



SUBM
ERGE
YOURSELF

**ENGLISH AND
COMPARATIVE LITERARY
STUDIES**

UNDERGRADUATE PROGRAMMES 2020/21

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.

Ranked 1st in the UK for our Research*, Warwick English also means you'll feel well connected and ahead of the game. 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.

*Research Excellence Framework (REF) 2014.



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 (RSC), its three theatres, in-house playwright, and fellow creatives from Ben Jonson (in the sixteenth century) to Marina Carr (in the twenty-first). 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 prompt books, theatre posters and 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 a guiding 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, and take the direction that's best for you. Your tutors will be on hand as guides, but you'll know what motivates and excites you.

The first year offers you an understanding of literature from the classical past to the here and now. You'll be introduced to theoretical and cultural 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 will 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 contemporary horror story.



"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 Literatures** - 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



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 impassioned 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 twentieth and twenty-first centuries.

By reading a series of literary texts in relation to some of the most influential literary and cultural theorists of the last hundred years, you will take your own position on everything from Marxism and feminism 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 influential and formative works of world literature.

You will study central texts of the classical world, such as Homer's *Iliad* and Virgil's *Aeneid*, the ancient Indian epic *The Mahābhārata*, and Milton's *Paradise Lost*, as well as novels like Henry Fielding's bawdy comedy *Tom Jones* and Ngūgĩ wa Thiong'o's novel of decolonising Kenya, *Petals of Blood*.

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



Medieval to Renaissance English Literature

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 concerns, styles, and contexts of modern world literature from 1789 to the present.

You will 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.

CHOOSE YOUR ADVENTURE

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

We offer you a range of modules from which to choose at honours level. In your second year, you study a core module on literary theory; a module on pre-1900 literature; and two further modules of your choice. You also choose two modules in your final year: alongside one of our unique global literature modules, you also take our research project module (either a dissertation; or two research essays on an array of topics that change each year, like intersectionality, the emotions, crime fiction, environmentalism).

Whatever you choose, you are taught by 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 through a variety of methods from critical assignments to creative portfolios.



WHAT KIND OF STORY DO YOU WANT TO TELL?

We have many modules for you to choose from.

To your right is a list of some of our optional modules. Modules change as our teaching staff find new and exciting ways to teach the literature they love.

The BA in English Literature combines core modules with options 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 Law, History, Politics, Sociology, Philosophy, Film Studies, and further afield.



The European Novel

Romantic and Victorian Poetry

Seventeenth Century: The First Modern Age of English Literature

Literary and Cultural Theory

Jane Austen in Theory

The English Nineteenth-Century Novel

New Literatures in English

Devolutionary British Fiction

Explorations in Critical Theory and Cultural Studies

The Global Novel

Literature, Environment, Ecology

Modernist Cultures

Race, Ethnicity and Migration in the Americas

Transnational Feminisms

Shakespeare and Selected Dramatists of his Time

European Theatre

Ecopoetics

Othello

English Literature and Feminisms 1790-1899

Eighteenth-Century Literature

The Question of the Animal

Crime Fiction, Nation and Empire: Britain 1850-1947

Literature and Psychoanalysis

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

Restoration Drama

Early Modern Drama

The Classical Tradition in English Translation: The Renaissance

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

Global City Literature: Image, Theory, Text

Disasters and the British Contemporary

On the Road to Collapse

American Horror Story: U.S. Gothic Cultures, 1790-Present

Dreaming in the Middle Ages: Fiction, Imagination, and Knowledge

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 build the foundation you need to become a better reader and writer.

The Written World introduces you to the outlines of literary theory, concentrating on texts that are important to new writers.

In **Modes of Writing** we explore literary form, including poetry, fiction, non-fiction, writing for performance and new media.

Through studying **Medieval to Renaissance English Literature** you will understand the development of modern literature.

Epic into Novel shows you the building blocks of literary tradition in Europe and beyond.



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 shape your degree.

As a second year you'll take **Composition and Creative Writing**, a year-long module developing the skills and interests you began to explore in **Modes of Writing**. We investigate narrative and story in fiction, non-fiction and 'beyond the book', reflecting also on literary production and the marketplace. You will take one module on literature from before 1900; and choose a further module on literature or writing, or a module from another department, such as History, Philosophy, Modern Languages, or Law.

In your final year, you will choose a further module of your choice, as well as a module on Global Literature. You can also choose our famous Personal Writing Project module, in which you receive one-to-one supervision on a topic that reflects your unique interests in creative writing.



Credit Giulia Delprato

Screenwriting

Through critical reading and practical exercises, you'll explore the exciting world of writing for television and film while developing your own creative practice. From basics and treatments to the art of dialogue, novel adaptations to writing for commercials, the module introduces you to the main techniques of Screenwriting while giving you the opportunity to pitch, shoot, edit, and screen your own films.

You will learn the craft of writing for the screen in workshops with professional screenwriters, participate in a trip to the BFI archive, and join in seminar discussions of influential directors and writers including Alfred Hitchcock and Alice Walker. The module will improve your confidence as a creative thinker and writer, and introduce you on to how to work within a production team and the industry as a whole.



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. There's everything from medieval dream-visions 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 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, dramaturgy, 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 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; 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.

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 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 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 **Othello**. Are you a medievalist? Check out **Medieval Alterities: Race, Religion, and Orientalism** or **Dreaming in the Middle Ages**. A modernist or post-modernist? Look at **Introduction to Alternative Lifeworlds Fiction: Science Fiction, Fantasy, and the Weird** or **Disasters and the British Contemporary**. 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 **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** and **Early Modern Drama**. In the School of Theatre and Performance, consider **Medieval and Early Modern Drama, Writing for Theatre & Performance, Theatre in the Community, Post-war British Theatre & Social Abjection**, 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.



Credit Walrus Theatre

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 rewrite 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

TWO INTERTWINED DISCIPLINES

BA English and History (VQ32)

The subjects of history and literary studies share interests in the writing and recording of human experience, and in the relationship between what is real and what is represented - in the past and present.

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 core module, **History and Textuality**, is specially designed for this degree program 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.

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.

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, HR Analyst, Lawyer, Local Government Officer, Management Consultant, Marketing Executive, PR Assistant, Production Assistant, Publisher, Radio Producer, Sales Executive and Web Editor.

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

*The Graduate Market in 2019 published by High Fliers Research Ltd



Entry Requirements

Typical Offers*

BA English Literature (Q300)

A Level: AAA/A*AB to include grade A in English Literature/English Language and Literature (combined).

BA English Literature and Creative Writing (QW38)

A Level: AAA/A*AB to include grade A in English Literature/English Language and Literature (combined).

BA English and Theatre Studies (QW34)

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

BA English and History (VQ32)

A Level: AAA/A*AB to include grade A in History and grade A in English Literature or combined 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-Literature (combined), 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 combined) and French.

BA English and German (QR32)

A Level: AAB to include English Literature (or English Language and Literature combined) and a modern or classical language.

BA English and Hispanic Studies (QR34)

A Level: AAB to include a modern or classical language and either English Literature or English Language and Literature (combined).

BA English and Italian (QR33)

A Level: AAB to include English Literature (or English Language and Literature combined) and a modern or classical language.

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).

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



ENHANCED EMPLOYABILITY

91% of the 2016/17 English undergraduates available for employment went on to work, further study or both approximately six months after successful completion.*



WORLD LEADING

We're ranked the 20th best English department in the world
QS World University Rankings 2019



STUDY ABROAD

Our students have studied in Europe, China, the US, Canada and Australia as part of their degree.

*Taken from the HESA Destinations of Leavers from Higher Education survey

FIND OUT MORE

How to apply

Applications are made through UCAS ucas.com

When we receive your application it is considered against our entry requirements and other applications to the course. We consider your full profile and your potential as an individual, not just your actual or predicted grades, so it can take some time to get back to you with a decision. We will however make decisions on applications as quickly as possible and aim to have the majority of decisions confirmed by the end of March. If you accept an offer that we have made to you and get the required grades in your exams we will confirm your place and look forward to seeing you at the start of your life here at Warwick. warwick.ac.uk/study/undergraduate/apply

Additional information

We make differential offers to students in a number of circumstances. To find out more information please visit: warwick.ac.uk/study/undergraduate/apply/contextualoffers/

To find out more about scholarships and bursaries please visit: warwick.ac.uk/services/academicoffice/funding/fundingyourstudies/warwickusb/2019entry/

Look out on our website for information about our new Warwick Scholars programme.

Overseas Applicants

With a student population from over 145 countries, you'll be part of an international community here at Warwick. We have a dedicated team available to advise, as well as a global network of Agents and Representatives. See www.warwick.ac.uk/io for information on applying from your country.

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. Tuition fees for overseas students have been set for the academic year 2020-21, until the year 2021-22.

warwick.ac.uk/services/academicoffice/finance/fees

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.

warwick.ac.uk/study/undergraduate/studentfunding

Accommodation

Warwick Accommodation manages over 6,700 rooms on campus across a range of self-catered residences. There is an excellent network of support staff in the Residential Life Team, and wider University. warwick.ac.uk/accommodation

Visit us:

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Find us online:



warwick.ac.uk/english

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 relevant course 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