

curious . creative . inspired



# English

and  
Comparative  
Literary Studies



# Dreams, books, are each a WORLD



Top  
**10**

English Department

*The Times and Sunday Times 2022 and The Guardian 2022*

Make the most of everything that inspires and excites you alongside like-minded people whose lives are made meaningful by a love of books, people who understand and feel the power of words.

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.

Our Department is founded on exploring literary and historical traditions in conversation with the very latest developments in modern literature and culture. It's a place that invites you to embrace literature's ability to change thinking, beliefs, and societies. English at Warwick is an endlessly curious place, and our academics thrive on sharing with you new ways of thinking and exploring the literature you want to read.

We want you to enjoy the freedom our degrees offer. 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 and tested – 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.

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our COURSES



### BA English Literature

(Q300) 3 years full-time

**A level:**  
AAA/A\*AB to include grade A in English Literature or English Language and Literature (combined)

**IB:**  
38 to include 6 at Higher Level in English Literature or English Language and Literature (combined)

**BTEC:**  
We welcome applications from students taking BTECs alongside A level English Literature or English Language and Literature (combined)

### BA English and History

(VQ32) 3 years full-time

**A level:**  
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^

**IB:**  
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

**BTEC:**  
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^.

### BA English and Theatre Studies

(QW34) 3 years full-time

**A level:**  
AAB to include grade A in English Literature or English Language and Literature (combined)\*\*

**IB:**  
36 to include 6 at Higher Level in English Literature or English Language and Literature (combined)\*\*

**BTEC:**  
We welcome applications from students taking BTECs alongside A level English Literature or English Language and Literature (combined)\*\*

**Please note:** \* The typical offers listed are indicative. Specific offer levels are not set until just before the application cycle. 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/study/undergraduate/courses/englishhistory](http://warwick.ac.uk/study/undergraduate/courses/englishhistory)



Our English Literature course offers a foundation in literary studies and then the rest is up to you.

**Y**ou 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 years, you'll read literature from across the globe 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 feminist writing.

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 how to best communicate those thoughts and feelings.

**COURSE STRUCTURE**

In your first year you'll take three core modules: **Modes of Reading, Epic into Novel, and Medieval and Early Modern Literature**; and then opt for either **Modern World Literatures** or a language. These core modules will help you build a strong foundation in literature from the ancient past to the present, before you pursue a more flexible, personalised programme in your second and third years.

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. You will also choose three\* further modules on whatever interests you, including a choice of modules on pre-1900 literature, and the option of studying a module in another department.

Your final year will include independent research on topics of your choice; and three\* further modules on whatever interests you, including a choice of modules on global literature, and the option of studying a module in another department.

**ASSESSMENT METHODS**

Assessment is designed to reveal your strengths and broaden your ability to communicate your knowledge in different ways. You'll write essays and deliver presentations; and you can opt for modules assessed by creative projects, video essays, and short films, as well as traditional examinations.

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 choose.

**EXAMPLE READINGS**

In your core modules you will study texts including William Blake's *Auguries of Innocence*, Alexander Pushkin's *The Bronze Horseman*, Anne Enright's *The Gathering*, Jay Bernard's *Surge*, Mary Shelley's *Frankenstein*, Lu Xun's *Diary of a Madman*, and Janelle Monae's *ArchAndroid*.

As well as central texts of the classical world, such as Homer's *Iliad*, Virgil's *Aeneid*, you will study poems like Milton's *Paradise Lost*, and novels like Henry Fielding's *Tom Jones*, George Eliot's *Middlemarch*, Ngũgĩ wa Thiong'o's *Petals of Blood*, and Michelle Cliff's *No Telephone to Heaven*.

“ I've been able to gain confidence in my own writing. I came to Warwick a bit nervous about voicing my ideas in seminars and essays, but it's such a welcoming and supportive environment that I quickly got used to doing that. My grades have got better every year because tutors are really helpful with feedback and so encouraging. I've loved learning about texts I didn't even know existed before uni, and now I feel so confident when I read new texts and I have so many ideas.”

Lydia Atkins  
English Literature

\*Students can also opt to take half-year modules, which means you can study up to six modules in your honours years.

# English LITERATURE



# English and HISTORY



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 is based within English and taught in partnership with the Department of History. Both departments are UK leaders in their fields and the expertise of staff allows you to explore 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.

Tutors in both departments will encourage you to develop your own ideas and arguments; to critically analyse what others say and write; and to think in new and imaginative ways about how we know the past through texts.

The English and History degree also offers the option to spend a term in Venice. You will take seminars in Warwick's permanent base in Venice, the Palazzo Pesaro Papafava; and get to know the artistic riches of the city, from the Gallerie dell'Accademia to the Ca' Pesaro Galleria Internazionale d'Arte Moderna.

## COURSE STRUCTURE

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 and Early Modern Literature** or **Epic into Novel** (see 12 for more details). You'll then choose one further core module from a selection offered within English, plus any first-year History module.

In your second year, you'll choose optional modules from the two departments, alongside another core module unique to this degree, **Writing History: Truth, Memory, and Fiction**. Finally, in your third year, you'll take the **English and History Dissertation**, and then 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.

## ASSESSMENT METHODS

Assessment will usually take the form of both coursework and examination, but some of your modules might have creative options as well. Coursework can include essays, reports, oral presentations, video-essays, blogs, vlogs, and mini-projects. In your final year you will complete an English and History Dissertation based on your own research.

## EXAMPLE READINGS

In your core modules you will study texts such as Nella Larsen's *Passing*, Claude McKay's *Home to Harlem*, W. G. Sebald's *The Rings of Saturn*, Alison Bechdel's *Fun Home*, C. L. R. James' *The Black Jacobins*, and Antoinette Burton's *Archive Stories*.

As well as central texts of the classical world, such as Homer's *Iliad*, Virgil's *Aeneid*, you will study poems like Milton's *Paradise Lost*, and novels like Henry Fielding's *Tom Jones*, George Eliot's *Middlemarch*, and Ngũgĩ wa Thiong'o's novel of decolonising Kenya, *Petals of Blood*.



# English and THEATRE



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.

**T**he English and Theatre Studies degree is based within English and taught in partnership with the Department of Theatre and Performance Studies. Both departments are UK leaders in their fields.

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. As Beckett said, 'Try again. Fail again. Fail better.'



## COURSE STRUCTURE

In your first year you'll take three core modules and choose a fourth. Core modules **British Theatre Since 1939** and **Theatre and Performance in Context** establish you as a theatre critic, while **Medieval and Early Modern Literature** introduces you to foundational texts like Chaucer, Medieval romance, Sidney, Spenser, and the poetry of Shakespeare. You can choose a fourth module from **Epic into Novel, Modes of Reading**, or **From Text to Performance**; or opt for a language instead.

As your degree progresses, you'll have more opportunities to develop your own path.

In your second and third years, you take core modules (**Drama and Democracy** in your second year; **Shakespeare: Text and Performance, Now and Then** in your third year), and then select a series of optional modules in either the English department or in Theatre Studies. From **Arthurian Literature** to **Alternative Lifeworlds Fiction, Eco-poetics** to **Commodity Fictions, European Theatre to You, the Performer**, both departments offer modules on an extraordinary number of topics: you just have to choose!

## ASSESSMENT METHODS

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 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.

## EXAMPLE READINGS

Readings and viewings might include Shelagh Delaney's ground-breaking *A Taste of Honey*, Joe Orton's farce *Loot*, Caryl Churchill's radical *Top Girls*, Sarah Kane's inimitable *Blasted*, the urgent angry theatre of Debbie Tucker Green's *Stoning Mary*, and Phoebe Waller-Bridge's acclaimed *Fleabag*.

As well as central texts of the classical world, such as Homer's *Iliad*, Virgil's *Aeneid*, you will study poems like Milton's *Paradise Lost*, and novels like Henry Fielding's *Tom Jones*, George Eliot's *Middlemarch*, and Ngũgĩ wa Thiong'o's novel of decolonising Kenya, *Petals of Blood*.



# Core MODULES

## ACADEMIC ENRICHMENT PROGRAMME

First-year core for all degree programs, providing training in academic writing and research.

## ENGLISH LITERATURE DEGREE

**Modes of Reading (First-year core)**  
What is a reader and what shapes the way we read? This module explores these questions through the lens of twentieth and twenty-first century literary-critical thinking. 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 will take your own position on everything from Marxist and feminist theory to ecocriticism and postcolonial critique.

**Epic into Novel (First-year core)**  
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.

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

**Medieval and Early Modern Literature (First-year core)**  
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.

**Modern World Literatures (First-year core)**  
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. You may also replace this module with a language.

**Literature in Theory (Second-year core)**  
Building on Modes of Reading, this interdisciplinary module asks why and how we study literature. Readings, lectures, and seminars focus on specific themes such as authorship, the literary marketplace, literature in relation to politics, power, data, and the environment, and the relationship of race, gender, sexuality, and class to our study of texts and knowledge.

**Independent research (Final-year core)**  
In your final year, you will undertake independent research by means of an optional Dissertation or shorter essays. Through discussions and supervisions with staff, you will immerse yourself in questions and themes in which you're most interested. Academic workshops will guide you through the process of identifying your argument, working with sources, and writing research-based essays.

## ENGLISH AND HISTORY DEGREE

**History and Textuality (First-year core)**  
For historians and literary scholars alike the past is irretrievable, yet inescapable. This module allows you to explore how the two disciplines address this dilemma, focusing particularly on issues that have been marginalised in traditional historical inquiry—such as the emotions, the 'primitive', and the non-human—and on the ways in which history has been shaped by operations of power.

**Making of the Modern World (First-year core)**  
This module studies the string of major social, political, and cultural developments that established our modern world. We explore ideas from the Enlightenment, the industrial revolution's structural transformations of how we work, build and buy things, and the struggles and stumbles of imperialism, capitalism and globalisation. You will develop your critical voice as a historian while asking comparative questions about historical difference across the world.

**Writing History: Truth, Memory, and Fiction (Second-year core)**  
Writing History explores how knowledge of the past is constructed, and contested, in texts. It examines a sequence of four historical episodes and considers how they have been portrayed as cohesive and meaningful events in history, to widely varying intellectual and political ends. You

will develop your ability to historicise and critically evaluate historical and literary texts and enhance your understanding of how narrative and artistic representation shape historical knowledge and 'truth'.

**English and History Dissertation (Final-year core)**  
The dissertation enables English and History students to undertake an interdisciplinary research project and produce an article-length essay. Working with a supervisor, you will work like an academic literary scholar or historian by identifying a suitable research topic; mastering the relevant scholarship; identifying and critically analysing a substantial field of primary texts; and articulating and sustaining a coherent and logical argument. Academic workshops will guide you through the process of identifying your argument, working with sources, and writing research-based essays.

## ENGLISH AND THEATRE DEGREE

**British Theatre Since 1939 (First-year core)**  
This module covers the most groundbreaking plays of modern Britain. You will explore the 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—through hard-hitting works of social realism, absurdism, and postdramatic theatre.

**Drama and Democracy (Second-year core)**  
This module introduces key concepts in theatre and performance studies, uncovering what theatre and performance can tell us about our cultures, societies and identities. We apply this to case studies from around the world, which include 'canonical' events and alternative practices, both from within theatres and beyond them. The module hones your academic writing, research, and presentation skills, which will serve you throughout your degree.

**Shakespeare: Text and Performance, Now and Then (Final-year core)**  
You will consider the work of Shakespeare and his contemporaries such as Marlowe and Middleton, both as text and performance. Through your experience of performance, and understanding of historical context, you will consolidate your analytical skills in reading narrative, poetry and drama. You will gain an awareness of the traditions of criticism, and an appreciation of how the plays' themes continue to challenge readers and audiences today.





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.

**O**ur academics are dedicated to researching the texts that intrigue them the most. The energy and dynamism of the department's highly ranked research culture informs our varied module selection, and compelling teaching styles.

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

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



# Optional MODULES

## AMERICAN HORROR STORY

Evianne Suen (former student)

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... 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... 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... Assessment-wise, the video essay was, while daunting, a surprisingly easy, refreshing and satisfying task.

## SEVENTEENTH CENTURY LITERATURE

Jack Parker (former student)

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 (former student)

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.

## ROMANTIC AND VICTORIAN POETRY

Mioie Kwok (former student)

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... 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.



# 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.

**T**here is a choice of optional modules across all three degree courses.

Modules change as our teaching staff discover new and exciting ways to teach the literature they love.

- o American Horror Story: U.S. Gothic Cultures, 1790-Present
- o American Poetry: Modernity, Rupture, Violence
- o Arthurian Literature and its Legacy
- o Asia and the Victorians
- o Austen in Theory
- o Commodity Fictions: World Literature and World-Ecology
- o Crime Fiction, Nation and Empire: Britain 1850 - 1947
- o Devolutionary British Fiction
- o Disasters and the British Contemporary
- o Dreaming in the Middle Ages: Fiction, Imagination, and Knowledge
- o Early Modern Drama

- o Ecopoetics
- o Eighteenth-Century Literature
- o England and the Islamic World 1550-1660
- o English Literature and Feminisms 1790-1899
- o European Theatre
- o Introduction to Alternative Lifeworlds Fiction: Science Fiction, Fantasy and the Weird
- o Literature and Empire: Britain and the Caribbean to c. 1900
- o Literature and Psychoanalysis
- o Literature and Revolution 1640-1660: Turning the World Upside Down
- o Literature, Environment, Ecology
- o Literature, Theory and Time
- o Medieval Alterities: Race, Religion and Orientalism
- o New Literatures in English

- o Poetry and Crisis: William Langland's Piers Plowman in the late medieval culture and society
- o Queer and There: Queer Theory and the History of Sexuality in the Global Context
- o Queering the Literary Landscape: LGBTQ+ Literature and Culture in the Contemporary World
- o Race, Ethnicity, and Migration in the Americas
- o Remaking Shakespeare
- o Restoration Drama
- o Romantic and Victorian Poetry
- o Seventeenth Century: The First Modern Age of English Literature
- o Shakespeare and Selected Dramatists of his Time
- o Small Press Publishing: History, Theory, Practice
- o States of Damage: Twenty-First Century US Writing and Culture
- o Tales of Terror: Gothic and the Short Form
- o The Classical Tradition in English Translations: The Renaissance
- o The English Nineteenth-Century Novel
- o The European Novel
- o The Global Novel: Narrative from a World Perspective
- o The Novel Now: Reading the Novel in the Twenty-First Century

- o The Question of the Animal
- o Transnational Feminisms: Literature, Theory and Practice
- o Twentieth Century Avant-Gardes
- o Twentieth-Century US Literature
- o Women and Writing, 1150-1450
- o Yiddish Literature in Translation: A World Beyond Borders





## A Day In My Life

Written by Chloe Peratikou  
Second year English Literature student

**E**ver wondered what it's like to study at the University of Warwick? Here's a glimpse of what I get up to on a daily basis.



# What DIFFERENCE does a day make?

**7:30am** On some mornings I have to be on campus bright and early for cheer training. This is usually just once or twice a week. On other mornings, I try to make it to campus by 9am to start work, although this doesn't always happen.

**9:00am** Time for a Nero treat. After training, we like to sit in Caffè Nero for a bit of a chat whilst demolishing their paninis.

**10:00am** Time for some quick reading for seminar prep. Ideally, I would have read all the material by now, this is just a quick refresher so that I'm ready for the class discussion. In a pinch, or if I've had a very busy/unproductive week and didn't have time to complete the reading, I might skip the Nero time and just try to get as much as possible done in this time.

**11:00am** Seminar. Most English seminars last 1-2 hours. In this time, we usually discuss our weekly reading and ask any questions that might have come up. Sometimes the tutor gives us mini lecture-like presentations, designed to get us thinking and to trigger a deeper discussion. From my experience, this especially happens for modules that don't have lectures. Other times, we take turns giving presentations, either individually or in groups and then discuss each other's work.

**13:00** Quick lunch break. It's usually more of a snack, especially if I have a dance class after.

**13:30** Dance class. I'm also in the university's dance club (CMD) so I usually attend one or two dance classes a week, sometimes more if I have time.

**15:00** Actual lunch, or quick snack if I've already eaten. I usually try to pack my own food because it's healthier and it also helps me to save money. Sometimes I do like to treat myself to lunch at one of the places on campus or from the food trucks, especially if I'm with friends.

**16:00** Time to do actual work. In this time I prepare for lectures and do my reading for the week. Whilst I do this, I like to make notes on things I could comment on or questions I could ask during seminars. This helps me to prepare and it's usually what I read through in the hour before the seminars.

**19:30** Circling! This happens every Wednesday and it's one of the most fun parts of the week. All the sports clubs and some societies meet in the Copper Rooms, which is one of our social spaces and sit in their circles playing drinking games. It's a really lively event because you can hear all the different clubs

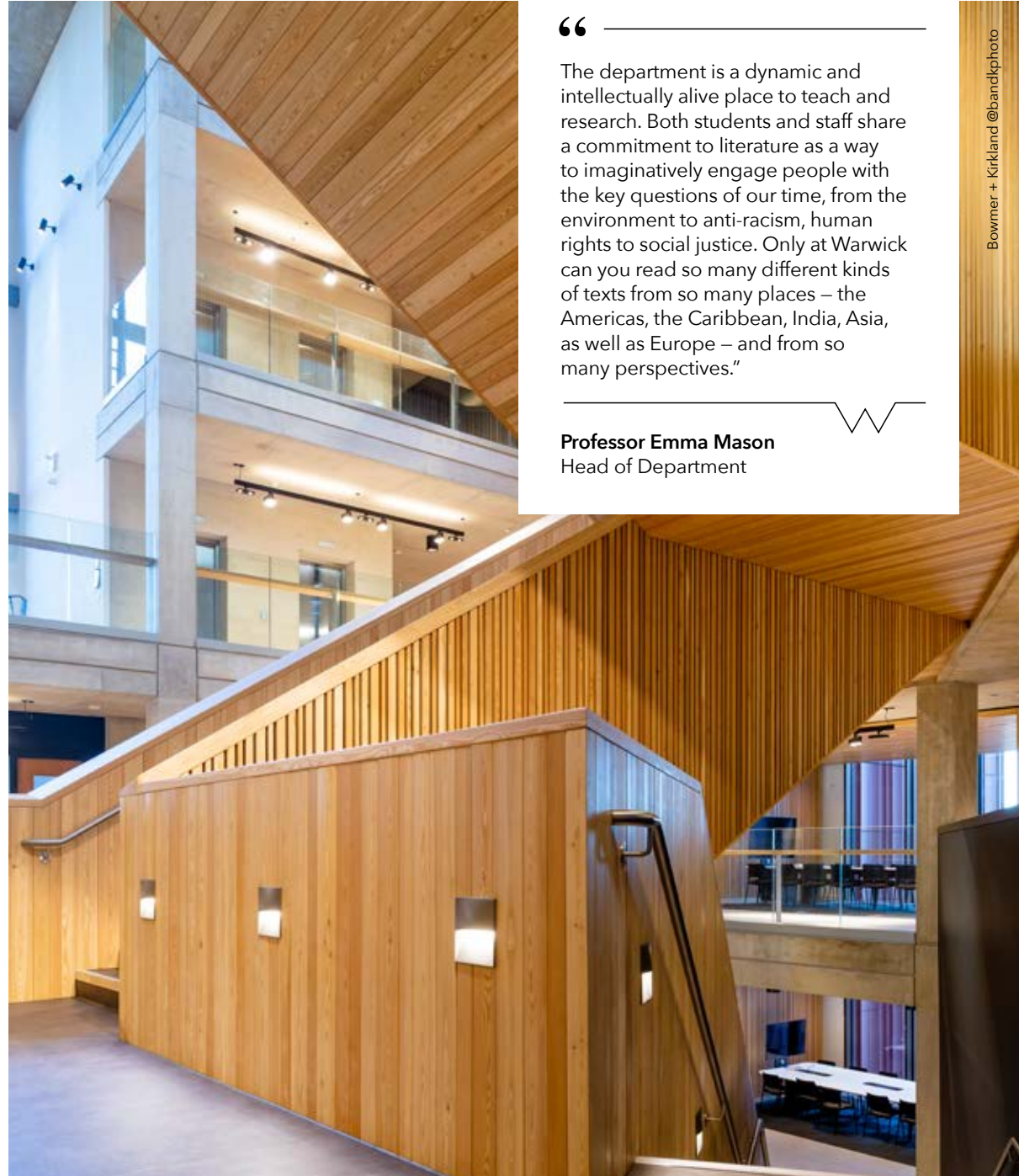
chanting their own chants and everyone is dressed in the theme that their social secretaries have chosen for the week. Most people drink Purple which is Warwick's weird drink concoction, but there's of course no pressure to drink and you could just have squash or anything else instead. At 10pm they take all the tables away and it turns to "POP!", which is just a club night with really cheesy pop music. It's just a silly night full of students and no one really takes themselves too seriously.

So here's an example of how some of my days would look. The flexibility of our degree means that every day is different and everyone has different schedules depending on the modules they choose and the activities they take part in.

Different modules have differing amounts of contact hours, and depending on the size of the module, we are often given multiple time slots to choose from. There are some days in which I have no contact hours and hardly any other activities, meaning that I can spend all day reading and prepping for seminars. Other days are even busier than this and I might not have time to do prep work at all.



# our FACILITIES



“

The department is a dynamic and intellectually alive place to teach and research. Both students and staff share a commitment to literature as a way to imaginatively engage people with the key questions of our time, from the environment to anti-racism, human rights to social justice. 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  
Head of Department

Bowmer + Kirkland @bandphoto

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.

**E**nglish and Comparative Literary Studies is housed in the brand new Faculty of Arts Building, which brings together arts and humanities departments including History, Theatre Studies, Classics, Film and TV Studies, and Modern Languages.

We are continuously investing in our campus, and our newest building provides a modern, open and flexible teaching and learning environment. This enables collaboration, creativity, and innovation.

Students have access to fantastic specialist facilities including a creative writing studio, cinema, screening room and theatre rehearsal spaces.

Our community also have access to the Warwick Arts Centre, one of the largest multi-artform venues and galleries 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, and Filter, and it is a leading location for musicians, comedians, and artists.

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. Our students have performed their work across the country and often take successful productions to the Edinburgh Fringe.

You'll have just as much encouragement to follow a more singular path if you prefer. English at Warwick is as welcoming to those who quietly and attentively want to absorb themselves in reading and thinking.



# 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.

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). Warwick English has many connections with the RSC, and we regularly teach texts showcased in the RSC's current season of performances.

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?

## SOCIETIES AND EXTRA-CURRICULAR

Many of our students take part in one of Warwick's 300+ student-run clubs and societies offered through the Students' Union. These give you the chance to meet new friends, do the things you love, or try something new – performing, sports, exploring other cultures, food, film, music, volunteering and much more. Warwick Literature Society is especially popular with our students and offers a supportive environment in which to settle into university life, de-stress, and enjoy the company of fellow readers. Those interested in the stage as writers, actors, or producers can join Freshblood, Codpiece Theatre, the Drama Society, or Shakespeare Soc; and there are several choirs and a Symphony Orchestra ready to welcome you.

Whatever your interest you can find a group a people to share it with and to express yourself.

# 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 seminar – 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

“

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**  
English Literature Graduate | Former  
Transformations President and student tutor



Sculpture by Richard Deacon, University of Warwick Art Collection

## 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.

Warwick's productions regularly receive 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 during their second year, which transforms your degree into a four-year course. 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 California, Berlin, Paris, Australia, Ontario and China.

# 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.

**W**e 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 advanced literacy and communication skills.

### CONNECTIONS AND CAREER OPPORTUNITIES

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.

### DEDICATED SENIOR CAREERS CONSULTANT

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 prepared for future employment throughout the degree in our departmental personal development portfolio, designed by our Teaching Fellows and Senior Careers Consultant.

### ALUMNI SUCCESS STORIES

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.

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.

\*The Graduate Market in 2021, High Fliers Research Ltd.



**ENHANCED EMPLOYABILITY**  
6th most targeted university nationally by the UK's top 100 graduate employers\*



**EMPLOYER REPUTATION**  
8th in the UK for Employer Reputation  
\*QS World University Rankings by Subject 2021: English Language and Literature



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

“ I came to university with an open mind in relation to what I would do beyond my degree. English is a great subject in relation to this, because it does not limit opportunities, and instead provides you with skills that can be applied in a variety of settings. For example, the skills I have acquired could be applied to a law conversion, be useful working for a think tank, or could make me a useful candidate in a position in communications.”

**Megan**  
English Literature



### HOW TO APPLY

Applications are made through UCAS

[ucas.com](https://ucas.com)

If you are made and accept an offer, and meet any outstanding 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 please visit:

[warwick.ac.uk/study/undergraduate/apply](https://warwick.ac.uk/study/undergraduate/apply)

### OVERSEAS APPLICANTS

At Warwick, we welcome applications from 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 see:

[warwick.ac.uk/study/international](https://warwick.ac.uk/study/international)

### STUDENT FEES AND FUNDING

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/studentfunding](https://warwick.ac.uk/studentfunding)

### ACCOMMODATION

Warwick Accommodation manages over 7400 self-catering residences on campus. Living on campus in your first year gives you the opportunity to meet people and form new friendships whilst never being more than a short distance from your lectures or the amazing facilities campus has to offer. At Warwick, you'll enjoy the freedom of independent living alongside your fellow students but with the security of knowing you're surrounded by people who can support you. For more information visit:

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

This course information was accurate at the time of publication (June, 2022). While the University tries to ensure that the information is accurate, it does not warrant that this is the case. The University may need to make changes including to the course content, syllabus, delivery, methods of assessment, or to comply with external accrediting or reviewing bodies. It is therefore important that you revisit the relevant course website before you apply and when you accept an offer to ensure you are viewing the most up to date information. This information should not be construed as an offer and nor does it create a contract or other legally binding relationship between the University and you or a third party. For full terms and conditions, please visit [warwick.ac.uk/ugtermsandconditions](https://warwick.ac.uk/ugtermsandconditions)

