

# English Literature with Drama Studies

BA (Hons)

## COURSE DETAILS

- A level requirements: [ABB](#)
- UCAS code: Q3W4
- Study mode: Full-time
- Length: 3 years

## KEY DATES

- Apply by: [29 January 2025](#)
- Starts: 22 September 2025

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## Course overview

This exciting new programme combines modules from our established English Literature programme with more specialised study of Drama. Your learning experience will be enhanced by our collaborative relationships with two local theatres – the Everyman & Playhouse and Shakespeare North – and the involvement of theatre practitioners, which offers valuable practical experiences to students.

This is a new programme and is subject to formal university approval.

## INTRODUCTION

Alongside the diverse and engaging modules available on the BA English Literature programme, you will have the opportunity to explore dramatic texts from a wide range of eras, culture and genres, thinking about the texts in terms of 'close reading' their literary styles and techniques, as well as thinking about the wider social and historical contexts of their creation and performance.

The programme seeks to explore critical responses to drama as a form, from Aristotle's 'Poetics' to currently emerging research and writing, placing the primary reading material in discourse with text and performance theory. You will be encouraged to think beyond the

words on the page to their wider lives and meanings in performance, politics, and humanity throughout history.

As you progress, there will be opportunities to focus more closely on specific eras of dramatic history and context and genre, including the advent of public theatre in the sixteenth century, global drama, contemporary playwrights, and writing for radio. You will have opportunities to create original writing for stage and screen, and to engage with theatre practitioners through workshops, Q&A sessions and theatre visits.

### **Year in industry**

This programme is available with an optional [year in industry](#). If you choose this option, year three is spent on a paid placement within an organisation in industry, broadly defined. You will be supported by the School of the Arts and the Department throughout, and your reflexive written account of the experience will contribute towards your final degree result. If you wish to study this programme with a year in industry, please put the option code 'YI' in the 'further choices' section of your UCAS application form.

### **English Attainment Scholarships**

We are pleased to offer [two attainment scholarships](#) per year to undergraduate students from the UK. The scholarships will cover the entire UK tuition fee for both years two and three (currently £9,250 per annum). Awards will be made by the department at the end of year one, based on performance.

### **WHAT YOU'LL LEARN**

- Knowledge of one or more specific literary and dramatic / theatrical historical periods
  - An awareness of cultural, theoretical and historical contexts of literature and drama
  - Critical thinking
  - Teamwork
  - How to undertake research
  - How to present and communicate clearly
  - How to debate, argue and persuade
  - The ability to write well-constructed prose and/or dramatic writing
  - Literary analysis, criticism and/or data collection
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# Course content

Discover what you'll learn, what you'll study, and how you'll be taught and assessed.

## YEAR ONE

Your first year will be composed entirely of compulsory modules, which will establish the foundations for the rest of your studies.

In each year, you will study 120 credits, 30 credits of which will be made up of specific drama modules.

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## COMPULSORY MODULES

### CLOSE READING (ENGL103)

**Credits: 15 / Semester: semester 1**

This module introduces students to a key skill in literary study, that of precise and informed analysis of text (close reading).

### LITERATURE AND PLACE: CITY, COUNTRY, PLANET (ENGL102)

**Credits: 30 / Semester: semester 1**

This module will examine the ways in which English literature has represented the concept of place in a variety of genres across time (1350 to the present day). Students who successfully complete the module will have encountered at least ten substantial, representative literary texts which draw significantly on places of different types. These may include: cities; villages and 'the country'; islands; built environments; wildernesses; oceans; imaginary worlds; and so on. Examples will be drawn from a diverse range of English, British, Irish and American literature and other Anglophone cultures. The types of text will include prose fiction, poetry, and drama. There will be two workshops each week, introducing and discussing a text or texts; and one weekly tutorial, in groups of no more than nine for smaller-scale analysis and tasks relating to the same weekly text(s) or theme(s).

### LITERATURE IN TIME (ENGL117)

**Credits: 30 / Semester: semester 1**

This module serves as an introduction to the major periods of English literature from the Middle Ages onwards. One literary period will be covered each week by means of one lecture on a literary text from the period and one lecture on its context. These periods correspond to the 'period' literature modules that are available to students at Level 2, and thereby provide a sample of those modules, enabling students to make informed choices with regard to the modules they choose to take at Level 2. To this end, the texts have been chosen and the lectures are given by teaching staff from the relevant Level 2 modules.

## **READING DRAMA (ENGL119)**

**Credits: 15 / Semester: semester 1**

This module will cover a range of dramatic texts from different cultures and eras, exploring the processes of reading them whilst thinking about genre and context. Students will develop close-reading skills as well as an awareness of drama as a genre, its history and development. Assessment is coursework based and involves close reading, discursive response, and a short creative-critical exercise.

## **THEORISING THEATRE AND PERFORMANCE (ENGL104)**

**Credits: 15 / Semester: semester 1**

This module introduces students to a range of theoretical approaches for analysing diverse forms of dramatic text and performance. Students will learn about how historical and contemporary contexts have shaped the development of theatre and performance theory. They will be invited to think critically about what makes analysing theatre and performance different from other types of text, and how theory might inform their interpretive practice. The module will cover a variety of theoretical approaches and contextualise them against specific performances in order to give students the expertise for thorough critical engagement and interpretation.

## **WAYS OF READING (ENGL113)**

**Credits: 15 / Semester: semester 2**

This module will allow students to develop critical methods of reading and contextual analysis of literary texts. Lectures and tutorials will explore a range of critical methodologies (for example psychoanalysis and postcolonialism) as well as topics focused on the modes, attitudes and concerns that underlie the production of literature in relation to politics, society and culture. In doing so students will be introduced to key debates within literary study, as well as addressing topics important to different periods including issues of race, gender, sexuality, literary form, environment and economy.

This module aims to develop and challenge accepted modes of reading in order to expand and strengthen original critical enquiry while also improving students' written, oral and digital communication skills.

*Programme details and modules listed are illustrative only and subject to change.*

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## **YEAR TWO**

You will take entirely optional modules. The Literature modules are designed to provide an overview of the major periods and/or genres of literary history.

- You must take a minimum of 30 credits from **ENGL213, ENGL214, ENGL215** or **ENGL216**.
- You will be required to choose at least one module from each of the Early and Modern literary periods.

- If you are taking the Year in Industry pathway, you will be required to take **SOTA260**.
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## **OPTIONAL MODULES**

### **ART AND VIOLENCE: VISUAL CULTURES AND THE MEDIA IN MODERN FRANCE (FREN220)**

**Credits: 15 / Semester: semester 1**

Learn how to read an image, images from advertising (commercial and public service), company logotypes, Asterix and satirical political cartoons (Charlie Hebdo)

### **BRITISH WRITING SINCE 1945: FICTION AND DRAMA (ENGL215)**

**Credits: 30 / Semester: semester 1**

The aims of the British Writing since 1945 are broadly to introduce students to a range of post-war British writing, and to promote the study of literary expression in contemporary British literature in its political and social contexts. The module aims to consider the literature of this period in a broad cultural and political context, and ask how forms of modern and contemporary identity are represented and contested within the literature and culture of the period, as well as exploring the relations between literary genres, particularly fiction and drama.

### **CREATIVITY: SOCIALLY-ENGAGED WRITING PRACTICE (ENGL275)**

**Credits: 30 / Semester: semester 2**

This module introduces students to a variety of theoretical and practical contexts for thinking about creativity and the writing process. Students are given practical writing exercises and are encouraged to reflect upon their own practice. Students will also be encouraged to find innovative platforms and means of presenting their own creative work, and may choose to engage fully with the potential for creative thinking in the context of digital technologies and the new media.

### **DRAMA 1580-1640 (ENGL213)**

**Credits: 30 / Semester: semester 1**

This module covers a range of Renaissance drama, the contemporaries to Shakespeare, focussing on the relationship between page and stage and considering how an understanding of original performance conditions can influence our readings of the plays.

## **LIVING THE GLOBAL EIGHTEENTH CENTURY (HLAC200)**

**Credits: 15 / Semester: semester 1**

This module introduces you to aspects of life in Britain and Europe between about 1740 and 1815. This period is often seen as the beginning of the modern world, when the ideas about human nature and society that still shape our own lives came into circulation and when the global entanglements generated by trade and colonisation began to have a lasting impact on everyday life in Europe. The module is taught by tutors from French, German and English Studies, and History, as well as staff from the National Museums Liverpool. It gives you an insight into the range of materials and methods that are used in research in eighteenth-century studies. Interactive lectures, seminars and fieldwork encourage a hands-on approach to learning. You start by inventing an 18th-century character and you follow that character through various experiences typical of the period: shopping, reading, travelling, thinking about political issues of the day. Images, artefacts and contemporary texts in English and other languages are made available to support your research. The aim is for you to develop your capacity for asking questions (curiosity) as well as for answering them (research skills).

## **KNIGHTS, ENCHANTRESSES AND ROGUES, 1100–1500 (ENGL270)**

**Credits: 30 / Semester: semester 2**

This is a level 2 module, designed to introduce students to a range of medieval literature in the original Middle English language. No previous experience of Middle English is required. Authors considered include Geoffrey Chaucer, Sir Thomas Malory, Marie de France, and the Gawain-Poet.

## **MODERNIST LITERATURE (ENGL232)**

**Credits: 30 / Semester: semester 2**

In the period 1900–45 writers challenged all assumptions about what narrative does, about how we read, and how we represent and interpret the world. This module entails detailed study of some of the most radical modernist writers, such as T.S. Eliot, Mina Loy and Virginia Woolf. It also explores the contexts that shaped them and their innovations, from the city and visual art to empire and psychoanalysis. Together we'll think about new understandings of time and the mind, new ideas about human relationships, and new dynamics between the silent and the stated, private and public, men and women, local and global, art and life.

## **MODERNIST MAGAZINES: HISTORY, FICTION AND THE LITERARY PERIODICAL (ENGL299)**

**Credits: 30 / Semester: semester 1**

This module will look at the history, context and content of some of the late 19th and early 20th century's most important 'little magazines'. Using the library Special Collections and Brown University's Modernist Journals Project this module seeks to understand the role that literary magazines play within a culture and the historical background to their production. It will examine their material and print cultures, history and content in order to gain understanding of the role magazines played in their exploration of, or engagement with, various literary and historical movements. Topics covered will include sexuality, censorship, Modernism, the manifesto, State interference, and literary content, amongst others. Some of the magazines examined may include: *The Savoy*, *To-Day*, *Blast*, *The Criterion*, *Ireland To-Day* and *Weird Tales*. This module will suit students interested in journalism, magazine material and print cultures, censorship, and historical contexts. The module aims to engage students with primary historical research through classes in special collections and through digital resources.

## **NATURE AND VIRTUE: ANCIENT ETHICS (CLAH299)**

**Credits: 15 / Semester: semester 1**

The module addresses both the intrinsic and explicitly theorised moral frameworks of Greco-Roman antiquity, by looking at select sources ranging from the Homeric epic to Hellenistic and Roman philosophy. The issues examined during the module include: reciprocity as ethical model (revenge, justice, solidarity), the goods of the self vs the "external" goods, happiness and morality, valuing other people as part of one's own moral well-being.

## **OVID (CLAH212)**

**Credits: 15 / Semester: semester 1**

This module explores the works of the Roman poet Ovid which span a wide range of genres and themes. We will focus on a core set text (or set texts) within its sociocultural contexts, wider literary traditions, and the rest of the Ovidian corpus.

## **PROFESSIONAL AND CAREER DEVELOPMENT (SOTA260)**

**Credits: 15 / Semester: semester 1**

The module aims to prepare students for a smooth transition into a work placement year and, more broadly, to develop lifelong skills, attitudes and behaviours and support students in their continuing professional development. This will help students lead flexible, fulfilling careers working as a professional in their field, and enable them to contribute meaningfully to society.

## **REBUILDING TROY (CLAH211)**

**Credits: 15 / Semester: semester 1**

The Trojan War is one of the 'great stories' of Western culture. The Iliad most famously replays a crucial episode: the anger of Achilles following insult from the Achaean (Greek) leader Agamemnon and its deadly consequences. But alongside other contemporary epic poems, events from the ten-year struggle between the Achaeans and Trojans have been rewritten, restaged, and represented in literature and art across antiquity and down the centuries into modern times. This module examines some of these various attempts to 'rebuild Troy', tracing the myth through a range of source material, including epic poetry, Greek sculpture and painted pottery, Athenian tragedy, Hellenistic inscriptions, Roman poetry, nineteenth-century European art and film. By putting each 'reception' of the myth into its social, political and historical contexts, the module traces the fluidity and malleability of Troy in the cultural imagination, and asks what Trojan stories reveal about the societies that tell them, ancient and modern.

## **RESTORATION AND EIGHTEENTH-CENTURY LITERATURE: MILTON TO JOHNSON (ENGL272)**

**Credits: 30 / Semester: semester 1**

The module looks at literature from the late seventeenth to the late eighteenth centuries. This is the period when the novel-form emerged; when poetry was sometimes epic (or mock-epic) and also began to cultivate a focus on the self and subjectivity; when drama turned theatrical conventions inside-out; when fantasies in the satiric mode sought to vex the world and when female authors entered the marketplace. Students taking this module will gain in-depth knowledge of some of the 'classics' of world literature (such as Gulliver's Travels, Robinson Crusoe, and Paradise Lost). They will also study the ways in which the literature of the period reflects and imagines such issues as: freedom and slavery; authorship and the culture of print; politics; religion and reason; realism and romance; urban expansion; the body, mind and spirit; sexual, racial and cultural identity; science, technology and new forms of knowledge.



## **ROMANTIC LITERATURE (ENGL218)**

**Credits: 30 / Semester: semester 2**

Romanticism is a cultural movement dominant in Europe from the late eighteenth to early nineteenth centuries. The poetic focus of this course is the Romantic lyric. As a genre, it is autobiographical, emotional, confessional; it says: to know your self, narrate your self. It is often painful: that self may have been tried in the fires of political revolution, domestic violence, warfare, disinheritance, alienation, slavery, poverty, and incarceration of the 'mad': these are the stories of the writers on the module, the poetry of Anna Laetitia Barbauld, Charlotte Smith, William Blake, William Wordsworth, Samuel Taylor Coleridge, Felicia Hemans, Percy Bysshe Shelley, John Keats, and John Clare; and also the autobiographical and fictional narratives of Olaudah Equiano, Jane Austen, and Mary Prince. Yet the self here is never the sum of its suffering: these writers reach for truths that exceed any human legislation, not least in the awe-inspiring mystery, power, and delicacy of the natural world. They testify to a human psyche that is cosmic in its comprehension, and which can not only reach to the infinite, but can bring that insight to fellow humans through the experience of literature itself.

## **SHAKESPEARE IN CONTEXT (ENGL214)**

**Credits: 30 / Semester: semester 2**

This module examines Shakespeare's plays in relation to the early modern socio-cultural contexts in which they were written and first performed. It will introduce you to a range of comedies, histories and tragedies and encourage you to analyse and discuss how they engage with key issues of sixteenth and seventeenth century English life. By the end of the module you should be able to demonstrate in-depth knowledge of a number of Shakespeare's works and an informed sense of the plays' relationship to their historical contexts. Topics covered will typically include, Sex & Gender; Power & Performance; Belief & Superstition; Race & Culture; Travel & Trade. Workshops will give critical context provide models of interpretation and encourage reading the plays alongside other early modern texts, while the tutorials provide space for more detailed student-led discussion of the plays.

## **VICTORIAN LITERATURE (ENGL243)**

**Credits: 30 / Semester: semester 1**

The aim of the Victorian Literature module is to expose students to a wide variety of texts written and published between 1837 and 1901, an extremely diverse period of literary history. The module will also provide opportunities for close analysis, application of literary theory and consideration of contextual issues in relation to the texts studied as a means of helping students to develop skills that will be useful in other literature modules.

## **WEIMAR FILM AND LITERATURE: THE CITY AND MODERNITY (GRMN218)**

**Credits: 15 / Semester: semester 1**

Situated between the end of World War One and the Nazi takeover of power, the Weimar Republic witnessed a 'crisis of classical modernity'; the period retains a reputation for modernity and decadence. Against a background of political and economic experimentation and uncertainty, it saw a growth in advertising, shopping, urban life and transport, fashion and film. Taught in a mixture of lectures and seminars, this module focuses on cultural representations of the period, through the study of two films: Berlin: Sinfonie der Großstadt (Berlin: Symphony of the Metropolis, 1927) and Marlene Dietrich's first major feature, Der Blaue Engel (The Blue Angel, 1931); and two literary texts: Erich Kästner, Emil und die Detektive (Emil and the Detectives, 1928), and Irmgard Keun, Das kunstseidene Mädchen (The Artificial Silk Girl, 1932). Through close reading and thematic analysis, we will consider how they depict and define the modern metropolis; changing ideas about class and gender; and new forms of working life, entertainment and leisure.

## **WOMEN IN IBERIAN AND LATIN AMERICAN LITERATURE AND CULTURE (HISP219)**

**Credits: 15 / Semester: semester 1**

This module will introduce students to a range of literary and cultural forms which give prominence to women's roles in cultural and social change. Students will engage with a number of key texts and gender related concepts and will consider the ways in which representations of women, whether produced by women or, indeed, by men, have both influenced and been influenced by important social and cultural movements in Spain, Portugal and Latin America from the early modern to the modern eras.

## **BANNED: FICTION, SEX AND THE LIMITS OF DECENCY (ENGL298)**

**Credits: 30 / Semester: semester 1**

This module seeks to consider the history of literary censorship from France of the 1850s to postwar Britain and Ireland. It will examine issues such as 'bad language', decency, morality and 'cancel culture' in writers ranging from Gustave Flaubert to Edna O'Brien.

## **WORLD DRAMA (ENGL216)**

**Credits: 30 / Semester: semester 2**

This module explores the diversity of theatre and performance forms across the world, considering how they can be understood in dialogue with each other and their particular social and political contexts. The module will encourage you to think about theatre and performance as a global set of artistic practices. The work we explore will challenge Western and European conceptions of history and culture, as well as conventional understandings of the nature and purpose of theatre. You will discuss writers and theatre makers from a range of global majority communities and, where possible, consider them in performance. The course will encourage you to explore specific productions, both contemporary and historical, in their political and cultural settings. By the end of the module you will have developed the tools required to critically analyse and understand the performance cultures of different countries.

*Programme details and modules listed are illustrative only and subject to change.*

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## **FINAL YEAR**

Your final year modules will consist of a range of options.

- You must take a minimum of 30 credits from the following: **ENGL368, ENGL487, ENGL359, ENGL315, ENGL316** or a dissertation which focuses on an aspect of drama studies.
  - You may take only one dissertation module.
  - Students taking **SOTA300** may not take a dissertation.
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## **OPTIONAL MODULES**

### **AESTHETICS (PHIL316)**

**Credits: 15 / Semester: semester 1**

The module intends to familiarise students with central themes of aesthetics and art theory, especially questions about aesthetic judgement, aesthetic experience and aesthetic value. They will be able to strengthen their understanding of the history of philosophy, as well as the connection between theory and artistic practice. The module is taught by lecture (1 hour per week) and seminar (1 hour per week). Assessment is via a 3,000 word essay (85% of the module mark) and one 10-15 minute presentation (delivered during seminars, or recorded if on-line only teaching) that provides the remaining 15% of the module mark.

### **ALMOST SHAKESPEARE (ENGL359)**

**Credits: 15 / Semester: semester 1**

This module examines twentieth-century 'offshoots' that re-think and reinvent some of Shakespeare's most famous plays, as well as his life and 'character' as an author. We'll consider 'offshoots' across a variety of media, from drama and film, to short stories, novels, and graphic literature: texts that re-work and 'answer' plays such as Hamlet, The Tempest, The Merchant of Venice, King Lear, and Shakespeare's Sonnets. The relationship between an offshoot and the original, and how that relationship illuminates our understanding of both, is what this module seeks to explore, by addressing questions of originality and intertextuality, adaptation and appropriation, gender and sexuality, power and authority.

### **BRITISH POETIC WRITING SINCE 1930 (ENGL305)**

**Credits: 30 / Semester: semester 2**

This module focuses on British poetry from c.1930s – the present. Attention will be given to individual poems as well as their social, historical and political contexts and modes of production. Students will develop skills in close reading, buttressed by an increased understanding of the literary, theoretical, aesthetic and historical contexts for poetry writing. The module pursues an enquiry informed by (and critical of) ideas of nation, theory and poetics into the developments of poetry in this period with a view to questions of race, class, language and gender.

## **CHILDREN'S LITERATURE (ENGL373)**

**Credits: 15 / Semester: semester 2**

This module explores Children's Literature from its 'Golden Age' in the late C19th through to the present day, considering its development and innovations through this period, alongside the traditional and sustained features of the genre. Time is also spent at the beginning of the course giving the module texts an historical and literary context by looking at early educational texts and chapbooks, for example. Topics covered include: children's literature and the pastoral; the moral tale; fairy tales; the role of illustrations; coming-of-age literature; metafiction in children's lit; fantasy; adult authors, narrators and readers, and talking bears. Critical approaches to children's literature are introduced and discussed during the course, and specific use is made of the Special Collections and Archives collection of children's books.

## **COMICS AND GRAPHIC NOVELS: MEMORY AND TRANSCULTURAL MOBILITY (MODL326)**

**Credits: 15 / Semester: semester 2**

This module explores the relationship between comics, memory and history. Some of the most engaging comics of our times represent marginalised histories of individuals and communities, and whole genres of comics today are committed to drawing attention and striving against historical and contemporary systems of oppression. Over the last decades, comics have started documenting forgotten histories, conveying testimonies and enabling forms of self representation and transcultural belonging. Yet this medium has a long and complex history of depicting race and ethnicity, reinforcing discrimination and marginalisation and popularising colonial stereotypes. This module engages with such history, and with authors who are redrawing it.

This module develops a language-sensitive approach to comics and graphic novels beyond the Anglosphere; the syllabus introduces the students to a series of linguistic and cultural contexts in which comics have been developed and translated since the 20th century.

## **CREATIVE WRITING (POETRY) (ENGL372)**

**Credits: 15 / Semester: semester 1**

This is a 15-credit Level 6 module. The module is designed to encourage students to write original poetry, using class workshops, the study of high-quality examples, and weekly assignments with written feedback. Assessment is delivered by means of a portfolio, which is composed of original work (50%) and a self-assessment (40%). There will also be a performance of the students' own work (10%).

## **CREATIVE WRITING (PROSE) (ENGL377)**

**Credits: 15 / Semester: semester 1**

This module will give students an opportunity to write a short story, and reflect critically on the writing and editing process in a workshop situation. Students should be prepared to write and read independently, to share their work in progress with their peers and to critically evaluate their own work and that of their peers.

## **RESEARCHING DIGITAL CULTURES IN THE AMERICAS (HISP348)**

**Credits: 15 / Semester: semester 1**

This module develops research and critical skills when examining digital cultures with a particular focus on the Americas. It takes examples that encompass North, Central, and South America as well as the Caribbean. Building confidence in handling theoretical tools in the analysis of digital cultures it examines a range of professional and amateur content creators from social, institutional and personal perspectives and considers issues of curatorship, archival approaches, the ethics of (re)appropriation and remediation, and the relationship between the self and the public and private spheres.

## **DISSERTATION (OVER BOTH SEMESTERS) (ENGL380)**

**Credits: 30 / Semester: semester 3**

This module gives you the option to write a 10,000-word dissertation. You will be expected to formulate a dissertation proposal in advance, and if this is accepted, you will be allocated an academic supervisor. This module gives you a chance to focus on a specific topic or area that interests you within the study of either English language or literature, and allows you to demonstrate your capacity in undertaking a piece of serious, independent research.

## **DISSERTATION (SEMESTER ONE) (ENGL311)**

**Credits: 30 / Semester: semester 1**

This module gives you the option to write a 10,000-word dissertation. You will be expected to formulate a dissertation proposal in advance, and if this is accepted, you will be allocated an academic supervisor. This module gives you a chance to focus on a specific topic or area that interests you within the study of either English language or literature, and allows you to demonstrate your capacity in undertaking a piece of serious, independent research.

## **DISSERTATION (SEMESTER TWO) (ENGL379)**

**Credits: 30 / Semester: semester 1**

This module gives you the option to write a 10,000-word dissertation. You will be expected to formulate a dissertation proposal in advance, and if this is accepted, you will be allocated an academic supervisor. This module gives you a chance to focus on a specific topic or area that interests you within the study of either English language or literature, and allows you to demonstrate your capacity in undertaking a piece of serious, independent research.

## **FAIRYTALES AND FEAR: THE FANTASTIC IN LITERATURE (GRMN316)**

**Credits: 15 / Semester: semester 2**

Fiction is a place where unreal things can happen...

This module looks at the genre of the fantastic, the cross-over between real and unreal, and marvellous in some of the best known works of German-language literature: the Grimms' fairytales; 'Blond Eckbert', a 'fairy tale' invented by Ludwig Tieck; and ETA Hoffmann's *Der Sandmann* (The Sandman), a text dealing with madness and magic. We will also look at some modern versions of classic fairytales.

Close reading of the set texts will be paired with a range of critical analysis including contemporary approaches including disability studies and queer readings, as well as established frameworks by theorists such as Propp, Bettelheim, Bottigheimer and feminist critics (Warner, Tatar). The module will also introduce key theories with a particular emphasis on Todorov's theory of the fantastic and Freud's theory of *Das Unheimliche* ('the Uncanny').

## **GAMES PLAYING ROLES (ENGL397)**

**Credits: 15 / Semester: semester 2**

Games are ubiquitous today; even if you don't think you play them, you do, via schemes like loyalty cards. This module examines the role of games in contemporary society, and the ways in which this has been reflected within contemporary literature. Throughout this module, we will consider the relationship between games and literature in relation to three key areas—"Ludic Literature", "Gaming Cultures", and "Games of the Future"—with each area involving the analysis of particular literary texts to consider what they reveal about contemporary society and its interests in games and gaming. Illustrative authors include: Raymond Queneau and members of the Oulipo, Orson Scott Card, William Gibson, Daniel Suarez, and Ernest Cline.

## **GOTHIC FICTION AND FILM (ENGL325)**

**Credits: 30 / Semester: semester 2**

This module examines the history of Gothic fiction from the 18th century to the present day and explores relationships between literature and film in the evolution of the genre. It considers both the influence of cinematic and pre-cinematic visual technologies on Gothic literature and aesthetics and the reciprocal influence of Gothic literature upon the emergence and development of cinema and television.

## **NEW TRENDS IN ITALIAN CINEMA (ITAL321)**

**Credits: 15 / Semester: semester 1**

This module aims to introduce students to the new trends in contemporary Italian cinema and to the main relevant theoretical and critical approaches in the field.

## **JAMES JOYCE: A WRITING LIFE (ENGL499)**

**Credits: 30 / Semester: semester 1**

This module examines the life and work of Ireland's greatest and most influential fiction writer, James Joyce, from his 1914 collection of short stories, *Dubliners*, through his first novel *A Portrait of the Artist as a Young Man* and onward to his later masterpieces, *Ulysses* and *Finnegans Wake*.

Historical and biographical context will form a key part of our studies.

## **HUMAN/NON-HUMAN ENCOUNTERS IN MEDIEVAL LITERATURE (ENGL375)**

**Credits: 30 / Semester: semester 1**

This module invites students to read a variety of medieval (and some pre-medieval) texts and consider how they reflect various types of encounter between human and other worlds, such as animal, monster, ghostly, spiritual, dream and other such non-human worlds. The module requires close reading of texts in original Middle English and includes a translation exercise.

## **MILLENNIAL LITERATURE AND CULTURE (ENGL301)**

**Credits: 15 / Semester: semester 1**

The module covers a series of strategies adopted by millennial writers to engage with the literary, cultural and international discourses of the late 20th and early 21st century. Topics covered will include the following: Generations X and Y and "Millennials"; irony and the cultural relationship between the 1960s/70s and the 1990s; digital/internet culture and the tech corporation (Apple/Google); developments in life-writing and journalism; the novel after theory; neoliberalism, austerity and debt; the globalised postcolonial city; discourses of waste, climate change and ecocriticism; terminologies of contemporary race relations; writing after/against postmodernism; 9/11, the war on terror and apocalyptic writing; the role of genre in contemporary writing.

## **NOIR: LITERATURE, FILM, ART (ENGL321)**

**Credits: 30 / Semester: semester 1**

This module examines the range of writing, film and art within the genre of Noir. In particular, it engages with the relationships between literary and non-literary, particularly visual, media as well as examining Noir's social, political, intellectual and historical contexts.

## **PHILOSOPHY AND LITERATURE (PHIL327)**

**Credits: 15 / Semester: semester 2**

This is an interdisciplinary module which aims to get students to think critically about imaginative literature and philosophical approaches to literature. It familiarises students with some of the main issues, theories and arguments relating to the ontology, value and structure of literature, as well as concept critical theory.

The module discusses key themes at the intersection of philosophy and literature; there is usually a focus on the genre of tragedy. The module is taught by lecture 1 hour per week and seminar 1 hour per week. Assessment is via class presentation (10%) and two coursework essays (40%, 50%).

## **POPULAR CULTURE, LANGUAGE AND POLITICS (COMM318)**

**Credits: 15 / Semester: semester 1**

The module explores how popular culture can be political by examining a range of popular cultural commodities discursively. The module surveys a range of views on how to examine popular culture in order to contextualise discourse analysis. This is examined and then used to critically consider the political potential of popular culture. Successful students will be able to critically analyse a range of popular cultural commodities such as film, television programmes, digital popular culture, popular music and the tabloid press. The module is delivered in the forms of lectures and more hands-on analysis during seminars. Students are assessed by an essay, which is an analysis of a popular culture commodity.

## **POSTCOLONIAL LITERATURE AND THEORY (ENGL401)**

**Credits: 15 / Semester: semester 1**

This module aims to introduce students to the field of postcolonial literature and theory through the close study of a range of fiction written by writers from British ex-colonies in South Asia, Africa and the Caribbean. The focus of analysis will be an exploration of this literature through the lenses of British colonisation, the process of decolonisation and independence as well as the complexities of the postcolonial condition. As part of this module, students will be required to read theoretical texts and engage with a range of theoretical concepts within the field of postcolonial studies. They will also be encouraged to apply these theories to the literature they read. Film and music may be used to enhance the learning experience.

## **SCHOOL OF THE ARTS WORK PLACEMENTS MODULE (SOTA300)**

**Credits: 30 / Semester: semester 3**

This module is an opportunity for you to undertake a placement in a setting which matches your academic and possible career/industry interests, develop materials and/or undertake tasks within a practical or vocational context, apply academic knowledge from your degree, and develop your personal and employability skills within a working environment. SOTA300 is not open to students who have taken SOTA600.



## **SCREENING TEXTS (MODL328)**

**Credits: 15 / Semester: semester 2**

A large proportion of films are based on written texts and this module will introduce you to a range of cinematic adaptations of literary works from across Modern Languages. Using adaptation theory to inform your analysis, you will have the opportunity to study excerpts from texts and consider the issues that arise from their adaptation as films. How does cinema convey a sense of the past or modify literary works from a different time period? How does it represent the gender roles which can be a central preoccupation of literature? How does film transcend language boundaries to bring modern-language texts to new audiences? On this module you will have the opportunity to explore these areas whilst also developing skills in film analysis, journalistic writing and academic writing.

## **SHAKESCENE: MAKING SHAKESPEARE ON PAGE, STAGE, AND SCREEN (ENGL368)**

**Credits: 30 / Semester: semester 1**

This module is about how Shakespeare is made, and re-made: on the page, stage, and screen. Focusing on six of Shakespeare's plays, it examines how they've been transformed, through theatrical production and cinematic adaptation, by actors and directors who bring them to life in performance but also change and challenge, sometimes quite radically, their meaning and interpretation as encountered on the page. Debating where 'Shakespeare' really 'lives' – on the page, stage, or screen – you'll be reading and interpreting his plays in relation to specific editorial and production issues, assessing how the texts appeared in Shakespeare's own time (in Quarto and Folio), and reviewing how modern editors and directors treat them today, dealing with the problems and possibilities they continue to present. Encountering original printed texts, the sources that Shakespeare himself adapted to create his plays, and subsequent adaptations of them for stage and screen, this module offers a more advanced, dynamic, and complex understanding of Shakespearean drama as it is put to work: on the page, stage, and screen.

## **THE NOVEL: 1740-1830 (ENGL386)**

**Credits: 30 / Semester: semester 1**

This is a course for anyone interested in the early novel, and focusses on prose fictions from the period 1740-1830, which is to say the development of the novel from its early appearances through into the Romantic period. If you have taken Victorian Literature, this is the story of how the novel developed prior to the appearance of writers such as Dickens and the Brontës. We look at the kinds of literature that fed into the early novel (such as journalism and travel writing), and the material conditions that were necessary to its development (print technologies and so on). We consider a wide range of related topics such as sensibility, the physiology of emotion, realism, and editing, and—in the context of the ongoing history of misogyny—we pay particular attention to the astonishingly courageous, radical, inventive, psychologically insightful, and funny writing of the women authors of the period. Writers on the course typically include Mary Davys, Samuel Richardson, Laurence Sterne, Horace Walpole, Henry Mackenzie, Mary Hays, Mary Wollstonecraft, Jane Austen, and James Hogg.

## **WAR WRITING (ENGL488)**

**Credits: 30 / Semester: semester 1**

War Writing addresses the ways that wartime and peacetime are imagined by writers in the 20th and 21st centuries. We consider the topic by looking at a diverse range of texts that address war directly or indirectly. We ask our students to ask exactly what it is that war means and the ways in which writers have attempted to answer that question. We actively look to expand our definition of war writing and to include a wide spectrum of writers and writing.

## **BREAKING THE SENTENCE: LITERATURE AND FEMINISMS (ENGL347)**

**Credits: 30 / Semester: semester 1**

This module engages with twentieth-century and contemporary feminisms and their relation to literature of the period. We consider key debates and concepts in feminist thought, and explore how they have been represented and reimagined in writing across a range of forms, including poetry, prose (fiction and non-fiction) and theatre. Students will examine feminist literary criticism, critical understandings of gender, and how feminisms relate to other questions of identity and justice, from sexuality and socialism to the postcolonial and the ecological. They will understand feminisms on their own terms, but also think closely about how literature takes up, questions – and perhaps even attempts to transform – the problem of sexism and intersecting inequalities.

## **WORK PLACEMENT YEAR (SOTA600)**

**Credits: 120 / Semester: semester 3**

This is an opportunity to spend the third year of your studies working as part of your degree programme. The placement year is not just about gaining work experience, it is also about deepening your academic understanding in your subject. Whatever modules you have taken previously, your prior studies in Years 1 and 2 will have given you some appreciation of general issues and theoretical concerns in your subject area. Your placement will give you some real-world experience against which to compare that academic knowledge. The experience will in turn inform your studies in your final year, providing you with material to discuss in such modules as the Independent Project or the Dissertation. You will have the opportunities to learn and practise a range of intellectual, interpersonal and technical skills relevant to your chosen industry. You will be encouraged to think creatively and to develop skills in adapting and responding positively to changing circumstances. Ultimately, your academic learning will be enhanced in the final year of study through this opportunity to contextualise your studies in the workplace. Students who have taken SOTA600 are not allowed to take SOTA300.

## **WRITING FOR RADIO: BROADCASTING IN TWENTIETH-CENTURY BRITAIN AND IRELAND (ENGL487)**

**Credits: 30 / Semester: semester 1**

This module will explore the art of writing for radio. At the same time, it will introduce students to the history of literature on the radio in Britain and Ireland. With a focus on the early and mid-twentieth century, we will survey essays, documentaries, lectures, radio plays, adaptations, poems and sound experiments. We will contextualise these works by discussing major events in the development of radio as a medium across the period: from the founding of national broadcast networks such as the BBC and RTÉ to the launch of the World Service; from the establishment and decline of the hugely influential BBC Third Programme to the histories of radio guides and magazines such as *The Listener*. The course will be underpinned by significant studies of media history produced by scholars including Chris Morash, Emily Bloom, Jürg R. Schwyter and Kate Murphy. Certain questions will preoccupy us throughout: is there something special, in an aesthetic sense, about writing for the radio? Do familiar writers have a 'radio voice'? How have political and social changes shaped the programming of literature on the radio? And what role has literature on the radio played in forging national cultural identities in Britain, Ireland, and across the world? Writers and broadcasters to feature on the course might include: Virginia Woolf, George Orwell, W.B. Yeats, T.S. Eliot, Samuel Beckett, Louis MacNeice, Elizabeth Bowen, Dorothy Sayers, E.M. Forster, Dylan Thomas, Laura Riding, J.B. Priestley, Philip Larkin and Ewan MacColl.

## **IMAGINING THE MIGRANT SELF: HISTORY, LITERATURE AND THE POLITICS OF CULTURE (ENGL486)**

**Credits: 30 / Semester: semester 1**

We, as a society, confront narratives of migrant experience daily. The rhetoric of crisis, disaster and emergency often defines the stories of those who have fled or been forced out of their homelands as powerfully as it pervades related debates around conflict, climate change and the Coronavirus pandemic. In recent years, as the UK's relationship with the rest of Europe and the rest of the world has been radically reconceived, our islands are imagined, by some, as places of refuge and, by others, as bastions vulnerable to invasion. But the complex ways in which migrants themselves experience, interpret and represent their settlement histories in Britain rarely feature within public accounts of the making of contemporary British society. This new interdisciplinary module takes a long view of the migrant experience in postwar Britain, guiding students through relevant aspects of social theory, moments in modern history, and literary texts. We will encounter the migrant experience through literature, film, performance, journalism, critical writing, and first-hand accounts. The module also features an alternative assessment: students will be guided by experts in creating oral history and verbatim theatre practitioners to generate new analyses and narratives of migration.

## **REMEMBERING SLAVERY (MODL332)**

**Credits: 15 / Semester: semester 1**

The module will typically provide an introduction to the history of slavery in the Francophone and Hispanic Worlds, situating the phenomenon of modern slavery within an understanding of historical slavery. Students will then study a range of representations of slavery that have arisen in response to historical slavery. These will typically range from first person slave accounts from the early modern period which provide an individual perspective on the history of slavery; literary and filmic representations of slavery and cultural responses to slavery, particularly in the heritage industries through the practice of Dark Tourism. The module will typically include a visit to the International Slavery Museum in the Albert Dock, Liverpool.

## **TERROR REMEMBERED: REPRESENTING TRAUMATIC HISTORIES IN LATIN AMERICA, EUROPE AND CHINA (MODL304)**

**Credits: 15 / Semester: semester 1**

This module will introduce students to approaches to memory and to a body of textual, visual, material representation of terror that has become a key focus for critical analysis in recent cultural studies. It will provide a context in which students can engage in systematic comparisons between European, Latin American and East Asian experiences and representations of social and political trauma. It will also encourage students to reflect systematically on the political and ethical implications of literary, material, digital and cinematic representations of traumatic histories. You will have the opportunity to study in depth and compare examples of representation through different media and across different national and linguistic boundaries. Lectures provide background both to the main theoretical approaches, and to specific representations. In weekly seminars, you will work on the case studies covered in class, and on related materials. Assessment is on the basis of a poster and an essay.

## **CREATIVE WRITING (DRAMA) (ENGL315)**

**Credits: 15 / Semester: semester 1**

This module will give students an opportunity to write dramatic text, having gained an understanding of elements of creative writing such as genre, context and style, and to reflect critically on the writing and editing process in a workshop situation. Students should be prepared to write and read independently, to share their work in progress with their peers and to critically evaluate their own work and that of their peers.

## **CONTEMPORARY DRAMA (ENGL316)**

**Credits: 15 / Semester: semester 1**

This module explores how theatre practitioners have attempted to understand and reimagine the present. It allows students to consider contemporary drama as text and, where possible, as performance, in relation to the political, cultural and social changes of the 21st century. Through a diverse range of case studies from roughly the year 2000 to the present, students will develop an understanding of key trends in contemporary theatre and performance, including documentary theatre, devised theatre, postdramatic theatre and digital theatre, as well as more traditional scripted works. In addition to studying the work of specific playwrights, we will also consider the creative input of a range of theatre practitioners, from directors to actors, designers to dramaturgs. Students will respond to the particular challenges of studying drama's many emergent forms and themes, developing their advanced skills in performance analysis through engaging with archival traces of performance, such as recordings, scripts, reviews and production photographs. Performances will be studied in relation to theoretical concepts, such as neoliberalism, the environmental crisis, and the body, that shed light upon drama's engagement with the contemporary world.

*Programme details and modules listed are illustrative only and subject to change.*

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### **HOW YOU'LL LEARN**

You will experience a mix of lectures, seminars, workshops and tutorials, with no modules being taught entirely through lectures. Alongside independent study and research, some modules require timetabled student group work. We provide an online programme of study skills to help with the necessary standards of referencing and presentation in written work. Tutorials allow for discussion of key readings, concepts and ideas, typically in groups of up to nine students.

Seminar groups are larger, but do not normally exceed 18; they usually last for between one and a half to two hours. Workshops are similar in size but have a more distinct practical element (eg in drama or language modules). In addition, in your second and final years, you will participate to a greater or lesser extent in a range of other formative activities: seminar presentations, creative writing and peer teaching.

### **HOW YOU'RE ASSESSED**

The main modes of assessment are through a combination of essay and examination, but depending on the modules taken you may encounter project work, presentations (individual or group), and portfolios of creative work or specific tests focused on editing, translation or etymological tasks.

### **LIVERPOOL HALLMARKS**

We have a distinctive approach to education, the Liverpool Curriculum Framework, which focuses on research-connected teaching, active learning, and authentic assessment to ensure our students graduate as digitally fluent and confident global citizens.

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# Careers and employability

Our English degree programmes are valued by employers who recognise the skills our students develop, including teamwork, project design, critical thinking, proficiency in text analysis and communication and presentation skills.

As a student in the School of the Arts, you will be supported to maximise your employability from day one. The school has its own placements and employability officer, and you will have the opportunity to undertake a work placement or a year in industry as part of your programme.

Many graduates move on to have careers in the arts, the media, publishing, marketing, events, and project management, working for employers like:

- BBC
  - Liverpool Echo
  - The Guardian
  - The Royal Shakespeare Company
  - Hodder & Stoughton
  - Routledge
  - Oxford University Press
  - Macmillan
  - Liverpool University Press
  - The Civil Service.
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# Fees and funding

Your tuition fees, funding your studies, and other costs to consider.

## TUITION FEES

<b>UK fees (applies to Channel Islands, Isle of Man and Republic of Ireland)</b>	
Full-time place, per year	£9,250
Year in industry fee	£1,850
Year abroad fee	£1,385

<b>International fees</b>	
Full-time place, per year	£22,400
Year in industry fee	£1,850
Year abroad fee	£11,200

*Fees shown are for the academic year 2024/25. Please note that the Year Abroad fee also applies to the Year in China.*

Tuition fees cover the cost of your teaching and assessment, operating facilities such as libraries, IT equipment, and access to academic and personal support. [Learn more about paying for your studies.](#)

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## ADDITIONAL COSTS

We understand that budgeting for your time at university is important, and we want to make sure you understand any course-related costs that are not covered by your tuition fee. This could include buying a laptop, books, or stationery.

Find out more about the [additional study costs](#) that may apply to this course.

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## **SCHOLARSHIPS AND BURSARIES**

We offer a range of scholarships and bursaries that could help pay your tuition and living expenses.

We've set the country or region your qualifications are from as United Kingdom. [Change it here](#)

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### **RIGBY ENTERPRISE AWARD**

◦ [Home students](#)

[Are you a UK student with a household income of £25,000 or less? If you've participated in an eligible outreach programme, you could be eligible to apply for a Rigby Enterprise Award worth £5,000 per year for three years of your undergraduate degree.](#)

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### **THE LIVERPOOL BURSARY**

◦ [Home students](#)

[If you're a UK student joining an undergraduate degree and have a household income below £35,000, you could be eligible for a Liverpool Bursary worth up to £2,000 for each year of undergraduate study.](#)

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### **ASYLUM SEEKERS SCHOLARSHIP**

◦ [Home students](#)

[Apply for an Asylum Seekers Scholarship and you could have your tuition fees paid in full and receive help with study costs. You'll need to have applied for asylum in the UK, or be the dependant of an asylum seeker, and be joining an eligible undergraduate degree.](#)

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### **CARE LEAVERS' OPPORTUNITY BURSARY**

◦ [Home students](#)

[If you've spent 13 or more weeks in Local Authority care since age 14, you could be eligible for a bursary of £3,000 per year of study. You'll need to be a UK student joining an eligible undergraduate degree and be aged 28 or above on 1 September in the year you start.](#)

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### **COWRIE FOUNDATION SCHOLARSHIP**

◦ [Home students](#)

[Are you a UK student with a Black African or Caribbean heritage and a household income of £25,000 or less? You could be eligible to apply for a Cowrie Foundation Scholarship worth up to £8,000 for each year of undergraduate study.](#)

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### **ESTRANGED STUDENTS BURSARY**



- [Home students](#)

[If you're a UK student identified as estranged by Student Finance England \(or the equivalent UK funding body\), you could be eligible for a bursary of £1,000 for each year of undergraduate study.](#)

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## **[GENESYS LIFE SCIENCES SCHOLARSHIP](#)**

- [Home students](#)

[Joining a School of Biosciences degree and have a household income of less than £25,000? If you're a UK student, you could apply to receive £4,500 per year for three years of your undergraduate course.](#)

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## **[GRADUATE ASSOCIATION HONG KONG & TUNG UNDERGRADUATE SCHOLARSHIPS](#)**

- [International students](#)

- [Hong Kong](#)

[If you're an undergraduate student from Hong Kong who can demonstrate academic excellence, you may be eligible to apply for a scholarship worth £10,000 in partnership with the Tung Foundation.](#)

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## **[NOLAN SCHOLARSHIPS](#)**

- [Home students](#)

[Do you live in the Liverpool City Region with a household income of £25,000 or less? Did neither of your parents attend University? You could be eligible to apply for a Nolan Scholarship worth £5,000 per year for three years of undergraduate study.](#)

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## **[ROLABOTIC SCHOLARSHIP](#)**

- [Home students](#)

[Are you a UK student with a household income of £25,000 or less? Did neither of your parents attend University? You could be eligible to apply for a ROLABOTIC Scholarship worth £4,500 for each year of your undergraduate degree.](#)

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## **[SPORT LIVERPOOL PERFORMANCE PROGRAMME](#)**

- [Home and international students](#)

[Apply to receive tailored training support to enhance your sporting performance. Our athlete support package includes a range of benefits, from bespoke strength and conditioning training to physiotherapy sessions and one-to-one nutritional advice.](#)

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## **[TECHNETIX BROADHURST ENGINEERING SCHOLARSHIP](#)**

- [Home students](#)

[Joining a degree in the School of Electrical Engineering, Electronics and Computer Science? If you're a UK student with household income below £25,000, you could be eligible to apply for](#)

[£5,000 a year for three years of study. Two awards will be available per academic year.](#)

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## **UNDERGRADUATE GLOBAL ADVANCEMENT SCHOLARSHIP**

### ◦ [International students](#)

[If you're a high-achieving international student starting an undergraduate degree with us from September 2024, you could be eligible to receive a fee discount of up to £5,000. You'll need to achieve grades equivalent to AAA in A levels and be joining a non-clinical degree.](#)

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## **UNIVERSITY OF LIVERPOOL INTERNATIONAL COLLEGE EXCELLENCE SCHOLARSHIP**

### ◦ [International students](#)

[Completed a Foundation Certificate at University of Liverpool International College \(UoLIC\)? We're offering a £5,000 fee discount off the first year of undergraduate study to some of the highest achieving students joining one of our non-clinical degrees from UoLIC.](#)

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## **UNIVERSITY OF LIVERPOOL INTERNATIONAL COLLEGE FIRST CLASS SCHOLARSHIP**

### ◦ [International students](#)

[We're offering a £1,000 fee discount for years 2 and 3 of undergraduate study to eligible students progressing from University of Liverpool International College. You'll need to be studying a non-clinical subject and get an average of 70% or above in year 1 of your degree.](#)

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## **UNIVERSITY OF LIVERPOOL INTERNATIONAL COLLEGE IMPACT PROGRESSION SCHOLARSHIPS**

### ◦ [International students](#)

[If you're a University of Liverpool International College student awarded a Kaplan Impact Scholarship, we'll also consider you for an Impact Progression Scholarship. If selected, you'll receive a £3,000 fee discount off the first year of your undergraduate degree.](#)

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## **YOUNG ADULT CARER'S (YAC) BURSARY**

### ◦ [Home students](#)

[If you're a young adult and a registered carer in the UK, you might be eligible for a £1,000 bursary for each year of study. You'll need to be aged 18-25 on 1 September in the year you start your undergraduate degree.](#)

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# Entry requirements

The qualifications and exam results you'll need to apply for this course.

Your qualification	Requirements <a href="#">About our typical entry requirements</a>
A levels	ABB Applicants with the Extended Project Qualification (EPQ) are eligible for a reduction in grade requirements. For this course, the offer is <b>ABC</b> with an <b>A</b> in the EPQ. You may automatically qualify for reduced entry requirements through our <a href="#">contextual offers scheme</a> .
GCSE	4/C in English and 4/C in Mathematics
BTEC Level 3 National Extended Diploma	Applications considered. BTEC in a humanities-related subject plus A level English at grade A required
Irish Leaving Certificate	H1, H2, H2, H2, H3, H3 with H1 in English
Scottish Higher/Advanced Higher	Scottish Advanced Highers of ABB with English Grade A.
Welsh Baccalaureate Advanced	Accepted including 2 A levels at AB with A in English.
Access	45 Level 3 credits in graded units in a relevant Diploma, including 30 at Distinction (including all English credits) and a further 15 with at least Merit. Relevant Diploma is Humanities/Social Sciences based.

<b>Your qualification</b>	<b>Requirements</b> <a href="#">About our typical entry requirements</a>
International qualifications	<p>Many countries have a different education system to that of the UK, meaning your qualifications may not meet our direct entry requirements. Although there is no direct Foundation Certificate route to this course, completing a Foundation Certificate, such as that offered by the <a href="#">University of Liverpool International College</a>, can guarantee you a place on a number of similar courses which may interest you.</p>

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## ALTERNATIVE ENTRY REQUIREMENTS

- If your qualification isn't listed here, or you're taking a combination of qualifications, [contact us](#) for advice
- [Applications from mature students](#) are welcome.

**THE ORIGINAL**

**REDBRICK**