

# Module Sign-up Brochure 2024-25

## Q306: English Literature Stage 2 going into Stage 3

### 1. Do your research

Read through the information on the SELLL website carefully, and make sure to watch our [online video](#) which has detailed instructions on how to choose your modules, and navigate this brochure.

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

- Have the rules for your programme, from this brochure, with you when you log onto S3P: <https://s3p.ncl.ac.uk/login/index.aspx>
- Compulsory modules will already be selected and optional modules will be listed for you to choose.
- The portal will close on **8<sup>th</sup> May at 8:00pm**.
- Further guidance and screenshots are available here: <https://www.ncl.ac.uk/student-progress/registration/s3p/modules/>

### 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 S3P. 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 Ella Mershon ([ella.mershon@newcastle.ac.uk](mailto:ella.mershon@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 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
	SEL3417	Dissertation: Digital Edition	40	20	20
Pre 1800 Literature Pick 1, 2 or 3	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
	SEL3422	War Writing: Heroic and Hostile Disclosures in Early Literature	20	20	
	SEL3444	Envious Show: Wealth, Power and Ambition in Narratives of the Country House, 1500-2000	20	20	
	SEL3451	Keats and Romantic Epic	20		20
	SEL3452	Shakespeare and Company: Gender, Power, Theatre	20	20	
Post 1800 Literature Pick 1, 2 or 3	SEL3091	Sex and Money: Economies of the Victorian Novel	20		20
	SEL3346	Documentary Storytelling: Theory and Practice	20	20	
	SEL3347	Documentary Storytelling: Theory and Practice	20		20
	SEL3378	Landscapes of American Modernism	20		20
	SEL3395	Time, Change, and the Life Course in Literature of the Long Nineteenth Century	20		20
	SEL3397	American Poetry Now	20	20	
	SEL3409	Planetary Imaginations: Literature in the Time of Environmental Crisis	20		20
	SEL3428	Freedom and Imagination: US Literature 1850-1900	20	20	
	SEL3429	Deep North: Modern Literature of the North East	20	20	
	SEL3433	Popular Romance and Contemporary Political Discourse	20	20	
	SEL3434	Making Young Adult Literature	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			
SEL3450	Border Fictions: Migrations, Memory, Transgressions in Global Anglophone Literatures, 1900-Present Day	20	20		
Outside Modules Pick no more than 20 credits	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 and SEL2227 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 2024 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 **either SEL2224 or SEL2226 or SEL2227 or SEL2228** 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: Mr Andrew Thompson

**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.

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) and discuss 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 essay.

Component	When Set	%	Comment
Portfolio	End	100	A self-contained one act play (4500-5000 words) plus 1500-word self-reflective essay.

## SEL3402: Poetry Portfolio

Module Leader: Professor Sinead Morrissey

**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.

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 Tina Gharavi

**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 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: Digital Edition

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 (4-5000 +/- 10% in length), and a Scholarly Digital Edition (4-5000 words +/- 10% worth of work).

## SEL3379: Enlightened Romantics: A Revolution in Feeling

Module Leader: Dr Jennifer Orr

Semester 2, 20 credits

No pre-requisites

*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	4000-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.*

The aim of this module is to examine the ways in which a selection of writings from the late 1790s to the early 1820s engage with the idea of liberty in the public sphere (Britain and continental Europe in the Napoleonic era) and the private sphere (the family, local attachments, the natural environment).

The focus of the module will be on a variety of writings by four authors: William Wordsworth, Dorothy Wordsworth, Percy Shelley and Mary Shelley. The genres studied include poems, journals, a travel narrative, a tragedy and a novella.

Attention will also be given to 'writing', that is, the manuscripts and early editions of the writers we study. Students will get to handle such objects in Newcastle University Library's Special Collections and, it is hoped, during an in-person field trip to Dove Cottage (Wordsworth Grasmere), and see others through a live, virtual talk by the Curator of Keats-Shelley House, Rome.

Component	When Set	%	Comment
Essay	End	85	Final essay (2750 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
Written exercise	End	15	500-word reflective piece on learning and participation
Portfolio	Mid	Formative	1000-word research plan and annotated bibliography for final essay preparation

## SEL3442: War Writing: Heroic and Hostile Discourses in Early Literature

Module Leader: Dr Caoimhe Whelan

Semester 1, 20 credits

No pre-requisites

*This is a pre-1800 Literature module.*

War Writing asks students to think about who medieval literature belongs to today. It examines ideas of patriotism, national identity, and the intersection of religion and race in narratives of 'us' and 'them'. It therefore revisits dialogues of warfare but, moreover, storytelling and the power of the narrative to manipulate readers and to create biases that still have influence today. The module gives students the opportunity to develop detailed knowledge of Medieval Literature and to broaden their understanding of the wider themes and contexts, the conceptual and contextual approaches, and the critical methods germane to the study of the literature of this period.

Component	When Set	%	Comment
Research proposal	Mid	15	c. 600 words or equivalent
Written exercise	End	85	c. 3400 words or equivalent

## 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

## SEL3451: Keats and Romantic Epic

Module Leader: Dr Meiko O'Halloran

Semester 2, 20 credits

No pre-requisites

*This is a pre-1800 Literature module.*

This module explores John Keats's ambitions to revolutionise the highest literary form: epic poetry. We examine the personal motivations and broader cultural forces driving Keats's and his contemporaries' desire to write an epic poem for the Romantic age and for posterity—and the work they produced as part of their epic projects.

How did Keats negotiate the educational and professional class barriers that determined who could create great literature? In what ways does he respond to poetic forefathers who include Homer, Dante, and Milton? How and to what end did Keats and other poets of his day—like Wordsworth, Byron, and Shelley—rethink the role of the poet in society?

The focus of the module will be on Keats's poetry and selected letters—examined in relation to the work of other writers. Primary texts may include 'On First Looking into Chapman's Homer', 'When I have fears that I may cease to be', 'Sleep and Poetry', 'Endymion', the Odes, 'Hyperion' and 'The Fall of Hyperion'.

Component	When Set	%	Comment
Essay	End	85	3500-word essay
Prof Skill Assessment	End	15	Participation in seminar and study group discussions
Essay	Mid	Formative	1000-word practice essay

## SEL3452: Shakespeare and Company: Gender, Power, Theatre

Module Leader: Dr Emma Whipday

Semester 1, 20 credits

No pre-requisites

*This is a pre-1800 Literature module.*

This module explores performances of gender and power on the early modern stage and page. In a world where your clothes signalled your status, men were expected to rule the household, and women were expected to be chaste, silent, and obedient, the theatre turned societal expectations upside down: boy players performed women, rulers and tricksters disguised themselves, and Shakespeare's female protagonists frequently cross-dressed. On this drama-centred module, we will examine how masculinity, femininity, and social status were performed on- and off-stage in early modern playhouses. In so doing, we will situate plays in their wider theatrical, social, cultural, and political contexts, exploring the rich, complex, and often troubling world of Shakespeare and his contemporaries.

Possible module plays include plays by Shakespeare (e.g. Measure for Measure, Twelfth Night, Winter's Tale), by other prominent early modern dramatists (e.g. Thomas Middleton, Ben Jonson, John Webster, John Ford), and by counter-canonical writers (possibilities include 'anonymous' and elite female playwrights).

Component	When Set	%	Comment
Written exercise	Mid	25	Close reading (1000 words)
Essay	End	75	Essay (3000 words)

## SEL3091: Sex and Money: Economies of the Victorian Novel

Module Leader: Dr Ella Dzelzainis

**Semester 2, 20 credits**

**No pre-requisites**

*This is a post-1800 Literature module.*

This module explores the Victorian period as a time of social and political turbulence – an era of contested gender relations and rapid commercial expansion – and considers how key Victorian novelists used fiction to examine the relationship between sex and money. Notable now for its plaiting together of a range of genres – including realism, melodrama, satire, gothic – the Victorian novel was, in its own time, often seen as a formal repository of social 'truth' and many novelists acquired the status of cultural commentators. We study a range of literary bestsellers from the period, roaming across a range of subgenres such as the silver-fork novel, satirical realism, Chartist fiction, the Bildungsroman, and the sensation novel. In addition to the idea of the Victorian marriage market, we will typically be considering the sexual and commercial connotations of topics such as women and luxury; homosexuality, homosociality and consumption; prostitution; counterfeiting and the idea of the gentleman; gender and speculation.

Component	When Set	%	Comment
Essay	End	75	3000 words
Written exercise	Mid	25	1000-word commentary linking text to context
Portfolio	Mid	Formative	Essay plan and bibliography to prepare for final essay submission

## SEL3346/7: Documentary Storytelling: Theory and Practice

Module Leader: Dr Tina Gharavi

**Semester 1 OR 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

## SEL3378: Landscapes of American Modernism

Module Leader: Dr Fionnghuala Sweeney

Semester 2, 20 credits

No pre-requisites

*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*

Component	When Set	%	Comment
Essay	End	60	2700-word essay
Essay	Mid	40	1800-word essay

## SEL3395: Time, Change, and the Life Course in Literature of the Long Nineteenth Century

Module Leader: Dr Jacob Jewusiak

Semester 2, 20 credits

Pre-requisites

*This is a post-1800 Literature module.*

This module examines how characters mature and develop (or fail to do so) in the Victorian novel. As we will see, the way an individual is represented as growing up reflects deeply held beliefs about the value of societal progress and reform. Through a detailed analysis of Victorian novels, we will reflect upon how the human lifespan changes in response to the burgeoning modernity of the nineteenth century. We will explore how the novel form contributes to the construction of subjectivities across the life course and consider a broad range of questions, including the following: How did social expectations about gender and sexuality change with age? How did industrialisation create and shut down opportunities for young and elderly workers? What role did race and empire play in the perception of ageing? How was the concept of the life course informed by the partitioning of the novel into a beginning, middle, and end?

Component	When Set	%	Comment
Essay	Mid	25	Close reading essay (1000 words)
Research paper	End	75	Research essay (3000 words)
Portfolio	Mid	Formative	Essay plan and bibliography to prepare for final essay

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

Module Leader: Dr Ella Mershon

Semester 2, 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*.

KEYWORDS: Anthropocene; climate crisis; nature/culture; literature/science; environmental justice; race and environmental racism; Indigenous literature and traditional knowledge; science fiction and speculative fiction; poetry

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)

## SEL3397: American Poetry Now

Module Leader: Dr Mark Byers

Semester 1, 20 credits

No pre-requisites

*This is a post-1800 Literature module.*

This module explores American poetry from 2000 to the present. Placing an emphasis on innovative and/or experimental writing, the module examines the ways recent American poetry has confronted the public concerns and social crises of the United States in the period, notably those of identity, technology, racism, inequality, and the environment.

Over the course of the module, we will consider a range of forms and techniques associated with American poetry in the twenty-first century: its emphasis on the materiality/visuality of the text; its use of 'found' texts and procedural techniques; the emergence of documentary writing and ecopoetics, and its concern with the politics of literary form. We will also ask how American poetry responded to the major social and political events and transitions of the period, including the arrival of social media, the Financial Crisis and Occupy movement, and ongoing ecological crisis.

The module aims to give students a firm grounding in the formal practices and theoretical issues associated with recent American poetry. In particular, the module will give students an opportunity to explore the much-debated relationship between literary form and social experience.

Component	When Set	%	Comment
Essay	End	60	2500-word critical essay
Written exercise	Mid	40	1500-word close reading

## SEL3429: Deep North: Modern Literature of the Northeast

Module Leader: Dr Alex Niven

Semester 1, 20 credits

No pre-requisites

*This is a post-1800 Literature module.*

This module will chart the development of a distinctive cultural imaginary in the North East of England from 1900 to the present, through study of its novels, poems, plays, films and political writings.

The North East is one of the historic birthplaces of literacy in the British Isles, though it has also often been marginalised from the centralised culture of the English literary establishment. This module will explore the fate of North East writing (in the broadest sense) from the post-Victorian era to the twenty-first century, a time when the

region's slow industrial decline was offset by a series of experiments in imaginative idealism, energetic realism and countercultural eccentricity.

We will try to assess whether the modern history of North East cultural production offers any clues as to how the region and its people might move forward in the socially, environmentally and constitutionally vexed climate of the twenty-first century. We will also try to work out how such subjects affect our own status as temporary, putative or permanent citizens of Newcastle and its environs.

NB: For the purposes of this module, "the North East of England" is defined as the historic counties of Northumberland (plus Newcastle/Tyneside), County Durham (including modern Wearside and parts of modern Teesside) and the Teesside portion of Yorkshire (i.e. Middlesbrough and its environs).

Component	When Set	%	Comment
Essay	End	100	4000-word comparative and critical essay
Written exercise	Mid	Formative	Preparation for final assessment

## 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 Chesnut'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	3000-word critical essay
Prof skill assessment	End	15	Participation in class activities
Essay	Mid	Formative	1500-word essay

## SEL3433: Popular Romance and Contemporary Political Discourse

Module Leader: Dr Rosalind Haslett

Semester 1, 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

## SEL3434: Making Young Adult Literature

Module Leader: Dr Lucy Pearson

Semester 2, 20 credits

No pre-requisites

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

Teenage literature, books for new adults, YA... while the name may have changed, specialist publishing for adolescent readers has existed in the UK since (at least) the 1950s. But how have people thought about this category of literature, and how has it been marketed, circulated and read? This module will explore the history of young adult books in the UK. It will consider:

- How ideas about adolescents and their relationship to literature have changed since the early twentieth century
- The poetics of young adult literature: do these books have distinctive literary characteristics, or is this just a marketing category?
- The ways in which books for this age group have been published and marketed

We will consider the influence of publishing traditions from elsewhere, but will focus on texts first published in the UK.

Students will have the opportunity to use archives and special collections to support the book history / publishing dimensions of the module. We will consider what the material book can tell us about attitudes to books for adolescents, and examine how publishers and authors have approached the field.

Component	When Set	%	Comment
Written exercise	End	75	2500 words
Oral presentation	Mid	20	25 minutes group activity / presentation. Alternative assessment (in case of PEC): 5 minutes individual recorded activity / presentation
Computer assessment	Mid	5	Multiple choice quiz

## 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, resisted, and rewritten in global Anglophone literature since the late 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, inter-species, affective, psychological, and linguistic. 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); the unacknowledged traumas of the Partition that diffuse into the lives of a scattered diaspora; border control, surveillance, and passports; linguistic borders; gender/caste/race/sexuality as methods of bordering; human-nonhuman borders or thresholds.

The module will maintain a postcolonial and global (particularly diasporic and/or Black British) focus throughout, which means that students will get the opportunity to step beyond Anglo-American literary borders in their research and writing.

Component	When Set	%	Comment
Essay	End	80	One essay of 3000 words (that can be based on a self-created question)
Written exercise	Mid	20	A creative assessment (a design for a book cover/research poster/zine); OR 1000 words of close reading of a primary text in the module that critically reflects on the concept of borders.

## 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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