

English Literature Modules running 2024/25 and Creative Writing Modules running 2024/25

Of interest to offerholders for

English Literature (Q306);

English Literature and History (QV31);

English Language and Literature (Q300);

English Literature with Creative Writing (QW38).

Students of English Literature and History should note that a list of History modules for 2024/25 is included at the end of this document.

This is a list of the modules running in Stages 1, 2 and 3 of your degree. **You take six modules in each year of your degree.** Each module represents a 12-week course of study.

Please do note:

1. that new modules are added each year and others are withdrawn, as your lecturers develop new lines of research, so whilst many these specific modules should be available to you, please treat this as an indicative list of the topics that will be covered over your degree.
2. Module texts can also change year to year in response to changing student interests and feedback. So whilst you will always benefit from reading any of these texts, we recommend waiting until you get the complete text list in September before buying any texts unless you want to read them anyway.
 - **Core** means you must take the module; Optional means you can take this module or choose another.
 - **Literature +** refers to our own joint degrees with English Literature: English Literature and History, English Language and Literature, and English Literature with Creative Writing.

Stage 1/First Year

Module Title	For whom?	Texts include	Assessment
<i>Beginnings</i>	Core for all Literature and Literature+ degrees	<i>Beowulf</i> , the 'General Prologue' to Chaucer's <i>Canterbury Tales</i> Shakespeare's <i>The Tempest</i> , <i>Utopia</i> , Behn's <i>The Rover</i>	Two essays and a group presentation.
<i>Transformations</i>	Core for all Literature and Literature+ degrees	Homer's <i>Odyssey</i> , Ovid's <i>Metamorphoses</i> , <i>Genesis</i> and their modern retellings including Madeline Miller's <i>Circe</i> and Ali Smith's <i>Girl Meets Boy</i> .	An essay or creative piece and a take-home exam
<i>Revolutions</i>	Core for all Literature and Literature+ degrees	<i>Lyrical Ballads</i> , <i>The Communist Manifesto</i> , <i>Jane Eyre</i> . <i>The Waste Land</i> .	Two essays.
<i>Doing Criticism</i>	Core for all Literature and Literature+ degrees	Rukeyser, <i>Book of the Dead</i> ; Lyly, <i>Galatea</i> ; Melville, 'Bartleby the Scrivener' from <i>Billy Budd and other Stories</i>	Essay and a written reflection
<i>Drama, Theatre, Performance</i>	Core for Creative Writing and optional for Literature/Literature & History.	Chekhov, <i>The Seagull</i> ; <i>Hamlet</i> , Macmillan, <i>People, Places, Things</i>	Regular short written exercises throughout the module.
<i>Introduction to Creative Writing</i>	Core for Creative Writing and optional for Literature and Literature & History	None set.	A portfolio of creative texts.
'Outside' Modules	English Literature; English Literature & History students	You may choose 1 or 2 modules from a list of other Arts and Humanities subjects such as Geography, Sociology, Psychology, Classics, French, Japanese to mention just a few.	This information will be included in the module descriptions. A weblink with a full list of choices will be emailed to you in early September.

Stage 2/Second Year

<p>Literature students take 6 modules including any modules required for your degree. Students of Literature + degrees must choose two of the optional Literature modules and may take a maximum of three optional Literature modules. All modules below are optional unless otherwise stated.</p>			
Module Title	For whom?	What	Assessment
<i>Monsters, Misery, Miracles</i>		This is a module studying the earliest English poetry including dream poetry and epic (<i>Beowulf</i>). The module teaches you Old English so you can read these texts in their original language.	
<i>Stagecraft in Early Drama</i>		This module takes a creative, imaginative, and practical approach to late medieval and Renaissance plays to explore how they worked under their original conditions of performance. It is assessed by a short self-reflection and by a choice of an essay or an agreed project shaped by the student's interests.	
<i>Renaissance Bodies</i>		This module is concerned with bodily experience- the bleeding body, the beautiful body, the body in labour and pain, the sexualised body, the aging body, the corpse – and the body as Renaissance metaphor for the state and the cosmos. It looks at poetry and prose but the strongest emphasis on the theatre of Shakespeare and his contemporaries. Its assessment offers students a choice between doing an essay, a theatre programme, a digital exhibition or a digital edition	
<i>Writing New Worlds</i>		The literature of this period engages in diverse and complex ways with the discovery, understanding, and representation of 'new worlds' – not only geographical new worlds, but also social, cultural, and political ones too made visible by scientific experiment, global trade, feminism and celebrity. It is assessed by a written commentary and a choice between a creative pastiche or an essay.	
<i>Victorian Passions, Victorian Values</i>		This module explores the tensions between strict Victorians mores and the dynamism and change of their era. The module focuses on four themes: Victorian sexuality; class conflict; faith, science and doubt; and empire-building. It is assessed by an essay and a written commentary.	
<i>Literatures of Decolonisation</i>		This module explores the literature and thought of key African, Caribbean, Indian and black British writers from the twentieth century to the present. It is assessed by a comparative textual analysis and a comparative essay.	

<i>Modernisms</i>	Placing an emphasis on formally experimental work of the 1920s, this module situates modernist writing and performance alongside two major modernist concerns: technological change and popular culture. It is assessed by an essay and a written commentary.
<i>Contemporary Cultures</i>	This is a module that explores the literatures of marginalised lives and identities in our present moment, those who find themselves living on the edges of land, of culture or of value. It is assessed by an essay and a written commentary.
<i>Independent Research Project</i>	This is a required module for Literature students. It trains students in the research and writing of a literary project. Students select a topic based on a deep literary interest of theirs and are guided in lectures and seminars to writing a research paper on that topic.
<i>Independent Research Project in Literature and History</i>	This module trains students in the research and writing of a literary-historical project. The module is co-taught by a historian and literary scholar who work in the same time period and models how to use literary and historical material together to develop a research project. Available only to students of Literature and History (QV31) and required for them.
Creative Practice	Required for Creative Writing Students and optional for Literature students. You will be introduced to a variety of creative practices, approaches and influences, and explore and discuss the ways that these can affect creative writing. You will practice, evaluate and develop your own creative work weekly as a response to the topics investigated during formal teaching, as well as carrying out independent research into your own creative practices, approaches and influences. The assessment is a portfolio of your regular writing exercises.
Prose or Poetry or Screenwriting or Scriptwriting Workshop	Creative Writing students must take one of these four specialist workshop modules and may take a second if they wish. Literature students who have taken Creative Practice may also take one of these workshop modules as one of their optional choices.

Stage 3/Third Year

A dissertation project is required for Literature and Literature and History Students. A Creative Portfolio is required for Literature with Creative Writing Students. A dissertation is a passion project where you research and write on a topic or idea of particular interest to you and chosen by you.

<p><i>Dissertation by Essay</i> or <i>Dissertation by Digital Exhibition</i> or <i>Dissertation by Digital Edition</i></p>	<p>Literature students may choose one of these three options as their dissertation project: an 8,000-word essay; a 5,000 word and 30-60 object digital exhibition; a dissertation that creates an online edition of a chosen text. In each case, you choose a topic or an area you want to work in and with the support of your dedicated supervisor you develop and complete your project or undertake your placement over the course of the final year,</p>
<p><i>Dissertation in Literature and History</i></p>	<p>Available only to students of Literature and History (QV31) and required for them. You have two dedicated supervisors, one from History and one from Literature, who will support and guide you in developing your project which is a 10,000 word written essay. An alternative option (e.g. a digital exhibition) may be possible on request.</p>
<p><i>Creative Portfolio</i></p>	<p>Required for students of creative writing. An option for Literature students only if they have taken a specialist workshop option at Stage 2. A current working writer in your genre will support you in the composition of your poetry, prose, script or screenplay over the course of the academic year.</p>
<p>The following modules are optional choices for all English Literature and English Literature + students in their third year. You typically select four of these if you are an English Literature student and two or three if you are a Literature + student.</p>	
<p><i>Envious Show: Wealth, Power and Ambition in the Country House</i></p>	<p>We study the country house across its key genres from the Renaissance country house poem to recent cinema and television. We analyse the difficult histories and complex modern legacies of these houses and how literature and film represents these charismatic and politically charged spaces and their inhabitants. It is assessed by a choice between an essay or creating a visitor's guide to a selected country house or a creative piece.</p>
<p><i>War Writing: Heroic and Hostile Discourses in Medieval Literature</i></p>	<p><i>War Writing</i> examines ideas of patriotism, national identity, and the intersection of religion and race in narratives of 'us' and 'them' in war narratives from the Crusades to Agincourt. Texts range from the Arthurian cycles to Shakespeare's history plays. It is assessed by a research proposal and a longer research essay.</p>
<p><i>Women on Trial: Gender, Power and Performance in Shakespeare's England</i></p>	<p>On this drama-centred module, we will study a range of texts that image, prompt or require a performance including the stage, law courts, the scaffold and the marketplace. We focus on women as subjects, translators, and performers of this drama. It is assessed by an essay, a participation log and a close-reading.</p>
<p><i>Writing Liberty in the Romantic Era</i></p>	<p>The aim of this module is to examine the ways in which writings of the Romantic era (from the early 1790s to the early 1830s) engage with the struggle for liberty in Britain, continental Europe and globally, including republican liberty, women's liberty, and freedom from slavery. We looks at writers such as the early feminist Mary Wollstonecraft, the West Indian abolitionist and former enslaved person Mary Prince and a number of the</p>

	Romantic poets. It is assessed by a personal reflection on learning and an essay.
<i>Keats and the Romantic Epic</i>	This module explores John Keats's ambitions to revolutionise the highest literary form: epic poetry. It looks at Keats' reaction to his models in Homer, Dante and Milton and the rival ambitions of his contemporaries Byron and Shelley. The module is assessed by a participation log and an essay.
<i>Fiction and the Philosophy of Terror: The Supernatural and the Sublime</i>	How did the link forged between terror and inspiration in Edmund Burke's philosophy of the sublime shape the rise of supernatural (or 'Gothic') fiction? How did the Gothic then develop through the Romantic and Victorian eras? The Gothic looks at poetry from Coleridge, Keats, Byron and Yeats and prose by Austen, Brontë, Le Fanu, Polidori and Kipling. It is assessed by a personal reflection on learning and an essay.
<i>Unbinding Utopia</i>	On <i>Unbinding Utopia</i> we investigate and debate the concept of utopia in the literature of the Enlightenment and Romantic periods and in modern utopian writing by H.G. Wells and Ursula Le Guin. Using the philosophy of Ernst Bloch, we explore different forms of utopian expression, including satire, allegory, intentional communities, political philosophy, and poetry. This module is assessed by a presentation and an essay.
<i>Unsex'd Females: Feminism in an Age of Revolution and Reaction</i>	We 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. Our syllabus includes Mary Wollstonecraft, Mary Shelley, Maria Edgeworth and the anonymous <i>The Woman of Colour</i> . The assessment is a choice of an essay, an extended book review or an op-ed article.
<i>The Victorian Novel: Time, Change, and the Life Course</i>	This module examines how characters mature and develop (or fail to do so) in the Victorian novel. We study works by Dickens, Elizabeth Gaskell, Lewis Carroll, Thomas Hardy, Rudyard Kipling and Rabindranath Tagore. The module is assessed by two essays.
<i>Freedom and Imagination: US Literature 1850-1900</i>	We read texts in terms mediated by an account of the social and historical contours of US society particularly the pressures created by Slavery/Post Slavery, the American Civil War, Westward Expansion and the annexation of territories from Native Americans and First Wave Feminism in the US. We read Henry David Thoreau's <i>Walden</i> , Kate Chopin's <i>The Awakening</i> , Emily Dickinson's poetry and Frederick Douglass's <i>Narrative of the Life of Frederick Douglass</i> . The module is assessed by a participation log and an essay.
<i>Sex and Money: Economies of the Victorian Novel</i>	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. We consider the sexual and commercial connotations of the marriage market; homosexuality, homosociality and consumption; and counterfeiting and the idea of the gentleman in

	works by Thackeray, Dickens, Braddon, Trollope, and Wilde. The module is assessed by two essays.
<i>Planetary imaginations: Literature in the time of Environmental Crisis</i>	Scientists speculate that we have entered a new human-dominated geological epoch—the Anthropocene. This module uses the idea of the Anthropocene to consider how literature can help us understand, imagine, and interpret our relationship to the Earth, beginning with Victorian industrialisation and concluding with postcolonial, Black, and Indigenous writers. The module is assessed by a group presentation and a choice between a critical, editorial or creative piece.
<i>Reading Freud</i>	This module does exactly what it says: we read (selections from) the works and case files of Sigmund Freud. 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. Assessed by an encyclopaedia entry on a psychoanalytical term and an essay.
<i>Landscapes of American Modernism</i>	What is modernity? Where does it happen? Who experiences it and what are the aesthetics of its expression? We look at 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. We read Faulkner, F. Scott Fitzgerald, Nella Larson, Willa Cather, John Steinbeck and Zora Neale Hurston. The module is assessed by two essays.
<i>Deep North: Modern Literature of the North East</i>	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 charts 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 module is assessed by a research essay.
<i>Making Young Adult Literature</i>	This module will explore the history of specialist publishing for adolescent readers since the 1950s. But how have people thought about this category of literature, and how has it been marketed, circulated and read? The module is assessed by group presentation and an essay.
<i>Border Fictions: Migration, Memory, and Transgressions in Global Anglophone Literatures</i>	We examine how borders have been imagined, narrated, resisted, and rewritten in global Anglophone literature since the late twentieth century. 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. Texts include Arun Kolatkar, <i>Jejuri</i> , Amitav Ghosh, <i>The Shadow Lines</i> , Anna Mendelssohn, <i>I'm Working Here: Collected Poems</i> and Meena Kandasamy, <i>Tomorrow Someone Will Arrest You</i> . The module is assessed by an essay and choice between a close-reading or a creative piece.

<i>Devolutionary Fictions: Literature, Politics and the British State since 1960</i>	Devolutionary Fictions considers the political function of literary texts during a period of national instability. 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). The module is assessed by a group presentation and an essay.
<i>Exposing Ourselves: Privacy, contemporary performance and the public sphere</i>	How do theatre and performance help us establish what can be shared in public and what cannot? How is intimate personal revelation performed on stage? This module studies a series of live and recorded performances, changing yearly with what is on show across Newcastle's theatres and cinemas. The module is assessed through a reflective log and a choice between an individual performance presentation or an essay.
<i>Popular Romance and Contemporary Political Discourse</i>	This module will explore how popular romance (novels, plays, performances, films, pop songs) reflect and respond to current events and explore role that narrative, performance and imagination play in how we understand our everyday lives. We look at popular novels and romantic comedies on screen and stage and creators such as Marion Keyes and Nora Ephron. The module is assessed by a portfolio which selects from your weekly exercises.
<i>American Poetry Now</i>	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. The module is assessed by two essays.
<i>Documentary Storytelling: Theory and Practice</i>	On this module we study documentary film makers and learn the theory and practice of documentary film-making. Students are assessed through a short presentation on a documentary filmmaker and a choice between a practical documentary practice film of 4 minutes or an essay.

History modules running in 2024/2025

Of interest to: English Literature and History students (who must take a minimum of two History modules every year of their degree) and those English Literature students wishing to take an optional Stage 1 history module in their first year. English Literature students may also, with permission, take one history module at Stage 2 and one at Stage 3.

NB: Please note that that new modules are added each year and others are withdrawn, as your lecturers develop new lines of research, so whilst the majority of these modules should be available to you, *please treat this as an indicative list of topics in History that will be covered over the course of your degree.*

Stage 1/First Year.

English Literature and History students are required to take HIS1100 Evidence and Argument. You may also choose two more History modules from this list.

HCA1001 – *Slavery*: This module explores the experience and practice of slavery across the ancient, early modern and modern periods and across Africa, Europe and the Americas.

HCA1003 - *Global Middle Ages*: This module introduces students to the histories of several different world regions between c 500 and c. 1500 and to questions of the ‘Middle Ages’ as a concept.

HCA1007 – *Stuff: Living in a Material World*. This module looks at the objects valued by different people at different times and places. It draws on theories of material culture to understand why stuff matters.

HCA1008 – *Global Ancient History*: This module looks beyond Greece and Rome to study the ancient histories of other regions such as China, India, Egypt, Ethiopia, Mesoamerica and Mesopotamia.

HIS1100 - *Evidence and Argument*: This module introduces students to the skills of the historian’s craft. On the module you will learn and practice all the key skills required to be a successful historian. This is assessed by a shorter book review and a longer essay or literature review.

HIS1101 - *Historical Sources and Methods*: This module introduces students to primary sources, the raw material of all historical research, and ways of examining and interpreting these sources.

HIS1102 *History Lab I* and *HIS1103 History Lab II* use case-studies as a way to study historical periods rather than a broad overview.

HIS1104 - *Public History* This module introduces students to public history – the use of the past in the present – and to the skills of the public historian.

HIS1105 - *What is History For?* This module introduces students to different kinds of history such as political, social, cultural, feminist, postcolonial, and to the diverse uses of historical writing in different countries.

Stage 2/Second Year

English Literature and History students may choose to take up to three modules from this list. Details of these modules’ scope and assessments may be found on <https://www.ncl.ac.uk/module-catalogue/index.php>

HIS2304 - Crafting History

HIS2219 - Oral History and Memory

HIS2309 - Premodern East Asia

HIS2027 - African History

HIS2240 – Greece from Ancient Times to the Twenty-first Century

HIS2301 - Communication in the Medieval World

HIS2319 - Tudors to Georgians

HIS2322 - Diversities of Sexuality and Gender

HIS2317 - Aftermath of World War II in Europe and Asia

HIS2300 - 1968

HIS2323 - A History of Contemporary Britain

HIS2305 - War Wounds and Disabilities

HIS2306 - Famine

HIS2308 - History and Film

HIS2316 - Researching History

HIS2318 - Revolutions of the Mind

HIS2320 - The Supernatural

HIS2321 - Global Environmental History

HIS2335 - Europe and the Ottoman Empire

Stage 3/Third Year.

English Literature and History Students may take two modules from this list.

HIS3000 - Reading History

HIS3036 - Public History in Practice

HIS3340 - Punishing the Criminal Dead

HIS3361 - Body and Emotions

HIS3362 - War and Remembering

HIS3366 - Fictional Histories

HIS3368 - Exhausted! The Problem of Sleep

HIS3321 - Viking-Age Scandinavia

HIS3351 - Medieval Japanese Buddhism

HIS3367 - Coronations and Ceremonial: Soft Power in Tenth Century Britain, Armenia, and Byzantium

HIS3352 - The Renaissance World of Machiavelli

HIS3335 - Europe and the Ottoman Empire

HIS3204 - The British Revolutions, 1640-1660

HIS3359 – Nineteenth-Century Aotearoa New Zealand

HIS3365 - British Colonialism in Sudan

HIS3212 - Reconstruction and the New South

HIS3221 - Birth Control in the Nineteenth and Twentieth Centuries

HIS3229 - Spanish Second Republic and Civil War

HIS3326 - Women in Colonial South Asia

HIS3232 - Northern Ireland since 1969

HIS3235 - Genocide and Justice in the Twentieth Century

HIS3355 - The Gulag

HIS3240 - Civil Rights in America, 1948-1975

HIS3364 - May 1968