

# English Undergraduate Studies

Royal Holloway  
University of London



# Royal Holloway University of London



Royal Holloway is widely recognised on the world stage as one of the UK's leading teaching and research university institutions. One of the larger colleges of the University of London, we are strong across the sciences, social sciences, arts and humanities. Our 8,000 students work with internationally renowned scholars in 18 academic departments. The University of London degree gained by our talented, high-achieving graduates is valued the world over.

As a cosmopolitan community, with students from 130 countries, we focus on the support and development of the individual. Our friendly campus, just 19 miles west of central London, provides a unique environment for university study. Campus life revolves around the Students' Union, which runs over 100 societies and sports clubs, and we are recognised as London's best sporting college.

The Department of English at Royal Holloway is one of the largest and most distinguished departments in the UK. 90 percent of its research was rated as being internationally significant in terms of originality and rigour in the 2008 Research Assessment Exercise, and our teaching staff, all of whom are engaged in major research projects, enjoy a global reputation. This commitment to scholarly research means that our undergraduate degrees are dynamically informed by the latest developments in literary studies. Teaching at both undergraduate and postgraduate levels is shaped by research that takes place at the leading edge of the discipline.

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## Contact details

### Head of Department

Dr Anne Varty  
a.varty@rhul.ac.uk

### General enquiries

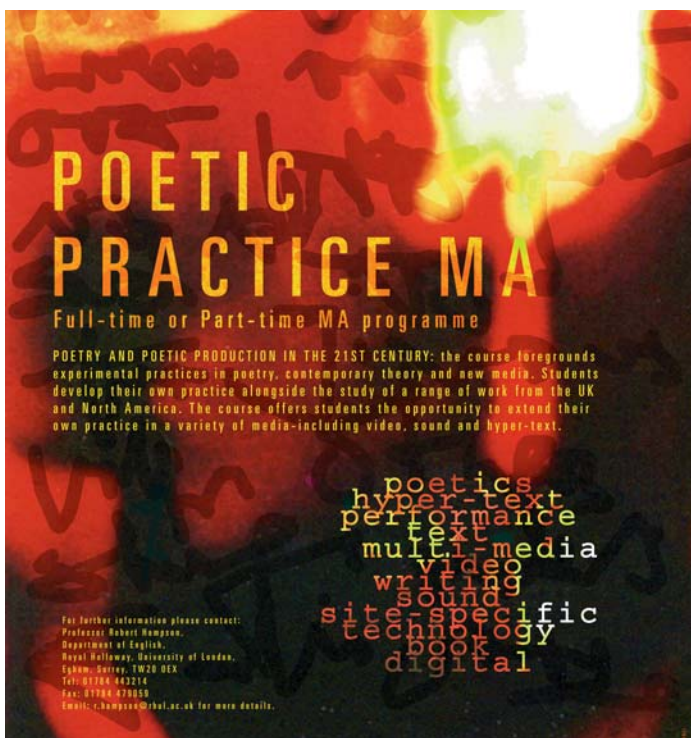
Undergraduate Admissions Tutor  
english-department@rhul.ac.uk

Department of English  
Royal Holloway, University of London,  
Egham, Surrey, TW20 0EX, UK

T: +44 (0)1784 443214/5  
F: +44 (0)1784 479059

This brochure is designed to complement Royal Holloway's Undergraduate Prospectus and information on the Department's homepage at: [www.rhul.ac.uk/English/](http://www.rhul.ac.uk/English/)  
It is also available as a PDF at [www.rhul.ac.uk/](http://www.rhul.ac.uk/)

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# Why study English?

- English is an extremely stimulating subject to read; it offers an inexhaustible wealth of subject matter and encourages you to think critically for yourself about literature and life.
- It is a subject which demands a constant commitment to improving both your reading and your writing skills.
- English graduates go on to a wide range of careers. A number will go on to further study in areas of English Literature; Creative Writing; History of Art; and in subjects as diverse as Law; International Relations; Management; Journalism; TV Production; Publishing and Medical Ethics. Many go into careers in secondary and higher education; journalism; the media; publishing and the arts; advertising and public relations; and management and administration in both the public and private sectors.

## What do you need to read English?

It's hard to know precisely what you'll need to read English because literature is made of surprises, and nothing prepares you for a surprise. The novels, poems, plays and other writing you'll be studying are full of fascinating, beautiful and unexpected moments and ideas. There will be countless new things: new ways of understanding writing from the past, new novels, poems and plays for you to read (and to write!), new ideas. So perhaps all you'll really need is an openness to being surprised.

**“MY SPECIAL PASSION IS SHAKESPEARE. THE THING THAT MAKES HIS PLAYS STILL MATTER SO MUCH, I THINK, IS THEIR THRILLING ELOQUENCE, THE SHEER POWER AND BEAUTY OF THE WAY SHAKESPEARE USES WORDS. AND WHAT HE USES THOSE WORDS TO CREATE, LIKE ALL THE GREAT WRITERS WE STUDY HERE, IS A VISION OF THE PAST IN WHICH WE CAN NOT ONLY FIND REFLECTIONS OF THE PRESENT, BUT ALSO CATCH GLIMPSES OF THE FUTURE, OF THE WORLD AS IT MIGHT ONE DAY BE.”**

**Kiernan Ryan**



# Why choose English at Royal Holloway?

## Quality of teaching

You will be taught by staff whose commitment to their teaching is driven by enthusiasm for their subject. Members of staff combine world-leading research with teaching at all levels of the programme. The Department is constantly seeking to innovate in, and improve the delivery of, the degree programme – pioneering, for example, the use of Virtual Learning Environments in the College. In addition, the degree programme is designed progressively to foster the skills required for independent learning and the capacity for critical thinking in all its aspects.

## Quality of research

Much of the Department's research is recognised as being of either world-leading or international excellence. This commitment to research, and involvement in generating the latest scholarship, ensures that our courses fully reflect the latest developments in literary studies. In teaching no less than in research, this is a cutting-edge Department of English.

## Teaching environment

The English Department also houses the national Subject Centre for English, which was set up by the Higher Education Funding Council with the mission of promoting good practice in teaching and learning in the teaching of English in Higher Education throughout the UK. The presence of the English Subject Centre has strengthened the Department's commitment to teaching (and reflection on teaching) and has encouraged the tradition of innovation in teaching and curriculum development.

## A wide range of study options

The Department's reputation for outstanding teaching depends partly on our extensive coverage of all the major areas of literary study; but we have also taken advantage of the flexibility offered by Royal Holloway's course-unit system to develop options in such areas as, for example, Opium and Literature, Afro-American literature, postmodernism, and poetic practice. In addition to the single honours degree in English, the Department offers a range of joint honours degrees, including a fully integrated English & Drama joint honours degree and an English & Creative Writing degree, both taught in collaboration with the Drama Department.

## Part of the University of London

Royal Holloway graduates gain a University of London degree. Students have access to the University of London library in addition to the excellent library on campus.

## Friendly campus

Royal Holloway's beautiful parkland campus is only 40 minutes by train to London Waterloo – our students have access to all the benefits of London's cultural life. The English Department itself is situated in the College's award-winning International Building, which boasts excellent teaching rooms as well as the latest IT and AV facilities. The Department attracts a rich mix of students from all sorts of backgrounds and from many different countries. We also have a high proportion of mature students; both the students straight from school and the staff appreciate the extra dimension this brings to the intellectual life of the Department.

## Pastoral care

The atmosphere in the Department is friendly and caring; we pride ourselves on the time and attention we give to individual students. Throughout your three years at Royal Holloway you will have a Personal Adviser, whom you are free to consult on any academic or non-academic matter. Personal Advisers are particularly helpful in the first couple of terms, when you are settling into your new environment. In addition, there is a Year Tutor who has overall responsibility for each year of the programme, and who is always available to sort out any problems you may have.



# Admissions and entry requirements

Applications for admission to an undergraduate programme should be made through UCAS (Universities & Colleges Admissions Service): [www.ucas.ac.uk](http://www.ucas.ac.uk)

Students are admitted to the Department on the basis of attainment at A-level or the equivalent. Applicants are warmly encouraged to visit the Department, talk to members of staff and find out more about studying here at one of our open days. The normal A-level offer for a place in the Department is AAB, with A in English (or two passes at A-level and two at AS-level). Where appropriate, candidates are invited for a short interview, but we also make conditional offers without interview, in which case candidates are invited to attend a special departmental UCAS Day. We are happy to consider applications based on Scottish Highers or Certificate of Sixth Year Study, on Access Courses or on appropriate overseas qualifications, such as the International Baccalaureate. Where a candidate fails to obtain the grades required, the case can be reviewed in the light of newly-available information.

## Typical offers

Three subjects at A-level or an equivalent combination of A- and AS-levels. Most A-level subjects are acceptable. In exceptional circumstances students may be admitted with less than 3 A-level passes. All candidates should also have passes at O-level or GCSE in English Language, English Literature, and Mathematics.

The standard offer is currently AAB.

We are willing 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 of the offer, your entry into the Department the following year is guaranteed.

## Mature Students

Those who left school some time ago are asked to note that the Department has a policy of welcoming applications from potential mature students (those over 21), and in recent years such candidates have sometimes made up as much as 20 percent of the entry. Special entrance procedures apply to mature candidates, and they are invited to apply in advance to our Admissions Tutor for further information.

“I often tell my students that I cannot understand how anyone could possibly survive in the modern world without studying Old English poetry. I usually receive indulgent smiles or blank incomprehension, but I am not entirely mad – or even joking. Part of what defines us as a species is our refusal to accept the world as it is, and language is the main instrument by which we create other worlds, some of which we actually believe to be real. The Matrix provides a fictional example of this phenomena, 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. The study of any literature in any language can foster that crucial awareness, but Old English is English and yet not; when reading it I can never make the mistake of assuming that this version of my mother tongue is transparent, can never be lulled into a false sense of familiarity. Old English poetry makes me work hard, makes me flexible yet intent. How could I truly read anything without these skills?”

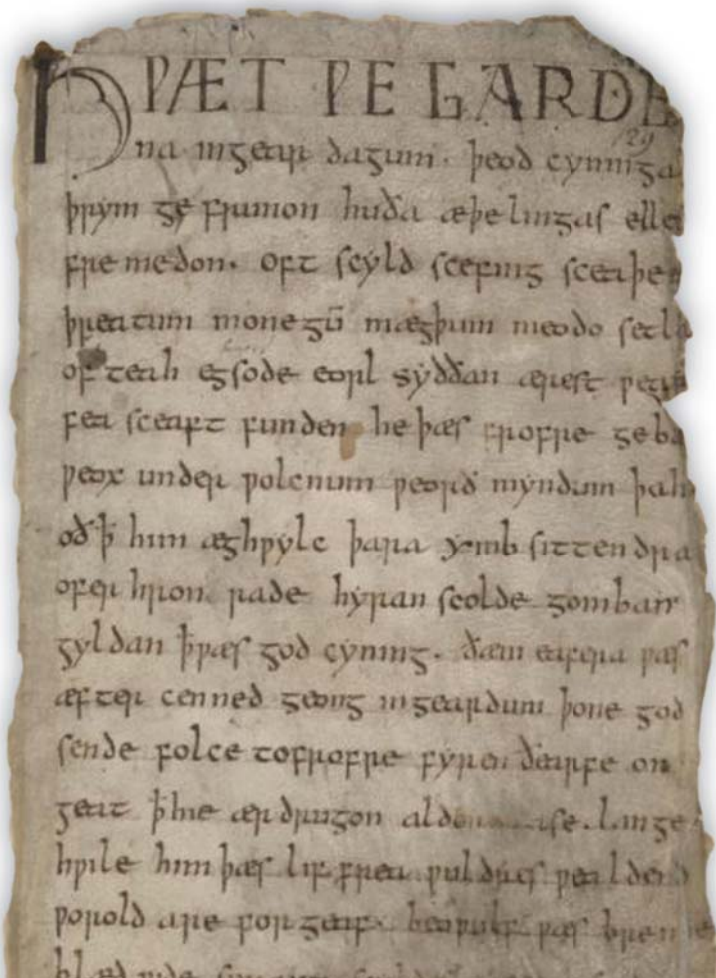
**Jennifer Neville**





## Single Honours English

The undergraduate syllabus is basically an historical one, with a firm foundation in the study of literature from the medieval period to the present day. The first year of the course is designed as a foundation on which subsequent years build. It introduces you to areas of literature which you are unlikely to have studied before and to a range of genres and literary forms. It also presents various approaches to English literature. The second and third years offer you options from the Department's substantial coverage of aspects of English literature from all the main historical periods but also literature written beyond Britain as well as literary and critical theory. In the third year, you will be able to choose from a wide-ranging group of Special Author and Special Topic papers examined by long essays and may also have the opportunity to write a dissertation on a subject that you select in consultation with the Department.



## Degree Options

### Single Honours

English

### Joint Honours

English & Classical Studies

English & Creative Writing

English & Drama

English & French

English & German

English & Italian

English & Latin

English & Spanish

English & Philosophy

English with Philosophy

All degrees are BA (Honours) from the University of London.

The Department also offers MAs in English Literature; Creative Writing; Poetic Practice; Medieval Studies (jointly with History); Shakespeare; Victorian Literature, Art, and Culture; Literatures of Modernity. Research degrees are available in all areas of English Literature from Old English to the 21st-century, and also in Creative Writing.

Literature is the most vibrantly perfect manifestation of language in a world largely made out of words. It's about everything: sex, birth, death, victory, technology, alternative lifestyles, you name it. It offers a range of powerful experiences that make it much more than an academic subject. It also enriches and sets the standard for human creativity in other areas such as love, politics and spirituality.

Ewan Fernie

# Degree structure

## Year 1

The first year of the degree is common to all single honours English students. It consists of four whole units: Shakespeare, Inventing the Novel, Introducing English Poetry, and Introduction to Medieval Literature. The first half of the Shakespeare course is concerned with the Elizabethan Shakespeare and takes you through the comedies and histories. The second half is devoted to the tragedies and late plays of the Jacobean Shakespeare. The first half of the Inventing the Novel course deals with the rise of the novel in the 18th century and examines work by J. M. Coetzee, Behn, Defoe, Richardson, and Fielding. The second half focuses on the novel in the period 1780 to 1840 and embraces Gothic fiction as well as works by Austen, Hogg and Dickens. Introducing English Poetry begins with Shakespeare's Sonnets and covers poetry from the 17th century to the Romantic era, Tennyson and the late 19th-century poets. It then moves on to discuss poems by Yeats, Eliot and Pound, and finishes with Larkin. The Introduction to Medieval Literature is specifically designed to cater for those with no prior knowledge, and takes you through Beowulf in Old English, Chaucer, medieval drama, medieval romance and alliterative poetry.



## Year 2

In the second year of study, there are no compulsory courses. You choose three out of five whole units: Renaissance Literature, Romantic Literature, Victorian Literature, Modernist Literature and Contemporary Debates in Literary and Critical Theory. Students are then free to choose two half units from a pool of options. The courses available will differ from year to year but have included the following:

### Medieval & Old English Literature

Medieval Drama

Middle English Poetry

Medieval Dream & Vision

Medieval Epic & Romance

Tolkien's Roots: Old English Literature & Modern Medievalism

### Early Modern & 19th-century Literature

Intensive Shakespeare

Women Writers of the Romantic Period

Gaskell, Eliot & Dickens

Ritual & Society in 19th-century Fiction & Painting

Fictions of Sensation

### 20th-century Literature

Modernity & the 20th-century British Novel

Literature of the Fin de Siècle, 1883–1903

Writing of World War I

Drama in Britain from Shaw to Beckett

British Drama 1956 to the Present

Modern American Poetry

Dark Reform: Scandal and Satire in American Arts

Modernist Short Story

Epic

Comedy



### Year 3

In the final year of study, students:

a) Choose three of the following: a dissertation (subject to achieving the required standard of work in the second year) and/or one or two Special Author Projects and/or one or two Special Topics. The Special Author Projects (examined by a long essay) will vary from year to year but have previously included the following: Ashbery, Beckett, Behn, Brontes, Conrad, Chaucer, Donne, Dickens, Joyce, Milton and Woolf. The Special Topics (examined by a long essay) also vary from year to year but have previously included the following: Mythologies in 20th-century Literature, 19th-century Literature & Culture, Domestic Realism: Austen & James, Literature of Chicago, Opium & Literature and Idea of America in Philosophy and Literature, and Demonic Literature.

and b) Choose two from a range of half unit courses. The courses on offer will change from year to year, but have previously included the following:

Advanced Shakespeare: The Problem Plays

Drama & Witchcraft 1576–1642

Libertine Literature

Reading Tristram Shandy

The Art of Noise

Contemporary Irish Poetry

Rites of Passage: Male Bildungsroman since 1945

A Year in the Life of Victorian Fiction

The Lives of Writing

Odysseus's Scar

### Combining English with other subjects

English can be taken in combination with a range of subjects as part of a joint honours programme. Joint honours students spend half their time on English courses and half their time on courses from the other subject. English can currently be taken in combination with Philosophy, Classical Studies, French, German, Italian, Latin and Spanish. The English Department has also worked closely with the Drama Department to produce a fully-integrated joint honours degree in English & Drama and to develop a joint honours degree in Drama & Creative Writing or English & Creative Writing.

Joint honours students take two whole units (or the equivalent) in the English Department each year. In the first year, they join the single honours students for two whole unit courses: Inventing the Novel and Introducing English Poetry. In the second year, they take the whole unit course Shakespeare and two further half unit courses from the list of options. In the final year, they either offer a dissertation (subject to achieving the required standard of work in the second year) or take one of the Special Author Projects or Special Topics (examined by a long essay) as one whole unit, and choose options equal to the value of one unit.

### English & Drama

Students on this joint honours programme have their own integrated second-year programme with specially-designed core courses on Shakespeare and Critical Theory taught jointly by Drama and English staff.



# Teaching and assessment

Teaching is done by a combination of lecture and seminar. Student presentations are an important part of seminar teaching, and this is a skill you will acquire during the course of the degree. In the first and second years we encourage study groups, where students jointly prepare particular tasks or presentations for their seminars or for the course more generally.

Formal written examinations take place in the Summer Term. However, a number of courses use assessed essays – essays written in your own time on topics provided – as a form of assessment instead of

formal examinations, and you will encounter a variety of methods of assessment from the first year onwards. The first year is 'zero-weighted' so the marks you receive do not contribute to the final grade of your degree. This gives you the chance, in terms of essay writing, to find your feet, learn the ropes, try different things out and even take some risks. In the third year, you will be required to undertake major pieces of writing in your own time in the form of either a dissertation and/or extended essays in response to questions provided after studying a Special Author or Special Topic. Examined work is marked by members of the Department working alongside external examiners approved by the College, whose task is to ensure the fairness and proper conduct of the whole examination process.





## Social Environment

The English Department provides a very relaxed and informal learning environment with staff and students on first-name terms. Students often set up reading groups with the encouragement and support of the staff. For example, there are Old English and Medieval groups and a Nineteenth Century one in association with the College's Centre for Victorian Studies, which is hosted by the English Department. Students are also welcome to attend the lectures and seminars throughout the year that feature distinguished external speakers.

## English Subject Centre

The Royal Holloway English Department is host to the English Subject Centre ([www.english.heacademy.ac.uk](http://www.english.heacademy.ac.uk)), one of the 24 Subject Centres of the Higher Education Academy ([www.heacademy.ac.uk](http://www.heacademy.ac.uk)). The Subject Centre serves and supports the learning and teaching of English language, literature and creative writing throughout UK Higher Education. Established in 2000, the Subject Centre is a collaborative venture between Royal Holloway, King's College and the Council for College and University English. It does not have a regulatory role, but is responsive to the needs of the English community and depends on its participation to sustain its programme of events, publications and other activities. It also draws on the support and advice of colleagues within the English Department. Ben Knights, the Director, sees its role as one of working "with our communities and with other agencies, offering tentative advice and acting as catalysts for development."

## Facilities

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 collection of English literature titles, and a range of electronic texts. Students are also encouraged to use the University of London library at Senate House. The campus has a number of PC Labs, accessible 24-hours, seven days a week.

## Career Prospects

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 valued by employers. It also leaves your options open. Our graduates find jobs in such fields as accountancy, banking, business, the Civil Service, computing, law, librarianship, personnel management, the media, publishing and journalism, advertising and public relations, teaching and the theatre. Many go on to further degrees in literature and other fields.

## Postgraduate Research

Research supervision is provided in all the main areas of literary study, from Anglo-Saxon and Middle English poetry to postmodern literature, critical theory and creative writing. The Department's major strengths are in the Medieval period, the Renaissance, the 19th century and the 20th century, with particular specialisms in Shakespeare, Marvell, Milton, Sterne, Dickens, Browning, Rossetti, Yeats, Hardy, Conrad, Joyce, Beckett, new literatures in English, contemporary poetry, postcolonialism and contemporary critical theory. There are also thriving research interests in 18th-century literature, American literature, modernism, and postmodernism.

## Taught Masters Degrees

The Department offers a wide range of MA programmes:

[MA in English Literature](#)

[MA in Creative Writing](#)

[MA in Poetic Practice](#)

[MA in Medieval Studies \(jointly with History\)](#)

[MA in Literatures of Modernity](#)

[MA in Shakespeare](#)

[MA in Victorian Literature, Art, and Culture](#)



## College Open Days

An Open Day at Royal Holloway offers a unique opportunity to come and see the College for yourself. You will have the chance to meet our students and teaching staff, and get a taste of what university life is really like. Parents and friends are very welcome to come with you. Dates of Open Days can be obtained from the Department or from the College website:

[www.rhul.ac.uk/about/open-days.html](http://www.rhul.ac.uk/about/open-days.html)

# Academic staff

## **Dr Anne Varty, MA (Glas), DPhil (Oxon), Head of Department**

Research interests are in Victorian, modern and contemporary British and European Drama; Victorian literature, especially Pater, Wilde and the development of Aestheticism. Her book publications include: Editor (with Robert Crawford) of *Liz Lochhead's Voices* (Edinburgh University Press, 1993), Author of *A Preface to Oscar Wilde* (Longman, 1998), *Eve's Century: A Sourcebook of Writings on Women and Journalism 1890–1918* (Routledge, 1999), *Children and Theatre in Victorian Britain* (Palgrave, 2007). She is currently working on fairy tales on the Victorian stage, opium in British culture since 1800, Victorian maritime, Millais at the Royal Holloway Picture Collection.

**Professor Tim Armstrong, BA (Christchurch, New Zealand), MA (New Zealand), PhD (London).** Research interests include Modernism and modernity; American literature and culture; literature and technology; and the poetry of Thomas Hardy. His recent publications include *Beyond the Pleasure Dome* (co-editor, 1994), *American Bodies* (editor, 1996), *Modernism, Technology and the Body: A Cultural Study* (Cambridge University Press, 1998), and a recently-completed study of *Modernism* for the Polity 'Cultural Histories of Literature' series. He edited *Poems of Thomas Hardy* (Longman, 1993) and published a study of Hardy's poetry, *Haunted Hardy: Poetry, History, Memory* (Palgrave, 2000). He is currently working on disaster narratives and the origins of modernity; the conceptual correlatives of slavery; and literature, music and sound.

**Dr Roy Booth, BA (Oxon), PhD (London).** Main research interests are in early modern poetry (especially in Donne and his circle), and in witchcraft as reflected in the drama of the period. His edition of *The Collected Poems of John Donne* appeared in 1994, and his revised and augmented edition of Everyman's *Elizabethan Sonnets* in the same year. Dr Booth is currently working on 17th century astrological texts, and then will return to a project on the relationship between broadside ballads and the popular theatre (work stemming from his doctoral dissertation, 'Married and Marred: the Misogamist in English Renaissance Drama'). Dr Booth's academic blog, 'Early Modern Whale' is regularly updated with short accounts of minor 16th and 17th century texts and artefacts. Committed to electronic aids to scholarship, Dr Booth's more recent publications are in the online journal, *Early Modern Literary Studies*.

**Dr Christie Carson, BA (Queen's Canada), MA (Toronto), PhD (Glasgow).** Research interests include the performance history of Shakespeare, the use of digital technology in teaching and research and intercultural performance. She is co-editor of *The Cambridge King Lear CD-ROM: Text and Performance Archive* (Cambridge University Press, 2000) and author of 'King Lear in North America', a chapter on this CD. Dr Carson was the Principle Investigator of a large AHRB funded research project entitled *Designing Shakespeare: an audio visual database, 1960–2000*, which documents the performance history of Shakespeare in Stratford and London in the UK ([www.ahds.ac.uk/performingarts/collections/designing-shakespeare.htm](http://www.ahds.ac.uk/performingarts/collections/designing-shakespeare.htm)). She is the co-editor with Dr Farah Karim-Cooper of *Shakespeare's Globe: A Theatrical Experiment* (CUP, 2008) and with Professor Christine Dymkowski of the Drama Department at Royal Holloway of *Shakespeare in Stages: New Directions in Theatre History* (CUP, 2009). Dr Carson has published widely and spoken internationally on the subject of the impact of digital technology on learning and research patterns. She has also worked for the English Subject Centre at Royal Holloway to promote the use of digital technology in teaching

English in higher education at the national level. She is currently working on a book coming out of the Designing Shakespeare project that will illustrate the role of theatre design and theatre architecture in creating new audience relationships in contemporary performance.

**Dr Douglas Cowie, BA (Colgate University, New York) MA, PHD (University of East Anglia)** is primarily a fiction writer. He is the author of a novel, *Owen Noone and the Marauder* (Canongate, 2005) and most recently, an essay on John McGahern (Journal of the Short Story in English, 2009). His main literary interest is American poetry and fiction of the 20th Century, in particular the work of Nelson Algren. He also has an interest in the history of Germany, in particular the history of the German Democratic Republic.

**Professor Robert Eaglestone, BA (Manchester), MA (Southampton), PhD (Wales).** Main research interests are in contemporary and twentieth century literature and philosophy, and in the Holocaust and other genocides. He is the author of four books: *Ethical Criticism: Reading after Levinas* (Edinburgh UP1997), *Doing English* (Routledge, 3rd ed 2009), *Postmodernism and Holocaust Denial* (Icon 2001), *The Holocaust and the Postmodern* (OUP 2004) and the editor or co-editor of four books *Reading the Lord of the Rings* (Continuum, 2006), *Teaching Holocaust Literature and Film* (Palgrave 2008), *Derrida's Legacies* (Routledge 2008), and *J. M. Coetzee in Theory and Practice* (Continuum 2009). He has published articles on a range of writers and issues in philosophy, literary theory and historiography and his work has been translated into five languages. He is the editor of the *Routledge Critical Thinkers* series. He is a Fellow of the Higher Education Academy.

**Dr Ewan Fernie, MA (Edinburgh), PhD (St Andrews).** Chief research interests are Shakespeare, creativity and critical theory as well as religion and spirituality. He is the author of *Shame in Shakespeare* and editor of *Spiritual Shakespeares and Reconceiving the Renaissance*. He is General Editor of the *Shakespeare Now!* series with Simon Palfrey, with whom he has just completed *Dunsinane*, an ambitious novel which starts the day after *Macbeth*. He is currently at work on a study of the neglected demonic element in modern literature and culture and is also cooking up a new critical / creative project with Palfrey and Jo Shapcott on Spenser's *The Faerie Queene* where he will conduct a series of collaborative liturgical experiments based on the first book of Spenser's epic with the experimental theologian Andrew Shanks, the novelist Salley Vickers and the poet Michael Symmons Roberts and others. All his recent and current work aims to find more energetic and immediate ways of writing and thinking about literature in its relation to lived experience and to extend the possibilities of critical form.

**Dr Finn Fordham, MA (Cantab), PhD (London).** Main research interests are James Joyce, modernism, French 19th century influences within modernism, 20th century literary manuscripts and genetic and archival criticism. He is also interested in the contemporary American novel, theories of biography, contemporary poetry, post-colonial literary hoaxes. He is the author of *Lots of Fun at 'Finnegans Wake'* (OUP, 2007) and *I do, I undo, I redo: the Textual Genesis of Modernist Selves* (OUP, 2010), and the co-editor, with Katarzyna Bazarnik, of *Wokół James'a Joyce'a* (Universitas, 2000) and, with Rita Sakr, of *James Joyce and the 19th Century French novel* (Rodopi, 2010). He is beginning work on a study of the emergence of new cultural forms and networks in response to the outbreak of the second world war.



**Professor Andrew Gibson, BA (Oxon), MA (Oxon), BPhil (Oxon).**

Professor of Modern Literature and Theory. He is the author of *Reading Narrative Discourse: Studies in the Novel from Cervantes to Beckett* (Macmillan, 1990); *Towards a Postmodern Theory of Narrative* (Edinburgh University Press, 1996); *Postmodernity, Ethics and the Novel* (Routledge, 1999), and *Joyce's Revenge: History, Politics and Aesthetics in 'Ulysses'* (Oxford University Press, 2002); *James Joyce: A Critical Life* (Reaktion, 2006); *Beckett and Badiou: The Pathos of Intermittency* (Oxford University Press, 2006). He is also editor of *Pound in Multiple Perspective* (Macmillan, 1993); *Reading Joyce's 'Circe'* (Rodopi, 1994), and *Joyce's 'Ithaca'* (Rodopi, 1996); and co-editor (with Warren Chernaik and Marilyn Deegan) of *Beyond the Book: Theory, Culture and the Politics of Cyberspace* (Oxford, 1996), (with Robert Hampson), *Conrad and Theory* (Rodopi, 1998), (with Steven Morrison), *Joyce's 'Wandering Rocks'* (Rodopi, 2002), and (with Joe Kerr) on *Multi-London: Narratives of the Metropolis from Punk to Blair* (Reaktion 2003).

**Dr Sophie Gilmartin, BA (Yale), PhD (Cantab).** Author of *Ancestry and Narrative in Nineteenth-Century British Literature* (Cambridge University Press, 1998), and, with Rod Mengham, of *Thomas Hardy's Shorter Fiction: A Critical Study* (Edinburgh University Press, 2007). She has also produced an edition of Anthony Trollope's *The Last Chronicle of Barset* for Penguin Classics (2001). Her main research interests and publications are in the areas of nineteenth-century literature, visual arts, and maritime studies. She has published on a variety of subjects in this field, including mourning and wedding rituals, ancestry, resurrection and nationhood. She is currently working on a book, the working title of which is *The Accidental Navigators*, about the voyage of two young American women around Cape Horn in 1856, and she was awarded the Caird North American Fellowship from the National Maritime Museum for this project in 2008.

**Professor Warwick Gould, FRSA, FRSL, FEA.** Seconded as Director of the Institute of English Studies, Senate House. Co-editor (with John Kelly and Deirdre Toomey) of *The Collected Letters of W.B. Yeats Vol. II* (Clarendon, 1997); (with Edna Longley) of *That Accusing Eye: Yeats and His Irish Readers: Yeats Annual No. 12* (Macmillan, 1996); and (with Thomas Staley) of *Writing the Lives of Writers* (Macmillan, 1998). He is currently working on two volumes in the Macmillan *Collected Editions of the Works of W.B. Yeats (Mythologies and Early Essays)*, *Yeats's Occult Diary 1898–1901* and a complete revision of A. Norman Jeffares's *A New Commentary on the Poems of W.B. Yeats*. He is Associate Editor of the *New Dictionary of National Biography*, with responsibility for Irish writing since 1780. His other research interests lie in the fields of the history of the book, textual theory, *fin-de-siècle* literature and Australian literature.

**Dr Vicky Greenway, MA & PhD (London).** Vicky received a Henry Moore postdoctoral fellowship in 2007–2008 to aid research for a book on Romantic poetry and sculpture. Her research interests lie in literature's dialogue with the arts in the nineteenth century and more generally in the negotiation of ideal/real relations in nineteenth century poetics. Her AHRC funded PhD thesis 'Victorian literature and the Risorgimento' (completed March 2007) explored how Victorian writers appropriated the topic of the Italian nationalist movement in order to discuss their concerns over art's relation to society and the material world.

**Professor Robert Hampson, BA (London), MA (Toronto), PhD (London), FEA, FRSA.**

Author of *Conrad: Identity and Betrayal* (Macmillan, 1992) and *Cross-Cultural Encounters in Conrad's Malay Fiction* (Macmillan, 2000). He has edited the Penguin editions of Conrad's *Lord Jim*, *Victory* and *Heart of Darkness*; Kipling's *Something of Myself* and *In Black and White/Soldiers Three*; and Rider Haggard's *King Solomon's Mines*. He has co-edited (with Peter Barry) *New British Poetries* (Manchester University Press, 1993), (with Andrew Gibson) *Conrad and Theory* (1998), (with Tony Davenport) *Ford Madox Ford: A Reappraisal* (2002), (with Max Saunders) *Ford Madox Ford and Modernity* (2003), and (with Will Montgomery) *Frank O'Hara Now* (forthcoming). Editor of *The Conradian* (1989–95); an Associate Editor of the Cambridge Edition of Conrad's Works and Contributing Editor to the e-journal of the Centre for Research in Poetics. Research interests are in nineteenth and twentieth-century literature and in creative writing, and his recent publications include work on Conrad, Joyce, Ford, contemporary English and American poetry, and (post)colonialism. Current research includes a monograph on postmodernism and poetry, and another monograph on Conrad.

**Dr Judith Hawley, BA (Camb), DPhil (Oxon).** Main research interests are in eighteenth-century literature, medicine and science; Laurence Sterne; encyclopaedias; and late eighteenth-century women writers. In addition to editing Jane Collier's *The Art of Ingeniously Tormenting* (1994), and Henry Fielding's Joseph Andrews and Shamela (Penguin Classics, 1999), she has edited a volume of selected works of Elizabeth Carter for the Pickering & Chatto series *Bluestocking Feminisms* (1999). She is also General Editor of the Pickering & Chatto series *Literature and Science 1660–1832*, (2003). Other publications include articles and chapters on Charlotte Smith; Mary Robinson; women writers reading Shakespeare; Siamese twins; and *Tristram Shandy*. She is currently working on a monography, *The Circle of Arts and Sciences*.

**Dr Betty Jay, BA (Southampton), PhD (London).**

Main research interests are in twentieth-century literature, gender, contemporary writing and war. She is co-editor of *The Discourse of Slavery* (Routledge, 1994) and editor of *E. M. Forster: A Passage to India* (Icon Critical Guides, 1998). She is the author of *Anne Bronte, Writers and Their Work* (Northcote House, 1999) and *Weird Lullabies: Mothers and Daughters in Contemporary Film* (Peter Lang, 2008). She is currently working on a study of contemporary rites of passage fiction.

**Susanna Jones** graduated in Drama/Theatre Studies from Royal Holloway College in 1988. She subsequently worked abroad, in Japan and Turkey, as an English teacher and radio script editor. In 1996 she studied for an MA in Novel Writing at the University of Manchester. She was lecturer in Fiction Writing at the University of Exeter from 2003–5. Susanna is the author of three novels, *The Earthquake Bird* (2001), *Water Lily* (2003) and *The Missing Person's Guide to Love* (2007). She has also published short stories and book reviews. Her writing has been translated into twenty languages and won four awards: The CWA John Creasey Dagger (2001), John Llewellyn Rhys Award (2001), Betty Trask Award (2002) and Book of the Year (for the Hungarian translation, 2004).

**Dr Ruth Kennedy, BA (Newcastle), MA (Bristol), PhD (Bristol).**

Research interests are in Middle English alliterative verse, drama, guilds and London history, manuscript studies and textual criticism. Editor of *Medieval English Measures: Studies in Metre and Versification* (Paregon Special Issue,

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2000) and *Three Alliterative Saints' Hymns* (Early English Text Society 321, Oxford UP, 2003). She runs LOMERS (the London Old and Middle English research seminar) and is co-editor of the conference proceedings, currently *Writers of the Reign of Henry II* and *Authority and Subjugation in Writing of Medieval Wales* (Palgrave-Macmillan, 2005 and 2008).. She is at present finishing an edition of *The Debate between the Eye and the Heart* with Emeritus Professor W. A. Davenport.

**Dr Kristen Kreider, BA (Indiana University), MA (Arizona State University), PhD (University College London)** is a practising poet and artist whose research develops a 'material poetics' at the crossover between poetry, fine art and spatial practice (Toward a Material Poetics: Sign, Subject, Site [PhD completed 2008, UCL]). In collaboration with artist and architect James O'Leary, Kristen works through an integrated visual-spatial-poetic practice to engage with sites of architectural and socio-cultural significance, exposing and re-contextualising the site in question through performance, installation and time-based media. Kreider + O'Leary have performed and exhibited work in the UK as well as internationally in Japan (Kansai, 2009; ArtX Toyama, 2006), Italy (Bagno Vignoni, 2008), Ireland (European Capital of Culture, 2005) and Croatia (Art Radionica Lazareti, 2005).

**Dr Ruth Livesey, BA (Oxon), MA (Warwick), PhD (Warwick):** Research interests focus upon gender, politics and the history of ideas in nineteenth-century culture. She has published articles on gender, philanthropy and urban exploration in the *Journal of Victorian Culture* and *Women's History Review* and more recent work on William Morris and socialist aesthetics has appeared in *Victorian Literature and Culture*. Her book, *Socialism, Sex and the Culture of Aestheticism in Britain, 1880–1914* was published by Oxford University Press in 2007. She is currently working on book on the stagecoach and nineteenth-century fiction which will examine works by Charlotte Bronte, Walter Scott, Charles Dickens, and George Eliot. Ruth Livesey is assistant editor of the *Journal of Victorian Culture* and the co-editor (with Ella Dzelzainis) of *The American Experiment and the Idea of Democracy in British Culture, 1776–1914* (Ashgate, forthcoming) to which she contributes a chapter on Henry James and Matthew Arnold.

**Dr Elaine McGirr, BA (Rochester, New York), MA (Washington, St Louis), PhD (Washington, St Louis).** Main research interests are in the eighteenth-century cultural marketplace, particularly the movement across media and genres; the performance of masculinity; Samuel Richardson; and the intersection of state- and stage-craft. Recent publications include *Eighteenth-Century Characters* (Palgrave, 2007) and *Heroic and Political Crises, 1660–1745* (Delaware University Press, 2009). She has also published articles on *Clarissa*; masculinity and *Sir Charles Grandison*; Aphra Behan's *Oronoco*; and the re-writing of the 1745 Jacobite rebellion as farce. She is currently working on the art and times of Colley Cibber.

**Dr Ben Markovits, BA (Yale), MPhil (Oxford).** He has published four novels, *The Syme Papers* (Faber, 2004), *Either Side of Winter* (Faber, 2005), *Imposture* (Faber, 2007), and *A Quiet Adjustment* (Faber, 2008), the last two part of a trilogy of novels about Lord Byron. *Playing Days*, a novel about basketball, will be published by Faber in 2010. He was awarded a fellowship to the Radcliffe Institute of Advanced Studies in 2009, and won a Pushcart

Prize for his short story 'Another, Sad, Bizarre Chapter in Human History'. He has published essays, stories, poetry and reviews on subjects ranging from the Romantics to American sports in *The Guardian*, *Granta*, *The Paris Review*, and *The New York Times*, among other publications.

**Dr Mark Mathuray, BA Hons. (Witwatersrand, South Africa), MA (Sussex), PhD (Cantab).** Research interests include African literatures, postcolonial studies in literature and culture, modernism, dissident sexualities and literary theory. He has published various articles on religious discourses in African literature and has recently published *On the Sacred in African Literature: Old Gods and New Worlds* (Palgrave Macmillan, 2009). He is currently working on modernist literary practices in West Africa and the representations of dissident sexualities in postcolonial fiction.

**Dr Will Montgomery, BA (Cambridge), MA (Queen Mary, University of London).** He remained at Queen Mary for his AHRB-funded PhD, which was on the writing of contemporary American poet Susan Howe. He subsequently taught poetry, modernist literature and critical theory at Queen Mary, Royal Holloway and Southampton universities. In January 2007 he joined Royal Holloway as RCUK research fellow in contemporary poetry and poetics. He is completing a book entitled *The Poetry of Susan Howe: History, Theology, and Authority in Contemporary Poetry* for Palgrave US and has co-edited, with Prof Robert Hampson, *Frank O'Hara Now: New Essays on the New York Poet* for Liverpool University Press. Both will be published in 2010. He is working on a book-length study of short form in American poetry. He is a member of the Poetics Research Group at Royal Holloway. He is interested in aural culture and recently inaugurated an undergraduate course on sound, art and literature.

**Professor Sir Andrew Motion, BA (Oxon), MA (Oxon, M. Litt (Oxon) D.Litt (Aberdeen, Anglia, Brunel, Chester, Hull, Exeter, Open, York St John), FRSL.** Main research interests are in Romantic, twentieth century and contemporary poetry, and creative writing. His publications include: the biographies *The Lamberts*, *Philip Larkin: A Writer's Life*, *Keats and Wainwright the Poisoner*; a novel *The Invention of Dr Cake*; an autobiography *In the Blood*; and editions of the poetry of William Barnes, Thomas Hardy, and the poets of the First World War. Recent publications of his poems include *Selected Poems 1976–1997*, *Public Property* and *The Cinder Path*.

**Dr Catherine Nall, BA, MA, PhD (York).** Main research interests lie in political and chivalric literature, translation theory and practice, and manuscript and early print cultures. Publications include articles on the circulation and reception of military manuals in the fifteenth century and on the English reception of the political works of Alain Chartier. She is currently completing a monograph entitled *Reading and War in Fifteenth-Century England* and an edition (with Daniel Wakelin) of William Worcester's *Boke of Noblesse*.

**Dr Jennifer Neville, BA (Alberta), MA (Toronto), PhD (Cantab).** Main research and teaching interests are in Old English literature, including Tolkien's use of it. Her publications include *Representations of the Natural World in Old English Poetry* (Cambridge University Press, 1999) and articles on seasons, law codes, monsters, plants, national identity, travel, the Assumption of the Virgin, out of body experiences, horses, and riddles in Anglo-Saxon literature. She is currently working on a monograph on the Old English riddles of the *Exeter Book*.

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**Dr Redell Olsen, BA (Camb), MA (Staffs), PhD (London).**

Main research and teaching interests are in visual art and contemporary poetry, particularly the scripto-visual in contemporary women's poetry. Her visual work was included in *Verbal Inter Visual* at St Martin's, and she has published *The Book of Fur* (2000) and *Small Portable Space* (Reality Street, 2004). She is currently editor of the electronic journal *How 2* and working on a monograph on contemporary poetry.

**Dr Deana Rankin, MA (University of Ulster), MA, DPhil (Oxon).**

Chief research interests are in Shakespeare, Renaissance and seventeenth-century drama – including Shakespeare in performance and film – classical republicanism in Early Modern France and Britain, and modern British and Irish drama. Author of *Between Spenser and Swift: English Writing in Seventeenth-Century Ireland* (Cambridge, 2005) and a number of articles on early modern drama. Currently working on a study of the representation of assassins and assassination on the early modern English stage.

**Professor Adam Roberts, MA (Aberdeen), PhD (Camb).**

Professor of Nineteenth-Century Literature (particularly poetry), Science Fiction, postmodernism and Creative Writing. He is the author of *Robert Browning Revisited* (Twayne, 1997), *Silk and Potatoes: Postwar Arthurian Fantasy* (Rodopi, 1998), *Science Fiction* (Routledge 2000), *Fredric Jameson* (Routledge New Critical Idiom, 2000) and *Victorian Culture and Society: the Essential Glossary* (Arnold/Hodder). He edited *The Oxford Authors: Robert Browning* (Oxford University Press, 1997) and *The Oxford Authors: Tennyson* (Oxford University Press, 2000). He has published many novels as well as a number of other works including the parodies *The Soddit* (Gollancz, 2003) and *The Sellamillion* (Gollancz, 2004).

**Professor Kiernan Ryan, BA (Cantab), MA (Cantab), PhD (Amsterdam), FRSA, FEA, Fellow of Murray Edwards College, University of Cambridge.**

Chief research interests are in Shakespeare and Renaissance literature, literary theory, twentieth-century Irish writing and modern British fiction. He is the author of *Shakespeare* (1989; 2nd edition, 1995; 3rd edition, 2002) and *Ian McEwan* (1994; 2nd edition forthcoming 2010), and the editor of *King Lear: Contemporary Critical Essays* (Macmillan, 1993), *New Historicism and Cultural Materialism: A Reader* (Edward Arnold, 1996), *Shakespeare: The Last Plays* (Longman, 1999) and *Shakespeare: Texts and Contexts* (Palgrave Macmillan, 2000). He wrote the Introduction for the new Penguin edition of *King Lear* (2005). His latest book is *Shakespeare's Comedies* (Palgrave Macmillan, 2009).

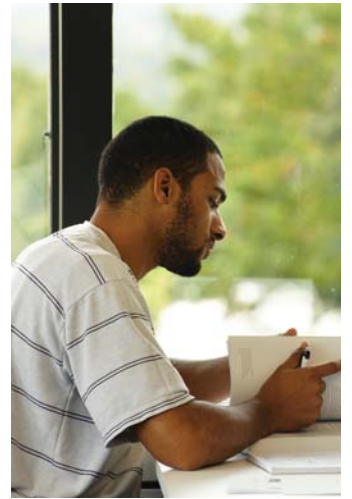
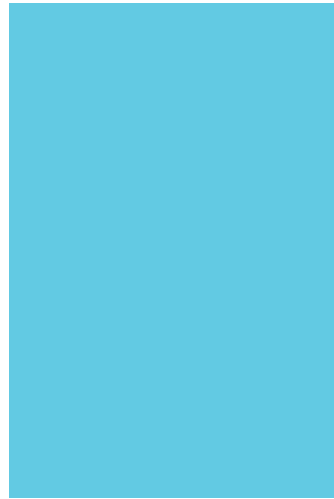
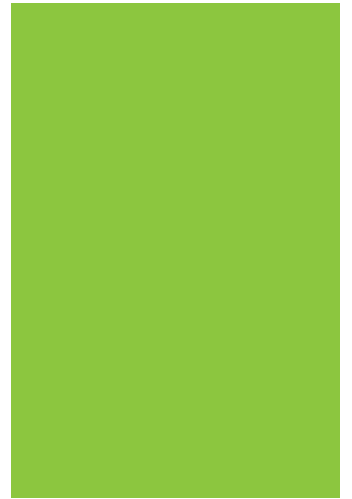
**Jo Shapcott, MA (Trinity College, Dublin), BA (Oxford).**

Her teaching and research interests revolve around contemporary poetry. *Her Book: Poems 1988 – 1998* (2000), consists of a selection of poetry from her three earlier collections: *Electroplating the Baby* (1988), which won the Commonwealth Poetry Prize for Best First Collection, *Phrase Book* (1992), and *My Life Asleep* (1998), which won the Forward Poetry Prize (Best Collection). Together with Matthew Sweeney she edited *Emergency Kit: Poems for Strange Times* (1996). *Tender Taxes*, her collection of conversations with Rainer Maria Rilke's poems in French, was published in 2002. Jo Shapcott has worked with a number of musicians on collaborative projects. The world premier of 'Gladestry Quatrains', a song cycle using her poems and set by composer John McCabe, was performed at the Presteigne Festival, 2005. She has also collaborated on a number of poetry projects with scientists, and is the editor of *Discourses*, a collection of new poems by leading poets in response to the work of contemporary scientists, published in 2002. She is commissioning editor for Arc publications and is currently working on a book of poems provisionally titled *Of Mutability*.

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**Royal Holloway, University of London**  
 Egham, Surrey, TW20 0EX  
 T: 01784 434455  
[www.rhul.ac.uk](http://www.rhul.ac.uk)

