

EN2N1-30 Haunted Britain

25/26

Department

English and Comparative Literary Studies

Level

Undergraduate Level 2

Module leader

Michael Gardiner

Credit value

30

Module duration

18 weeks

Assessment

100% coursework

Study location

University of Warwick main campus, Coventry

Description

Introductory description

This module aims to help students examine the various ways in which popular and literary texts, media, and other cultural forms from the early c20th to the present engage with sub-genres of Gothic and Horror to negotiate, interrogate, and track what has and continues to Haunt “Britain” in its imperial and post-imperial condition, as a geographical locale, ideology, cultural space and more.

Module aims

This module aims to help students examine the various ways in which popular and literary texts, media, and other cultural forms from the early c20th to the present engage with sub-genres of Gothic and Horror to negotiate, interrogate, and track what has and continues to Haunt “Britain” in its imperial and post-imperial condition, as a geographical locale, ideology, cultural space and more.

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.

Unit 1: Folk Horror

Peter Dickinson, *The Weathermonger*, 1968

Wr. Anthony Shaffer, dir. Robin Hardy, *The Wicker Man*, 1974

Doris Lessing, *Memoirs of a Survivor*, 1975

Lucy McKnight Hardy, *Water Shall Refuse Them*, 2019

Unit 2: Nuclear Gothic

H.G. Wells, *The World Set Free*, 1914

Leslie Mitchell, *Gay Hunter*, 1935

John Wyndham, *The Chrysalids*, 1955

Wr. Troy Kennedy Martin, dir. Martin Campbell, *Edge of Darkness*, 1985

Alex Lockwood, *The Chernobyl Privileges*, 2019

Unit 3: The Children are the Future

Andrew Hurley, *The Loney* (2014)

Susan Cooper, *The Dark is Rising* (1984)

Jonathan Stroud, *The Screaming Staircase* (2013)

Jamilla Gavin *Coram Boy* (2000) or Helen Oyeyemi *Icarus Girl* (2006)

Ian McEwan *The Child in Time* (1987)

Unit 4: Historicising Horrors

A.S. Byatt, *The Children's Book* (2009)

Daphne DuMaurier, *Jamaica Inn* (1936)

Hilary Mantel *Beyond Black* (2005) or Michelle Paver, *Wakenhyrst* (2019)

Alan Moore, *From Hell* [1989-1998]

Learning outcomes

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

- Acquire knowledge of key theoretical and literary concepts and cultural and critical contexts within which to situate the set texts
- Formulate analytical and critical skills through close reading/viewing of the set texts
- Employ a main method for reading texts within the context of various literary and cultural moments and generic categories
- Demonstrate and apply independent research skills
- Demonstrate ability to apply appropriate theoretical frameworks to analysis of the text

- Demonstrate an understanding of the forging and interrogation of national identities through "haunting" motifs

Indicative reading list

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

Research element

independent research and choices of texts for assessment.

Subject specific skills

Employ a few key methods / frameworks for reading texts within the context of contemporary Britain and what haunts it.

Demonstrate a broad knowledge of selected texts and concepts relating to the haunting of Britain.

Transferable skills

Acquire knowledge of key theoretical and literary concepts and cultural and critical contexts within which to situate the set texts

Formulate analytical and critical skills through close reading/viewing of the set texts

Adjust to scholarly standards and protocols of presentation

Indicate a broad understanding of critical, analytic, and creative approaches to produce knowledge

Exhibit an effective command of written English together with a wide-ranging and accurate vocabulary

Display textual analysis and critical argument

Conduct independent research through self-formulated questions

Study

Study time

Type	Required
Seminars	18 sessions of 1 hour 30 minutes (9%)
Tutorials	(0%)
Private study	273 hours (91%)
Total	300 hours

Private study description

research and assessment

Costs

No further costs have been identified for this module.

Assessment

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

Assessment group A

	Weighting	Study time	Eligible for self-certification
Assessment component			
First Essay	50%		Yes (extension)
First essay based on units 1 and 2			

Reassessment component is the same

Assessment component

Second Essay	50%		Yes (extension)
Second essay based on units 3 and 4			

Reassessment component is the same

Feedback on assessment

In office hours and by written feedback

Availability

Pre-requisites

Not applicable.

Courses

This module is Core optional for:

- Year 2 of UCXA-QQ39 Undergraduate English and Classical Civilisation

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 UENA-VQ34 Undergraduate English and History (with a term in Venice)
- Year 2 of UTHA-QW34 Undergraduate English and Theatre Studies
- Year 2 of UFIA-QW25 Undergraduate Film and Literature
- Year 4 of UFIA-QW26 Undergraduate Film and Literature (with Study Abroad)
- Year 2 of UPHA-VQ52 Undergraduate Philosophy, Literature and Classics

This module is Option list C for:

- Year 2 of UCXA-QQ37 Undergraduate Classics and English

This module is Option list D for:

- Year 2 of UPHA-VQ72 Undergraduate Philosophy and Literature