

Warwick Classics Society presents

The Frogs

by
Aristophanes

24-25th January

2019

Warwick Arts
Centre

Directed by
Kelsi Russell



warwick
arts centre



Director's Note

Kelsi Russell

When I was first asked to write a director's note, I had no idea where to start. I spent hours staring at a blank laptop screen, not because I was struggling to find things to write, but because I found the idea of condensing my whole *Frogs* experience into a few paragraphs impossible. My election as director last year seems like a lifetime ago. Whilst I would love to go back and tell myself to be less naïve in thinking that it would be a straightforward job, I would never change anything from this experience. It has been an absolute pleasure working with both our cast and production team, and I can't stress enough just how talented each individual is and how hard they have all worked. Reading a director's note can often lead to the easy assumption that the whole play has been a product of one individual's work. This is just not true. The art of creating a piece of musical theatre comes about through the relationship between a director and their cast and production team. Throughout this process, ideas are exchanged and bounced off one another, until they morph into what you see on the stage before you: a piece of work that comprises a little bit of everyone.

Our production team have been the most diligent group of people. It has been an amazing process to see them physicalise our combined visions and bring them to life on stage. I also can't thank them enough for how professionally they have acted and how well they have worked, even with the most stressful deadlines hanging over their heads. The cast continuously surprised me with each rehearsal, making me look forward to working with them each and every day, as they never failed to make me laugh (in a good way) and took on board everything I would say with energy and positivity. Special thanks also go out to Kirk Hastings, our musical director, whose compositions and charisma were the backbone of the production. When first deciding to make Aristophanes' *Frogs* a musical back in April, we were both filled with dread and excitement for the mammoth task that we had set ourselves, understanding just how much more work is involved in putting together a musical than a play. But when reading the script, we thought that it was something that must be done, as only songs could express the energy and character of the script in the way that spoken words just couldn't. I must commend Kirk

for this, since he truly rose to the challenge and created songs which far exceeded my expectations.

Admittedly, when I was first given Aristophanes' *Frogs* to direct, I was terrified at the thought of having to stage a comedy. Mentally, I was ready and looking forward to staging a Greek tragedy that I was familiar with from past drama productions. But now, I was being thrown right into the deep end and was having to direct an ancient Greek comedy that I had never read. I thought to myself: how am I going to be able to make a 2000-year-old play funny? How is a modern audience going to even relate to what is happening on the stage when a Greek god is the hero? However, when reading the play, I instantly fell in love with it. The physical nature of the comedy and its haphazard style intrigued me, and my head was overwhelmed with different ideas of how we could put it together on stage.

Upon further readings, what fascinated me the most was the transformation of Dionysus' character and the idea of rebirth through his journey. By this, I refer to the symbolic meaning of the journey to the underworld and how Greeks who adhered to mystic cults understood that once you travel down and you 'die', you can be reborn anew. Dionysus is also reborn in a

metaphorical way by changing his views on Euripides and Aeschylus, since he starts by fanatically supporting the former but ends up choosing the latter to be resurrected. I aimed to explain this change of heart through Dionysus' growing strength and seeing him as an independent character who, towards the end of the play, voices his own thoughts rather than the current popular opinion. His lack of confidence in his own persona, I thought, was clearly illustrated in the repetitive theme of disguise. I felt that this physicalised his insecurities as a character because, whilst he obviously wished to disguise as Hercules to gain entry to the underworld, he clearly lacked confidence when he came into comparison with the hyper-masculine Hercules. Hence, disguise is used as a tool to show Dionysus' imitation of others to find security in his own skin. An example of this is when he tries multiple times to think of how to knock on a door in a 'masculine' manner and even tries to convince



'Frogs' Cast Rehearsal

himself that he has succeeded in doing so. However, we find Dionysus coming into his element when he makes it to the underworld and removes his disguise. He finally fully develops and embraces his skill as a god of theatre as he fairly judges and analyses the two playwrights; by doing so, he earns his title of the god of theatre by displaying just and uncorrupted judgment towards the two poets.



'Frogs' messing about – from the Frogs trailer

To link back to this idea of what was popular opinion, when reading the play, I imagined that the consensus would have supported the recently deceased Euripides, who symbolised a new age of theatre. However, throughout the show, we are reminded by the chorus that during the time of Euripides, Athens had lost its greatness. It is this idea that also lies at the heart of this inevitably political comedy, as the playwrights Euripides and Aeschylus are played against each other, with one being the 'slayer' of Athens' traditional values and the other the 'saviour', who could resurrect their golden age. To explain why Aeschylus is the saviour in this play, we need look no further than his own plays whose narratives focus on the legendary battles of the past and whose imagery displays the power of nature. However, under the influence of the new intellectualism, represented in this play by Euripides, the Athenians instead favoured the ways of the weak demagogues who manipulated the public in their own interests to gain power. Euripides himself in the play acts like a demagogue by using his decorative language to trick the public into favouring his plays, as opposed to the bolder and grander themes of Aeschylus which instructed the more righteous behaviour of Athenian citizens.

The above of course only scratches at the surface of this phenomenally complex and layered play. I hope that by watching the show, you will notice the many themes and ideas that I haven't had a chance to touch upon here, and that you will be inspired to delve into the play's vast scholarship. I hope that you will, as I did, consequently develop a love for both this play and Greek comedy as a whole.

Please, sit back and enjoy.

Aristophanes, tragedy and the motif of regeneration in the *Frogs*

Dr Emmanuela Bakola

Few works of literary criticism have had an effect as drastic in shaping our perceptions of Greek tragedy as Aristophanes' comedy *The Frogs*. The belief – still taught in many schools today – that the 'old' tragedy of



The 'Aeschylus' of Frogs vv. 814-29 in the Aristophanic imagination

Aeschylus was grand, but rather primitive, 'epic', but difficult and unapproachable for the common person, and that Euripides, his subversiveness and his experimentations were responsible for the gradual degeneration of the tragic genre are largely owed to the brilliant caricatures of the two tragic poets in *Frogs*. These perceptions were perpetuated and ossified by F. Nietzsche in his writings on Greek tragedy, but although they are based on actual elements of the authors' styles and plays, they are, ultimately,

distortions. However, they are distortions with a fascinating background. It is this background and its importance for making sense of the ending of the play that I want to explore in this piece.

To understand the reasons why Aristophanes chose to portray the two tragic poets in these terms, one should look at the intellectual and artistic context in which the comic poet composed his plays. In the fifth century, comedy was a genre that fiercely rivalled the popularity of tragedy. Tragedy was at the time an overwhelmingly dominant cultural phenomenon, reigning supreme in the Athenian performance scene – whereas until the early fifth century, the 'stars' were choral lyric and epic. In this crowded cultural environment, as soon as comedy was granted an official place at the dramatic festivals, it developed a deeply competitive

attitude, 'fighting' to be taken as seriously as tragedy in its role in the *polis* and to survive in the Greek canon.

As a result, from its very beginnings, comedy made a target of the tragic plays that delighted the audiences in Athens and all around the Greek world. As we can see from the surviving fragments and plays, the genre as a whole openly rivalled tragedy, made fun of it, rejected it, distorted it, pointed to its flaws, inconsistencies and absurdities, and subverted it. At the same time, the obsession with tragedy, harbouring a deep fascination and admiration, gave comedy ample opportunities for its self-definition as a genre. For Aristophanes, especially, this became a pervasive preoccupation. There is no Aristophanic comedy that does not engage, to some level at least, with the cultural phenomenon of tragedy. But well before Aristophanes, other comic poets had entered this arena of 'doing comedy through tragedy': notably Cratinus, one of the three canonical poets of ancient comedy and older rival of Aristophanes. In the fragments that survive from his works, we can see extensive parody, and engagement with, the tragedy of Aeschylus, including of the *Oresteia* and the (then perceived as genuinely Aeschylean) *Prometheus* trilogy. Most impressively of all, however, in these same plays we find Cratinus defining himself as the 'Aeschylus of comedy'. In the 430s that Cratinus flourished, Aeschylus had already been recognised as a canonical classic, and even more so, as the 'father' of tragedy. So, Cratinus, basking in the sun of his older (and now dead) fellow Athenian playwright Aeschylus and appropriating the status he had in the minds of the Athenians, presented himself through his own plays as doing and being the 'new Aeschylus' – of comedy.

When Aristophanes entered the comic competitions in the early 420s, the poets' 'game' of aligning themselves with a major personality of the Athenian cultural scene had been around for a while. Different poets had aligned themselves with Homer, Hesiod, Archilochus, Hipponax, Solon and others. For the rising star Aristophanes, who had only recently entered the competitive arena of comedy, a major response to his older rival Cratinus 'the Aeschylean' was overdue. So, as early as 425 BC, in his oldest surviving play *The Men from Acharnae* Aristophanes aligned himself with Euripides – and he continued to do so until the end of the 410s. To the old glory of Aeschylus, Aristophanes contrasted the modern inventiveness of Euripides. He also used as basis of his and Euripides' 'shared genius' the idea that both poets were innovators, that they did

new things with their old and (allegedly tired) art, comedy and tragedy. At the time, Euripides was known as an experimenter with music, content, form and other components of the tragic art, and was understood to be pushing the genre's boundaries, so Aristophanes' majestic stroke had a basis in reality. Aligning himself with that perception, Aristophanes claimed that his comedy was experimental, original and far from repetitive. In contrast, he presented his older rivals (including Cratinus) as has-beens, who, having ran out of ideas, had brought the art of comedy to the level of cheap farce. These are claims that we can see in the very beginning of *Frogs*, when Xanthias and Dionysus argue about what jokes to make. In the familiar Aristophanic manner, both claims – of originality and of sophistication – are undercut at the same time, as the play both repeats the same jokes and indulges in low farcical humour!

Furthermore, for Aristophanes, innovation came from learnedness and honed technique. So, as opposed to his older rivals, whom he portrayed as composing comedy by relying on inspiration (often inadequate), Aristophanes claimed that he composed great comedy thanks to his books, his vast knowledge of other poetry, as well as to his great skill. In comedy's relentlessly physical imagination, skill became a craft, and inspiration a reliance on wine. So, Aristophanes constructed his master poet Euripides as a crafty individual (and later a master builder), and presented old Cratinus, who claimed to be inspired by Dionysus, as a mere drunk who wet his bed and could not fulfil his conjugal duties. For, as the last jibe suggests, comic poets connected artistic creativity with sexual prowess and fertility: capitalising on this connection, Aristophanes presented himself as the boyfriend of comedy whilst branding Cratinus as an old drunk who was unable to have an erection.

The poetic contest of *Frogs* is largely built on the binary 'old and inspired' poets (Cratinus-Aeschylus) vs. 'new and technical poets' (Aristophanes-Euripides). When the play starts, Dionysus sets off on a journey in search of good poetry, namely poetry that is capable of regenerating the 'dead' cultural life of Athens. At this point, as Dionysus' passion for everything modern and experimental suggests, he believes that good poetry is embodied in Euripides, the poet of innovation and experimentation. Dionysus, in other words, largely embodies the Aristophanic attitude that we saw above; we are thus justified to read this journey also as a *poetic* journey of no other than the poet 'Aristophanes' himself (or, more accurately, his poetic persona). Therefore, in many ways, Dionysus

embodies the poet 'Aristophanes' going on a poetic journey in search of what constitutes good, fertile poetry.

However, as Dionysus-'Aristophanes' undergoes his journey, he gets initiated into the Dionysiac cult, which is embodied in this play by the initiates, the main chorus of the play. Through this process of initiation and his symbolic 'death' that his journey to the underworld effects, the play's hero prepares himself for his own regeneration – a regeneration that we can now recognise to concern not only Dionysus, but also 'Aristophanes'. In other words, in *Frogs*, after a long career of projecting a 'Euripidean' persona, 'Aristophanes' turns 'Aeschylean'.

This regeneration comes gradually, but steadily. We find sperms of the Aristophanic 'change of heart' in the homage that the play pays to Cratinus, the 'old and inspired' poet whom here it identifies with the god Dionysus himself (*Frogs* 357). Furthermore, the whole atmosphere of the play is pervaded by a Dionysiac spirit, including a desire for transformation, a longing for things to change from what they have been. The play criticises new attitudes to politics, deplores the unreliability of the new politicians, and expresses the desire to go back to the old values, and trust the tried-and-tested citizens once again. Ultimately, the regeneration and transformation that the whole play builds up to comes about at the judgement of the poetic contest: Dionysus-'Aristophanes' chooses Aeschylus and drops Euripides, and alongside him, rejects the new, experimental and controversial way of being, and of making poetry.

But is Aristophanes, and the city, going to stick to what now seems an earnest pledge, or is this one more Aristophanic trick? Comedy's discourse is notoriously slippery, and it is ultimately up to us to decide!

Cast List

Dionysus – Hamish Traill
Xanthias – Wilkie Dickinson-Sparkes
Euripides – Max Stapleton
Aeschylus – Angus Watson
Chorus Leader – Lucy Kitcher
Aeacus – Eliza Hackett
Hercules – Seb Chapman
Pluto – Leo Crozier
Chorus Major 1 – Dan Turley
Chorus Major 2 – Hannah Tier
Chorus Major 3 – Zoe Baker
Chorus Major 4 – Jenny Benton
Chorus Member – Megan Cradock
Chorus Member - Zen Heng Yi
Chorus Member – Emma James
Chorus Member – Jasmine Thiarai
Chorus Member – Katharine Broderick
Chorus Member – Theo Guinness

Production Team

Director – Kelsi Russell
Stage Manager – Mo Taher
DSM – Clare Mahon
Assistant Director/Producer – Tom Smith-Macey
Academic Consultant and Executive Producer – Dr Emmanuela Bakola
Sound Assistant – James Blackmore
Lighting Designer – Clare O'Donoghue
Impact Officer – Richa Snell
Stage Designer and Stage construction – Max Stapleton
Music Director and Composer – Kirk Hastings
Stage Manager – Mo Taher
Assistant Stage Manager – Matt Deimer
Assistant DSM – George Fletcher
Head of Props – Holly Raidl
Assistant Props – Anna Henderson
Head of Costumes – Sarah Acton
Assistant Costumes – Jasmine Thiari
Choreographer – Megan Cradock

Principal Cast

Dionysus - Hamish Traill



When I first started reading the *Frogs* it seemed fitting that as the god of wine, general debauchery and theatre, Dionysus should have his own comedy, and the idea of it being his travels to the underworld immediately grabbed me as a premise. However, his character in the play surprised me. While he is certainly childish and stuck up, the story is

also one of him 'growing up' in many respects, learning more about what he is supposed to be the god of (theatre) and coming to new understandings on the matter. This is my first time performing with the Warwick Classics Society, and I have found it such an honour and joy to portray Dionysus, both for his idiotic comedic aspects and more nuanced personal growth. I sincerely hope our audiences enjoy watching the *Frogs* as much as I do performing in it.

Xanthias - Wilkie Dickinson-Sparkes

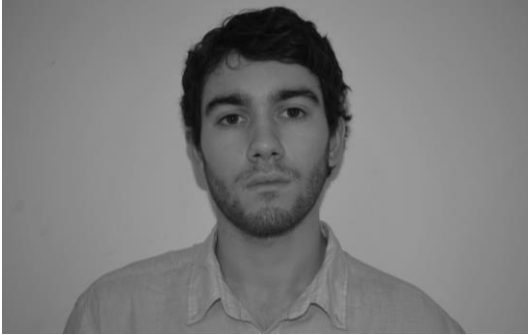
Frogs has been such a fun play to be involved in, and it's so wonderful to see a comedy being put on at Warwick, where the student body seems to favour darker or more intense plays. Xanthias, in particular, has been an absolute hoot to portray. I love the way he interacts with the audience, and that he gives me a chance - as an actor - to simply mess



about and have fun with the character. Having never had the chance to portray a singing character onstage before, I have loved working with Kirk Hastings on my musical number(s). And, of course, acting opposite one of my best friends Hamish (Dionysus) has made the rehearsal and performance process a joy to be part of.

I have been in a few other shows at Warwick, including *The Tamer Tamed* by John Fletcher, Shakespeare's *Titus Andronicus*, a show at the Edinburgh Fringe called *That's So GCSE*, and most recently in *Takin' It Easy 1916*.

Euripides ~ Max Stapleton

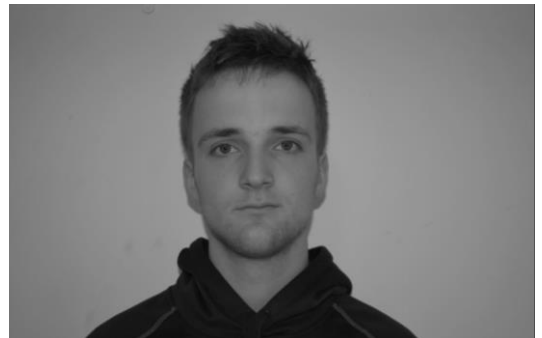


Euripides is an interesting character to portray. He isn't a bad guy, but he becomes fiercely antagonistic, representing the 'talkers' when Athens needs 'doers.' The task is presenting him in a way that gets modern audiences to see that, but not lose all sympathy for him in the process.

I'm a second year Ancient History and Classical Archaeology student, and I've always had a fondness for theatre and performing. Being part of this production, which I also designed the set for, has left me with a real appreciation for the numerous polarities and oppositions Aristophanes establishes within the play. *Frogs* is filled with clashing ideas that I've enjoyed helping to depict, both through my character and through the set.

Aeschylus ~ Angus Watson

This is my first year studying at Warwick, so taking part in the production has been a great introduction to the Department! Taking part in the play was my first introduction to *Frogs*, and it has been fun to discover more about it during the rehearsals. Playing Aeschylus has been a fantastic experience as it's great to act a character so different from my own, and his grumpy, 'stick in the mud' personality is very fun to portray.



Chorus leader ~ Lucy Kitcher



Frogs has been a totally new and incredibly fun experience for me, it has been a joy to delve into the story and humour of it throughout the production. I have been involved in the Classics play on stage and backstage in all my three years here at Warwick, and each one has been something very different to be involved with, but always

fostered new friendships and opportunities. *Frogs* is no exception! We've gone bigger than before, dipping into facets of theatre that have been new to many of us. For me, it has been the first time performing in an ancient comedy which has been refreshing and eye-opening. My role as chorus leader has been given an exciting dimension by the vision of Kelsi as a ringmaster/puppeteer testing

and challenging Dionysus at every step, and it has been fascinating to put into practice.

Aeacus - Eliza Hackett

I have enjoyed being part of the classics play so much this term! I was really keen from early on to take part in as much drama as possible, and finding out that I could combine my passion for theatre with my Classics course was amazing! I am greatly enjoying playing Aeacus. The character is so fun and the rest of the cast are a joy to work with. It's been a great way to spend my first term at Warwick!



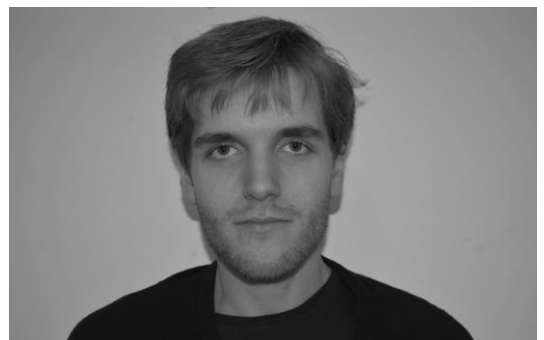
Hercules - Seb Chapman



I am a 2nd year Classics student with a passion for music, sleeping and pretty much anything else other than actual work. During the day you can generally find me hanging around on campus or wandering about Leamington, but more often than not I'll be in my bed getting some well-earned rest (in my opinion). *Frogs* is my second major production with Warwick Classics Society, but my first as a principal, making this a new and exciting experience and one which has been a lot of fun from the start. I've greatly enjoyed making this fantastic play come to life and I can't wait to get involved in next year's production!

Pluto - Leo Crozier

The Classics Play has been an instillation I've jumped to get involved with every year I have attended the University of Warwick. Coming together with the Classics Society to transform the ancient texts that we dedicate so much time to, into a vivid entertaining production has been one the reoccurring pleasures available during my study. The role of Pluto is one of great precedence and, oh boy, do I preside.



Chorus

Zoe Baker



Jenny Benton



Katharine Broderick



Megan Cradock



Theo Guinness



Emma James



Jasmine Thiarai



Hanna Tier



Dan Turley



Zen Heng Yi



Our Special Thanks



Any undertaking of this scale cannot come together without the support of a great many people, and we would like to thank everyone who has been involved in getting this project up and running. We cannot name you all, but you know who you are, and we appreciate everything that you have done for us. Special thanks, however, must go to the following groups and people, without whom the Warwick Ancient Drama Festival could not exist.

First and foremost, we would like to extend our thanks to the generous support and funding of the following bodies:

**The Warwick Impact Fund
IAS Impact Development Fund
Warwick Widening Participation Fund
Warwick Academic Resourcing Committee**

In addition, we would like to thank **Warwick Arts Centre** for allowing us to stage our production here, and for their continuous support.

Creatively, we are indebted to **Ian Johnston** for allowing us to use his amazing translation of *Frogs* for our production. We also extend our heartfelt thanks to **Kirk Hastings** for his fabulous, atmospheric music which has truly brought our production to life. And a big thank you to our very own multi-talented Euripides, **Max Stapleton**, for his Set Design and Stage construction.

Finally, we would like to thank the Department of Classics and Ancient History for their continued support of the Warwick Classics Society's yearly production. We are especially indebted to **Dr Emmanuela Bakola** – as ever – for her continued championing of the Warwick Ancient Drama Festival, her mentoring of the director and cast with her research on *Frogs*, her enthusiasm and her inexhaustible efforts with raising funds, without which none of this would have been possible. We would also like to thank **Susan Doughty** and **Kymberley O'Hagan** in the Departmental Office for their tireless work, and **Prof Zahra Newby**, our Head of Department, for supporting our endeavours. Thanks also to **Harvey Aungles**, to **Hannah Thorpe**, and to **Dr Paul Grigsby**. Last, but not least, thank you to **Prof Michael Scott**, for overseeing the project while Dr Bakola was on study leave, and for securing additional funding via the Widening Participation Fund.

Warwick Classics Network



The **Warwick Classics Network** is a thriving community of teachers and academics dedicated to the promotion and support of Classics and Classics teaching in Coventry, Warwickshire and beyond.

Launched in 2018 and based in the Dept. of Classics and Ancient History at Warwick University, the WCN is spearheaded by Prof. Michael Scott and supported by the Warwick Widening Participation Development Fund, the Warwick Impact Fund and the charity Classics for All. From May 2018, a dedicated Research Fellow in Outreach and Impact, Dr Paul Grigsby, has been engaged to facilitate the running of the WCN and to meet the WCN's three key objectives:

- **To provide teachers of classical subjects with resources, advice, and an active support network.** Our WCN website with its ever-evolving teaching resource section STOA is an integral part of this support, and we are currently working with Classics for All in developing a suite of online resources aimed at supporting the teaching of the Ancient History curriculum.
- **To promote the teaching of Classics in schools not currently offering Classical subjects on their curriculum.** Working alongside Classics for All and the AHRC-funded Advocating Classics Education, we provide information on training and funding available for introducing Classics to schools. The WCN are currently helping to introduce Classics to schools in Coventry and Rugby.

CLASSICS FOR ALL
Championing Classics in Schools



- **To promote the research undertaken by Warwick academics to a wider audience.** Through public events and the creation of specialised online resources (such as our #AskAnAcademic videos), the WCN are dedicated to bringing the work of Warwick Classics to the wider world.



Outreach and Impact activities form an integral part of the programme of the WCN and the Dept. of Classics and Ancient History. Our annual Ancient Drama Festival attracts over 1000 students and teachers from across the UK, and in 2018 the department was awarded the University of Warwick Public Engagement Award for its Outreach activities.



Prof. Michael Scott, whose frequent public lectures and high-profile TV appearances make him a central focus of the WCN and the department's public face, won the University's Outstanding Community Contribution Award in 2016 and has recently been seen presenting his landmark series *Ancient Invisible Cities* on BBC2.

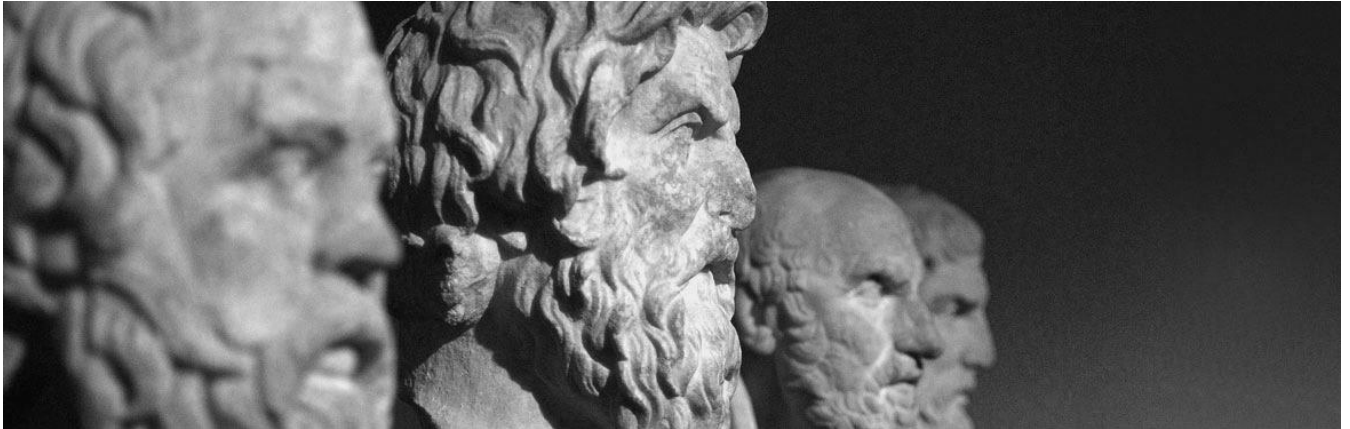


Contacts

Warwick Classics Network
Dept. of Classics and Ancient History
University of Warwick
CV4 7AL
www.warwick.ac.uk/wcn

Email: Paul.grigsby@warwick.ac.uk

Warwick in London Event
Classics and Ancient History Information Evening
February 5th, 2019



Interested in studying the ancient Greek and Roman worlds, and how they shaped modern cultures and societies? Want to learn why the ancient world has had such a wide-ranging influence on arts, philosophy, architecture, and much more besides?

On **February 5th** we will be hosting a **free** information evening at the Stanley Building, King's Cross, where you can learn all about studying Classics and Ancient History with us here at Warwick University.

This event will be an excellent opportunity for you to hear from academic staff and current and former students about studying in our department. You will learn about the various degree options available - our Classical Civilisation degree, our Ancient History and Classical Archaeology degree, our Classics degree and our Classics and English degree – and will hear about the admissions criteria for Warwick, our excellent graduate opportunities, and our exciting intercalated year abroad programme.

Interesting in learning more? Then come along on the 5th Feb and we will show you what studying at Warwick has to offer.

5.00pm - 7.00pm, 5th February 2019

Stanley Building, 7 Pancras Square, Kings Cross, N1C 4AG

Light refreshments will be provided. Students, teachers and parents are most welcome.

Come and study with us at Warwick

If you are interested in the ancient world, and want to explore how the Ancient Greek and Roman worlds have shaped modern cultures and societies, then why not come and study with us here at Warwick?

At Warwick, we'll help you experience why the ancient world has had such a wide-ranging influence on arts, philosophy, architecture, and much more besides. In addition, our innovative programme of modules - inspired by the most recent research and which go beyond what's often found in higher education - will challenge your preconceptions and, above all, capture your imagination.

Why study Classics and Ancient History at Warwick?

- We are **ranked 6th** in the UK's Classics and Ancient History departments in *The Times and Sunday Times Good University Guide 2018* and 7th in the *Complete University Guide 2019*. Warwick University is ranked 9th in the UK in *The Times and Sunday Times Good University Guide 2018* and the *Complete University Guide 2019*.
- We have a **high staff to student ratio** (1:12.6) with many opportunities for one-to-one staff-student interaction, while the close campus university experience means people get to know each other well.



- Our **flexible degrees** offer a wide choice of modules across Greek and Roman culture and language. You will have the chance to explore connections between the classical world and the civilisations of Europe, the Americas, and the Middle East.
- We were **ranked 8th** in the UK's Classics departments in the most recent **Research Excellence Framework**. 80% of our research was rated 4*

(world-leading) or 3* (internationally excellent). This means you will be taught by recognised experts at the forefront of their fields.

- We have a **vibrant community** of postgraduate students studying for MA, MPhil and PhD research degrees or taking taught Master's courses.
- Our dept. boasts a **diverse research culture**. You can work with our internationally-diverse staff on joint projects and get involved with research at all levels from undergraduate to PhD.
- Our **research specialisms** include ancient literature and thought, Greek and Roman history, material culture, Greco-Arabic studies, the history of medicine, numismatics (coinage and money), epigraphy (inscriptions), ancient space, global history and the reception of Classical cultures in the Renaissance.
- Our **innovative and flexible teaching** uses the latest techniques and technologies. Our hands-on learning includes regular trips to museums and classical sites.



- Those on a **Study in Europe** degree have the opportunity to spend a year abroad in Italy. There are also opportunities to study for a year at Monash University (Melbourne, **Australia**), to conduct your own research project abroad over the summer, or to participate in a summer school in **Greece** or **Italy**.
- Warwick is the **third most targeted university by the UK's top 100 graduate employers** (*The Graduate Market in 2018*, High Fliers Research Ltd.) Our Classics students go to jobs in accountancy, consultancy, asset management, high-street fashion, computer games and media as well as continue with further study and research.

Feel inspired? Visit our website <https://warwick.ac.uk/fac/arts/classics>, feel free to get in touch with us, come along to one of our open days, and open yourself up to the opportunities and excitement of studying the ancient world here at Warwick.

Warwick Open Days

**The 2019 Open Days here at Warwick
will be held on the following dates:**

**Friday 21 June
Saturday 22 June
Saturday 5 October
Saturday 19 October**

**For more information, visit our website
<https://warwick.ac.uk/fac/arts/classics>**

We look forward to welcoming you here!