

# ENGLISH AND COMPARATIVE LITERARY STUDIES

Q300 ENGLISH LITERATURE | QW34 ENGLISH AND THEATRE | VQ32 ENGLISH AND HISTORY

UNDERGRADUATE STUDY

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## ONE'S SELF I SING

Everything that inspires and excites you is particular to you alone. However, you can make the most of these interests by being alongside like-minded people whose lives are made meaningful by a love of books; people who understand and feel the power derived from words.

Our Department respects long-established literary and historical questions, yet remains undeniably modern and the cutting edge. It's somewhere which invites you to embrace literature's ability to change thinking, beliefs, and societies.

We want you to enjoy the freedom our degree offers. We want to support you in choosing a learning journey that defines you.

So make that journey weird and wonderful, polemic and provocative, or tried, tested and traditional - just make it your own and know that, as your degree progresses, we'll offer you the range of modules and assessment which will allow you to personalise that journey.



# OUR COURSES

Our department offers three main degrees: English Literature, English and Theatre Studies, and English and History. Across all our teaching, we'll help you to view literature as a way of seeing the world with more clarity.

Key to achieving this is our comparative approach to literary studies, which will encourage you to understand, analyse and enjoy literature from a variety of viewpoints. You'll view texts in relation to other artistic and cultural forms, and look beyond the British Isles to make literary comparisons.

We don't follow the conventional path of 'study the text, understand the text, write about the text'. We put texts on their feet. Yes, we'll deepen your love of books, but we'll also ignite your feelings about the world around you. Studying literature will make you ask questions, it will energise, politicize, and enrage.

Passion is fundamental to what we do, and you'll be given the opportunity to explore *your* passions through an extensive selection of modules. These modules reflect the endlessly imaginative nature of our academics, covering themes both expected and unexpected, and often directly addressing the most pressing social and political issues of our times. Much of the module content is drawn from our research, which is ranked as the best in its field in the UK.\*

But, before you explore your interests in the second and third years of your study, we'll give you a secure grounding in your subject. Each of our degrees is founded on core modules; these will provide you with a firm understanding about literature, and an introduction to the techniques and skills you'll need to get the most out of your studies.

\*Research Excellence Framework 2014



**RANKED  
NO.1**  
for Research in the UK\*



## ENTRY REQUIREMENTS

Course	Entry Requirements*
<b>English Literature (BA)</b> UCAS code: Q300 3 years full-time	<b>A level:</b> AAA/A*AB to include grade A in English Literature or English Language and Literature (combined)  <b>IB:</b> 38 to include 6 at Higher Level in English Literature or English Language and Literature (combined)  <b>BTEC:</b> We welcome applications from students taking BTECs alongside A level English Literature or English Language and Literature (combined)
<b>English and Theatre Studies (BA)</b> UCAS code: QW34 3 years full-time	<b>A Level:</b> AAB to include grade A in English Literature or English Language and Literature (combined)**  <b>IB:</b> 36 to include 6 at Higher Level in English Literature or English Language and Literature (combined)**  <b>BTEC:</b> We welcome applications from students taking BTECs alongside A level English Literature or English Language and Literature (combined)**
<b>English and History (BA)</b> UCAS Code: VQ32 3 years full-time	<b>A level:</b> AAA/A*AB to include grade A in History or English Literature or combined English Language and Literature. You will also need one other Social Sciences or Humanities A level^  <b>IB:</b> 38 to include 6 at Higher Level in English Literature or English Language and Literature (combined), or 6 at Higher Level in History, plus one other Social Sciences or Humanities subject^ at Higher Level  <b>BTEC:</b> We welcome applications from students taking BTECs alongside A level English Literature or English Language and Literature (combined), or History plus one other Social Sciences/Humanities A level^

Please note: \* The typical offers listed are indicative. Specific offer levels are not set until just before the application cycle. Those applying for 2021 entry should go to [warwick.ac.uk/ug](http://warwick.ac.uk/ug) to check the latest offer levels. Offers normally exclude General Studies and Critical Thinking at A level. Warwick may make differential offers to students in a number of circumstances.

\*\* Additional requirements for BA English and Theatre Studies: Interviews: We prefer to interview candidates before making an offer. Interviews are tailor-made to each individual and designed to explore your suitability for study at Warwick, so they do not follow a set pattern. There is nothing specific you need to do to prepare, but expect to be asked about the literary works you have studied or have read beyond the syllabus, and the other interests you mention in your personal statement. The interview day typically includes an opportunity to meet with staff and students. Separate arrangements will be made for international students to complete an online interview.

^For details about Social Sciences/Humanities subjects we will accept, visit [warwick.ac.uk/ug/courses-2021/englishhistory](http://warwick.ac.uk/ug/courses-2021/englishhistory)

# BA ENGLISH LITERATURE (Q300)

For entry requirements see p03

Our English Literature course offers a foundation in literary studies and then the rest is up to you. You can choose from an array of modules to suit your intellectual, creative, social, and career interests, and our expert staff will offer advice throughout your degree. Your tutors are keen to discuss the topics that motivate and excite you, and will carefully guide you to take the direction that's best for you.

The first year provides an understanding of literature from the classical past to the here and now. You'll be introduced to cultural, political, and theoretical debates about how literary critics read texts in a global context by tutors who will prepare you for the rest of your studies. In your second and third year, you'll read literature from across the globe—British, American, European, and World literatures—on modules that focus on the leading ideas that shape the study of English, from the Victorian novel to science fiction, medieval poetry to the horror story, disaster fictions to nature writing.



## LEARNING EXPERIENCE

Enjoy teaching, learning and assessment as distinctive as you are.

In collaboration with those around you, you'll learn to think and feel critically, and to communicate those thoughts and feelings articulately.

The four core modules in your first year (see below and p06) will help you build a strong foundation in literature from the ancient past to the present, before you pursue a more flexible, personalised pathway in your second and third years.

Assessment is designed to reveal your strengths and broaden your ability to communicate your knowledge in different ways. You'll write essays, deliver presentations, and take exams; but if you want to put forward something different,

you can opt to submit a creative project, a video essay, a short film, or a wiki project.

Our students graduate as socially engaged and emotionally aware individuals, capable of independent thought, judgement, and creativity. When you add this to the practical skills you'll develop – comprehension and critical analysis of complex texts, working in teams and groups, problem solving, communication skills, digital literacy, ethical and political values, and knowing how to organise and present your ideas – you'll be a formidable player in whichever field or career you want to progress.

### CORE MODULES

In **Modes of Reading** you'll study modern literature, music, and art alongside literary theory. In **Medieval to Renaissance English Literature**, you'll take in Chaucer, Medieval romance and drama, Sidney, Spenser and Shakespeare. You'll encounter traditional epics and novels from different periods and cultures in **Epic into Novel**. And you'll enjoy literature and politics from 1790 to the present in **Modern World Literatures** – though if you'd prefer to learn a modern language instead, that option is available too.

WHERE TEXTS LIVE AND BREATHE

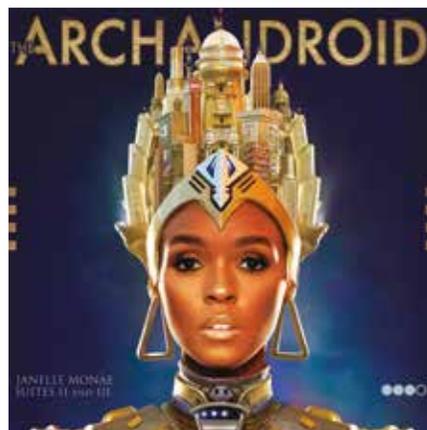


 RANKED 23<sup>RD</sup>

in the QS World University Rankings 2020

MODULES IN DEPTH

YEAR ONE: HOW YOUR TALE BEGINS

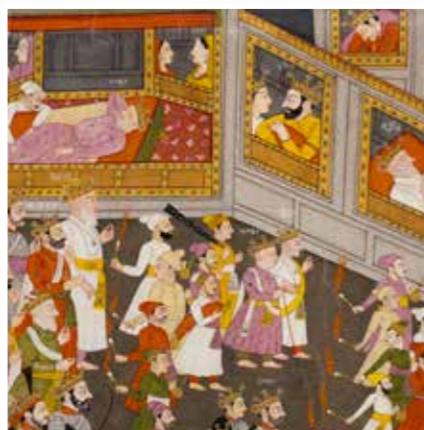


Modes of Reading

What is a reader? How is our understanding and perception of a text formed? Why are these questions some of the most controversial and thought provoking in the field of literary studies?

This module allows you to explore these questions by putting a spotlight on the question of critical thinking in the late twentieth and twenty-first centuries.

By reading a series of literary, visual, and musical texts in relation to some of the most influential literary and cultural theorists of the last hundred years, you'll take your own position on everything from Marxist and feminist theory to ecocriticism and postcolonial critique.



Epic into Novel

Tracking the transition from the epics of the ancient world to the novels of modernity, this module introduces you to some of the most formative works of world literature.

You'll study central texts of the classical world, such as Homer's *Iliad* and Virgil's *Aeneid*, alongside the ancient Indian epic *The Mahābhārata*, Milton's *Paradise Lost*, George Eliot's *Middlemarch* and Ngūgĩ wa Thiong'o's novel of decolonising Kenya, *A Grain of Wheat*.

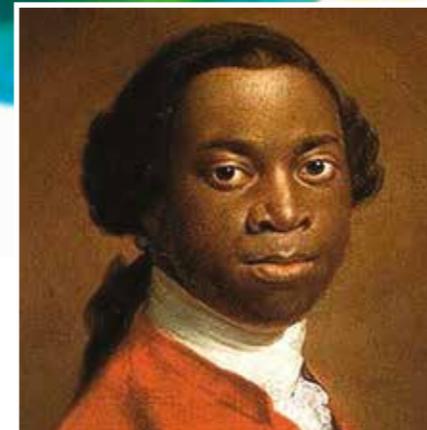
Reading across history and cultures, between languages and genres, you'll develop the skills to analyse narrative, character, and style.



Medieval to Renaissance

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, this module introduces you to early literature written in a range of genres (romance, epic, fabliau) and poetic forms.

You will study texts like Chaucer's *Canterbury Tales*, Thomas More's *Utopia*, Edmund Spenser's *The Faerie Queene*, and Shakespeare's *Sonnets* to explore some of the period's highest ideals—'trawthe' or integrity—as well as some of humanity's darkest impulses: greed, deception, revenge, and desire.



Modern World Literatures

This module introduces you to the defining styles, contexts, and politics of modern world literature from 1789 to the present.

You'll encounter concepts like Romanticism, modernity, gothic, and postcolonialism through novels, short stories, poetry, and drama from revolutionary France to Meiji era Japan, industrial Britain to the decolonising Caribbean.

Your reading might include Mary Shelley's gothic novel *Frankenstein*, Lu Xun's story of China in transition 'Diary of a Madman', or Clarice Lispector's haunting meditation on life in Rio de Janeiro *The Hour of the Star*. You may also replace this module with a language module.

YEARS TWO AND THREE: CHOOSE YOUR ADVENTURE

In your second and third years you can explore the topics that interest you the most.

In your second year, you'll study our unique core module, **Literature in Theory**, which explores why we study literature, how we learn to value texts, and the importance of literature for political change in texts by Daljit Nagra, Akira Kurosawa, J. M Coetzee, David Mitchell, and Sally Rooney. You'll also study a module on pre-1900 literature, like **Crime Fiction** or **Poetry and Crisis**. In your final year, you'll write a **Dissertation** on a subject you've always wanted to write about or one you've discovered at Warwick. And you'll also study one of our unique global literature modules, like the **Global Novel** or **Queer and There**.

In both years, you will choose two further modules on whatever interests you, from within the department or outside of it. Whatever you choose, you'll learn from staff that lead the field in their chosen disciplines. The breadth of these interests means you can always opt for modules that teach the tradition alongside the new in relation to British, American, European, and World literatures and medias. We prioritise your imagination in all our modules and assess your progress in critical assignments, creative portfolios, video essays, and theatre workshops.

OPTIONAL MODULES

We have an amazing array of modules from which you can choose at honours level. On p14, you'll find a list of some of the modules available in your second and third years. Modules change as our teaching staff find new and exciting ways to teach the literature they love and ignite change in the world.

The BA in English Literature combines core modules with optional modules in order to provide you with the literary foundations to make the right decisions in customising your personal degree. You can also choose to study a module in another department: many of our students enjoy modules in Film and TV Studies, Law, History, Politics, Sociology, Philosophy, Business Studies, and further afield.

# BA ENGLISH AND THEATRE STUDIES (QW34)

For entry requirements see p03

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.

The English and Theatre Studies BA is based within the Department of English and Comparative Literary Studies and taught in partnership with the Department of Theatre and Performance Studies. Both departments are UK leaders in their fields.

In your first year, you'll 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. You'll also start selecting from a diverse array of

modules, allowing you to take your degree in the direction of your interests. There's everything from medieval dreamvisions to post-9/11 fiction, Romantic and Victorian poetry to postcolonial writing and literary theory, as well as modules on Gothic literature, crime fiction, videogame narratives and screenwriting. 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 Theatre and Performance Studies, you'll be able to access the full range of modules they offer, exploring topics such as writing for theatre and performance, twentieth century Irish theatre, theatre in the community, and performing gender and sexuality. You also have the option to pursue a work placement in the creative industries.

WRITE  
YOUR  
OWN  
SCRIPT

## LEARNING APPROACH

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 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 O'Neill's *The Hairy Ape*; a canvas illustrating García Lorca's *Yerma*; a new rap song for Miranda's *Hamilton*; an installation titled 'So This is the Forest of Arden'; a rewrite of Middleton's *A Chaste Maid in Cheapside* set in contemporary London; scenes from *Measure for Measure* that Shakespeare didn't write and 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.



MORE ABOUT MODULES

## YEAR ONE: THE OPENING ACT

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 **Theatre and Performance in Context**, 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 theatremaking 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**.

For more information on core English Literature modules, see p06.

MODULE IN DEPTH

### 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 legalisation 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 postdramatic 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 Katie Mitchell.

Reading and viewing might include Shelagh Delaney's ground-breaking *A Taste of Honey* (1957), Joe Orton's farce *Loot* (1965), Caryl Churchill's radical *Top Girls* (1983), Mark Ravenhill's zeitgeist play *Shopping and F\*\*king* (1995), Sarah Kane's inimitable *Blasted* (1996), the urgent angry theatre of Debbie Tucker Green's *Stoning Mary* (2005), and Phoebe Waller-Bridge's acclaimed *Fleabag* (2013).

## YEARS TWO AND THREE: HOW IT PLAYS OUT

As your degree progresses, you'll have more opportunity to follow your curiosity down the pathways that fascinate you most.

In your second and third years, you'll 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 Theatre Department that push 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 **Othello**. Are you a medievalist? Check out **Medieval Alterities: Race, Religion, and Orientalism** or **Arthurian Literature and its Legacy**. A modernist or post-modernist? Look at **Introduction to Alternative Lifeworlds Fiction: Science Fiction, Fantasy, and the Weird** or **Commodity Fictions: World Literature & World Ecology**. Are you interested in gender and race? There's **English Literatures and Feminisms 1790-1899** and **Race, Ethnicity, and Migration in the Americas**. What about writing? Take **Ecopoetics** or **Small Press Publishing**.

Do you want to direct your degree to a specialism in theatre? In the English Department, you can study modules looking at **European Theatre, Early Modern Drama** and **Restoration Drama**. In the Theatre Department, consider **You, the Performer: Presence and Affect, Post-War British Theatre and Social Abjection, Theatre in the African Context** and many, many more.



MODULE IN DEPTH

### 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. This 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.

# BA ENGLISH AND HISTORY (VQ32)

For entry requirements see p03

We're used to thinking of Literature and History as separate and distinct subjects. But are they? Both produce knowledge of the past; both focus on the reading and interpretation of texts; and both are concerned with narrative, or stories. Perhaps, instead, we should think of history as literature based on a true story, and of literature as a kind of living, imaginative history.

The unique English and History degree at Warwick explores these ideas through modules that span time and geography: from the ancient to the contemporary, and from Europe to Asia, Africa, and the Americas. You'll examine the literary techniques employed in historical writing, and consider how the past is represented in poetry, plays, and novels.

At all times, we'll encourage you to develop your own ideas and arguments; to critically analyse what others say and write; to think in new and imaginative ways about how we know the past through texts.

**HISTORY  
REVOLVES  
AROUND  
TRUE STORIES.  
LITERATURE  
IS A LIVING,  
BREATHING  
HISTORY.**



## MORE ABOUT MODULES

### YEAR ONE: HISTORY IN THE MAKING

The first year of your degree provides a thorough grounding in the methods and techniques of history and literary studies. The core module, **History and Textuality**, is specially designed for this degree programme and gives you an advanced training in the most innovative approaches to historical and literary scholarship.

You'll also study three further core modules: **Making of the Modern World**, and either **Medieval to Renaissance English Literature** or **Epic into Novel** (see p06 for more details). You'll then choose one further core module from a selection offered within English, plus any first year History module.

### YEARS TWO AND THREE: STITCHED IN TIME

In your second year, you'll choose optional modules from the two departments, alongside another specially-designed core module, **Writing History: Truth, Memory and Fiction**. This explores the relationship between history and literature through a series of source-based case studies (which in previous years have explored the revolutionary Atlantic, colonial India, the Harlem Renaissance, and 9/11). Finally, in your third year, you'll complete an independent research project and choose from a range of modules offered by the two departments (and beyond), tailoring your studies to your own interests.

By the time you graduate, you'll have acquired an exceptional intellectual training for further study in either discipline - or both - and for a range of careers beyond academia; and you'll never think about literature or history in quite the same way again.

# OPTIONAL MODULES

## PLOT YOUR NEXT STEPS

Whichever course you choose, in your second and third years, our extensive range of optional modules will provide you with countless routes through which you can explore your love of literature.

Our academics are intensely inquisitive; it's in their nature to find out more about the texts that intrigue them the most. This restless approach to understanding fuels our department's exceptional research, and informs our varied and compelling module selection.

You'll find that there's similar variety in how you're assessed, meaning you'll be given plenty of opportunities to be tested in ways that play to your strengths.

Our modules and assessment methods are constantly reviewed and refreshed each year. They evolve as our teaching staff discover new themes, issues and societal challenges they wish to share with their students.



Some of our current students talk about their favourite modules.

### AMERICAN HORROR STORY

Evianne Suen

American horror isn't all about Chucky's headcount, how Hannibal Lecter likes his food, or the actual TV series itself. It's far, far more than that. It's about how Childish Gambino's *This is America* music video is horrifying, because it plays on the country's inability to recover from a history of slavery that founded it, as well as Freudian concepts of "the uncanny". It's about how the most horrifying thing about *The Shining* isn't Jack, but the simultaneous presence and unassuming absence of the Native Americans that were massacred for the hotel to exist. It's about how America vents its trauma in literature designed to sicken and haunt its consumers—reflections that it can't bear to face. This is the tip of the allegorical iceberg of what I've learned from *American Horror Story*, which has, without a doubt, been my favourite and most productive module at Warwick.

It's taught me as much about America's history as it did about ways to theorise the genre. It's made me reinterpret "horror classics": never would I have imagined putting the once petrifying, now endearing *Cthulhu* with the concept of "camp", or how economic collapse in the 19th century motivated Edgar Allan Poe's writing. In addition, it never once forgot Warwick's contribution to American horror, by analysing theoretical essays by Warwick academics like China Melville and Richard Godden, for example.

Assessment-wise, the video essay was, while daunting, a surprisingly easy, refreshing and satisfying task. Because the timeline of the module extends to the present, I had the chance to not only learn about recent horror flicks and justifiably fangirl over them in class, but also analyse one of my favourite horror films from 2019 for my essay. Pioneering an argument of my own for such a recent production truly emulated the feeling of being a contemporary academic.

### SEVENTEENTH CENTURY LITERATURE

Jack Parker

What makes modules like Seventeenth Century Literature at Warwick great is how open-ended they are. You arrive expecting to go through a streamlined list of the greats like Milton and Dryden, and to round things off with an essay on *Paradise Lost*. However, what actually happens is that those texts are only the starting point, from which you are given the opportunity to learn not just about literature, but about history, philosophy, politics, and even some of the more interesting ideas held by Early Modern scientists (such as the belief that you could telepathically learn to swim by imitating frogs). The winning formula at Warwick is how you learn to understand this interplay between literature and other academic disciplines, and gain knowledge of a huge variety of subjects. The frogs, however, are not provided.

### EUROPEAN THEATRE

Luis Conte

European Theatre particularly caught my interest due to the wide range of theatre included on the module, spanning broadly through most of history till near enough the present day. It was particularly interesting to view the development of theatre in this way holistically and how the stage has changed but also, the methodology of the acting and how the characters are written. This module allowed me to explore texts from Ancient Greece, which has satiated my love of classics as well as introducing me to new concepts such as epic theatre.

The module is characteristically "Warwick" as it is taught in larger practical seminar rooms that allow more freedom of movement and expression. The creativity nurtured in the classes by the tutors, is then encouraged to be presented through either a traditional essay or perhaps a creative project led by the student. Having done multiple projects, they not only function as research in practice and provide a unique way to be assessed which equips one with new life skills, but also produce an end product to be proud of.

### ROMANTIC AND VICTORIAN POETRY

Mioie Kwok

Before taking this module, I had the preconception that reading poetry is synonymous to close analysis. I was surprised by how much we talked about the zeitgeist of Romanticism and Victorianism. We were encouraged to read every poem as part of a larger cultural and aesthetic collection, to observe how certain poems had influenced and interacted with others. While this was quite challenging to begin with, the knowledge I have gained has completely changed my perception of poetry, and has even furthered my understanding of other modules.

I really enjoyed the texts for this module; the topics range from rural to urban, masculine to feminine, imaginative to empirical and so much more. The module helped me discover my passion for political poetry, thus giving me a greater sense of direction in regards to where my academic interests lie. I particularly loved *Beachy Head* by Charlotte Smith. I was completely blown away by how Smith utilises history, botany and accounts of everyday life to paint a vibrant, yet unsettling picture of the nation. This 731-line epic poem seemed challenging at first, but the course has offered me an abundance of contextual knowledge and academic support; this has greatly enhanced my experience of reading the poem.

I have always valued Warwick's open-mindedness towards all things academia; this is reflected in the Department's eagerness to look beyond the literary canon and challenge existing critical insights. In this module, we are encouraged to read poems that may have been previously dismissed by critics, in order to re-evaluate their meanings and form our own opinions.

# OPTIONAL MODULES

## PLOT YOUR COURSE

Our BA courses combine core modules with options to provide you with the literary foundations to make the right decisions in customising your degree. Modules change as our teaching staff discover new and exciting ways to teach the literature they love.

As well as selecting modules within our Department, you can also choose to study a module in another department: many of our students enjoy modules in Law, History, Politics, Sociology, Philosophy, Film Studies, and further afield.



- American Horror Story: U.S. Gothic Cultures, 1790-Present
- American Poetry: Modernity, Rupture, Violence
- Arthurian Literature & its Legacy
- Asia and the Victorians
- Austen in Theory
- Chaucer
- Commodity Fictions: World Literature and World-Ecology
- Crime Fiction, Nation and Empire: Britain 1850 - 1947
- Devolutionary British Fiction
- Disasters and the British Contemporary
- Dreaming in the Middle Ages: Fiction, Imagination, and Knowledge
- Early Modern Drama
- Ecopoetics
- Eighteenth-Century Literature
- English Literature & Feminisms 1790-1899
- European Theatre
- Fictions of Data: Cultural Studies of Computational Society
- Food and Literature: Identity, Memory and Diaspora
- Further Explorations in Middle English Literature
- George Eliot and Sociology
- Global City Literature: Image, Theory, Text
- Introduction to Alternative Lifeworlds Fiction (Science Fiction, Fantasy and the Weird)
- Literature and Empire: Britain and the Caribbean to c. 1900
- Literature and Psychoanalysis
- Literature and Revolution 1640-1660: Turning the World Upside Down
- Literature, Environment, Ecology
- Literature, Theory and Time
- Medieval Alterities: Race, Religion and Orientalism
- Modern American Poetry
- Modernist Cultures

- New Literatures in English
- On the Road to Collapse
- Othello
- Poetry and Crisis: William Langland's Piers Plowman in the late medieval culture and society
- Poetry and Emotion
- Queer and There: Queer Theory and the History of Sexuality in the Global Context
- Queering the Literary Landscape: LGBTQ+ Literature and Culture in the Contemporary World
- Race, Ethnicity, and Migration in the Americas
- Remaking Shakespeare
- Restoration Drama
- Romantic & Victorian Poetry
- Seventeenth Century: The First Modern Age of English Literature
- Shakespeare & Selected Dramatists of his Time
- Small Press Publishing: History, Theory, Practice
- States of Damage: Twenty-First Century US Writing and Culture
- The Classical Tradition in English Translations: The Renaissance
- The English Nineteenth-Century Novel
- The European Novel
- The Global Novel: Narrative from a World Perspective
- The Novel Now: Reading the Novel in the 21C
- The Question of the Animal
- Transatlantic Modernist Poetry
- Transnational Feminisms: Literature, Theory & Practice
- Twentieth Century Avant-Gardes
- Twentieth-Century US Literature
- U.S. Writing & Culture 1780-1920
- Women and Writing, 1150-1450
- Yiddish Literature in Translation: A World Beyond Borders

# WHAT DIFFERENCE DOES A DAY MAKE?

First year English Literature student, Megan McElroy gives us a snapshot of her average study day.

When I arrived at Warwick the first thing I realised about English Literature was that the workload was a force to be reckoned with! Unlike in college, where I studied around five or six texts across two years, I quickly realised the pace of reading for my degree would be entirely different. English at Warwick means reading an enormous breadth of texts; it also means that we, as students, are in a position to take our learning in a direction that interests us.

For context, I have around 8-10 contact hours per week. Year One of my degree is four compulsory modules, with each having one weekly lecture and one seminar. Broadly speaking, each module covers a different text every week, which means reading roughly four novella-length texts each week.

In order to get the most out of your degree, it's important to not just read the texts, but to also do some critical research, often with the help of resources provided by the department or your seminar tutors.



## A TYPICAL DAY

### 9:00-11:00

Lecture and seminar preparation! Today it's a Medieval to Renaissance lecture and an Epic into Novel seminar. I took two hours in the morning to finish any reading for both my lecture and seminar, and to go through the seminar notes my Epic into Novel seminar tutor had sent me for the seminar later that day. My friends and I agree that the more reading you are able to do, the more you will enjoy a lecture, as you get out what you put in! I enjoy using the beginning of my day to get ahead on work for later that week as staying on top of reading is so important when it comes to productivity in English.

### 11:00-12:00

Time for a one-hour Medieval to Renaissance lecture. Luckily, living on campus in my first year, means that it takes no time at all to get from your accommodation to your lecture theatre. The Medieval to Renaissance module is absolutely steeped in history, which is something I didn't expect from this degree and has totally changed my perspective on literary analysis.

### 12:00-13:00

I take an hour to go for lunch with some course mates. English relies on you being an independent reader, so sometimes you need to take a break with people that do the same thing as you!

### 13:00-14:00

Next, I have an Epic into Novel seminar. I came onto this degree with the firmly held belief that this module simply wasn't for me, and it was something I wasn't going to enjoy. In reality, I love this module! One of the things I love the most is the collaborative learning that seminars facilitate. There are around 7-9 people in most of my seminars, and everyone has a different response to the texts we study, which makes for a dynamic and interesting discussion, led by the seminar tutor. Often, despite the reading you have done, the nature of the seminar means that you come away with a very different view compared to the one that you arrived with!

### 14:00-15:00

I've asked my seminar tutor if I can meet to discuss an upcoming essay earlier in the week. The nature of the seminar meant I had lots of new ideas for the essay title, which I felt it was best to discuss before I started writing. This is one of the most helpful things to do at University, because your seminar tutors can often show you the right path to take in the face of a daunting word count.

### 15:00-17:00

I take these final two hours to work in the library. I'm sure not only every English student, but every student at the University will agree that the library is by far the most productive place to work! I began mind-mapping the essay I discussed above, as well as looking to reading I had to finish for later that week. Another great tip for English students is to end each day with a plan of what they need to achieve tomorrow.

# WHAT'S IT LIKE IN THE ENGLISH DEPARTMENT?

First and foremost, ours is a department which encourages everyone to be welcome and supportive, whether you're staff or student.

You'll be surrounded by people from around the world, representing an incredible mix of communities and cultures. And, although all of those people will be imbued with a love of literature, they won't simply share in your interests: they'll encourage you to take those interests further.

Perhaps 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. Maybe pitch a show to Warwick University Drama Society (WUDS)? You'll get a hearing.

Your work could even take you to showcases such as annual National Student Drama Festival at Scarborough. We've developed quite the reputation for our drama output, leading to some award-winning performances at places like the Edinburgh Fringe - after one particularly impressive year in Edinburgh, *The Guardian* went as far as wondering 'what they're putting in the water' at Warwick...

However, you'll have just as much encouragement to follow a more singular path if you prefer. English at Warwick is just as welcoming to those who quietly, intently, want to absorb themselves in the texts that intrigue them the most.

Studying English at our University allows you 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.



"The department is a really dynamic and intellectually alive place to teach and research. Both students and staff share an urgent commitment to literature as a way to engage people with the key questions of our time, from the environment to anti-racism, human rights to the value of creativity. Only at Warwick can you read so many different kinds of texts from so many places—the Americas, the Caribbean, India, Asia, as well as Europe—and from so many perspectives."

Professor Emma Mason

# OUTSIDE OF STUDY

Your love for literature and the arts can only deepen here.

Warwick is a place where a passion for the written and spoken word doesn't stop when you leave the lecture theatre. Perhaps that's why so many of our English students take part in clubs or societies.

Are you interested in environmentalism and sustainability? Get involved in Coventry's extensive green recovery program or volunteer at Food Union or one of the many local allotments. How about history and the creative arts? Visit Coventry's Herbert Art Gallery & Museum or Birmingham's internationally renowned Museum and Art Gallery. There are countless opportunities to help others at Voluntary Action, Coventry or the LWS Night Shelter in Leamington, established by two Warwick students in 2015.

We're lucky to have Warwick Arts Centre, one of the largest multi-artform venues in the UK, right in the centre of our campus. Frequent performers here include internationally renowned theatre companies, such as Cheek by Jowl, Northern Broadsides, Kneehigh, and Filter. The Arts Centre also doubles as a place where you can produce your own work in flexible performance spaces, from our smaller studio to the theatre's main stage.

If that wasn't enough, our campus sits near the centre of Coventry, named City of Culture 2021. This means that you'll join us just in time for a host of cultural, artistic and performance events throughout the year. Coventry was 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*.



**A PLACE THAT LIVES AND BREATHES**

At Coventry's Belgrade theatre, early company members included Trevor Nunn, Joan Plowright and Sir Ian McKellen. Then there's Birmingham's three large theatres, including the Birmingham Repertory Theatre, where actors like Ralph Richardson, Edith Evans and Laurence Olivier began their professional lives.

Nearby Stratford-upon-Avon is home of the legendary Royal Shakespeare Company (RSC). Currently, the RSC perform at three theatres, including one laid out as in Shakespearian times, where productions are played 'in the round' or on a thrust stage. The RSC has an in-house playwright, and welcomed fellow creatives from Ben Jonson (in the sixteenth century) to Marina Carr (in the twenty-first). In addition, the company has also given birth to

well-known family productions, such as the international hit musical, *Matilda*, which has been performed everywhere from the West End and Broadway to Australia and Canada.

Stratford is also the home of the Shakespeare's Birthplace Trust (SBT), which manages the performance archives and theatre records of the RSC. Its library and collections constitute one of the richest archives in the world, housing a Shakespeare First Folio, stacks of early printed books, hundreds of prompt books, theatre posters and thousands of production photographs.

As a Warwick student, you'll have access to all of this and more on your doorstep. Surely an English student's dream?

# VOLUNTEERING OPPORTUNITIES

## OUR TRANSFORMATIONS PROGRAMME

As well as exploring your own love of the written word, we encourage you to take your passion for reading, writing and critical thinking out of the classroom - whether that's into the local community or even internationally.

"The Transformations programme is just one example of the way our students are spreading their creativity, inspiring young people to explore new ways of thinking," says Charlotte Pearce, the department's Widening Participation Officer. Run through the Department's Widening Participations initiative, the programme supports our undergraduate students to go into local secondary schools to teach creative, extracurricular lessons.

"We train student tutors in basic teaching practices, such as how to structure lessons and safeguarding, and prepare them to teach a variety of lessons on Gothic and Dystopian literature.

"The aim is to encourage the pupils in these schools, who may never have considered university as an option, to raise their aspirations and to understand all the exciting opportunities Higher Education can offer."

### MORE WAYS TO EXPAND YOUR LEARNING EXPERIENCE

#### Theatre on tour

Many Warwick students decide to get involved with arts festivals such as the Edinburgh Fringe. This gives you the opportunity not only to perform but also to appreciate a variety of artistic talent from across the country and beyond.

Many of Warwick's productions have received glowing reviews by critics.

#### Study abroad

Studying (or even working) in another country can add to your skill set and broaden your outlook - both within study and beyond. All students have the opportunity to apply for a year abroad, which adds to the duration of your degree. You'll need to discuss this with your tutors of course, but we encourage you to consider exploring this option. Recently our students have studied in partner institutions in partner institutions in California, Berlin, Paris, Australia, Ontario and China.



Here, some of our undergraduates explain how their experiences as Transformations tutors have helped them develop academically and personally, as well as enhancing their employability.

"Transformations remains one of my favourite memories of Warwick, having offered a practical way to explore my subject and given me wonderful friendships in the process. Since leaving Warwick, I have spoken about the transferable skills gained through the programme at every interview, and credit Transformations with helping me to secure graduate employment this year."

Former Transformations tutor

"I took a lot from my time with Transformations. Some lifelong friends, the ability to plan creative and engaging lessons and excellent time management skills as I juggled alongside studying and working. I used examples from my time as a tutor in my interview for my first graduate role and regularly think back to my lessons when I now train my team of staff in my current job. I even had the amazing experience of meeting one of the pupils I tutored at a Warwick Open Day, something she'd never have considered if it hadn't been for Transformations. Life-changing stuff, if you ask me!

Harley Jones-Ryley  
Former Transformations President and student tutor

"It's so easy for kids to become disenfranchised as readers at they age. We know they are the peak age to stop reading, particularly the boys. And we can be that encouragement for them to pick up a book. Or engage more deeply with other mediums: articles, TV, film. If we give them the tools to analyse and critique media, it's something that they'll have forever. That's what we are really doing with Transformations."

Former Transformations tutor

# CAREERS

## TO BE CONTINUED...

Your experience doesn't stop when your degree finishes. It's important that the skills and experiences you gain from your degree prepare you for life - including the career path you take.

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.

English graduates are highly valued by both public and private sector employers, who appreciate their high-level skills, such as advanced literacy and communication skills. Some of our alumni have used their degrees to establish exciting ventures with friends, founding companies and theatre groups. Many others have taken roles within the creative industries, private companies, public bodies and charities. Still others have chosen to undertake postgraduate degrees and further research.

Warwick is ranked as the third most targeted university nationally by the UK's top 100 graduate employers\*, reflecting the calibre of our graduates. During the course of your degree, you'll have numerous opportunities to meet employers from a variety of sectors - around 300 leading employers visit our campus every year. You'll be able to attend careers fairs and undertake online skills courses to help you develop your employability.

Within the Department, you'll have access to a dedicated, professionally qualified Senior Careers Consultant. Their role is to provide impartial advice and guidance, together with workshops and events throughout the year. Previously events have covered topics such as Understanding Assessment Centres; Careers following your English and Comparative Literary Studies Degree; Discovering Careers in the Creative Industries; Careers in Publishing and Journalism; Freelancing; and Careers in the Public Sector. Students are also prepared for the job market throughout the degree in our departmental personal development portfolio, designed by our Teaching Fellows and Senior Careers Consultant.

\*The Graduate Market in 2020, High Fliers Research Ltd.



## ALUMNI SUCCESS STORIES

After graduating, our alumni have taken jobs at organisations such as: Archant, Barclays, Bloomsbury, the British Council, Channel Five, the Civil Service, Idean Global Design, Newsquest Media Group, Pan Macmillan, Royal Opera House, *The Sunday Times*, Teach First, and Weber Shandwick.

Their roles have included: journalists, editors, publishers, creative directors, arts officers, producers and directors, authors, writers and translators, musicians and composers, medics and teachers, advertising account managers, barristers and legal professionals, management consultants and business analysts, marketing professionals, academics and researchers.



**ENHANCED EMPLOYABILITY**  
3rd most targeted university nationally by the UK's top 100 graduate employers\*



**INCREASED OPPORTUNITIES**  
Approximately 300 employers visit campus each year

"The English Literature undergraduate degree at Warwick has given me a strong foundation in the Western canon and a robust toolset for critical thinking. The course encourages you to read contextually and independently across each module, which, coupled with engaging seminars and passionate tutors, means you developing a personal analytical voice. The writing and reading skills I gained from studying have shaped my career. Since studying in the English Department, I have worked in editorial for academic publishers and, most recently, a law firm. I also completed a Masters Degree in Gender Studies and Law at SOAS, University of London."

Jennifer Brough  
English Literature graduate

### HOW TO APPLY

Applications are made through UCAS at [ucas.com](https://ucas.com)

If you are made and accept an offer, and meet all conditions we will confirm your place and look forward to warmly welcoming you at the start of your life here at Warwick.

For more detailed information about how we process applications visit [warwick.ac.uk/study/undergraduate/apply](https://warwick.ac.uk/study/undergraduate/apply)

### OVERSEAS APPLICANTS

We welcome applications from students across the globe, and have dedicated teams available to advise and support, as well as a global network of Agents and Representatives. For more information on applying from your country visit [warwick.ac.uk/io](https://warwick.ac.uk/io)

### STUDENT FEES AND FUNDING

At the time of publication (06/19) Home/EU Tuition fee levels for 2020-21 entry were not yet agreed.

Our fees, once confirmed will be published online at [warwick.ac.uk/ug/studentfunding/course-costs](https://warwick.ac.uk/ug/studentfunding/course-costs)

We want to ensure that, wherever possible, financial circumstances do not become a barrier to studying at Warwick. We provide extra financial support for qualifying students from lower income families.

You'll find more about scholarships and bursaries at [warwick.ac.uk/ug/studentfunding/scholarships-and-bursaries](https://warwick.ac.uk/ug/studentfunding/scholarships-and-bursaries)

You can also find out about our new Warwick Scholars programme at [warwick.ac.uk/study/outreach/whatweoffer/warwickscholarsug](https://warwick.ac.uk/study/outreach/whatweoffer/warwickscholarsug)

### ACCOMMODATION

Warwick Accommodation has around 7000 rooms across a range of well-managed, self-catering residences. We also have an excellent network of support staff in the Residential Life Team.

Visit [warwick.ac.uk/accommodation](https://warwick.ac.uk/accommodation) for information about our halls of residence, accommodation facilities and details of how to apply for campus accommodation.

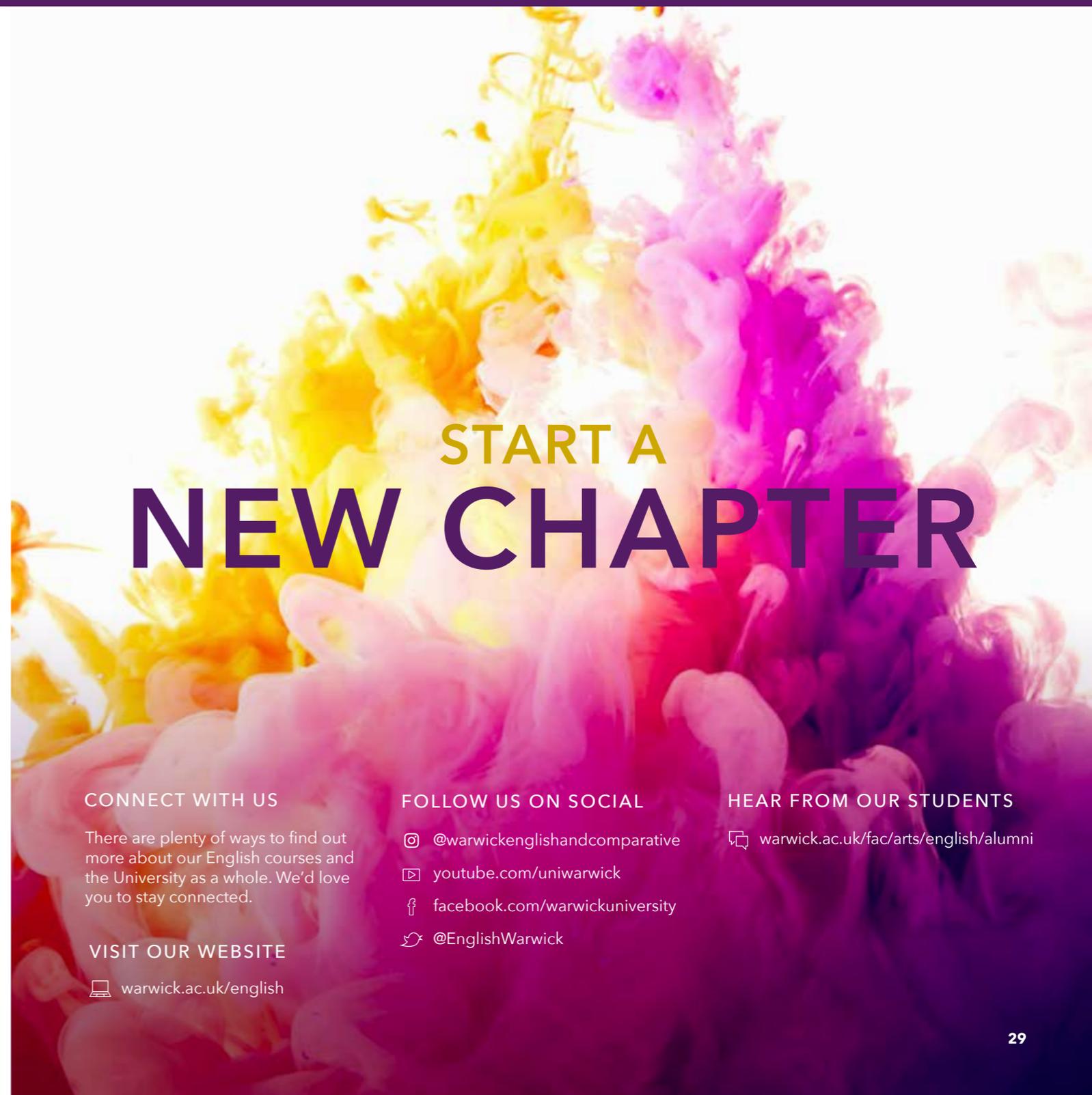
### DISCOVER MORE

To find out more about the University, including opportunities to visit and engage with your department of choice, visit [warwick.ac.uk/undergraduate/visits](https://warwick.ac.uk/undergraduate/visits)

### FIND OUT MORE

#### JOINT DEGREES OFFERED WITH OTHER DEPARTMENTS

Course	Entry Requirements*
BA Film and Literature (QW26)	A level: AAB to include either English Literature (or English Language and Literature combined)
BA Philosophy and Literature (VQ52)	A level: AAB to include grade A in English Literature (or English Language and Literature)
BA English Literature and Creative Writing (QW38)	A level: AAA/A*AB to include grade A in (English Language and Literature)
BA Classics and English (QQ36)	A level: AAB to include grade A in Latin or Ancient Greek, and grade A in English Literature (or English Language and Literature), plus grade C/grade 4 in GCSE Mathematics (or equivalent).
BA English and French (QR31)	A level: AAB to include English Literature (or English Language and Literature) and French
BA English and German (QR32)	A level: AAB to include English Literature (or English Language and Literature) and a modern or classical language
BA English and Hispanic Studies (QR34)	A level: AAB to include English Literature (or English Language and Literature), and a modern or classical language
BA English and Italian (QR33)	A level: AAB to include English Literature (or English Language and Literature) and a modern or classical language.



# START A NEW CHAPTER

### CONNECT WITH US

There are plenty of ways to find out more about our English courses and the University as a whole. We'd love you to stay connected.

### VISIT OUR WEBSITE

[warwick.ac.uk/english](https://warwick.ac.uk/english)

### FOLLOW US ON SOCIAL

-  [@warwickenglishandcomparative](https://www.instagram.com/warwickenglishandcomparative)
-  [youtube.com/uniwarwick](https://www.youtube.com/uniwarwick)
-  [facebook.com/warwickuniversity](https://www.facebook.com/warwickuniversity)
-  [@EnglishWarwick](https://twitter.com/EnglishWarwick)

### HEAR FROM OUR STUDENTS

[warwick.ac.uk/fac/arts/english/alumni](https://warwick.ac.uk/fac/arts/english/alumni)



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This course information was accurate at the time of publication (June 2020). 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. For full terms and conditions, please visit [warwick.ac.uk/ugtermsandconditions](https://warwick.ac.uk/ugtermsandconditions)