

# English Literature BA (Hons)

## COURSE DETAILS

- A level requirements: [ABB](#)
- UCAS code: Q320
- Study mode: Full-time
- Length: 3 years

## KEY DATES

- Apply by: [25 January 2023](#)
- Starts: 25 September 2023

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## Course overview

Study English Literature at Liverpool and learn to understand why people write, who for, and what their texts mean. English literature is a great choice for avid readers. You'll do reading – lots of it – and delve into texts for deep analysis

## INTRODUCTION

You will have the opportunity to study a wide range of literary forms, genres and themes, from the early medieval period to the present day.

You'll learn to interpret literature from many perspectives: historical, sociological, political and more, making this course both intellectually challenging and rewarding. You'll be taught by a staff including award-winning writers and four BBC 'New Generation Thinkers', on a course informed by original academic research.

Students are taught in small groups for a collaborative and conversational experience.

Take your university experience even further on a paid year-long industry placement, or spend a year abroad at a partner university or our China campus.

English Literature students graduate with sought-after skills that apply to a wide range of careers, including journalism, arts and marketing.

### English attainment scholarships

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

## WHAT YOU'LL LEARN

- Detailed knowledge of the literature of a variety of historical periods
  - Critical thinking
  - Teamwork
  - Textual analysis from multiple perspectives
  - How to undertake research
  - How to present and communicate clearly
  - How to debate, argue and persuade
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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

In your first year, you will develop key skills and subject knowledge that will equip you for more advanced and specialised modules in the later years of the degree. You'll explore the ways in which literary texts and themes are rewritten and reinterpreted in different historical and cultural contexts. You will take three compulsory modules, which will set the foundation for the rest of your studies, and choose three optional modules.

You will also consider how literary texts interact with and speak to their own and other social contexts, what it means to interpret texts, and how meanings emerge from our reading.

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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 (ENGL102)

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

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.

## **OPTIONAL MODULES**

### **ATTITUDES TO ENGLISH (ENGL106)**

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

Module description:

Have you ever wondered why some accents are perceived as being 'cooler', 'friendlier' or 'uglier' than others? Or whether there is any truth in statements such as "they speak really bad English in..." or "young people cannot write properly any more"? If so, ENGL106 Attitudes to English is the right module for you!

In this module, we will explore the concept of 'attitude' and how attitudinal judgements towards different aspects of language use (e.g. accents and dialects of English within the UK and overseas, gendered language, internet language, etc) come about in the history of English. We will also learn about the methods that social scientists use to explore language attitudes and how to put both theory and practice to the test by designing a mini-attitude project exercise. This mini-attitude exercise will be part of the final module assessment (40% of the final mark) and will be complemented by a take-home exam (60% of the final mark) at the end of the semester.

By taking this module, you will be exposed to different teaching styles (small and large-group teaching) and activities (e.g. critical reading and discussion of selected research articles, hands-on computer activities, out-of-university visits, in-class group-work and debate, exposure to both in-house and expert guest speakers) which will help you to not only develop an adequate understanding of key concepts and processes but also seek to enhance your:

**Digital fluency:** The 'methodology block' of the module will teach you how to navigate and use effectively on-line databases (e.g. newspaper repositories, corpora and corpus-specific software) and compile and analyse datasets both quantitatively and qualitatively.

**Global citizenship:** The topics explored in the module lend themselves to cross-cultural and cross-national comparisons. In fact, comparisons with other countries and/or cultures will be at the centre of the materials that we cover. You will also be encouraged to carry out comparative exercises across (inter)national contexts for your Attitudes assessed exercise.

### **CRITICAL, ANALYTICAL AND CREATIVE THINKING (PHIL112)**

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

Taking this module will help you to gain skill in reconstructing and evaluating arguments, in analysing, interpreting, and thinking critically about textual and statistical information, and in thinking creatively. There are 100 minutes' worth of lectures per week and, running from Week 2 onwards, ten weekly online tests. The first two online tests are purely formative. Each of the remaining eight online tests contributes 5% of the module result. A two-hour on-line examination contributes the remaining 60%.

### **ENGLISH LITERATURE IN IRELAND: JONATHAN SWIFT TO WB YEATS (IRIS103)**

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

This module introduces students to a broad range of Irish Literature from Swift to Joyce and to the idea of an Irish Literary Tradition in English. A new author is introduced and apart from Joyce and Swift, and the module is taught in a lecture/seminar format.

### **GREEK MYTH AND SOCIETY (CLAH115)**

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

This module explores ancient Greek myth in its social, political, and religious contexts, focusing primarily on the Archaic and Classical periods (7th – 4th C BC). It thereby investigates the nature of myth and its role within Greek society, whilst providing insights into that society too. In the course of the module, students are introduced to a broad range of literary, artistic, and archaeological sources including epic poetry, tragedy, philosophy, sculpture, vase painting, coins and sanctuaries, and learn to use them as evidence for social history. The module closes with an examination of the importance of Greek myths other societies, including our own.

### **INTRODUCTION TO STYLISTICS (ENGL105)**

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

Stylistics is concerned with the language of literature in the broadest sense of the word: ranging from poems and novels to advertisements and political slogans. In this module students will seek linguistic answers for some of the most essential questions in the study of texts, such as: Why do some kinds of language use grab readers' attention more than others? What tools do writers employ to mediate the speech and thought of other people? How do metaphors shape our understanding of the world? The concepts covered on this module form a solid foundation for further language study at levels 2 and 3.

### **IRISH LITERATURE 1914–2014: FROM JAMES JOYCE TO EIMEAR MCBRIDE (IRIS104)**

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

This module will introduce you to literature written in English by Irish writers and published between 1914 and 2014. It surveys a wide range of texts – novels, poetry, and plays – each of which might be appreciated as a radical literary and/or cultural experiment with far reaching impact.

Our course covers the greater part of the twentieth century and comes up to the near present; our readings of literature will necessarily be situated within their specific social, political and historical contexts. We will also explore major developments in Ireland in the discipline and practice of literary criticism as a way of shaping how we talk about the texts we read. We will consider work by writers including James Joyce, W.B. Yeats, Sean O'Casey, Elizabeth Bowen, Samuel Beckett, Edna O'Brien, Seamus Heaney, Paul Muldoon, Brian Friel, Martin McDonagh, and Eimear McBride.

### **READING DRAMA (ENGL119)**

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

This module will cover a range of dramatic texts from different culture 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.

### **THE EYE OF THE BEHOLDER: ART AND PHILOSOPHY (PHIL110)**

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

Artists, art-critics and the general public ordinarily provide their own accounts as to what art means and why it is valuable. In this module, such accounts are subjected to critical scrutiny: seemingly obvious answers give rise to nuanced and complex questions, in true philosophical fashion. To a large extent, this is accomplished through close attention to particular artworks from a variety of genres. The module also includes a guided activity component, which leads to the preparation of a reflective log in an authentic-learning context. By completing this module, one's intuitions about the significance and the meaning of art will be liable to modification and fine-tuning, will become dialectically informed, and will stand up to challenge in real-world situations.

### **VIRGIL AND THE AGE OF AUGUSTUS (CLAH102)**

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

The Epic poetry of Virgil and its literary, historical, and social contexts.

### **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**

In your second year, you will choose from a range of optional modules that will give you the opportunity to study texts from particular literary periods, ranging from the medieval to the modern. These modules will help you to develop a detailed

understanding of the range of literature written in a particular period, and the ways in which they relate to wider social, artistic, and political contexts.

- To ensure coverage of literature from a range of periods, you must choose at least one module from each broad period group (early, middle and late). Information on the modules available within each group will be provided to you.
  - If you are following the year in industry pathway, you will be required to take module **SOTA260 (Professional and Career Development)**.
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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)

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

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

This module seeks to consider the history of literary censorship from France of the 1820s through to postwar Britain and Ireland. It considers issues such as moral propriety, 'bad language', and the representation of sexually explicit material.

### **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.

**DECLARING INDEPENDENCE: AMERICAN LITERATURE TO 1900 (ENGL201)****Credits: 30 / Semester: semester 1**

In this module you will be introduced to many of the important literary works produced in America before the twentieth century. The course spans a broad range of literary genres and contexts, from the aftermath of the Revolution to the Progressive Era. We will investigate the changing definitions of what it means to be an American from divergent literary voices, including European immigrants, proto-feminists, and enslaved African Americans. By the end of the module you will gain a greater understanding of nineteenth-century America's literary history and its surrounding critical debates. The module utilises a broadly chronological structure, which enables you to trace key historical themes—such as citizenship, colonialism, gender inequality, and slavery—across 120 years of American literature and culture, while attending to how writers respond to social change through developing literary forms such as the romance, the short story, and the slave narrative.

The module is taught through a combination of whole cohort and small group sessions. In the whole cohort sessions you will learn important contextual information on American literature of the period, ask your lecturer questions and in the small group sessions you will develop your critical analysis through close reading and discussion. The module is assessed through an essay and take home exam; whole cohort sessions will support your essay writing and revision.

**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 2**



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).

### **MEDIEVAL NARRATIVES (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 2**

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'S METAMORPHOSES (CLAH212)**

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

The epic poetry of Ovid together with its literary and socio-cultural contexts.

### **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: POETRY, PROSE AND DRAMA 1660-1789 (ENGL272)**

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

The module looks at literature in all genres from the late seventeenth and 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.

### **RETHINKING AMERICAN FICTION (ENGL210)**

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

This module covers American fiction written in the twentieth and early 21st century and considers how American writers relate to literary and social aspects of American life and culture. The module also considers how writers interrogate and overturn canonical ideas of 'America' as cultural identity by studying a mixture of canonical and lesser-known American fiction writers alongside each other. Topics covered will include: America's global relations; American citizenship and race/legacies of slavery; American modernism; the Great Depression; postwar anxieties and the Cold War; American approaches to gender and sexuality; paranoia and conspiracy; regional writing; the 1990s and the 'end of history'.

### **ROMANTIC LITERATURE (ENGL218)**

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

The main aims of the module are; to introduce you to a wide range of texts from the Romantic period; to improve reading skills specific to those texts; and to give you an informed sense of the wider cultural history of the time and the interconnections between different forms of writing in the period.

### **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 2**

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.

## **FINAL YEAR**

The broad range of optional modules in your final year will allow further specialisation, with a focus on specific genres (such as children's literature, Noir, or the Gothic) and the advanced study of literary periods that considers matters such as reception, translation and adaptation. You'll also have options to study modules in creative writing.

Modules at this level are often based on the current research of our academic staff and will involve you in conversations about the

If taking the dissertation option, you may choose to take it in semester one (**ENGL311**), semester two (**ENGL379**), or over the course of the year (**ENGL380**). Students taking the **SOTA300** placement module are not normally permitted to take a dissertation option.

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present and future directions of the subject, while also enabling you to develop your skills of independent research.

You can choose to undertake a dissertation on a topic of your choice or relevant work placement through the **SOTA300** module. If you are taking the year in industry pathway, your third year will be spent on placement, and the modules listed below will be taken in your fourth and final year of study.

## **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 2**

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.

## **AMERICAN POETIC WRITING SINCE 1930 (ENGL302)**

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

This module surveys American poetry from the height of modernism (including poets like Wallace Stevens) to the present (including poets like Jorie Graham). The module adopts a many-angled approach to the subject, examining such social and cultural factors as the influence of feminism, Afro-American politics, and the Cold War. Assessment is delivered by a take-home exam, a 3500 word essay, and a 1000-word book-review. Teaching is conducted through a mixture of whole-cohort and small-group sessions.

## **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 1**

The module engages with comics and graphic novels as increasingly relevant media in contemporary transcultural processes, notably in the emerging of memories and rewriting of History. Students will develop critical skills to read stories in words and images, an understanding of the different genres and forms of graphic narratives in the 21st century, and practical (i.e. writing) skills to engage with the expanding relevance of comics in the cultural industries. Moving across a series of linguistic and cultural contexts in which comics have been developed and translated since the 20th century, the module considers comics and graphic novels as tool of communication and self-narration across languages and cultures.

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

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

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 50% original work (poems), 30% self-assessment, 10% peer-review and 10% art-reports.

## **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.

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

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

This module explores the archiving, appropriation and distribution of non-mainstream moving and still images in and about the Americas, with a particular focus on Latin America. It examines a range of interactive processes with online content creation from social, institutional and personal perspectives and considers issues of archival policy, the ethics of re-appropriation and the connection between the amateur and professional and the public and private spheres.

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

**Credits: 30 / Semester: whole session**

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 2**

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 1**

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').

**FROM KUNG FU TO ANIME: TRAJECTORIES IN EAST ASIAN CINEMA (CHIN320)****Credits: 15 / Semester: semester 2**

This module examines different periods of Asian cinema from the early 20th century to the latest trends in Asian blockbusters. The course looks at directors, genres and trends as well as different stages of innovation in filmmaking in Asia. We will pay close attention to how the production and consumption of filmic texts in Asia has developed across differing time periods. We will look at a variety of genres, ranging from Chinese martial arts films to popular Japanese anime and the Korean new wave. By conducting close readings of these films from East Asia in conjunction with English-language scholarly articles, students will gain competency in methodological approaches for the study of Asian cinema as well as an understanding of topics such as auteurism, gender and sexuality, nationalism, transnationalism postcolonialism and censorship.

**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.



## **ITALIAN CRIME STORIES: FROM NOIR FICTION TO MAFIA FILMS (ITAL321)**

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

This module aims to introduce students to the history and background to Italian crime and Mafia written texts, films and other visual / media manifestations, and to the main relevant theoretical and critical approaches in the field.

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

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

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.

## **LANGUAGE AND LITERATURE (ENGL383)**

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

This module is concerned with some of the ways in which different frameworks for linguistic analysis can be applied to the study of literary texts. A variety of different linguistic methods will be introduced, and a range of literary texts will be explored in relation, for instance, to foregrounding, point of view, thought and speech presentation and literary inference. Issues discussed will include how narrators communicate with readers, how characters within fictional texts communicate with each other, and what determines the nature of 'literary' texts. In the assessment, students are encouraged to explore further linguistic frameworks which are of particular interest to them and to apply these to the analysis of one or more literary texts of their own choosing in an imaginative and original way.

## **LITERATURE, SCIENCE AND SCIENCE FICTION (ENGL403)**

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

This module explores the dialogue between the sciences and works of the imagination. The (sometimes-blurred) boundaries between 'literature' and 'science' have long been a source of conflict and creativity, and this module aims to set the long history of this relationship in wider cultural context, paying particular attention to questions surrounding ecology, biology and environment. We will not only consider the ways in which different 'literary' forms, modes and genres – including poetry, prose, film, visual art and, of course, science fiction – have engaged with 'scientific' ideas across different periods, but will also discuss the extent to which we can read (or indeed, re-write) scientific texts as works of creative endeavour and theoretical intent. Over the course of the module we will explore the relationship between fact, fiction and speculation; the past, future (and potentially the end) of humanity; questions of energy, ecology and sustainability; and the political and ethical dilemmas that emerge alongside new scientific discoveries and technologies that shape humans' (and other animals') lives on micro and macro scales.

## **MEDIEVAL BOUNDARIES: TEXT, IMAGE (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 themes of moving between worlds and across boundaries, such as dreaming/waking worlds, life/death, human/non-human. 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 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 concepts in critical theory.

The module discusses key themes at the intersection of philosophy and literature; each year focusing on one such theme. The module is taught by lecture 1 hour per week and seminar 1 hour per week. Assessment is via a take-home exam comprising 60% of the module mark and a 2,000 word essay 30% of the module mark. Students also take it in turns to give one 10-15 minute seminar presentation that provides the remaining 10% of the module mark.

## **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.

### **RENAISSANCE POETRY (ENGL327)**

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

Up until this point of your degree your engagement with the Renaissance period will have been almost entirely through its drama. But the Renaissance was also a golden age of English poetry: writers like Philip Sidney, Edmund Spenser, Amelia Lanier, John Donne, Katherine Phillips, John Milton, Mary Wroth and ... yes ... Marlowe and Shakespeare, experimented with exciting new poetic forms and explored in their verse questions of originality and authenticity, desire and sexuality, ambition and politics, spirituality and human frailty, and what it is that makes us who we are.

The module will introduce you to a range of important poets who wrote during the profoundly formative period of English literary history between the reign of Henry VIII and the restoration of the monarchy. It is taught in interactive tutorials and workshops, in which we approach the poetry in a number of ways, from highly focused close reading to theoretical approaches that take into account issues such as gender, sexuality and social status, to placing the works in their historical and political context. The assessment incorporates both traditional and creative-critical elements, encouraging you to think not just about what the poetry might 'mean', but also how it 'works'.

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

**Credits: 30 / Semester: whole session**

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.

### **SHAKESPEARE: PAGE STAGE SCREEN (ENGL368)**

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

This module will give you a more detailed knowledge and understanding of Shakespearean drama, reading the plays through textual/editorial and theatrical practices, as well as cinematic adaptation. You'll be reading and interpreting the plays on the page in relation to specific staging and production issues. You'll also assess how the texts appeared in Shakespeare's own time, (in Quartos and Folio), and how modern editors treat them, dealing with both the problems and possibilities they offer. Encountering original printed texts, sources, and subsequent adaptations of Shakespeare's plays, including film versions, is key to what we do on this module: developing a more nuanced and complex understanding of Shakespearean drama as it is put to work, on the page, stage, and screen.

### **TALKING PICTURES: COMICS AND PICTORIAL NARRATIVE (ENGL362)**

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

In the 1920s a canny advertising executive coined the phrase, 'One Look is Worth a Thousand Words'. But the idea that pictures can be read (and that writing creates pictures in the mind's eye) has a long pedigree. According to Plutarch, it was Simonides of Keos – the Greek lyric poet of the 5th century BC – who first formulated the equation: 'poems are talking pictures, pictures are silent poems'. This module examines the ways in which pictures have been used to tell stories from the beginnings of widespread print culture in the seventeenth century to contemporary digital comics.

### **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.

### **THE FIN DE SIECLE: LITERATURE AND CULTURE 1880–1910 (ENGL395)**

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

This module investigates literature, culture and art at the turn of the Victorian century: you will be required to read texts touching on such diverse topics as decadence, Empire, psychoanalysis, occultism, and suffragettism.

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

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

This is a course for anyone interested in the novel. If you enjoyed Romantic Literature, you might like this, as it covers much of the same period, but with an emphasis on novels rather than poetry. If you studied eighteenth-century literature, this picks up the story of what happened to the novel after Defoe and Richardson. If you took Victorian Literature, this is the story of how the novel got to the point where writers such as the Brontës and Dickens could appear. The course looks at prose fictions from the period 1740–1830, with particular attention to the interwoven issues of realism and counter-realism, genre and narrative; sensibility, education; the gothic and the supernatural.

### **WAR WRITING (ENGL488)**

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

War Writing addresses the ways that wartime and peacetime are imagined by writers across the 20th and 21st centuries. We will focus on the theory of “permanent war,” which is the idea that the economy and discourse of war permeates social relations, even in periods that are notionally “peacetime.” We will consider the topic by addressing the essay and the novel, and we will discuss how the boundaries between fiction and nonfiction are sometimes blurred as writers find new forms to accommodate their responses to war.

### **WOMEN WRITERS (ENGL347)**

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

Do women write as women? Is there a female sentence? What is the role of the autobiographical in women's writing? How do we define 'woman'? How do race, class and sexuality inflect all these issues? These questions and many more will be examined and debated on this module, which explores the work of women writers across a range of genres, including poetry, fiction, non-fiction and autobiography. We consider the omission of women from literary histories, the ways in which women have formed their own histories, their revisions of literary traditions and genres, and recent debates around gender identity. Each week the literary texts are read in relation to feminist and gender theory, literary criticism and creative essays by women.

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

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

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.

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

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## **YEAR IN INDUSTRY**

This programme is available with a [year in industry](#). 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.

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

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## **CHOOSING THIS SUBJECT AS A COMBINED DEGREE**

In year one, you will take modules aimed at developing the skills necessary for advanced study. From year two, you will choose from a range of literature modules that focus on specific periods, genres or themes. You will develop specialist knowledge of English literature, while also developing analytical skills that will inform and be enriched by your study of another subject.

In each year, you will take 60 credits of English and 60 credits from your other subject choice.

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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 group work. Most teaching takes place in small groups where you'll share and explore ideas with your tutors and peers. You'll also attend workshops and lectures and self-direct study through the course reading list and conducting research for your essays and projects. Academic staff are regularly available for one-to-one feedback and support. Course material is available 24-hours a day on Canvas, our online learning platform, and study support is available from our dedicated student services team.

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 years two and three, 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**

Students on this course are assessed with a combination of exams and coursework. Coursework includes essays, group projects, presentations and research projects. You'll submit coursework which contributes to your final grade during years two and three. During your final year, you'll also submit your dissertation and sit your final exams.

## **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.

## **4 IN 5 ENGLISH STUDENTS FIND THEIR MAIN ACTIVITY AFTER GRADUATION MEANINGFUL.**

*Graduate Outcomes, 2018-19.*

**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.

## **PREPARING YOU FOR FUTURE SUCCESS**

At Liverpool, our goal is to support you to build your intellectual, social, and cultural capital so that you graduate as a socially-conscious global citizen who is prepared for future success. We achieve this by:

- Embedding employability within your curriculum, through the modules you take and the opportunities to gain real-world experience offered by many of our courses.
- Providing you with opportunities to gain experience and develop connections with people and organisations, including

student and graduate employers as well as our global alumni.

- Providing you with the latest tools and skills to thrive in a competitive world, including access to Handshake, a platform which allows you to create your personalised job shortlist and apply with ease.
- Supporting you through our peer-to-peer led [Careers Studio](#), where our career coaches provide you with tailored advice and support.





# Fees and funding

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

## TUITION FEES

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 tuition fees, funding and student finance.](#)

UK fees	
Full-time place, per year	£9,250
Year in industry fee	£1,850
Year abroad fee	£1,385

International fees	
Full-time place, per year	£20,000

*Fees stated are for the 2022-23 academic year and may rise for 2023-24.*

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## ADDITIONAL COSTS

Your tuition fee covers almost everything, but you may have additional study costs to consider, such as books or stationary.

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 to help cover tuition fees and help with living expenses while at university.

[Scholarships and bursaries you can apply for from the United Kingdom](#)

Select your country or region for more scholarships and bursaries.

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# Entry requirements

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

<b>Your qualification</b>	<b>Requirements</b> <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 <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
Subject requirements	A level English (Language, Literature or Language and Literature) at grade A
BTEC Level 3 National Extended Diploma	Applications considered. BTEC in a humanities-related subject plus A level English at grade A required
International Baccalaureate	33 including 6 in HL English with no score less than 4
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.

Your qualification	Requirements <a href="#">About our typical entry requirements</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.
International qualifications	<div data-bbox="491 936 927 1072" style="border: 1px solid gray; padding: 5px; display: inline-block; margin-bottom: 10px;">           Select your country or region to view specific entry requirements.         </div> <p>Many countries have a different education system to that of the UK, meaning your qualifications may not meet our entry requirements. Completing your Foundation Certificate, such as that offered by the <a href="#">University of Liverpool International College</a>, means you're</p> <p style="text-align: right;">guaranteed a place on your chosen course.</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.
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**THE ORIGINAL**  
**REDBRICK**

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