| Written exercise | Mid      | Formative | 1000-word exercise |

## SEL3412: Writing Liberty in the Romantic Era

Module Leader: Professor Michael Rossington

**Semester 2, 20 credits**

**No Pre-requisites**

*This is a pre-1800 Literature module.*

This module examines how writings in English from the 1790s to the 1830s engage with the struggle for liberty in continental Europe and globally.

The focus will be on work by Mary Wollstonecraft, William Wordsworth, Percy Shelley and Mary Shelley, and the testimony of Mary Prince. We will study poems, a travel narrative, a tragedy, a novel and life-writing.

Attention will be given to manuscripts and early editions of Romantic era writers, including some we study, through a workshop in Newcastle University Library's Special Collections. It is hoped that there will also be at least one live, virtual talk about such material by a Curator from Keats-Shelley House, Rome, The Pforzheimer Collection of Shelley and His Circle in the New York Public Library or Wordsworth Grasmere.

| Component      | When Set | %         | Comment   |
|----------------|----------|-----------|---|
| Essay          | End      | 85        | Final Essay (2,750 words).  |
| Reflective Log | End      | 15        | Reflection on participation and engagement with module (250 words). |
| Essay          | Mid      | Formative | Formative essay (1000 words).                                       |

## SEL3420: Fiction and the Philosophy of Terror: From the Supernatural to the Sublime

Module Leader: Dr Leanne Stokoe

**Semester 2, 20 credits**

**No pre-requisites**

*This is a pre-1800 Literature module.*

The aim of this module is to explore how the link forged between terror and inspiration in Edmund Burke's philosophy of the sublime, impacted the rise of supernatural (or 'Gothic') fiction during the late Enlightenment. Students will read a range of canonical and non-canonical texts, including literature written by authors whose Gothic influences are less well-known. We will focus particularly on the process through which Burke's philosophy illuminates contemporary unease towards gender, class, race, and nationhood, and examine how these concerns evolved throughout the eighteenth-century, Romantic and Victorian eras.

Students will gain a thorough knowledge of the historical and cultural contexts which shaped the emergence of Gothic fiction. They will also combine this knowledge with some key philosophies of the human mind, in order to question whether the supernatural is 'real', or whether it can be 'explained' via the lens of patriarchal anxiety, forbidden desire, or fear of 'the Other'. We will connect these historical and cultural changes with formal and generic developments in the literature of the period, paying particular attention to the way that writers re-imagined



Gothic tropes to reflect upon their own age. The module culminates by considering the extent to which the sublime not only generates terror, but also drives us to channel this sensation into enlightenment and reform.

The syllabus may vary year to year, but key authors may include Horace Walpole, Ann Radcliffe, Samuel Taylor Coleridge, Lord Byron, Jane Austen, John Keats, John William Polidori, Emily Brontë, Joseph Thomas Sheridan Le Fanu, Rudyard Kipling and William Butler Yeats.

| Component | When Set | %         | Comment  |
|-----------|----------|-----------|--|
| Essay     | End      | 85        | 3500-word essay  |
| Portfolio | Mid      | Formative | 1000-word research plan and annotated bibliography for final essay preparation |

## SEL3444: Envious Show: Wealth, Power and Ambition in Narratives of the Country House, 1500-2000

Module Leader: Dr Ruth Connolly

**Semester 1, 20 credits**

**No pre-requisites**

*This is a pre-1800 Literature module.*

The module traces the history and impact of the country house and estate in Britain and Ireland over five hundred years. This interdisciplinary module will consider how the country house forms a crucible in which ideologies of gender, race and class intersect with money, power and ambition. The country house's economic, political and cultural impact will be analysed using a diverse range of genres including but not limited to poetry, the eighteenth-century novel, estate papers, the boy's adventure story, tourist guides, the detective story, the crime novel and the Gothic memoir. Students will also study the history and fabric of a specific country house through estate papers and a field trip.

| Component        | When Set | %  | Comment  |
|------------------|----------|----|--|
| Portfolio        | Mid      | 40 | Choice of written or spoken assessment. Students taking the presentation option may opt to submit a video of their presentation if a live presentation (in-person or remotely) is not possible |
| Written exercise | End      | 60 | 2500-word written exercise which will assess students' overall understanding and develop their intellectual independence whilst supporting student choice and interests                        |

## SEL3445: Unsex'd Females: Feminism in the Age of Revolution and Reaction

Module Leader: Dr Laura Kirkley

**Semester 1, 20 credits**

**No pre-requisites**

*This is a pre-1800 Literature module.*

This module aims:

\* To study a transnational range of prose texts written at key political moments during a short but turbulent period of history (1780s-1820s);



\* To examine how feminist literature and representations of gender identity and women's sexuality developed during the Revolutionary and Romantic eras, particularly as they intersected with radical and reactionary politics and attitudes to nationhood, world citizenship and empire-building;

\* To analyse how representations of gender identity and women's sexuality were shaped by different writers' responses to important political, cultural and literary phenomena. Depending on the set texts, these phenomena might include: the French Revolution and the Revolutionary Wars; the Napoleonic Wars and their aftermath; the Irish Rebellion of 1798; the Italian Risorgimento; the slave trade and the abolition campaign; the celebrity of the Chevalier d'Eon; the public reaction to revelations about Mary Wollstonecraft's private life; the transnational rise of the sentimental and Gothic novel.

\* To develop students' ability to analyse texts from an intersectional feminist perspective incorporating analysis of sexuality and gender;

\* To communicate critical responses orally and in writing, and to consider how content and register should vary to communicate effectively with different intended readerships.

| Component        | When Set | %         | Comment   |
|------------------|----------|-----------|---|
| Written exercise | End      | 100       | Students will have a choice between 1) a 3800-word literary critical essay responding to keyword prompts or 2) two 1500-word extended book reviews accompanied by an 800-word commentary on the aims of the pieces. |
| Portfolio        | Mid      | Formative | Structured tasks undertaken throughout the semester.  |

## SEL3455: Queer/Trans/Early Modern

Module Leader: Dr Kate Chedgzoy

Semester 2, 20 credits

No pre-requisites

***This is a pre-1800 Literature module.***

This module aims to introduce students to a varied selection of early modern texts, broadening their knowledge of the culture of the period across genres and forms.

By combining historicist scholarship with cutting edge theoretical approaches, it aims to provide students with the tools to critically analyse questions of embodiment, gender and sexuality in early modern culture and in our own context.

The module will take an intersectional approach, registering how class, colonialism and race helped to shape changing ideas about embodiment, gender and sexuality in the early modern period, and noting how those intersections remain significant. In doing so, it enables to enable students both to make sense of the complexity of literary representations of embodiment, gender and sexuality, and to make informed contributions to current debates about these issues.

| Component | When Set | %   | Comment  |
|-----------|----------|-----|--|
| Essay     | End      | 100 | Either a final essay of 3500 words or a portfolio of 2-3 items to the same total length, as students prefer. |

## SEL3456: Utopian Dreams, Dystopian Nightmares: Science Fiction and Form

Module Leader: Dr Jon Quayle

Semester 2, 20 credits

No pre-requisites

*This is a pre-1800 Literature module.*

This module introduces students to the genre and forms of science fiction through one of its dominant themes: utopianism. It will trace the development of utopian ideas in the 18th and 19th centuries, alongside the emergence of the novel as a dominant popular form during this time. Science fiction in the 20th and 21st centuries then expanded to encompass other forms—the short story, television, film, and video games. We explore how the concept of utopia — and dystopia — has intersected with science fiction, shaping the genre’s engagement with imagined futures, alternative societies, and speculative technologies. How has the genre of science fiction developed across the past three centuries in terms of form, and how is that development related to the history of utopian thought?

The syllabus will include selected texts from 1700 to the present in a variety of forms. It may include texts such as: Jonathan Swift’s *Gulliver’s Travels* (1726), Mary Shelley’s *The Last Man* (1826), short stories by H.G. Wells, Ursula K. Le Guin’s *The Dispossessed* (1974), television episodes from the Star Trek franchise (1966-the present), the Bioshock series of video games (2007-2013), and the Dune films (2021-2024).

| Component        | When Set | %  | Comment  |
|------------------|----------|----|--|
| Portfolio        | Mid      | 40 | Choice of written or spoken assessment                   |
| Written exercise | End      | 60 | Choice of essay, creative response or digital exhibition |

## SEL3457: The Medieval World 1100-1500

Module Leader: Dr Adite Nafde

Semester 1, 20 credits

No pre-requisites

*This is a pre-1800 Literature module.*

This module introduces students to medieval literature, 1100-1500. This period saw the expansion of myths such as that of King Arthur and the rise of authors such as Chaucer, professed Father of English literature. But despite its seeming ‘Englishness’, the culture of the period was a melting pot of languages and traditions from home and abroad, brought by travellers exploring new worlds, immigrants travelling to the British Isles, and the multicultural influences of Old English literature. The period saw numerous wars, the Black Death, the growth of political and religious dissent, the technological innovation of print, and the expansion of literacy and scientific enquiry. Authors were prompted to ask deep questions about the nature of the world, of the self, and of love.

The literature of this period has had immeasurable influence on centuries of texts that have come after it. Through close textual analysis, students will develop an understanding of medieval literary conventions, thematic approaches, and stylistic innovations while gaining an appreciation for the cultural, social, and historical contexts that helped shape these texts. Students will also investigate the continuing legacy of medieval literature, its influence on contemporary scholarship, popular culture, and discourse and, given its deeply misunderstood multiculturalism and diversity, its relevance to modern concerns such as race, gender, class, and religion.

| Component        | When Set | %         | Comment               |
|------------------|----------|-----------|-----------------------|
| Essay            | End      | 100       | 3000-word essay       |
| Written exercise | Mid      | Formative | Close reading/edition |

## SEL3347: Documentary Storytelling: Theory and Practice

Module Leader: Dr Tina Gharavi

Semester 2, 20 credits

No pre-requisites

*This is a post-1800 Literature module.*

Through lectures, screenings, technical workshops, production practice and a short series of visiting lecturers, students will have the experience of studying documentary as a genre and becoming aware of its various strands. Students will give presentations on a range of filmmakers whose work will be introduced through the course of the semester, they will analyse methodologies including codes and conventions and be able to make some practical experiments with the medium.

Students will be required to give oral presentations, create a short documentary, and write an essay on an aspect of contemporary documentary practice or, alternatively, will be able to make a proposal to create one of a select number of final projects which can be practice based.

All practice-based final submissions (in lieu of a formal essay) will also have a written element in which students are expected to reflect on their experience of practice, self-analyse their completed production and place their work in a historical and contemporary context.

Not all students may be allowed automatically to follow the practice-based option. There may be a selection process for this according to the quality of applications and the availability of resources.

| Component               | When Set | %  | Comment   |
|-------------------------|----------|----|---|
| Design/creative project | End      | 80 | Essay (of 3200 words) or Documentary Practice Film of 4 minutes (plus 2000-word reflective commentary)  |
| Oral presentation       | Mid      | 20 | 10-minute in class/on-line oral presentation and participation throughout the semester (including discussions, online discussions and homework) |

## SEL3378: Landscapes of American Modernism

Module Leader: Dr Fionnghuala Sweeney

Semester 1, 20 credits

**Pre-requisites:** Students should have taken SEL1003 and SEL1004 to be able to take this module.

*This is a post-1800 Literature module.*

What is modernity? Where does it happen? Who experiences it and what are the aesthetics of its expression?

This module explores a range of American literary responses to what it meant to be a 'modern' subject in the early 20th century. We will be looking at American modernist writers' attitudes to contemporary politics, to history, Europe and to transnational and regional landscapes in the United States.

There will be a dual emphasis on form and theme in this module, which aims to develop a vocabulary for critical analysis of both in the works studied. We will therefore consider the ways in which the asymmetries of modernity are expressed through focused reading of writers including Larsen, Faulkner, Fitzgerald, Cather, Hurston and Steinbeck. We will explore the 'newness' of much of the work that emerged in the period, its interest in experimentation, its narrative concerns, its expression of the uneven experiences of American modernity.

We will also consider the ways in which these writers engage with debates around region, conflict, gender, migration, labour and race.

Texts could include:

F Scott Fitzgerald, *Tender is the Night*  
 Nella Larsen, *Quicksand* and *Passing*  
 William Faulkner, *The Sound and the Fury*  
 Zora Neale Hurston, *Their Eyes Were Watching God*  
 Willa Cather, *The Professor's House*  
 John Steinbeck, *The Grapes of Wrath*

***Please note that ReCap is not currently offered on this module.***

| Component | When Set | %  | Comment         |
|-----------|----------|----|-----------------|
| Essay     | End      | 60 | 2200-word essay |
| Essay     | Mid      | 40 | 1800-word essay |

## SEL3409: Planetary Imagination: Literature in the Time of Environmental Crisis

Module Leader: Dr Ella Mershon

Semester 1, 20 credits

No pre-requisites

***This is a post-1800 Literature module.***

This module examines the entanglement of human and earth histories on an increasingly imperilled planet. While this entanglement has prompted geoscientists to speculate that we have entered a new geological epoch—the Anthropocene—this term also raises significant questions for literary studies as it suggests that we can no longer decouple “culture” from “nature.” Taking up the intervention of the human into earth systems, this module will use the provocation of the concept of the Anthropocene to consider how literature can help us understand, imagine, and interpret our relationship to geo-histories that eclipse the scale of human life.

This module will begin in the nineteenth century, when the widespread use of fossil fuels launched modern industrialization, when imperial powers "scrambled" to seize natural resources across the globe, and when the scientific discoveries of geological and evolutionary timescales revolutionized historical consciousness. We will discuss Victorian literature and scientific thought to understand how emerging generic and narrative conventions shaped representations of the human's place in inhuman timescales. In the latter half of the module, we will turn to the twenty-first century and consider how postcolonial, Black, and Indigenous writers address these Victorian legacies that continue to shape the contemporary literary imagination.

Readings from Victorian literature, such as H. G. Wells, *The Time Machine* and Joseph Conrad, *The Heart of Darkness*, will be read alongside excerpts from nineteenth-century geology and evolutionary biology as well as contemporary environmental literature and ecocriticism. Readings from contemporary literature will include N. K. Jemisin, *The Fifth Season* and Kathy Jetnil-Kijiner, *Iep Jaltok: Poems from a Marshallese Daughter*.

| Component         | When Set | %         | Comment   |
|-------------------|----------|-----------|---|
| Essay             | End      | 75        | Final project. Students choose one of three options: critical, creative or editorial project                                    |
| Oral presentation | Mid      | 25        | Group presentation (prepared as a group or, where appropriate & only with prior agreement from the module leader, individually) |
| Research proposal | Mid      | Formative | A project plan for the final project  |

## SEL3415: Literature and Human Rights

Module Leader: Professor Neelam Srivastava

Semester 1, 20 credits

No pre-requisites

*This is a post-1800 Literature module.*

In this module we will explore the inter-disciplinary connections between the field of human rights (law, philosophy, advocacy) and modern literature. We will attempt to understand how the totalizing reach of postwar human rights discourse, enshrined in the 1948 Universal Declaration of Human Rights, is both enabling and troubling, when considering the representation of atrocity and dehumanization outside of Western locations. We locate the beginnings of this discourse in Joseph Conrad's ambivalent critique of imperialism in his 1899 novella *Heart of Darkness*. Human rights became established as a fundamental principle of international law in the wake of the Holocaust and the Second World War, and Primo Levi's *If This is a Man* (1958) narrates how this event provoked a profound crisis in the notion of the human. We then move on to consider more contemporary texts set in Palestine, Algeria, Sierra Leone, Ethiopia, India, and Sri Lanka, and examine how their narratives of displacement, civil war and atrocity both invoke and question the need for "human rights". We look at how texts across the imperial divide sketch out global forms of solidarity, inter-racial allyship, and resistance to fascism, imperialism, and state terror. But can such a universal project ever be truly liberating without becoming yet another version of neocolonial liberalism? How do human rights relate to European imperialism more generally? How do we read the geo-political specificities of the authors' stories against the backdrop of humanitarian intervention and a desire for these narratives to speak to a global audience? We will also consider the forms that such narratives engage with, such as testimony, autobiography, medical case histories, and legal narratives. Please note some of the texts are English-language translations from the original, and that this list is purely indicative, as texts may change from year to year.

| Component | When Set | %         | Comment  |
|-----------|----------|-----------|--|
| Essay     | End      | 80        | 3,500-word essay   |
| Portfolio | Mid      | 20        | The portfolio will consist of 2 components, both equally weighted: 1) Participation and contribution to class discussion, which will be assessed throughout the module 2) Student group activity |
| Essay     | Mid      | Formative | 1500-word essay  |

## SEL3422: Reading Freud

Module Leader: Dr Robbie McLaughlan

Semester 2, 20 credits

No pre-requisites

*This is a post-1800 Literature module.*

Sigmund Freud imagined psychoanalysis as belonging to an intellectual legacy of disruptors that included Copernicus and Darwin, with his pioneering work in the development of psychoanalysis instituting a social revolution in the early twentieth century. This module focuses on that School of psychoanalytic theory known as 'Freudian', and is designed to introduce students to Freud's metapsychology and his theoretical vocabulary. Freud was an enthusiastic reader of literary works, but this is not a module in which Freud's ideas will be used to read literature via a psychoanalytic method. There are no literary texts on this module. Students taking Reading Freud will, instead, be expected to purchase *The Freud Reader* (ed. by Peter Gay) from which a curated selection of key Freudian texts will be taken. Week by week students will be introduced to the classical works of Freudian theory: *The Interpretation of Dreams*, a

selection of his case studies (including Dora and Anna O); 'Three Essays on the Theory of Sexuality', *Civilisation and Its Discontents* and *Beyond the Pleasure Principle*. In doing so, we will follow the intellectual development of Freud's work from the early years of the psychoanalysis defined by a concentration on the individual, through to the 'political turn' in the late Freud's writing in which he focuses his psychoanalytic method upon the individual within society.

As well as covering the key works of Freudian theory, this module will turn to a selection of theoretical interlocutors who extend Freud's work after his death in 1939. As the module progresses and students become more familiar/confident with psychoanalytic theory, we will turn to those figures who found in psychoanalysis a methodology that could be used to develop their own theoretical and philosophical positions. In pairing Freudian theory with the work of Jacques Lacan, Jacques Derrida, Judith Butler, Julia Kristeva, Hélène Cixous and Luce Irigaray, Reading Freud will demonstrate the intellectual legacy and importance of Freud's writing as it escapes beyond the walls of the clinic.

| Component        | When Set | %  | Comment  |
|------------------|----------|----|--|
| Essay            | End      | 75 | Final essay of 3000 words                                      |
| Written exercise | Mid      | 25 | A 1000-word encyclopaedia entry covering a psychoanalytic term |

## SEL3428: Freedom and Imagination: US Literature 1850-1900

Module Leader: Professor James Annesley

Semester 1, 20 credits

No pre-requisites

*This is a post-1800 Literature module.*

Freedom and Imagination will give students the chance to develop their knowledge of US literature from the second half of the 19th Century by reading texts in terms mediated by an account of the social and historical contours of US society in the period, particularly the pressures created by Slavery/Post Slavery, the American Civil War, Westward Expansion and the annexation of territories from Native Americans, First Wave Feminism in the US (following the Seneca Falls Convention in 1848) and other relevant social contexts. Through the course of the module, we will be reading Henry David Thoreau's, *Walden*, Kate Chopin's, *The Awakening*, Charles Chesnutt's, *The Marrow of Tradition*, Frederick Douglass', *Narrative of the Life of Frederick Douglass* and other texts from the period.

| Component             | When Set | %         | Comment   |
|-----------------------|----------|-----------|---|
| Essay                 | End      | 85        | 2500 words  |
| Prof skill assessment | End      | 15        | Participation in class activities plus a portfolio of reflective and self-evaluative exercises, approximately 600 words |
| Essay                 | Mid      | Formative | 1000-word essay   |

## SEL3433: Popular Romance and Contemporary Political Discourse

Module Leader: Dr Rosalind Haslett

Semester 2, 20 credits

No pre-requisites

*This is a post-1800 Literature module.*

This module will explore how popular romance (novels, plays, performances, films, pop songs) reflect and respond to current events. Students will consider the role that narrative, performance and imagination play in our everyday lives, using a range of research methods to analyse performance events and reading communities and/or to respond creatively to the texts we encounter.

The module has three central characteristics:

1. It is based in the idea that narrative tropes and dramatic scenarios provide social scripts that inform the way that people interact in personal, social and/or political contexts
2. It considers a range of different kinds of texts comparatively, including: plays, performances, novels and audiobooks; oral histories and personal testimonies; political speeches and debate; government and academic reports; social media campaigns and podcasts.
3. It requires students to participate in weekly research activities and to maintain an independent critical/creative writing practice.

| Component | When Set | %         | Comment  |
|-----------|----------|-----------|--|
| Portfolio | End      | 100       | A research portfolio of 4000 words or equivalent                                   |
| Portfolio | Mid      | Formative | A draft of work intended for the end-of-module portfolio. 1000 words or equivalent |

## SEL3447: Exposing Ourselves: Privacy, Contemporary Performance and the Public Sphere

Module Leader: Dr Helen Freshwater

**Semester 2, 20 credits**

**No pre-requisites**

*This is a post-1800 Literature module.*

How do theatre and performance help us establish what can be shared in public and what cannot? What role do they play in the maintenance and negotiation of the boundary between public and private realms? How does contemporary performance address the tension inherent in a form which has often involved sharing representations of intimate and highly personal experiences with groups of strangers? How does contemporary performance engage with concerns about data capture, state surveillance and unwanted public exposure?

This module explores these questions and many others as it reflects on theatre's capacity to expose and to conceal. It offers an overview of the way that theatre negotiates the distinctions between private and public realms, and explores how contemporary performance addresses and expresses growing concerns about privacy. It develops skills of performance analysis and provides opportunities to make direct connections between theories of privacy and recent productions of performance, enabling reflection on performance's role and function in contemporary culture.

The module involves analysis of live and recorded performance as well as scripts, engaging with a number of productions and plays across a range of genres and forms. It places these 'primary texts' in dialogue with broader theoretical issues including the definition of privacy and our understanding of the constitution of the public sphere. These theories provide a framework for viewing, reading and analysing a range of contemporary plays and performances that enable us to reflect on the ways in which theatre and performance shape and are shaped by changes in cultural conventions relating to the public presentation of personal and intimate experience. The module is designed to enable creative as well as critical explorations of these issues. Students are given the opportunity to select between critical and creative options for their final assessment submission.

| Component | When Set | % | Comment |
|-----------|----------|---|---------|
|-----------|----------|---|---------|



|                |     |    |   |
|----------------|-----|----|---|
| Reflective log | Mid | 15 | The reflective log documents participation and engagement, such as contributions to study group presentations and peer review |
| Portfolio      | End | 85 | Either individual performance presentation and commentary or essay (3500 words)   |

## SEL3449: Devolutionary Fictions: Literature, Politics, and the British State since the 1960

Module Leader: Dr Chloe Ashbridge

Semester 2, 20 credits

No pre-requisites

*This is a post-1800 Literature module.*

This module traces the relationship between the British state and literary production since 1960. Placing an emphasis on ideological contexts of literary publication, marketisation, and reception, Devolutionary Fictions considers the political function of literary texts during a period of national instability. The module will therefore ask how challenges to the British state have been registered culturally. Students will pay close attention to developments in narrative style and form - including social realism, the demotic mode, the historical novel – as well as the ways in which the cultural industries have been inflected with government agendas. In doing so, students will gain in-depth knowledge of the intertwining of literature and politics in Britain since 1960. Topics may include but are not limited to: Scottish devolution and the post-Thatcher novel; multiculturalism and Black British writing; English regionalism and book prize culture; and the cultural and creative industries (particularly Northern publishing).

| Component    | When Set | %  | Comment  |
|--------------|----------|----|--|
| Presentation | Mid      | 15 | 25-minute group activity / presentation (to be delivered in class) Alternative assessment (in case of PEC): 5 minutes individual recorded activity / presentation. |
| Essay        | End      | 85 | 3500-word comparative essay  |

## SEL3450: Border Fictions: Migration, Memory and Transgression in Global Anglophone Literatures, 1900-1960

Module Leader: Dr Shalini Sengupta

Semester 1, 20 credits

No pre-requisites

*This is a post-1800 Literature module.*

This module examines how borders have been imagined, narrated, and resisted in global Anglophone literature since the twentieth century. Far from creating a borderless world, contemporary globalisation has generated a proliferation of borders. Borders begin with us, long before they are ever inscribed in the land. They are, instantaneously, points of arrival and departure: equally a beginning and an end; equally crucial and immaterial. Every border is—as we shall see—its own story, bestowed with new contemporary relevance. At the heart of this module lies an attempt to interrogate what a border really is and understand its relevance in the context of ongoing migration and the current intensification of border regimes.

Students will begin with an understanding of political borders, or the racial ordering of geographical space, and gradually move on to an understanding of how borders are felt internally in the body. We will look at diverse

material to study borders that are interpersonal, political, affective, and psychological. Topics may include, but are not limited to: the Partition of the Indian Subcontinent in 1947 (one of the largest instances of border-crossings in human history) and its 'post-memory'; border control, checkpoints, and surveillance; QTMS (queer and trans migration studies); queer asylum; and gender borders.

Borders, both fluid and littoral (land-based) will be discussed through novels, animated documentaries, poetry, and prose-poetry. The module will maintain a postcolonial and diasporic focus throughout, which means that students will get the opportunity to step beyond Anglo-American literary borders in their research and writing. Border Fictions is also structured around the ethics and politics of slow pedagogy, which means that there will be some texts that are discussed over two weeks instead of one, allowing students more contact hours for deep learning.

| Component             | When Set | %         | Comment   |
|-----------------------|----------|-----------|---|
| Essay                 | End      | 85        | One essay of 2500 words   |
| Prof skill assessment | End      | 15        | Attendance and engagement with study group, lecture/seminar activities will receive a summative mark on the module  |
| Written exercise      | Mid      | Formative | It can either be a creative submission (alternate book cover/photo-essay/video or short film) on the module topic or a 1500-word essay on any of the texts discussed in the first half of the module. |

## SEL3458: Growing up Global: Children's Literature and the Child

Module Leader: Dr Emily Murphy

Semester 1, 20 credits

No pre-requisites

*This is a post-1800 Literature module.*

Since the end of World War I, children have been cast as the ideal "global citizen": able to embody the flexible form of citizenship needed to survive in a time when changes in migration patterns and advances in technology increasingly required adults to interact with people of other nationalities and cultures. When tracing the origins of global citizenship, however, it becomes evident that this concept has often been deployed as a means of securing and expanding national power rather than as a means for building a world community. This module will consider the emergence and development of the concept of the child as global citizen. To this end, students will be introduced to a number of important works of literary criticism to help understand the theoretical underpinnings of the key term 'global.'

Students will also read a range of texts published for children and will consider how these texts construct the child as 'global citizen' as well as a 'global' children's literature. Module lectures and seminars will be supplemented by a range of exciting interactive sessions, including a virtual study abroad exchange with one of Newcastle University's global children's literature network partners.

At the end of this module you should be able to:

1. Understand how and why childhood is a site of extensive cultural and social interest
2. Interpret texts for children in a nuanced and critically appropriate way
3. Contextualise these texts within wider cultural, social and historical ideas about the child and global citizenship

| Component | When Set | %  | Comment    |
|-----------|----------|----|------------|
| Portfolio | End      | 50 | 2000 words |
| Portfolio | Mid      | 50 | 2000 words |

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## NCL3007: Career Development for Final Year Students

Module Leader: Mr Darrin Beattie

**Semesters 1 & 2, 20 credits total**

**Pre-requisites:** Details of pre-requisite requirements can be found at:

<https://www.ncl.ac.uk/careers/modules/cdm/registration/>

*This is a Careers module offered as an optional / additional module.*

The Career Development module offers students the opportunity to undertake work-related learning in a variety of environments, both on and off the University campus. Through engagement with the module, students will learn about themselves, enhancing their employability and personal enterprise skills as well as contributing towards meeting the aims of the host organisation.

| Component   | When Set | %  | Comment |
|-------------|----------|----|---------|
| Portfolio 1 | Mid      | 50 | N/A     |
| Portfolio 2 | End      | 50 | N/A     |

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