Welcome

I am delighted that you are considering studying with us in the Department of English at Royal Holloway. Ours is a friendly, creative and bustling department, with a great variety in what we offer in teaching, research, and student activities. We offer courses in subjects from Chaucer, Shakespeare and the Renaissance to the Victorian novel, American literature, modernism and recent writing on migrancy and globalization, as well as topics like oral poetry, music, children’s literature and science fiction. The department has recently been strongly influenced by the large number of creative writers in our midst. Our prize-winning creative and critical output and our research strength mean that you are learning with staff who work at the forefront of their fields, with international reputations as writers and critics.

English literature as we teach it involves the study of over a thousand years of writing and cultural history across different continents. It also involves the study of fundamental questions about the status of texts, their context and interpretation, and about how we negotiate narrative, rhetoric and meaning. Our students emerge with important skills in analysis, research, argument, and writing, and with the flexibility to thrive in many different careers. Our graduates enter the media, arts and public administration, retail, PR, writing, teaching, and a range of other professions. Many go on to postgraduate study with us or with other leading universities.

I hope you will choose to study with us. Please do visit us on one of our Open Days, contact our Admissions Tutors, or follow up on our webpages, if you would like to find out more.

Professor Tim Armstrong
HEAD OF DEPARTMENT
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Why choose English at Royal Holloway?

Covering over a thousand years of literature and culture, from the Old English poem Beowulf to this year’s Booker Prize winner, English for us is a wide-ranging discipline which focuses on critical analysis of literature and the practice of creative writing. Together, we study great works of literature and encourage you to cultivate flexible and responsive thinking, to develop advanced skills in writing, communication and argument, and to think critically about art, culture and life.

• **Breadth of expertise:** We are a large, friendly and caring department, and pride ourselves on treating you as an individual. Our community of students and staff is diverse and of the highest calibre.

• **Great teachers:** you’ll be taught by academics who have won national and College prizes for teaching and student support. In the 2015 National Student Survey, 95% of our students said they were inspired by our enthusiasm and 96% admired our ability to explain things clearly.

• **Great researchers:** over two thirds of our research was judged ‘world leading and internationally excellent’ in REF 2014: we write ground-breaking books, talk or write in the national media, advise the Royal Shakespeare Company, the Department for Education and other national and international bodies. This means that our courses cover and develop the most up-to-date ideas.

• **Great writers:** our creative writers are leading figures. Jo Shapcott won the Queen’s Gold Medal for Poetry; Kei Miller won the Forward Prize for Poetry, 2014; Ben Markovits is one of Granta’s Britain’s 20 Best British Novelists under 40 (as are two of our creative writing graduates: more than any other institution).

• **Wide ranging curriculum:** we cover the whole range of the subject and offer you many options to explore your interests. We have small group tutorials and a special first year course designed to help you make the transition to university.

• **Support network:** we provide you with personal advisers, a dedicated writing tutor, and a range of other learning resources including Moodle, our virtual learning environment. All of our students also have easy access to central London resources including the University of London’s Senate House Library.

• **Dynamic community:** we have active student societies, readings from poets and novelists, reading groups covering texts both on and off the curriculum, an annual arts festival on campus, creative writing anthologies, and London gallery and theatre visits.

• **Valuable skills:** employers think of English as ‘premier league’ subject, and we work to develop knowledge and skills in communication, argument, research and in learning how to learn. We have a work placement scheme and a focus on employability.

• **A superb degree:** Royal Holloway graduates gain a prestigious University of London degree.

“Studying English & Creative Writing meant that half of the courses were taken in English Literature. This provided a good balance and meant we were introduced to the study of literature from several angles. The teaching staff was united in taking the study of literature seriously and encouraging us to be rigorous in our intellectual activity.”

Matt Prout
BA English & Creative Writing
Degree programmes

You'll join a diverse and friendly community of over 600 undergraduates in the department, around half of whom are on the BA English, with the remainder enrolled on one of our joint degrees.

The largest joint programmes are English and Creative Writing (around 90 students), English and Drama (around 60 students) and English and History (around 30 students).

<table>
<thead>
<tr>
<th>BA English</th>
<th>UCAS code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Joint degrees</td>
<td></td>
</tr>
<tr>
<td>BA Comparative Literature and Culture &amp; English</td>
<td>QQ23</td>
</tr>
<tr>
<td>BA English &amp; American Literature</td>
<td>QT37</td>
</tr>
<tr>
<td>BA English &amp; Classical Studies</td>
<td>QQ38</td>
</tr>
<tr>
<td>BA English &amp; Creative Writing</td>
<td>QW38</td>
</tr>
<tr>
<td>BA Drama &amp; Creative Writing</td>
<td>WW48</td>
</tr>
<tr>
<td>BA English &amp; Drama</td>
<td>QW34</td>
</tr>
<tr>
<td>BA English &amp; Film Studies</td>
<td>QW36</td>
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</table>

<table>
<thead>
<tr>
<th>BA English &amp; French</th>
<th>UCAS Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>BA English &amp; German</td>
<td>QR32</td>
</tr>
<tr>
<td>BA English &amp; History</td>
<td>QV31</td>
</tr>
<tr>
<td>BA English &amp; Italian</td>
<td>QR33</td>
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<tr>
<td>BA English &amp; Latin</td>
<td>QQ36</td>
</tr>
<tr>
<td>BA English &amp; Philosophy</td>
<td>QV35</td>
</tr>
<tr>
<td>BA English with Philosophy (major/minor)</td>
<td>Q3V5</td>
</tr>
<tr>
<td>BA English &amp; Spanish</td>
<td>QR34</td>
</tr>
<tr>
<td>BA Music &amp; English</td>
<td>WQ33</td>
</tr>
</tbody>
</table>

Admissions and entry requirements

ACADEMIC AND LANGUAGE REQUIREMENTS

Our typical minimum offer for all programmes is ABB at A-Level, with an A in English Literature or English Literature/ Language; 32 (6 in HL English) in the International Baccalaureate (IB), or an equivalent in another qualification such as Scottish or Irish Highers or Welsh Baccalaureate.

We are happy to accept applications from candidates who wish to take a year off between leaving school and entering university. If we offer you a place, and you meet the conditions, your entry into the department the following year is guaranteed. The department also welcomes applications from mature candidates, and they are invited to contact our Admissions Tutors for further information.

APPLYING

Applications for admission to an undergraduate programme should be made through UCAS (Universities and Colleges Admissions Service). We strongly suggest you attend a College Open Day or, if you are holding an offer from us, an Applicant Visitor Day. These events let you get a fuller picture of our courses, meet staff and speak to current students, and experience some sample teaching.

INTERNATIONAL STUDENTS

Each year we admit a number of international students. Candidates from overseas should also use the UCAS system to apply. Guidance about the application process is available from the College Admissions Office at: study@royalholloway.ac.uk

We recognise a wide range of national school-leaving examinations. For further details of all acceptable qualifications go to royalholloway.ac.uk/international/yourcountry

If you do not speak English as your first language you are usually expected to achieve an ELTS 7.0 overall, with writing 7.0 and no other subscore lower than 5.5, or hold an equivalent English language qualification, unless you have already studied for qualifications in the UK or have taken qualifications, such as A-levels, that are written and assessed in English.

FURTHER INFORMATION

If you have any further queries about specific courses and application process, please email the relevant Admissions Tutor listed on page 3.
### Degree structure

Our undergraduate syllabus is historical, with a firm foundation in the study of literature from the medieval period to the present day. The first year is designed as a foundation on which subsequent years build with a variety of options and possible specialist pathways (Shakespeare, contemporary, etc.) offering you exceptional flexibility in your studies. The following table sets out the basic structure of our programmes. See page 7 for sample options.

<table>
<thead>
<tr>
<th>First year</th>
<th>Second year</th>
<th>Final year</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BA English</strong></td>
<td>Thinking as a Critic (½ unit)</td>
<td>Any of the period courses: Renaissance, Eighteenth-century, Romantic, Victorian, Modernism, or Contemporary Debates; and a choice of other options (over 25 courses available)</td>
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<tr>
<td></td>
<td>Shakespeare</td>
<td>Two units or equiv. in English</td>
</tr>
<tr>
<td></td>
<td>Reorienting the Novel</td>
<td>Two units from MLCC</td>
</tr>
<tr>
<td></td>
<td>Introduction to Medieval Lit.</td>
<td>Introducing English Poetry (½)</td>
</tr>
<tr>
<td><strong>BA Comparative Literature and Culture and English</strong></td>
<td>Two units from the English foundation courses</td>
<td>Two units or equiv. in English</td>
</tr>
<tr>
<td></td>
<td>Two units from Modern Languages, Literatures &amp; Cultures</td>
<td>Two units from Classics</td>
</tr>
<tr>
<td><strong>BA English and Classical Studies</strong></td>
<td>Reorienting the Novel</td>
<td>American Lit. 1880-1990</td>
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<tr>
<td></td>
<td>Thinking as a Critic (½)</td>
<td>Three further units of options balancing American and English literature</td>
</tr>
<tr>
<td></td>
<td>Introducing English Poetry (½)</td>
<td>Two units from Classics</td>
</tr>
<tr>
<td><strong>BA English and American Literature</strong></td>
<td>Two units from Classics</td>
<td>Shakespeare</td>
</tr>
<tr>
<td><strong>BA English and Creative Writing</strong></td>
<td>Why Write?</td>
<td>Two units or equiv. in English</td>
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<tr>
<td></td>
<td>Intro to Creative Writing</td>
<td>Two of three Creative Writing Pathways: Playwriting, Fiction, Poetry</td>
</tr>
<tr>
<td></td>
<td>Thinking as a Critic (½)</td>
<td>Theatre and Performance-Making 2, Theatre &amp; Culture 2</td>
</tr>
<tr>
<td></td>
<td>Reorienting the Novel</td>
<td>Two units from MLCC</td>
</tr>
<tr>
<td></td>
<td>Introducing English Poetry (½)</td>
<td>Shakespeare</td>
</tr>
<tr>
<td><strong>BA Drama and Creative Writing</strong></td>
<td>Why Write?</td>
<td>Two units or equiv. in English</td>
</tr>
<tr>
<td></td>
<td>Intro to Creative Writing</td>
<td>Two of three Creative Writing Pathways: Playwriting, Fiction, Poetry</td>
</tr>
<tr>
<td><strong>BA English and Drama</strong></td>
<td>Two units from Media Arts</td>
<td>Shakespeare from Page to Stage</td>
</tr>
<tr>
<td></td>
<td>Shakespeare</td>
<td>Plus other options in both departments to make a total of four whole units</td>
</tr>
<tr>
<td></td>
<td>Reorienting the Novel</td>
<td>Shakespeare from Page to Screen ½</td>
</tr>
<tr>
<td></td>
<td>Two units from Media Arts</td>
<td>Shakespearean Adaptation ½</td>
</tr>
<tr>
<td><strong>BA English and Film Studies</strong></td>
<td>Reorienting the Novel</td>
<td>One unit or equiv. in English</td>
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<tr>
<td></td>
<td>Introducing English Poetry</td>
<td>Two units from Classics</td>
</tr>
<tr>
<td></td>
<td>Two units from Modern Languages, Literatures &amp; Cultures</td>
<td>Shakespeare</td>
</tr>
<tr>
<td><strong>BA English and French</strong></td>
<td>Reorienting the Novel</td>
<td>Two units from MLCC</td>
</tr>
<tr>
<td><strong>BA English and German</strong></td>
<td>Two units from Media Arts</td>
<td>Shakespeare</td>
</tr>
<tr>
<td><strong>BA English and Italian</strong></td>
<td>Shakespeare</td>
<td>Shakespeare</td>
</tr>
<tr>
<td><strong>BA English and Spanish (Four year)</strong></td>
<td>Reorienting the Novel</td>
<td>Two units or equiv. in English</td>
</tr>
<tr>
<td></td>
<td>Two units from Media Arts</td>
<td>Two units from History</td>
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<tr>
<td><strong>BA English and History</strong></td>
<td>Shakespeare</td>
<td>Two units from History</td>
</tr>
<tr>
<td></td>
<td>Introduction to Medieval Lit.</td>
<td>Two units from History</td>
</tr>
<tr>
<td><strong>BA English and Latin</strong></td>
<td>Reorienting the Novel</td>
<td>Two units from Classics</td>
</tr>
<tr>
<td></td>
<td>Introducing English Poetry</td>
<td>Two units from Classics</td>
</tr>
<tr>
<td><strong>BA English and Philosophy</strong></td>
<td>Reorienting the Novel</td>
<td>Two units from Philosophy</td>
</tr>
<tr>
<td></td>
<td>Thinking as a Critic (½)</td>
<td>Two units from Philosophy</td>
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<tr>
<td></td>
<td>Introducing English Poetry (½)</td>
<td>Contemporary Debates</td>
</tr>
<tr>
<td></td>
<td>Two units in Philosophy</td>
<td>Two units or equiv. in English</td>
</tr>
<tr>
<td><strong>BA English with Philosophy</strong></td>
<td>Reorienting the Novel</td>
<td>Two units from Philosophy</td>
</tr>
<tr>
<td></td>
<td>Thinking as a Critic (½)</td>
<td>Two units from Philosophy</td>
</tr>
<tr>
<td></td>
<td>Introducing English Poetry (½)</td>
<td>Contemporary Debates</td>
</tr>
<tr>
<td><strong>BA Music and English</strong></td>
<td>Reorienting the Novel</td>
<td>Contemporary Debates</td>
</tr>
<tr>
<td></td>
<td>Thinking as a Critic (½ unit)</td>
<td>Two units or equiv. in English</td>
</tr>
<tr>
<td></td>
<td>Introducing English Poetry (½)</td>
<td>Two units from Music</td>
</tr>
<tr>
<td></td>
<td>Plus two units from Music</td>
<td>Two units from Music</td>
</tr>
</tbody>
</table>
Course options in English

Our first year courses are designed as a foundation for subsequent years, with the second and third years offering you many options to pursue. Joint Honours programmes develop the overlaps between subjects more closely, with half of your degree in each department. BA English & Creative Writing and BA English & American Literature are based entirely in the English department.

**Year 1**

**BA English** consists of a total of four compulsory units:
- Thinking as a Critic (½ unit)
- Shakespeare
- Reorienting the Novel
- Introducing English Poetry (½ unit)
- Introduction to Medieval Literature

**BA English and Creative Writing** comprises:
- Why Write? The history and theory of creative writing
- Introduction to Creative Writing
- Thinking as a Critic (½ unit)
- Reorienting the Novel
- Introducing English Poetry (½ unit)

**BA English and Drama** comprises:
- Theatre and Performance
- Theatre and Ideas
- Thinking as a Critic (½ unit)
- Reorienting the Novel
- Introducing English Poetry (½ unit)

**Year 2**

In the second year, BA English students choose at least one from the following:
- Renaissance Literature
- Eighteenth-Century Literature
- Romantic Literature
- Victorian Literature
- Modernist Literature
- Contemporary Debates

PLUS up to six further half units from a range of at least 25 options, examples of which include:
- Middle English Poetry
- Drama and Witchcraft 1576-1642
- Paradise in Early Modern English Literature
- Intensive Shakespeare: Comedy, History, Tragedy
- Tristram Shandy and the Experimental Novel
- Literature of the Fin de Siècle
- Dark Reform: Scandal and Satire in American Arts
- Writing Migrant Identities
- Literature of the Fin de Siècle
- Environmental Literatures
- British Drama from Shaw to Priestley

For other joint honours see page 6 or royalholloway.ac.uk/English

**Year 3**

In the third year, BA English students may choose one or more whole units from:

1) Writing a dissertation

2) A Special Author Project e.g., Chaucer, Donne, Brontës, Dickens, Emily Dickinson, Conrad, Hardy, Woolf, Beckett, Coetzee

3) One of the two-term Special Topics e.g., Rewriting Mythologies
- Byron, Modernity & Europe
- Contemporary Fiction
- Children’s Literature
- “The Girl in the Book”
- Literature of Chicago
- African-American Literature
- Vernacular Writing
- The 1930s: British Fiction and the Road to War
- Poetic Practice

PLUS further options from a range of at least 18 ½ unit options (as well as some from the year 2 list), for example:
- Tolkien’s Roots
- Strange Fictions: Romance in the Middle Ages
- Advanced Shakespeare: Problem Plays
- Advanced Romanticisms: the eighteens
- Painting and Writing
- Literature and Philosophy
- Odysseus’s Scar: Time in Modern Literature
- The Great American Novella
- Queen Histories
- Art of Noise

Please note: not all elective courses are available every year

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**STUDENT VIEW**

“The main thing I love about my degree is the way in which it includes a variety of other subjects such as History and Philosophy. It’s refreshing to look beneath the surface of what you are presented with and question aspects of a text or theory that many wouldn’t think twice about. Independent thought is encouraged and you are given freedom to explore your personal interests. I also love how surprising it can be – in our Children’s Literature module we covered topics from Disney to Harry Potter! Ultimately, English is an amazing course that enhances your written and verbal communication skills,”

Joanne Oguntimehin, BA English Literature
Teaching, assessment and the student experience

You will take the equivalent of four full-unit course units each year. The teaching pattern varies between years: in year one, you are taught by lectures and seminars and also have regular small-group meetings with staff (Foundation Tutorials), and student-led meetings (Study Groups) supporting seminars. In year two, a lecture and a follow-up seminar per course is the norm; and in year three you will encounter both that pattern and two-hour seminars. Creative Writing is typically taught through workshops.

Most courses have one-to-one meetings where staff provide feedback and you discuss work submitted. Students can book sessions with a dedicated writing tutor, and also take courses at the Centre for the Development of Academic Skills (CeDAS). Library and IT training are provided throughout the degree.

Seminar groups, which are the backbone of our teaching, typically comprise 10-15 students. They may include a presentation on a prepared topic by a student or group of students, followed by a guided discussion aimed at opening out the text and its contexts. Other teaching styles are also used.

Assessment is by a variety of methods: traditional exams, take-home papers, essays, workbooks, assessed presentations, online projects, etc. First-year results qualify you for the second year but do not contribute to the degree award; grades in years two and three are weighted 1:2.

READING GROUPS

The English department provides a very relaxed and informal environment with staff and students on first-name terms. Students often set up reading groups with the encouragement and support of the staff. Recent examples are the Old English Reading Group and a forum in association with the department’s Centre for Victorian Studies. During the summer term staff invite students to informal reading groups. Recently these groups have read Moby Dick, the stories of Raymond Carver, and have watched a range of Beowulf films.

STUDENT SOCIETIES

Students participate in the English Literature Society, which organizes social events, as well as a range of other activities on campus including drama, radio and print journalism, sport, and music. There is a very active student volunteering team which provides students with the opportunity to help others and broaden their experience.

CREATIVE WRITING

Students in the English Department who are not doing the BA in English and Creative writing may take a specially-designed creative writing class in years two and three of their degree. Students across all of our degrees are involved in student publications which the department supports including magazines, anthologies and performance pieces. Regular readings are also organized by Creative Writing staff and there is our annual PLAY! creative festival on campus.

READINGS

As part of our vibrant creative community, the department hosts a series of public readings by novelists and poets with events take place at least twice a term. The readings are free and everyone is welcome – students, staff, alumni, book clubs and the local community. After each reading there is a Q&A session and audiences are usually given the opportunity to buy a discounted copy of the book. We have recently welcomed Andrew Motion, Howard Jacobson, James Meek, Helen Gordon and our own graduate, Daljit Nagra.

A FRIENDLY CAMPUS WITH GREAT FACILITIES

Royal Holloway’s beautiful parkland campus is only 40 minutes by train to London Waterloo giving our students access to all the benefits of London’s cultural life. The department is housed in the award-winning International Building, which boasts excellent teaching rooms as well as the latest IT and AV facilities. Royal Holloway has an excellent library, with an extensive English literature collection and a range of electronic texts. Students are also encouraged to use the University of London Library at Senate House.

STAFF VIEW

“I often tell my students that no one can survive without studying Old English poetry. I usually receive indulgent smiles, but I am not entirely mad – or even joking. Language is the instrument by which we create other worlds. The Matrix provides a fictional example of this phenomenon, but we live in many matrices, most of which derive from the stories that we tell ourselves. It is thus crucially important to be aware of language, of what it is doing and what it can do. Old English is English and yet not – a version of my mother tongue that demands I wrestle with a different world.”

Dr Jennifer Neville, Reader in Old English Literature
Other information

STUDYING ABROAD
Undergraduates in English have the chance to study abroad for an extra year. Students apply during their second year, and if successful spend their third year abroad, before returning for a final year at Royal Holloway. The international year greatly broadens students’ horizons and cultural experience. Students can study at one of the many universities where we have an exchange agreement: in Australia, Canada, China, Japan, Korea, Mexico, New Zealand and the USA. Students studying Joint Honours English and French, English and German, English and Spanish or English and Italian, will automatically spend their third year in a country appropriate to their chosen foreign language.
royalholloway.ac.uk/international

COURSES IN OTHER DEPARTMENTS
Students in English may take a course in other departments, timetables and prerequisites permitting, in years two or three of the degree. In the case of BA English & American Literature this is encouraged as part of the programme, with students broadening their experience where possible with a course in American history, politics or film in the relevant department.

TAUGHT MASTERS PROGRAMMES
For those looking for postgraduate study, the department offers a wide range of MA programmes:
• MA English Literature
• MA Creative Writing (taught at Bedford Square)
• MA Medieval Studies (jointly with History)
• MA Shakespeare
• MA Victorian Literature, Art, and Culture
• MRes (research preparation masters degree)
Your future career

A degree in English trains the mind and feeds the imagination; it provides a range of transferable skills, including oral and written presentation skills, time management, and the ability to work independently, which are all valued by employers. It also leaves your career options open. Our graduates find jobs in fields from accountancy and banking to law, the media, PR, teaching and theatre. Many go on to further degrees in literature and other fields.

We run a highly structured and award-winning work placement scheme for students in their second year, and we have placed students in internships with the Daily Telegraph, the Press Association, literary agencies, publishers and media companies in London. The scheme provides training in interview technique and producing a good CV, practical experience in an industry you wish to work in, and a network of contacts.

Students also participate in the College “Passport” scheme, a skills award that highlights the achievements and contributions made beyond their academic accomplishments. Students are awarded points for the completion of a range of activities, such as volunteering, tutoring, or offering educational support – or for having positions of responsibility such as becoming a Students’ Union committee member or a course representative.

An impressive 93% of our most recent graduates are in employment or enhancing their skills with further study (UNISTATS, 2015). Graduates have gone on to work for employers including BT, Opera North, the Ministry of Justice, The Guardian, The National Gallery, Lutterworth Press, DAS Omnicom, Hachette UK, Goldman Sachs and Bank of Tokyo-Mitsubishi.

The strengths an English degree will give you include:
- the ability to work independently
- time management skills
- planning and research skills
- the ability to articulate knowledge and understanding of documents, concepts and theories
- the ability to lead and participate in discussions and have confidence in your own opinions
- skills in working with others when presenting and debating ideas and information
- the ability to convey arguments and opinions, and encourage independent and creative thought
- skills in critical reasoning and analysis
- the ability to pick out essential points and convey meaning precisely
- command of a broad range of vocabulary and critical terminology

In partnership with the College’s Careers Service we work to help you enhance your employability and prepare for the choices ahead. English students are offered tailored opportunities such as a part-time jobs fair, skills workshops, sector-specific resources; plus themed careers weeks including ‘Charities Week’, ‘Finance Week’ and ‘Creative Careers’.

And when you eventually move into the world of work, we like to keep in touch with you wherever you are in the world and are always delighted to hear how your chosen career is progressing.

STUDENT VIEW

“There were many highlights to the placement. One of the best was being able to watch the shoot being carried out at the end of the two weeks I had worked there, as it felt like I had been a part of the whole development and progression of the taster pilot, from the initial research to the actual filming of our contributors. Being a part of such a production was very satisfying and seeing it all come together at the end felt like a real achievement. Similarly, being given the opportunity to structure a program and decide what each episode would include for a whole series was a big task, but I felt flattered to have been given such an assignment as an intern.”

Elizabeth Anand, BA English and Classical Studies
Academic staff and their research interests

Tim Armstrong, BA, MA (Canterbury, NZ), PhD (UCL)
Modernism, American literature; Hardy’s poetry

Roy Booth, BA (Oxford), PhD (London)
Early modern poetry, drama and witchcraft

Alastair Bennett, MA, MPhil, PhD (Cambridge)
Piers Plowman, Chaucer, Middle English devotional texts

Christie Carson, BA, MA (Toronto), PhD (Glasgow)
Shakespeare and performance, digital technology

Douglas Cowie, BA (Colgate) MA, PhD (East Anglia)
Novelist, American literature

Robert Eaglestone, BA (Manchester), MA (Southampton), PhD (Wales)
Recent literature and theory; Holocaust

Finn Fordham, MA (Cambridge), PhD (London)
James Joyce, modernism, genetic and archival criticism

Andrew Gibson, BA, MA (Oxford), BPhil (Oxford)
Modern literature and theory

Sophie Gilmartin, BA (Yale), PhD (Cambridge)
Victorian novel and art, Hardy, maritime writing

Vicky Greenway, BA, MA, PhD (London)
Romantic poetry, literature and the arts

Robert Hampson, BA, MA (Toronto), PhD (London)
Conrad, Ford, poetics

Judith Hawley, BA (Cambridge), DPhil (Oxford)
Eighteenth-century literature, Sterne, medicine and science

Betty Jay, BA (Southampton), PhD (London)
Twentieth-century literature, gender, war

Juliet John, BA (Cambridge), PhD (UCL)
Victorian Literature, Dickens

Susanna Jones, BA (Royal Holloway)
Novelist, Japanese culture

Nikita Lalwani, BA (Bristol), MA, PhD (Bath Spa)
Novelist

Ruth Livesey, BA (Oxford), MA (Warwick), PhD (Warwick)
Gender and politics in the nineteenth century

Ben Markovits, BA (Yale), MPhil (Oxford)
Novelist, Romanticism, American literature

Mark Mathuray, BA (Witwatersrand), MA (Sussex), PhD (Cambridge)
African and postcolonial literature, sexuality

Katie McGettigan, BA, MSt (Oxford), PhD (Keele)
American literature, book history

Will Montgomery, BA (Cambridge), MA (Queen Mary)
Contemporary poetry and poetics; sound art

Catherine Nall, BA, MA, PhD (York)
Political and chivalric literature, early print culture

Jennifer Neville, BA, MA (Toronto), PhD (Cambridge)
Old English literature, Tolkien

Harry Newman, BA, MA (Leeds), PhD (Birmingham)
Shakespeare and Renaissance

Redell Olsen, BA (Cambridge), MA (Staffs), PhD (London)
Poet: Visual art and contemporary poetry

Deana Rankin, MA (Ulster), MA, DPhil (Oxford)
Shakespeare, seventeenth-century drama, Ireland

Adam Roberts, BA, MA (Aberdeen), PhD (Cambridge)
Victorian literature, science fiction critic and writer

Kiernan Ryan, BA, MA (Cambridge), PhD (Amsterdam)
Shakespeare, Renaissance literature, literary theory

Jo Shapcott, BA (TCD), MA (Oxford)
Poet, science and medicine

James Smith, BA, MA, PhD (Manchester)
Eighteenth-century literature, literary theory

Tiffany Stern, MA (Oxford), PhD (Cambridge)
Shakespeare and his contemporaries

Anne Varty, MA (Glasgow), DPhil (Oxford)
Victorian literature, contemporary drama and poetry

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