

EN2C7-30 Devolutionary British Fiction

22/23

Department

English and Comparative Literary Studies

Level

Undergraduate Level 2

Module leader

Michael Gardiner

Credit value

30

Module duration

20 weeks

Assessment

100% coursework

Study location

University of Warwick main campus, Coventry

Description

Introductory description

This module looks at issues of political power, representation, democracy, and decline in Britain, in particular relative to its constituent nations (including England), since World War Two. It introduces approaches to the overlap between constitutional and cultural questions of the post-1940s British state, and takes in issues of consensus, Thatcherism, the two sets of national devolution referendums (1979, 1997), and the 2014 independence referendum and its aftermath.

[Module web page](#)

Module aims

Thematic explorations take in ideas surrounding place, experience, physicality and 'embodiedness', English Literature's conception of a canon, questions of language and dialect in post-war culture, anti-psychiatry and its turn to the historical, and the politics of Standard and non-Standard English. The module sets one text every week and is split into sections considering

1. Post-war consensus, its links to the welfare state and to the post-1979 world, and its defence or otherwise of British values;
2. the Scottish Literary Renaissance, its relation to constitutional issue and the canon of English;

3. cultures of empire and their persistence or otherwise;
4. History, memory, and nostalgia in British, sub-British, and 'post-British' culture.

Outline syllabus

This is an indicative module outline only to give an indication of the sort of topics that may be covered. Actual sessions held may differ.

1. Introduction

A) Consensus

2. George Orwell, *Nineteen Eighty-Four* (1949), and 'England, Your England' (1941)
3. Anthony Burgess, *A Clockwork Orange* (1962)
4. Muriel Spark, *The Ballad of Peckham Rye* (1960)
5. Raymond Williams, *The Volunteers* (1978)
6. Gillian Slovo, *Ten Days* (2016)

B) Thatcherism

8. Chris Mullen, *A Very British Coup* (1982)
9. David Peace, *GB84* (2004)
10. dir. Steve McQueen, *Hunger* (2008)

C) The Second Scottish Literary Renaissance

11. Alasdair Gray, *Lanark* (1981)
12. James Kelman, *How Late It Was, How Late* (1994)
13. Irvine Welsh, *Trainspotting* (1993)
14. Janice Galloway, *The Trick is to Keep Breathing* (1989)

D) Melancholia, Mapping, Nostalgia, Hauntology

15. J.G. Ballard, *Concrete Island* (1974)
17. Jez Butterworth, *Jersusalem* (2009)
18. Mark Fisher, *Ghosts of My Life* (2014)
19. Laura Oldfield Ford, *Savage Messiah* (2011)
20. Robin Hardy, *The Wicker Man* (1973)

Learning outcomes

By the end of the module, students should be able to:

- Acquire knowledge of key concepts and themes in post-war British cultural history
- Develop analytical and critical skills through close reading of the set texts
- Adjust to Honours level scholarly standards and protocols of academic presentation
- Explore methodologies for reading texts within the context of contemporary culture
- Indicate awareness of various critical, analytical, and creative approaches to the production of knowledge about course content
- Exhibit an effective command of written English together with a wide-ranging and accurate vocabulary
- Show command of the protocols of textual analysis and critical argument

- Conduct independent research through self-generated questions

Indicative reading list

[Reading lists can be found in Talis](#)

Subject specific skills

Understanding of the broad subject area of devolution, constitution, and culture, as well as aspects of post-war culture that fit into the department's modern literature profile. Students should be able to make presentations and argue cases in this field, working individually and (briefly) in groups, and to write cogent 5000-word essays making a specific original argument within this field.

Transferable skills

Understanding of the broad subject area of devolution, constitution, and culture, as well as aspects of post-war culture that fit into the department's modern literature profile. Students should be able to make presentations and argue cases in this field, working individually and (briefly) in groups, and to write cogent 5000-word essays making a specific original argument within this field.

Study

Study time

Type	Required
Seminars	18 sessions of 1 hour 30 minutes (9%)
Private study	273 hours (91%)
Total	300 hours

Private study description

Reading & research.

Costs

No further costs have been identified for this module.

Assessment

You do not need to pass all assessment components to pass the module.

Students can register for this module without taking any assessment.

Assessment group A1

	Weighting	Study time	Eligible for self-certification
Assessment component			
Assessed essay 1 4000-word essay	50%		Yes (extension)

Reassessment component is the same

Assessment component			
Assessed essay 2 4000-word essay	50%		Yes (extension)

Reassessment component is the same

Feedback on assessment

Tabula

Availability

Courses

This module is Optional for:

- Year 2 of UENA-Q300 Undergraduate English Literature
- Year 2 of UENA-QP36 Undergraduate English Literature and Creative Writing
- Year 2 of UENA-VQ32 Undergraduate English and History
- Year 2 of UTHA-QW34 Undergraduate English and Theatre Studies

This module is Option list D for:

- Year 2 of UPHA-VQ72 Undergraduate Philosophy and Literature