



SUBM ERGE YOURSELF

**ENGLISH AND
COMPARATIVE LITERARY
STUDIES**

UNDERGRADUATE PROGRAMMES 2018/19

WARWICK
THE UNIVERSITY OF WARWICK



DON'T SETTLE FOR THE SAME OLD STORY

English at Warwick gives you the chance to take an unexpected step. Uncover startling revelations. Awaken your passions.

We're fond of 'freedom' at Warwick. Freedom to learn, through an enormous array of modules to suit your interests, and through a range of innovative assessment techniques. You're also free to explore campus and further afield, whether it's to catch a performance at Warwick Arts Centre, visit the home of Shakespeare in Stratford, or immerse yourself in the local performance and poetry scene in Leamington Spa and Birmingham.

You'll feel well connected too. Warwick is the number one most targeted university by the top 100 UK graduate employers.* You'll graduate confident in the knowledge that the skills you've developed throughout your degree will be highly valued by employers, from the creative, public and private sectors alike.

It all makes for an experience that's distinct from other universities. By studying English at Warwick, you'll be taking a path that reflects what's distinctive about you.

*The Graduate Market in 2017, High Fliers Research Ltd.



CHARACTERS WHO LEAVE AN IMPRESSION

It goes without saying that our teachers and researchers are passionate.

Instead, we want you to know this: we see literature as a way of seeing the world with more clarity. Our students say that we're 'people who will explode your view of the world on a weekly basis and teach you to investigate the shrapnel'.

We don't follow the traditional path of 'study the text, understand the text, write about the text'. We put texts on their feet. Yes, we'll make you more passionate about books, but we're more interested in igniting your feelings about the world around you. Studying literature will make you confident, it will make you question, it will energise and it will enrage.

So passion is fundamental to what we do. It's why our research is ranked top in the UK and why among us we hold the highest concentration of awards for teaching excellence in the University. But we're also focused on encouraging a community that cares deeply about its studies, about the world and about each other.

"YOU'LL MAKE FRIENDS FOR LIFE - WHO WILL ALSO BE YOUR COLLABORATORS AND PARTNERS IN CRIME"

Whatever your expectations of academic life, our staff and students are welcoming and supportive. Our student body isn't about elitism, or cliques, or one-upmanship. It's about camaraderie. You'll be surrounded by people who don't just share your interests. They'll encourage you to take those interests further. That's why so many of our English students take part in clubs or societies.

Are you interested in new writing for the stage (as writer, actor or producer)? Join Freshblood. Are you interested in devised theatre? Take a look at Codpiece Theatre. Or Shakespeare? Head for Shakespeare Soc.

Then there's Music Theatre Warwick and Opera. Pitch a show to Warwick University Drama Society (WUDS). You'll get a hearing. And your work could take you to the annual National Student Drama Festival at Scarborough and beyond that to the Edinburgh fringe.

You're free to be as self-contained or immersed as you need to be. Just remember that friendly, like-minded people are there when you need them.



Credit Richard Davenport

A PLACE THAT LIVES AND BREATHES

Your love for English Literature can only deepen here.

We're lucky to have Warwick Arts Centre, one of the largest multi-artform venues in the UK, on our campus. Internationally renowned companies like Cheek by Jowl, Northern Broadsides, Kneehigh, and Filter regularly play at Warwick Arts Centre. It also doubles as a space where you can produce your own work in the Studio, on the main stage, or in the Helen Martin 'cube'.

That could be enough. But our lively campus sits near the centre of Coventry, once home to Philip Larkin, the legendary Dame Ellen Terry and another renowned Shakespearean actor, Nigel Hawthorne. Theatre producer Dominic Madden and playwright Alan Pollock were both locals, and George Eliot used the city itself as inspiration for *Middlemarch*. The Belgrade Theatre is also based in Coventry, where early company members included Trevor Nunn, Joan Plowright and Ian McKellan. Then there's Birmingham and the Repertory Theatre, where actors like Ralph Richardson, Edith Evans and Laurence Olivier started their professional lives.

In Leamington Spa, you'll find a vibrant performance, poetry and music scene. In another direction you will find yourself in Stratford-upon-Avon, home of the Royal Shakespeare Company, its three theatres, in-house playwright, and fellow 'creatives' from Ben Jonson (in the 16th Century) to Marina Carr (in the 21st). But you're also at the home of the Shakespeare's Birthplace Trust (SBT), which manages the performance archives and theatre records of the RSC. The SBT's library and collections constitute one of the richest archives in the world: a Shakespeare First Folio, stacks of early printed books, hundreds of promptbooks and theatre posters, thousands of production photographs.

As a Warwick student, you'll have access to all of this.

A DYNAMIC NEW CHAPTER IN YOUR LIFE

BA English Literature (Q300)

Our English Literature course provides an underlying structure but the rest is up to you. You can choose from an array of modules to suit your academic, creative, social and career interests. The first year will give you an understanding of literature from the classical past to the here and now.

After that, take the direction that's best for you. Your tutor will be on hand as a guide, but you'll know what motivates and excites you. In second and third year you'll pursue a particular theme: literature from the British Isles, literary theory, world literatures, or American literature. These themes will be complemented by a selection of fascinating modules.



THIS ISN'T ABOUT
LEARNING FOR
LEARNING'S SAKE.
THIS IS ABOUT
UNDERSTANDING THE
WRITTEN WORD IN
ORDER TO UNDERSTAND
THE STATE OF THE
WORLD.



HOW YOUR TALE BEGINS

In your first year you'll take **four** core modules, gaining a grounding in literature from the ancient past to the present.

You'll study modern literature and literary theory in **Modes of Reading**. In **Medieval to Renaissance English Literature**, you will take in Chaucer, Medieval romance and drama, Sidney, Spenser and Shakespeare.

You will encounter traditional epics and novels from different periods and cultures in **Epic into Novel**. And you will enjoy literature and politics from 1790 to the present in **Modern World Literature** - though if you'd prefer to learn a modern language instead, that option is available too.

How you'll learn

Teaching and assessment is distinctive. You'll write essays, deliver presentations and take exams - you might also teach a class of schoolchildren, script a short film or write a sonata.

What you'll learn

You'll learn to think critically and express that thinking. Our students graduate as

socially-aware individuals, capable of persuasively relaying independent thought, judgement and creativity.

When you add this to the practical skills you will develop, such as the comprehension and critical analysis of a wide range of texts, you'll be a formidable player in whatever field or career you want to progress in.

First Year core modules



Epic into Novel

You will delve into some of the great works of literary history, tracking the transition from the epics of the ancient world to the novels of modernity. You will study a selection of the most influential and formative works in world literature. Reading across history and cultures, between languages and genres, you will develop your skills in analysing narrative, character, and style, and lay the foundations for your future studies in literature.

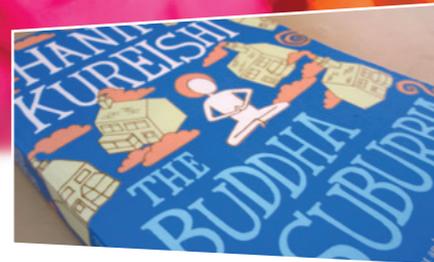
Texts you might encounter range from the cornerstone works of the classical world, Homer's *Iliad* and Virgil's *Aeneid*, the ancient Indian epic *The Mahabharata*, Milton's poem of the battle between good and evil, *Paradise Lost*, Henry Fielding's bawdy comedy *Tom Jones*, or Ngũgĩ wa Thiong'o's novel of decolonising Kenya, *Petals of Blood*.



Medieval to Renaissance English Literature

You'll explore some of the most significant early works of English literature in their social and historical contexts, including Chaucer's *Canterbury Tales*, Edmund Spenser's *The Faerie Queene*, and Shakespeare's Sonnets. Taking you from the mythical court of King Arthur to the real world of ambition, intrigue, and danger in the courts of Henry VIII and Elizabeth I, the module introduces you to texts in a range of genres including romance, epic, fabliau, and poetic forms.

The works studied express some of the period's highest ideals—'trawthe' or integrity, holiness—as well as exploring some of humanity's darkest impulses: greed, deception, revenge, and aggressive sexual desire. You will develop your skills in close reading of earlier forms of English as well as tackling some of the critical themes broached by these texts, including the value and power of literature itself.



Modes of Reading

This module introduces you to the key concepts of critical thinking in the twentieth and twenty-first centuries. You will immerse yourself in the thought of some of the most influential literary and critical theorists of the last hundred years – Theodor Adorno, Judith Butler, Fredric Jameson, Edward Said, Gayatri Spivak, and others – and get to apply their ideas to acclaimed novels and stories.

You will explore the ideas of feminist theory, Marxism, postcolonial critique, and eco-criticism. Binding together these diverse issues is a constant focus on the interaction between culture and society and between the past and the present. Readings may include acclaimed novels such as Sam Selvon's *The Lonely Londoners* (1956), Ursula LeGuin's *The Word for World is Forest* (1976), Hanif Kureishi's *The Buddha of Suburbia* (1990) and Toni Morrison's *A Mercy* (2008).



Modern World Literatures

You will be introduced to some of the defining concerns, styles, and historical contexts of modern world literatures from 1789 to the present. You will encounter novels, short stories, poetry, and plays from across the globe, from revolutionary France to Meiji era Japan, from Britain in the throes of industrialisation to the decolonising Caribbean.

Tackling key concepts such as Romanticism, modernism, the gothic, and the postcolonial, you will explore how writers in diverse times and places have sought to come to grips with the maelstrom of modernity and the role of social, cultural, and (inter)national formations in shaping literary production.

Your reading might include Mary Shelley's classic gothic novel *Frankenstein* (1818), Henrik Ibsen's startling and still controversial play *A Doll's House* (1879), Lu Xun's disturbing story of China in transition, "*Diary of a Madman*" (1918), or Clarice Lispector's hauntingly poetic meditation on life in Rio de Janeiro, *The Hour of the Star* (1977).

CHOOSE YOUR ADVENTURE

In your second and third years you can choose to follow one of four broad themes, which we call pathways. These will provide a coherent base from which you can explore the topics that interest you the most.

The **English Pathway** concentrates on literature primarily from Britain, while the **North American Pathway** does the same with texts from across the Atlantic. The **Theory Pathway** delves into the critical analysis of writing and, finally, there is the **World and Comparative Literature Pathway** which will help you compare literature from different countries, cultures and across time and space.

The pathways will act as the springboard for your own imagination and interests. You can then choose from an array of modules from outside of your pathway, from elsewhere in English and Comparative Literary Studies, or potentially from outside of the department altogether.



WHAT KIND OF STORY DO YOU WANT TO TELL?

We have a lot of modules for you to choose from.

Here is a list of optional modules that were offered across the department in 2017/18. These are subject to change, but give you an indication of the breadth of topics you can study.

For BA English Literature, each pathway requires you to take some compulsory modules, and you'll be able to choose from a large selection of 'distributional requirement' modules. On top of that, we will ask you to choose from four optional modules that really allow you to customise your degree.



EN213 US Writing and Culture 1780-1920

EN227 Romantic and Victorian Poetry

EN228 Seventeenth Century: The First Modern Age of English Literature

EN229 Literary and Cultural Theory

EN238 The Practice of Poetry

EN240 Screenwriting

EN245 The English Nineteenth-Century Novel

EN251 New Literatures in English

EN252 Chaucer

EN263 Devolutionary British Fiction

EN264 Explorations in Critical Theory

EN267 Literature, Environment, Ecology

EN268 Modernist Cultures

EN273 Reeling and Writhing

EN277 Transnational Feminisms

EN278 Ends and Beginnings

EN301 Shakespeare and Selected Dramatists of his Time

EN302 European Theatre

EN304 Twentieth Century US Literature

EN320 Dissertation

EN323 Othello

EN328 English Literature and Feminisms 1799-1899

EN330 Eighteenth-Century Literature

EN331 Poetry in English since 1945

EN334 Crime Fiction, Nation and Empire: Britain 1850-1947

EN336 States of Damage: Twenty-First Century US Writing and Culture

EN338 Russian Narratives

EN347 Shakespeare and the Law

EN352 Restoration Drama

EN353 Early Modern Drama

EN356 Renaissance Translations

EN360 Ben Jonson in Context

EN361 Introduction to Alternative Lifeworlds Fiction (Science Fiction, Fantasy and the Weird)

EN375 Fiction Now: Narrative, Media and Theory in the Twenty First Century

EN384 Writing Out Loud: Slam, Spoken Word, and Performance Poetics

WRITE YOUR STORY HERE

BA English Literature and Creative Writing (QW38)

We see literature as a way of understanding the world and its people. We find ourselves in stories, we build culture and history, peace and war, in the stories we read and write. As a creative writer you'll be in good company, as our Writing Programme is staffed by award-winning poets, novelists and travel writers who regularly appear on radio, television and in the national press.

In your first year, you will gain an understanding of English Literature from its mythological origins to the here and now, and begin to find your own voice as a writer.

After that you can lean towards creative writing or English Literature, focus your practice on poetry, fiction or life writing, or explore widely.

How your tale begins

In your first year you will gain the foundation you need to become a better reader and writer.

Modes of Reading is one of four core modules you will study. You'll be introduced to the practices of criticism and a variety of critical approaches.

In **Modes of Writing** we explore writing in its different forms, from poetry, fiction, non-fiction, and writing for performance and new media.

Through studying **Medieval to Renaissance English Literature** you will appreciate the context of contemporary beliefs and social developments.

And in **Modern World Literatures**, you'll develop the critical and communication skills to discuss literature from 1789 to the present, or you can choose to continue or begin to learn another modern language.



Modes of Writing

Creative writing is a craft, a discipline, and a process.

On this module you will begin your development of all three principles, across four separate disciplines - fiction, poetry, the essay, and "Beyond Books".

You will write across a wide range of forms, and will be encouraged to venture outside of your comfort zone and experiment with the unfamiliar and challenging. You will learn some of the common principles of strong writing (such as precision, originality, and subtlety) and begin the refinement of your creative process, learning how to plan, draft, edit and respond to critique.

Teaching and assessment is focused on practical writing assignments, with weekly formative writing assignments. Good writers are excellent readers - a high level of reading is also expected from students on the course across a broad range of forms and genres, with students encouraged to go beyond the required reading in pursuit of their own creative interests.

"As I reach the end of my degree, I have a vast portfolio of work, the beginnings of a novel, an amazing network of friends who write amazing things, and the support and advice of the Writing Programme's tutors.

"The degree has provided the tools to improve, promote, and continue with my writing. As a writer (which, thanks to my tutors, I now feel comfortable calling myself). I'd recommend it to anyone who sees a future for themselves in their writing."

Jenny Andrews
English Literature and
Creative Writing graduate

PLOT YOUR NEXT STEPS

In years two and three you will determine the shape of your degree.

As a second year we ask that you take a selection of modules, with some flexibility over what you can choose, and when you choose to do it.

You can opt for **The Practice of Poetry**, or wait to take this module in your final year – either way, you'll experience a range of traditional and experimental approaches to writing poems. If you don't take this in your second year, you will choose another module from the degree's approved list.

You'll take **Shakespeare and Selected Dramatists of His Time** or another English module with a pre-1900 element. However, there is the option to take this in your final year if you prefer.

A further module can be any from English or, potentially, from another department altogether.

Finally, there is a core module – **Composition and Creative Writing**, where we consider the question of narrative in all its forms, fiction and non-fiction, traditional and experimental.

It's also during the second year that you'll gain an insight into the traditional and modern processes of literary production.

By your final year, two of the module choices are up to you – one of those can come from outside of the English department. You'll have a core module to take: if you haven't already studied **The Practice of Poetry**, it'll be this.

Otherwise, you can opt for either **The Practice of Fiction** or propose a **Personal Writing Project**. And finally, if you haven't already taken **Shakespeare and Selected Dramatists of His Time**, or an alternative pre-1900 English module, this is when you'll select it.



Credit Giulia Delprato

Writing out loud: Slam, spoken word and performance poetics

You'll explore the fascinating critical elements of performance poetry as well as experiencing exciting opportunities to develop creative practice. This module gives you the chance to investigate how contemporary performance poetry occupies new and alternative spaces and engages new audiences. You will discuss how oral traditions have influenced contemporary spoken word, and how spoken word is used today for entertainment, education, and political activism.

Working together we will improve your own performance poetry, and your confidence as performers through writing workshops and live performances. You will be encouraged to attend and participate at spoken word events in the local area, including Leamington Spa's 'Shoot From the Lip', Birmingham's 'Hit the Ode' and 'Bang Said the Gun' in London.



WRITE YOUR OWN SCRIPT

BA English and Theatre Studies (QW34)

Be part of the next generation of Warwick writers, directors, actors, designers, reviewers, teachers, academics and creative producers who are shaping the creative industries in the UK today.

Your English and Theatre Studies degree is located in the Department of English and Comparative Literary Studies and taught in partnership with the School of Theatre and Performance Studies. Both departments are UK leaders in their fields.

In the first year, you will gain an understanding of literature from the classical past to the here and now. You'll look at post-war British theatre from the 'angry young men' to the women of the 'awkward brigade'. You'll ask big questions about how politics and culture intersect with the study of theatre and performance and about how performance and theatre construct identity.

In your second year you'll think about theatre as an intervention in public space. You'll study English language plays that have shaped democratic institutions around the world as well as plays from the Greeks to the present that constitute the European tradition of theatre. During your second year you will also start selecting from a

fascinating array of modules that allow you to take your degree in the direction of your interests, everything from Arthurian literature to post-9/11 fiction, Romantic and Victorian poetry to postcolonial writing and literary theory, as well as modules on Georgian theatre, early modern and Restoration theatre, pantomime, and playwriting. In your final year you'll study Shakespeare as a jobbing playwright. You'll think about his writing for the early modern stage, but also about his afterlife in subsequent performance on stage and film. And you will choose modules that extend your horizons, including proposing your own research project as a dissertation.

Of course, because this is a joint degree, shared with the School of Theatre and Performance Studies, you'll be able to access the full range of modules they offer: from writing for theatre and performance, theatre in the community and dramaturgy, to melodrama, twentieth century Irish theatre, and audio-visual avant-gardes.

THE DEGREE COURSE

University life should be about aspiration. We think your learning should be, too.

We're looking for students with a strong record of achievement but also great potential. We know that you're more than a set of A-level results. That's why we aim to interview as many applicants as possible: to give you the opportunity to tell us more, in person, about your passion for theatre, as a reader, spectator, writer or maker.

On this course, we ask our students to aim high. They say that it's a course that 'rewards creativity and ideas'. That 'challenges you to take risks, to be brave and innovative'. That 'gives you the right to try and fail -- and to try again: that's what really matters for future theatre makers. Like Beckett said, "Try again. Fail again. Fail better."'

You can also choose from a range of traditional and innovative forms of assessment. You'll learn to write sophisticated, research-informed essays that 'talk back' to the texts you're reading.

You'll sit three-hour exams. But you'll also have an opportunity to be

assessed and examined by creative projects. Recently, these have included a full re-write of *Coriolanus*; a director's pitch, notes, design plot and rehearsal diary for a production of *The Hairy Ape*; a canvas illustrating Garcia Lorca's *Yerma*; a box set design for *Portia Coughlan*; an installation titled 'So This is the Forest of Arden'; a re-write of Middleton's *A Chaste Maid in Cheapside* set in contemporary London; scenes from *Measure for Measure* that Shakespeare didn't write; a film script of *Macbeth* as noir thriller. All of them were informed by reflective essays that discussed their sources, methodologies, aims, contexts, and the criticism that supported them.

So our degree scrutinises our students creativity with the same intensity it will encounter in the real world, honouring their extraordinary ambitions and talents while grounding creativity in disciplined practice. We celebrate the endless possibilities our students bring to the course.

SETTING THE SCENE

To support your passion for theatre that you'll be bringing to this degree, we'll aim to help turn your interests outward, to see how theatre engages with the world.

In your first year you'll take three core modules and choose a fourth.

On the Theatre Studies side of your joint degree you'll study **Introduction to Theatre and Performance Studies**, which asks questions about what constitutes 'the performative', and you'll study playtexts in **British Theatre Since 1939** that chart the explosive impact of post-war writers and theatre producers on UK theatre-making that's still shaping the theatre we make.

On the English Literature side of your degree, you'll also study **Medieval to Renaissance Literature**, taking in Chaucer, Medieval romance, Sidney, Spenser and the poetry of Shakespeare.

Then you'll choose a fourth module. There's **Epic into Novel**, in which you'll read poets - Homer, Virgil, Milton - who'll keep surfacing in other texts across your degree. Or there's **Modes of Reading**, where you'll study contemporary literature and literary theory. From Theatre Studies, you can opt to take **From Text to Performance**. Alternatively, through the Language Centre you can start a language from scratch.

British Theatre since 1939

This module covers the most ground-breaking, controversial and significant British plays of the last 70 years. Theatre director Dominic Cooke, who studied at Warwick, said of this module: 'We did this brilliant course... about the shift from T. S. Eliot's *The Cocktail Party* to *Look Back in Anger*, right through Wesker, Bond, all those writers. Plays that really engaged, which were asking questions.' Like Cooke, you will think about theatre's response to key social and historical events: the fall of Empire, the legalization of homosexuality, the second wave of feminism, the rise of Thatcher, the Irish Troubles, the Gulf War, and more.

You will watch and read hard-hitting works of social realism, absurdism, in-yer-face, verbatim and post-dramatic theatre. You will learn about and sometimes visit the landmark institutions of new writing - the Royal Court theatre, the Theatre Royal, Stratford East, and the Lyric Hammersmith - and consider the transformative artistic interventions of directors such as Joan Littlewood, Steven Berkoff, and Max Stafford Clark.

Reading and viewing might include Shelagh Delaney's *A Taste of Honey* (1957), Joe Orton's 1965 farce *Loot*, Caryl Churchill's radical *Top Girls* (1983), Mark Ravenhill's zeitgeist play *Shopping and F**king* (1995), Sarah Kane's inimitable *Blasted* (1996), and the urgent angry theatre of debbie tucker green's *Stoning Mary* (2005).

GOING FURTHER

In years two and three of your degree you will take some core modules (**Drama and Democracy** in your second year, **Shakespeare and Selected Dramatists of his Time** in your third year) but you'll choose optional modules in both the English Department and the School of Theatre and Performance Studies that take your degree in the direction you want to go.

Are you an early modernist? You can choose modules such as **Seventeenth Century: The First Modern Age of English Literature** or **Shakespeare and the Law** or **Remaking Shakespeare** or **Othello**. Are you a medievalist? Check out **Chaucer**. A modernist or post-modernist? Look at **States of Damage** or **Introduction to Alternative Lifeworlds Fiction: Science Fiction, Fantasy, and the Weird**. Are you interested in gender? There's **English Literatures and Feminisms 1799-1899** and **The Marriage Plot: romance, sex and feminism in English Fiction**. What about writing? Take **The Practice of Poetry, Inventing Selves**, or **Screenwriting**.

Do you want to direct your degree to a specialism in theatre? In the English Department, you can study modules looking at **European Theatre, Restoration Drama, Early Modern Drama**. In the School of Theatre and Performance, consider **Food and Performance, Performing Online, Post-War British Theatre and Social Abjection, Theatre and National Identities**, and **Plays, Playing Spaces and Performance in Medieval and Elizabethan England**. And many, many more.



Shakespeare and Selected Dramatists of His Time

This module considers Shakespeare as a jobbing early modern playwright who's also writing for today's stage. We're as much interested in his words as in the enactment that transforms his writing into 'play', so we do close readings of both Shakespeare's playtexts and performance texts. Across our lecture series we look at some twenty plays by Shakespeare and his contemporaries, Christopher Marlowe and Thomas Middleton. We talk about 'Shakespeare's Brain', 'Sex in the City', 'Ugly Sisters in *King Lear*', 'Beginnings and Endings', 'Shakespeare's Stuff'.

Students can choose seminars that study Shakespeare conventionally, in round-table discussions, or that put him on his feet, in workshop conditions, **Shakespeare Without Chairs**, to conduct three-dimensional literary criticism. We celebrate risk-taking, creativity and innovation on this module and invite students to 'own' Shakespeare for themselves either in assessment that writes back to Shakespeare in a scholarly essay or that engages with him in a creative project, which might be anything from re-writing the fifth act of *Twelfth Night* to creating an installation exhibiting the Forest of Arden to painting the portrait of power in *Henry IV* to choreographing a dance response to the death of Desdemona. At Warwick, 'Shakespeare' is territory for student exploration and student performance.

ACROSS THE FOOTLIGHTS

It's true that English and Theatre students constitute the 'creative mafia' making theatre at Warwick – and taking it beyond the campus.

The Guardian's theatre reviewer, Andrew Hayden wrote in August 2015 that the 'three best pieces of theatre' he'd 'seen so far at this year's Edinburgh fringe' were 'Walrus Theatre's *Lemons, Lemons, Lemons, Lemons, Lemons*, Breach Theatre's *The Beanfield* and Barrel Organ's *Some People Talk About Violence*.' He went on to observe: 'All three are political pieces and each plays with theatrical form in a different way.'

It is perhaps surprising that the companies that made them are all barely out of university. But when it turns out that all three companies emerged from one institution – Warwick University – well, then you start to wonder what they're putting in the water there.'

What are we 'putting in the water' at Warwick? **You.**

"I'd always been unhappy with the fifth act of *Twelfth Night*. This degree allowed me to re-write it - for assessment. My 'last act' was a series of poetic monologues, presided over by Feste. Cesario 'built the virtuous Olivia a willow cabin / deep in the dark Illyrian woods, / and Olivia adored it' while 'Malvolio sits in his room and writes.../ of how he'll score', of how 'Vengeance will be his on some wild night'.

"On the degree, you can do whatever you like, creatively, and you're rewarded for taking risks. It's no exaggeration to say that this course changed my life. My tutors made me brave. They gave me the courage to explore, and to put my own writing in front of audiences."

Hannah Pusey
English and Theatre Studies graduate

BA English and History (VQ32)

This course considers history and literature as vitally intertwined disciplines. You will examine and reflect on how the recording of history involves modes of representation that are themselves literary, and also about how literary texts imagine historical events and ideas – and are themselves shaped by a given social and political moment.

The subjects of history and literary studies share many common concerns. Both ask questions about how human experience is written and recorded – in the past and present – and both probe the relationship between what is real and what is represented. You will address these issues from a variety of angles and through a wide range of option modules that span time and geography: from the medieval to the contemporary, and from Britain to America and the Caribbean. You will become adept at reading in different ways: on the one hand assessing large quantities of information taken from historical sources (including texts, images, and film), and on the other hand carefully unpacking the details and techniques of just a few lines of a poem, play, or novel. First and foremost, we will encourage you to develop your own ideas and arguments, to critically analyse what others say and write – and to reflect upon how the disciplines of history and literature might best speak to one another, today and in the future.

In your first year you will study modules that will give you a strong grounding in the different approaches and skills used in and across the two subjects. The course's core module, 'History and Textuality', is specially designed for this course and aims to get you thinking about how the subjects of history and literature interact. In your second year you'll take a number of option modules from the two departments along with a further core module, 'Writing History: Truth, Memory, and Fiction', which considers the myriad ways in which history has been written, re-written, imagined, and staged. Finally, in your third year you'll have a free choice of modules offered by – or beyond – the departments and will have the opportunity to tailor your studies to your strengths and interests.



Credit Walrus Theatre

YOUR DEGREE IS A CATALYST

It's important that the skills and experiences you gain from your degree prepare you for life – including the career path you take.

You'll leave us confident in the knowledge that the skills you've gained will take you where you need to go throughout your working life.

We want you to feel empowered to take the subject you love and turn it into something that will help you realise your ambitions. So we'll encourage you to think broadly about the possibilities open to you, and the networks you can form. A few graduates used their degrees to establish exciting ventures with friends, founding companies and theatre groups. Many are recognised in their fields or on their way to becoming so.

English graduates are much valued by both public and private sector employers, as they value enhanced communication skills coupled with an understanding of how to use language effectively.

Recent graduates have gone on to work in the following roles: Academic Tutor, Accounts Executive, Actor, Broadcast Journalist, Commercial Manager, Customer Data Manager, English Teacher, Freelance Writer, Marketing Executive, Local Government Officer, HR Analyst, Production Assistant, Sales Executive, Web Editor, PR Assistant, Radio Producer.

You'll also have the chance to meet employers from a variety of sectors – over 300 leading employers visit our campus every year. As a University we're also ranked the most targeted university nationally by the UK's top 100 graduate employers.*

* The Graduate Market in 2017 published by High Flyers Research Ltd



Entry Requirements

Typical Offers*

BA English Literature (Q300)

A Level: AAA (to include A at A level in English Literature or combined English Language and Literature)

BA English Literature and Creative Writing (QW38)

A Level: AAA (to include A at A level in English Literature or combined English Language and Literature)

BA English and Theatre Studies (QW34)

A level: AAB (to include A at A level in English Literature or combined English Language and Literature)

BA Classics and English (QQ36)

A level: AAB (to include A at A level in Latin or Ancient Greek and A at A level in English Literature or combined English Language and Literature, and grade C/grade 4 in GCSE Mathematics)

BA English and French (QR31)

A level: AAB (to include A at A level in English Literature or combined English Language and Literature and B at A level in French)

BA English and German (QR32)

A level: AAB (to include A levels in English Literature or combined English Language and Literature, and a Modern or Classical Language)

BA English and Hispanic Studies (QR34)

A level: AAB (to include A levels in English Literature or combined English Language and Literature, and a Modern or Classical Language)

BA English and History (VQ32)

Entry requirements for this degree were not published at the time this publication went to print. For the latest information please visit www.warwick.ac.uk/ugenglish

BA English and Italian (QR33)

A level: AAB (to include A levels in English Literature or combined English Language and Literature, and a Modern or Classical Language)

BA Film and Literature (QW26)

A Level: AAB (to include A Level English Literature or combined English Language and Literature)

BA Philosophy and Literature (VQ52)

A level: AAB (to include A at A level in English Literature or combined English Language and Literature)

*The typical offers listed are indicative. For more information please go to www.warwick.ac.uk/ug

Tuition Fees

At the time of publication (06/17) Home/EU fee levels for 2018-19 entry were not yet agreed. Our fees, once confirmed, will be published online. Tuition fees for overseas students have been set for the academic year 2018/19, until the year 2019-20. For the latest information, please visit www.warwick.ac.uk/services/academicoffice/finance/fees/

Course information

This course information was accurate at the time of printing. Our course and module content and schedule is continually reviewed and updated to reflect the latest research expertise at Warwick, so it is therefore very important that you check the website for the latest information before you apply and when you accept an offer.

See our website for the latest information www.warwick.ac.uk/ug/
For full terms and conditions, please visit www.warwick.ac.uk/ugtermsandconditions



WORLD LEADING

ranked the 16th best English department in the world
QS World University Rankings 2017



CUTTING-EDGE RESEARCH

ranked 1st in the UK for research quality in the 2014 Research Excellence Framework



TARGETED TEACHING

class sizes of 10 - 15 students (on average)



GUIDED LEARNING

typically eight contact hours per week



ENHANCED EMPLOYABILITY

92.4% of full-time first degree graduates in BA in English courses (all variants) were available for employment and had secured employment or further study.*



STUDY ABROAD

Our students have studied in Europe, China, the US and Canada.

"It's politically charged.

"The whole english department seemed to **care deeply** about the politics of texts...

"...The atmosphere was **one I wanted to be a part of**, and could see myself being involved in."

2015 offer-holder

Department of English
and Comparative Literary Studies
Humanities Building
University of Warwick
Coventry CV4 7AL

 warwick.ac.uk/english

*DLHE survey of 2014/15 Warwick graduates, carried out approximately six months after completion.