



UNIVERSITY OF  
**OXFORD**

**FACULTY OF  
ENGLISH LANGUAGE AND LITERATURE**

**Classics and English  
FHS Handbook  
2022-2024**

# 1. FOREWORD

## 1.1 Welcome

A warm welcome to your studies with the Faculty of English at Oxford. We are very proud of what we can offer you through your course. We have more tutors and students than any other Faculty of English in the UK and we have been ranked first in the world in our subject for the last three years. Our strength lies in the range of material we cover and the individual attention we can give you to help you find your way. We aim to spark your interest and develop your talents to make you the best critics you can be. Your studies here will be stimulating, testing, challenging, and fun, in equal measure. Oxford has extraordinary resources for the study of English literature and culture; it has outstanding libraries and museums and collections, both famous and little-known; a host of entertainment venues to expand your cultural horizons; beautiful and inspiring buildings; and lovely countryside within reach. There are countless opportunities to learn at Oxford and lots of willing brilliant minds to guide you through them. Do not be afraid to seize every chance and to ask questions. I wish you all the best for your time here.

Professor Marion Turner

Jesus College

Chair of the English Faculty Board.

## 1.2 Statement of coverage

This handbook applies to students starting the course in Michaelmas Term 2022. The information in this handbook may be different for students starting in other years. This handbook contains essential information about the Faculties and the course, but further useful information is available via the English Faculty Canvas pages for undergraduates, or via the Classics Faculty Canvas pages, at: <https://canvas.ox.ac.uk/courses/42438/pages/ba-classics-and-english-overview>. You can find copies of both single-honours handbooks on these sites; you will find further useful information (such as recommended editions of Classics texts) in both.

## 1.1 Version

Version	Details	Date
1.0	Handbook Published	25/10/2022

## 1.2 Disclaimer

The Examination Regulations relating to this course are available at <http://www.admin.ox.ac.uk/examregs/>. If there is a conflict between information in this handbook and the Examination Regulations then you should follow the Examination Regulations. If you have any concerns please contact the Academic Office in the English Faculty on [undergrad@ell.ox.ac.uk](mailto:undergrad@ell.ox.ac.uk).

The information in this handbook is accurate at the time of publication; however, it may be necessary for changes to be made in certain circumstances, as explained at

[www.ox.ac.uk/coursechanges](http://www.ox.ac.uk/coursechanges). If such changes are made the department will publish a new version of this handbook together with a list of the changes and students will be informed.

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## 2 COURSE INFORMATION

### 2.1 Overview

This handbook covers the Honours School of Classics and English, the final two years of the BA (hons) Classics and English award. Undergraduate awards are located at Levels 4, 5 and 6 of the Frameworks for Higher Education Qualifications. The Subject Benchmark Statement for English can be found at [https://www.qaa.ac.uk/docs/qaa/subject-benchmark-statements/sbs-english-15.pdf?sfvrsn=4f9df781\\_12](https://www.qaa.ac.uk/docs/qaa/subject-benchmark-statements/sbs-english-15.pdf?sfvrsn=4f9df781_12)

The subject matter of English period papers is described as 'Literature in English'. Although most of your work, and exam questions, will focus on authors from the British Isles, students are welcome to study texts written outside these countries, in consultation with their tutors.

Where authors' dates span the period paper boundary, you should discuss with your tutor where their work more appropriately falls given your interests. In the exam, it is perfectly acceptable to discuss the work of a cross-period author within either of the periods their work straddles, depending on how you wish to interpret it. You must not, however, include it in both periods.

If you have any issues with teaching or supervision please raise these as soon as possible so that they can be addressed promptly. Details of who to contact are provided in section [4.6](#) of this handbook.

#### 2.1.1 Note on Content

The course explores potentially challenging topics. Literature and the other materials we study sometimes portray extreme physical, emotional and psychological states; depict, question, and/or endorse racist, misogynist and prejudiced views or language; and can include graphic representations of inequality and violence (of all kinds). As a Faculty, we believe that one of the important roles of study in the humanities is to explore and challenge ideas that are shocking or uncomfortable, and to understand their origins, expression and influence. We also recognise that these texts will affect students differently depending on their particular backgrounds and experiences. If anything about the material troubles you, please contact your tutors or welfare supporters.

### 2.2 Educational Aims of the Programme

The BA in Classics and English aims to encourage and enable its students to:

- i) Read widely, acquiring knowledge of written texts in both English and at least one Classical language, and an awareness of the development of historically and culturally diverse literary cultures;
- ii) learn a Classical language to the level required for reading sophisticated literary texts (Course II), or to refine and develop such existing knowledge in a Classical language (Course I);
- iii) develop as independent learners and thinkers;
- iv) develop critical, analytical and comparative skills by engagement with a wide range of texts written in English and in at least one Classical language from a range of historical periods;

- v) pursue a curriculum that is broad and balanced in respect of historical and generic range, analytical approach, depth, and conceptual sophistication;
- vi) develop the ability to read with discrimination; select and analyse appropriate examples, weigh evidence, investigate, analyse, and assess competing historical and critical viewpoints;
- vii) develop skills in the marshalling and deployment of evidence, and in the oral and written exposition of complex ideas through discursive analysis and argument;
- viii) problematise the acts of reading and writing so that students can reflect critically upon textual production and reception both in history and in their own practice;
- ix) think critically and in an historicised manner about the complex relationship between literary texts and their social, political, cultural and other relevant contexts;
- x) develop understanding of the formal and aesthetic dimensions of literary texts, this understanding to be characterised by historical and generic range, depth, and conceptual sophistication;
- xi) acquire intellectual and personal skills which are transferable to a wide range of employment contexts and life experiences;
- xii) engage and enhance enthusiasm for the subject and awareness of its social and cultural importance;
- xiii) develop the capacity through study of key texts and issues systematically to compare classical and English-speaking cultures.

## **2.3 Intended learning outcomes**

### **A. Knowledge and understanding**

Students will develop a knowledge and understanding of:

- literature written in English ranging between the Middle Ages and the present day;
- literature from key periods of classical culture(s);
- one or more classical languages at a sophisticated level;
- aspects of the use of the English language in literary and other texts in modern and / or earlier times, based on an appropriate level of theoretical understanding;
- the intellectual processes involved in the collection and deployment of primary evidence in literary criticism and scholarship;
- a precise and professional technical vocabulary, appropriately deployed;
- the processes of literary production and dissemination operative in different historical periods;
- the different kinds of context that impact on the production and determination of meaning in literary texts;
- the reception of classical texts in literature in English.

### *Related teaching/learning methods and strategies:*

Teaching is by means of Faculty lectures and classes, alongside tutorials and classes arranged by students' colleges. The lectures (open to the whole university) offer instruction in and demonstrations of the application of critical method to literary materials. College classes (typically about 8 students) may address contextual or textual issues and will encourage assimilation of material and oral analysis and exposition. The tutorial (typically 1 or 2 students) will focus on written essays and will often allow the student's own writing to set the intellectual agenda. The essay will form the basis for a wide-ranging discussion. It tests on a regular (but non-examined) basis the student's developing abilities in assimilation and analysis, presentation and persuasiveness. Classes and tutorials, and preparatory work for them, require active learning from the student. The course requires students to read and analyse literature from a very wide range of historical periods and in most recognised literary genres both in Classics and English. Cumulatively it allows students to develop their own intellectual archive of texts, approaches and contexts and encourages them to synthesise, historicise and compare writings across the histories of English and classical literature and to make comparisons between literary texts in English and classical languages. While not making obligatory any explicitly theorised syllabus content, the course expects students to develop a sensitised awareness of theoretical issues by exposure through lectures and other forms of teaching to a wide range of theoretical and ideological approaches to literary and cultural history. First-year work (second year for Course II) focuses on a set of core papers focussed on the Renaissance in English and on some central texts in Classics; in subsequent years the course allows more period papers and more specialised study of specific genres and authors in English, while in Classics a wide range of options enables students to spread their interests.

A key element in the second and third years (and a central feature of the course as a whole) is the list of Link papers, investigating the features and history of particular literary genres and traditions in both Classics and English. Skills are developed cumulatively and are embedded in the assumptions and expectations of the syllabus.

### *Assessment:*

Formally, most aspects of the required knowledge and understanding are tested summatively through written University examinations held during the third and ninth terms (Course I), and during the third, sixth and twelfth terms (Course II). At college level, extensive preparation for the organisation and communication of such knowledge and understanding is provided by highly personalised formative assessment offered in frequent tutorials, and by practice examinations ("collections") set and marked by college tutors. All colleges also have a regime of termly reporting that offers regular valuable feedback and formative assessment to the student.

## **B. Skills and other attributes**

Students will have the opportunity to develop the following skills during the course:

### **i. Intellectual skills:**



The ability to

- listen and read with an open but critical mind;
- exercise critical judgement and undertake sophisticated synthesis, analysis and evaluation of varying kinds of evidence;
- read closely, analytically, and with understanding, texts from a range of historical periods and in different styles and genres in both Classics and English;
- argue persuasively and with appropriate illustration and evidence, both orally and in writing;
- use appropriate and accurate critical terminology;
- approach literary texts and problems with imagination, sensitivity and creativity;
- develop independence of mind, including an ability to challenge received opinion.

*Teaching/learning methods and strategies:*

There is emphasis throughout the programme on the skills relevant to the careful and critical reading and exegesis of primary texts and of secondary studies. These include the ability to gather, sift, and assess evidence, and the development of sophisticated skills of literary criticism. Faculty language classes and college language tutorials and classes will provide linguistic training in classical languages at appropriate levels. Faculty lectures will aim to demonstrate the professional deployment of these skills in high-level analysis of texts and contexts, ideas and ideologies. The skills of presentation and discussion are honed within the tutorial context, and in classes at college and Faculty level. Student essays and presentations must demonstrate the ability to identify issues and to marshal evidence and analysis in a logical and coherent way. These attributes, allied to the exercise of disciplined imagination, are regarded as essential if students are to comprehend the often disparate and unfamiliar values and expectations of past cultures and their texts. All learning strategies are designed to inculcate these skills of independent thought and expression, although they will be displayed and tested most obviously in college tutorials and classes.

*Assessment:*

The formative assessment and feedback provided by classes and tutorials is critical to the development and monitoring of the intellectual skills set out here. In tutorials, students are subjected to regular scrutiny on these skills through presentation and defence of written essay material in front of an established academic literary scholar. In classes, presentations to a larger group of peers need to be thorough, professional, appropriately pitched, and critically and textually persuasive.

## **ii. Practical skills**

- advanced literacy and communication skills (oral and written) and the ability to apply these for specific audiences and in appropriate contexts;

- the ability to acquire, process, and order and deploy large quantities of information (literary, theoretical, contextual and critical);
- the ability to read literary texts in an inflected language at a sophisticated level;
- active learning;
- critical and self-reflective reasoning;
- research and bibliographic skills, developed through guidance and allowing independent critical working of a high order of reliability and accuracy;
- IT skills such as word-processing and the ability to access, manipulate and assess electronic data.

*Teaching/learning methods and strategies:*

Classes and tutorials require constant verbal and written interaction with peers and tutors in differently constituted audiences. Faculty language classes and college language tutorials and classes will provide linguistic training in classical languages at appropriate levels. Optional theses and longer extended essays require fuller documentation than timed examination papers. Guidance is given through Faculty lectures on preparation for such long essays, and Faculty Handbooks and college guidance offer assistance with communication and study skills. There are induction sessions at Faculty and college levels, covering both study skills and IT skills. There are regular opportunities for the development of new skills (e.g. through Faculty and University IT training or the University Language Centre).

*Assessment:*

Formative assessment through the tutorial and other opportunities for class or seminar presentation enables a continuous monitoring of the development of practical skills. Formative assessment is offered both through the college tutorial, in which the tutor will give formative feedback through discussion of the weekly essays submitted, and through occasional presentations given in college classes. These enable continuous monitoring of the development of practical skills. College tutorial essays, timed examinations, 6,000 word extended essays, and the 8,000 word dissertation all require different rhetorical strategies and encourage the development of a portfolio of writing skills. Termly reports identify points of excellence and of concern, e.g. the ability to present and defend an argument or thesis convincingly and cogently. More formal assessment through college practice examinations provide opportunities to assess and provide feedback on skills associated with timed written examinations.

**iii. Transferable skills**

At the end of the programme the student should be able to:

- find information, organise and deploy it;
- draw on such information and, with a trained analytical intelligence, explore complex issues in ways that are imaginative, yet sensitive to the integrity of the materials under discussion and the needs of different target audiences;

- read literary texts in a complex inflected language which can serve as the basis for the learning of other languages;
- work well independently, with a strong sense of self-direction, but with the ability to work constructively in co-operation with others;
- effectively structure and communicate their ideas in a variety of written and oral formats;
- analyse and critically examine different forms of discourse;
- plan and organise the use of time effectively, particularly in relation to the weekly timetable of tutorials and associated essays;
- where relevant, make appropriate use of language and IT skills.

*Teaching/learning methods and strategies:*

The programme requires:

- Information retrieval, and highly competent bibliographic work, including the informed use of IT. This is integral to all aspects of the programme, which, although providing guidance and reading lists, also requires students to exercise their initiative and research skills as active learners to explore available resources;
- The ability to present ideas effectively and to respond to the ideas of others constructively: Tutorials, classes and lectures require different forms of engagement with ideas and arguments;
- The ability to produce material within time constraints and against tight deadlines, whether within the framework of the written examination, in submitting the extended essays, or in the programme of tutorials and classes;
- independent work in preparing for tutorials and (where chosen) extended essays or theses, and more collaborative work in classes organised by the Faculty and within colleges;
- independent and guided application to language learning and/or consolidation in a classical language.

*Assessment:*

The transferable skills identified above are essential elements of the programme. As such their presence or absence is the focus of much of the regular comment provided by tutors in their contacts with students; and in the varying modes of formative assessment and formal feedback provided to students throughout the course. They are implicit in timed examination papers and highly relevant to the Faculty's classification criteria.

## **2.4 Course Structure**

You will take seven papers for the Final Honour School, which will be assessed by a combination of timed examinations and submitted written work.

The papers are:

Two papers from the English single honours course

A text-based Classical literature subject

A second Classics option

Two link papers (reduced to one link paper if you take Second Classical Language as your second Classics option, which counts as two subjects)

Dissertation

*NB: The set texts and prescribed editions for particular Classics options may be found in the Greats Handbook for the relevant year of examination, available on the Classics Faculty website at <https://www.classics.ox.ac.uk/handbooks>.*

See the FHS handbooks of each parent school for more detailed information on recommended patterns of teaching for each paper.

## **2.5 English Paper 1: Period Paper**

Of the two English papers offered by candidates in the School, one must be from the following periods of literature in English. These are all assessed by a timed exam in Trinity term of the final year. Further information about each paper may be found in the English single honours FHS Handbook, available via: <https://oess.web.ox.ac.uk/handbooks>

- (a) Literature in English 1350 – 1550 (English Course I Paper 2)
- (b) Literature in English 1660 – 1760 (English Course I Paper 4)
- (c) Literature in English 1760 – 1830 (English Course I Paper 5)

## **2.6 English Paper 2**

This is selected from a wide range of English papers. The modes of assessment are detailed below, and you can find a fuller and more informative description of each paper available in the English single honours FHS Handbook, available via: <https://oess.web.ox.ac.uk/handbooks>

Candidates must choose one of the following:

- (a) a second 'period' paper from those listed above (subject to the restrictions in section 2.8 below). Assessed by a timed exam.
- (b) Shakespeare (English Course I, Paper 2). Examined by a portfolio of three essays submitted in Week 2 HT in the final year.
- (c) The Material Text (English Course II, Paper 5a). Examined by a portfolio of two essays submitted in Week 2 HT in the final year.
- (d) any of the Special Options subjects from the list for the year concerned, which will be published by the English Faculty in the year preceding the examination (English Course I, Paper

6). Examined by an extended essay submitted in Week 8 MT in the final year, or (in the case of some medieval options) by three-hour written examination at the end of Trinity Term of the final year.

- (e) any of the Special Options subjects for English Course II, Medieval Literature and Language, from the list for the year concerned (English Course II, Paper 6c). Examined by an extended essay submitted in Week 8, MT in the final year, or (for some specific Course II options) by three-hour written examination at the end of Trinity Term of the final year.

You must avoid duplicating in your answers to one paper, material that you have used in answering another paper.

## **2.7 Classics Paper 3: A text-based literature subject**

All students take a text-based literature subject from 501-513, 515, 524 and 525 (see the Greats Handbook for further details of these papers).

Subjects 501 Greek Core and 502 Latin Core consist of two written papers: a 3-hour paper of essays and commentary and a 1.5-hour translation paper. Subjects 503 Historiography, 504 Lyric Poetry and 507 Comedy consist of a 6,000-word extended essay and a 1.5-hour translation paper. All of the other text-based literature subjects are assessed in one 3-hour written paper.

## **2.8 Classics Paper 4**

You may take a second text-based literature subject or choose from a wide range of options in philology, ancient history and ancient and medieval philosophy. Please refer to the Examination Regulations (<https://examregs.admin.ox.ac.uk/>) for the Honour School of Classics and English for a full list of the subjects currently available.

Course II students also have the option of taking Second Classical Language in the language they were not examined in at Prelims. This is examined in two 3-hour written papers and counts as two subjects. Students who offer Second Classical Language will only be required to take one link paper, which may be either Paper 5 Epic or one of the options available under Paper 6.

## **2.9 Link Paper 5: Epic**

This paper allows you to study the transformations of the epic tradition from Homer, through Virgil and other writers of Latin epic, and into English. Central teaching for this paper in the form of intercollegiate classes will normally be provided in Trinity Term of the second year. This will cover the epic tradition, relevant cross-chronological topics, and approaches to commentary. College tutorials for the paper will normally be in the same term, but may vary according to students' choices of other papers. You can expect to have at least two tutorials for each side of the course.

The centrally-taught classes will assume knowledge of the following texts: Homer (*Iliad* and *Odyssey*), Virgil (*Aeneid*), Lucan (*De bello civili/Pharsalia*), and Milton (*Paradise Lost*). Homer, Virgil, and Milton will also form the basis of commentary questions in the exam, and it would be difficult to

write good essays on the epic tradition without knowledge of them. You should therefore read these in advance of starting the course.

You should however expect to cover a much wider range of reading, authors, and topics, both in the classes and in consultation with your tutors, reflecting the extraordinary richness and variety of the tradition, its transformations, and continuous reinvention. Possible avenues include: Hellenistic epic (e.g. Apollonius of Rhodes, *Argonautica*); Latin didactic epic (e.g. Lucretius, *De rerum natura*); Ovid, *Metamorphoses*; translation (e.g. Pope's *Iliad*, Dryden's *Aeneid*); mock-epic (e.g. *Batrachomyomachia*; Pope, *Rape of the Lock* and *Dunciad*; Byron, *Don Juan*); Biblical epic (e.g. Abraham Cowley,  *Davideis*, Lucy Hutchinson, *Order and Disorder*); epic romance (Edmund Spenser, *Faerie Queene*); epic and novel (e.g. Henry Fielding, *Tom Jones* and *Joseph Andrews*, James Joyce, *Ulysses*); modern poetic rewritings of Homer (e.g. Christopher Logue, *War Music*; Derek Walcott, *Omeros*; Alice Oswald, *Memorial*); epic and contemporary fiction (e.g. Madeline Miller, *Circe* and *Song of Achilles*; Pat Barker, *The Silence of the Girls* and *The Women of Troy*; Margaret Atwood, *The Penelopiad*).

The course is examined by a set paper, in which you answer two essay questions, and write two compulsory commentaries, one on a passage from *Paradise Lost*, and one on a comparison between Homer or Virgil (in Greek or Latin) and an English translation. **Five books of Homer, *Odyssey* 6 and 9-12, and three of Virgil, *Aeneid* 7, 8 and 12 are specified for this question.** The English translation may be drawn from any period post-1550.

The essay questions are divided into Section A (which can be answered with reference to a single epic); and Section B (which must use at least one text from each of classical and English epic). Students must answer at least one question from Section B.

All essay questions in the exam must primarily engage with texts originally written in Ancient Greek, Latin, or English, and one question must compare classical and English epic; but students who wish to pursue comparisons with other contexts (e.g. Akkadian epic/*Gilgamesh*; Old English epic; Italian romance; medieval and Renaissance Latin epic), are welcome to do so.

## 2.10 Link Paper 6

You will choose one of the following, to be studied in the final year:

### a) *Tragedy*

Prescribed texts: Aeschylus, *Agamemnon*; Sophocles, *Oedipus The King*; Euripides, *Medea* and *Hecuba*; Seneca, *Medea* and *Thyestes*; Kyd, *The Spanish Tragedy*; Marlowe, *Tamburlaine the Great* (Parts 1 and 2), *Edward II*, *Dr Faustus*, *Dido Queen of Carthage*; Shakespeare's tragedies; Jonson, *Sejanus*, *Catiline*; Webster, *The White Devil*, *The Duchess of Malfi*; Middleton, *The Changeling*, *Women Beware Women*; Ford, *'Tis Pity She's a Whore*; Milton, *Samson Agonistes*. There will be an optional commentary question with passages from Aeschylus, *Agamemnon* and Seneca, *Medea*.

### b) *Comedy*

Prescribed texts: Aristophanes, *Birds*; Menander, *Dyscolos*; Plautus, *Amphitryo* and *Menaechmi*; Terence, *Adelphoe*; Gascoigne, *Supposes*; Lyly, *Campaspe*, *Mother Bombie*; Shakespeare's comedies; Jonson, *Every Man in his Humour*, *Volpone*, *Epicoene*, *The Alchemist*, *Bartholomew Fair*; Wycherley, *The Country Wife*; Vanbrugh, *The Relapse*; Congreve, *The Double Dealer*, *The Way of the World*; Sheridan, *The Rivals*, *The School for Scandal*, *The Critic*. There will be an optional commentary question with passages from Aristophanes, *Birds* and Terence, *Adelphoe*.

c) *The Reception of Classical Literature in Poetry in English since 1900*

This paper looks at the reception of classical literature in the English poetry of the twentieth century. Authors who are likely to feature include Hardy, Yeats, Frost, Eliot, Pound, H.D., Auden, MacNeice, Lowell, Hughes, Walcott, Carson, Harrison, Longley and Heaney in English, and Homer, Aeschylus, Sophocles, Euripides, Aristophanes, Vergil, Horace and Ovid in Classics.

This paper will be examined by an extended essay of up to 6,000 words. Essay topics set by the examiners will be released on Monday of Week 6, Hilary Term of the third year, and essays should be submitted to the Examination Schools by 12 noon on Monday of Week 10 of the same term. Candidates will be required to use at least three authors in their essays, at least one of which must be a classical author. Tutorials for this paper will normally be scheduled in weeks 1-5 of Hilary Term of the final year.

Please note the restrictions for this paper listed in section 2.12 of this handbook.

## 2.11 Dissertation

You must submit a dissertation of 7,000-8,000 words in any subject area from either Classics, or English Language or Literature in English, or one that connects the two schools. The subject of the dissertation may, but need not, overlap any subject or period on which you have already offered papers. However, you must avoid repetition in your other papers, of materials used in the dissertation.

You should begin thinking about what topic you might choose in Trinity Term of your second year: tutors will arrange an initial consultation with you during this term, at which you will need to plan your initial reading for the summer vacation. If you choose a topic which none of your college tutors is a specialist in, they will find a dissertation supervisor from another college to teach you.

You will then continue your research through Michaelmas Term of your third year, and will submit an abstract of no more than 100 words to the Chair of Examiners in Classics and English by Thursday, Week 8 of that term. This should be submitted via the English Faculty. You will be informed as to whether your abstract has been approved by the end of the first week of Hilary term.

Overall, you will receive a maximum of four hours tuition for this paper, including any email or phone contact. The exact timing of these sessions will be decided by you and your tutor, depending on how much help you need at each stage of your research, and how far through your research you are at any particular point, but all teaching must have finished by Friday, Week 6 of Hilary Term. Tutors are allowed to give you reading suggestions, and to read dissertation plans and sections of your work, but are not permitted to comment on final drafts.

**The dissertation must be submitted by noon on Tuesday, Week 9 of Hilary Term in the final year.**

### **2.12 Restrictions**

Students offering English paper 2 (b), (c), (d) or (e), must avoid duplicating in their answers to one paper, material used in answering another paper.

Link paper 6 (a) *Tragedy* cannot be offered together with Classics paper *Greek Tragedy*.

Link paper 6 (b) *Comedy* cannot be offered together with Classics paper *Comedy*.

Link paper 6 (c) *The Reception of Classical Literature in Poetry in English since 1900* cannot be offered together with options in Classics examined by extended essay (papers *Historiography, Lyric Poetry and Comedy*). Candidates must also avoid repetition in this paper of material used in English Paper 2(d) *Special Options*.

Where an option is examined by an extended essay, the essay must be the work of the candidate alone, and they must not discuss with any tutor either their choice of theme or the method of handling it.



### 3 STUDYING

You can find further study skills advice on the University website at:

<https://www.ox.ac.uk/students/academic/guidance/skills>.

#### 3.1 Marking and Classification Criteria

<b>First</b>	Two marks of 70 or above, an average of 68.5 or above and no mark below 50.  An alternative route to a First is available to candidates who get four or more marks of 70 or above, an average mark of 67.5 or greater and no mark below 50.
<b>II.i</b>	Two marks of 60 or above, an average of 59 or above and no mark below 40.
<b>II.ii</b>	Two marks of 50 or above, an average of 49.5 or above and no mark below 30.
<b>Third</b>	An average of 40 or above with no more than one mark below 30.
<b>Pass</b>	An average mark of 30 or greater and not more than two marks below 30. An overall average for translations of less than 30 may also prevent a candidate from obtaining more than a Pass.

Please find below the Humanities Division marking criteria and mark descriptors for assessed work.

##### 3.1.1 Criteria for Examination Questions

These criteria will be used in marking all three-hour question papers in both public examinations (Prelims; FHS), and in the marking of College Collections.

<b>Engagement</b>	<ul style="list-style-type: none"> <li>- incisiveness of engagement with the question;</li> <li>- depth and sophistication of comprehension of issues and implications of the question;</li> <li>- relevant awareness of literary history and theory and critical traditions;</li> <li>- directness of answer to the question;</li> <li>- grasp and handling of critical materials.</li> </ul>
<b>Argument</b>	<ul style="list-style-type: none"> <li>- coherence of argument;</li> <li>- analytical clarity and power;</li> <li>- intellectually incisive argument and sophistication of conceptualization;</li> <li>- independence of argument;</li> <li>- quality of critical analysis of text in the service of argument.</li> </ul>
<b>Information</b>	<ul style="list-style-type: none"> <li>- relevance of deployment of information;</li> </ul>

	<ul style="list-style-type: none"> <li>- depth, precision and detail of evidence cited;</li> <li>- accuracy of facts;</li> <li>- relevant knowledge of primary texts.</li> </ul>
<b>Organisation &amp; Presentation</b>	<ul style="list-style-type: none"> <li>- clarity and coherence of structure;</li> <li>- clarity, fluency and elegance of prose;</li> <li>- correctness of grammar, spelling, and punctuation.</li> </ul>

### 3.1.2 Criteria for Extended Essays and Dissertations

These criteria will be used in marking all extended essays in public examinations.

<b>Engagement</b>	<ul style="list-style-type: none"> <li>- identification and clear delineation of a subject, appropriate to the word length of the essay;</li> <li>- relevant awareness of literary history and theory and critical traditions;</li> <li>- depth and sophistication of comprehension of and engagement with issues;</li> <li>- grasp and handling of critical materials.</li> </ul>
<b>Argument</b>	<ul style="list-style-type: none"> <li>- coherence of argument;</li> <li>- analytical clarity and power;</li> <li>- intellectually incisive argument and sophistication of conceptualization;</li> <li>- independence of argument;</li> <li>- quality of critical analysis of text in the service of argument.</li> </ul>
<b>Information</b>	<ul style="list-style-type: none"> <li>- use of primary texts;</li> <li>- relevance of information deployed;</li> <li>- depth, precision, detail and accuracy of evidence cited;</li> <li>- relevant knowledge of primary texts.</li> </ul>
<b>Organisation &amp; Presentation</b>	<ul style="list-style-type: none"> <li>- clarity and coherence of structure;</li> <li>- clarity, fluency and elegance of prose;</li> <li>- correctness of grammar, spelling, and punctuation;</li> <li>- correctness of apparatus and form of footnotes and bibliography.</li> </ul>

### 3.1.3 Mark descriptors

Numerical Marks	Class	Criteria: Examination scripts
86+	I	Outstanding work of marked independence and sophistication.

<b>80-85</b>	<b>I</b>	Scripts will excel across the range of criteria.
<b>75-79</b>	<b>I</b>	Scripts will excel in more than one area, and be at least highly competent in other respects. That is, they must be excellent for some combination of sophisticated engagement with the issues, incisiveness of argument and critical analysis, and quality of knowledge, as well as being presented clearly and coherently. Truly outstanding features may compensate for mere high-competence elsewhere.
<b>70-74</b>	<b>I</b>	Scripts will be at least very highly competent across the board, and probably excel in at least one group of criteria. Relative weaknesses in some areas may be compensated by conspicuous strengths in others.
<b>65-69</b>	<b>III</b>	Scripts will demonstrate considerable competence across the range of the criteria. They must exhibit some essential features, addressing the question directly and relevantly, and offering a coherent argument substantiated with accurate and relevant evidence, the whole being clearly-presented. Nevertheless, additional strengths (for instance, the sophistication of the arguments, or the quality of literary analysis) may compensate for other weaknesses.
<b>60-64</b>	<b>III</b>	Scripts will be competent and should manifest the essential features described above, in that they must offer relevant, substantiated and clear arguments; but they will do so with less range, depth, precision and perhaps clarity. Again, qualities of a higher order may compensate for some weaknesses.
<b>50-59</b>	<b>III</b>	Scripts must show evidence of some solid competence in expounding information and analysis. But they will be marred by a failure on one criterion or another: failure to discuss the question directly, irrelevant citing of information, factual error, lack of detail, or poor organization and presentation, including incorrect prose.
<b>40-49</b>	<b>III</b>	Scripts will fall down on a number of criteria, but will exhibit some vestiges of the qualities required, such as the ability to see the point of the question, to deploy information, or to offer some coherent analysis towards an argument. Such qualities will not be displayed at a high level or consistently, and will be marred by irrelevance, incoherence, error and poor organization and presentation.
<b>30-39</b>	<b>Pass</b>	Scripts will display a modicum of knowledge or understanding of some points, but will display almost none of the higher qualities described in the criteria. They will be marred by high levels of factual error and irrelevance, generalization and lack of information, and poor organization and presentation.
<b>Less than or equal to 29</b>	<b>Fail</b>	Scripts will fail to exhibit any of the required qualities. Candidates who fail to observe rubrics and rules beyond what the marking-schemes allow for may also be failed.

### **3.1.4 Criteria for Classics Translations**

The following are the criteria for the marking of translations (the comments on unseen translation are relevant to Second Classical Language):

Elegant and resourceful use of English will be rewarded, as will accuracy in detail and effectiveness in conveying the spirit of the original; incorrect and unduly clumsy or literal English will be penalized. More error will be tolerated in unseen than in prepared translation, and in the latter candidates are liable to be penalised severely for errors which suggest ignorance of the context (if it has one) and essential drift of the passage.

80-85 (High first class): outstanding and memorable, showing all first class qualities to a remarkable degree. Sense and register of the passage admirably handled. The odd failing may be allowed.

70-79 (First class): candidate has got the passage mostly right, with only minor errors or very few errors. Deals intelligently with difficulties. Handles the stylistic variations of the passage well, and achieves a natural English style.

60-69 (Upper second class): candidate has grasped the general sense and drift of the passage well, though with a number of errors. In prepared translation, the candidate appears to have a good grasp of the context of the passage, if it has one.

50-59 (Lower second class): candidate has essentially grasped the drift of the passage (and of the context, if relevant, of a prepared passage), but has made more, or more serious, errors than in a II.1 script.

40-49 (Third class): candidate shows only a shaky grasp of what is happening in the passage and has made a number of grave mistakes, but has shown some knowledge and understanding of the language and (in a prepared translation) of the context, where applicable, of the passage.

30-39 (Pass): very poor quality work, showing little knowledge of the language (or, in a prepared text, of the context and content of the passage), but enough to justify the award of a pass mark.

20-29 Displays seriously deficient knowledge of the ancient language, and little or no knowledge or understanding of grammar, syntax and vocabulary and/or familiarity with set texts. Translations into English entirely discontinuous and/or nonsensical, displaying little or no grasp either of the language or of the meaning of the passage(s), and with little or no sensible attempt at guesswork.

10-19 Work which suffers from the above shortcomings to a more extreme degree.

5-9 A seriously incomplete script, comprising no more than a few responses and/or making no real effort to make sense of the passage.

1-4 A blank script or a response which entirely fails to make sense of the passage.

## 3.2 Examinations

Exam conventions are the formal record of the specific assessment standards for the course or courses to which they apply. They set out how your examined work will be marked and how the resulting marks will be used to arrive at a final result and classification of your award. They include information on: marking scales, marking and classification criteria, scaling of marks, progression, resits, penalties for late submission and penalties for over-length work. Examination conventions for Classics papers can be found on the [Classics Faculty Canvas pages](#), and in the [English FHS handbook](#).

### 3.2.1 Examiners

Candidates should not under any circumstances seek to make direct contact with individual internal or external examiners regarding the content, conduct, or outcome of an examination. Any queries should be addressed to the Chair of Examiners via the Examinations Secretary. If you are unhappy with an aspect of your assessment you may make a complaint or appeal (see Section 4.6).

Examiners' reports can be found on the relevant Faculty Canvas pages.

### 3.2.2 Old English and Early Middle English character protocol for timed exams

Where students are using a word processor in a timed exam, it is recommended to represent Old English or Early Middle English characters as follows:

Ð or ð (eth)	dh
Þ or þ (thorn)	th
Æ or æ (ash)	ae
ȝ (yogh)	3

For portfolios and dissertations (as opposed to timed exams) the Faculty expects the correct characters to be used rather than the exam protocol, which is intended to aid rapid typing. Students choosing to use the Old English or Early Middle English characters rather than the conventions in an exam will not be penalised.

## 3.3 Good academic practice

Plagiarism is presenting someone else's work or ideas as your own, with or without their consent, by incorporating it into your work without full acknowledgement. All published and unpublished material, whether in manuscript, printed or electronic form, is covered under this definition.

Plagiarism may be intentional or reckless, or unintentional. Under the regulations for examinations, intentional or reckless plagiarism is a disciplinary offence. Further guidance on plagiarism can be found [on](#) Canvas.

The University has also produced an extensive set of resources to help you maintain good academic practice; this can be found at [www.ox.ac.uk/students/academic/guidance/skills](http://www.ox.ac.uk/students/academic/guidance/skills). Further to this we would recommend all students use the online learning opportunities to develop their skills further;

[canvas.ox.ac.uk](https://canvas.ox.ac.uk) and more guidance on good referencing practice can be found in section 3.5 of this handbook.

### **3.4 Word limits and appendices for English assessments**

The word limits stated for portfolio essays, extended essays and dissertations include footnotes, headings, and captions, but exclude bibliographies, appendices, and the title of the essay/dissertation.

The following information on a cover sheet is excluded from the word limit: your candidate number, the assessment, the title(s) of your submission (if applicable), and the word count(s). Any additional text included on a cover sheet will contribute to the word count.

Any text not explicitly excluded from the word limit is included in the word count. You are advised not to include a dedication, table of contents or an abstract, and warned that these will be counted within the word limit. Penalties will be imposed by the Examining Board should you exceed the maximum word limit.

Images, tables and figures are permitted where they may usefully illustrate the argument, and may be included without having to make a special request.

For submitted assessments, if your essay or dissertation requires extensive quotation from texts in languages other than English, translations into modern English must be provided. The translations should be supplied in the main text, in square brackets, and will not be included in the word count. You must specify both the word count of your essay and also the subtraction you have made for translations.

Appendices should only be included if you are referring to unpublished evidence of primary importance (especially if it is unlikely to be readily accessible to your examiners), or for images, tables and figures. The vast majority of submissions will not require an appendix. Where an appendix is deemed necessary, every effort should be made to keep it as short as possible, and candidates are reminded that no discursive argument can be placed there. In cases of uncertainty about the inclusion of an appendix it is a good idea to consult the Chair of Examiners for advice.

### **3.5 Presentation**

All summative submitted assessments are submitted online. The body of your essays should be one and a half or double-spaced. Short quotations of a sentence or less should not be set in a paragraph by themselves. Longer quotations should be set in a separate paragraph, indented and single-spaced. Don't indent the first line of the first paragraph, or the first paragraph of a new section of the essays. Indent all subsequent paragraphs. Please remember to number the pages of your essays.

### **3.6 References and Bibliography**

The English Faculty does not impose a mandatory referencing system, though your tutors may communicate their own preferences to you in the matter of style. It is compulsory, however, to

present your work in a form that complies with academic standards of precision, clarity, and fullness of reference. Whatever system you employ, please remember these three essentials:

i) **Consistency**

Ensure that you are using the same style and format for your references throughout your work.

ii) **Clarity**

Remember that references are included primarily as a guide for the reader. The more explicit you make your citations, the easier it is for anyone reading your work to find your sources.

iii) **Common sense**

You will at some stage have to deal with a citation or a reference from a source which does not easily fit into a prescribed system. On these occasions, employing your own judgement will probably enable you to generate a reference in line with the others in your document.

An introduction to a common referencing system, MHRA (Modern Humanities Research Association), is included below. This is intended for guidance only, and you are free to adopt other scholarly systems if you prefer. Paying close attention to the referencing systems used in the academic publications you read is another good way to familiarise yourself with habits of scholarly presentation.

A small sample bibliography of style handbooks is also given here, and you will find copies of these in the Bodleian and the EFL, as well as many other Oxford libraries. Style handbooks will go into much greater detail about formatting and writing habits than this Faculty handbook, which only covers methods of referencing.

### **3.6.1 Sample bibliography of style handbooks**

- \* Details given here are of first editions except where noted; many of these guides have since been republished in new incarnations and you may like to seek out the most recent edition.

Gibaldi, Joseph *MLA Style Manual and Guide to Scholarly Publishing* (New York: Modern Language Association of America, 1998)

Gibaldi, Joseph, *MLA Handbook for Writers of Research Papers* (New York: Modern Language Association of America, 1984)

Price, Glanville and Brian Richardson, *MHRA Style Guide: a Handbook for Authors, Editors and Writers of Theses* (London: Modern Humanities Research Association, 2002)

- \* This handbook is also available for free download from the MHRA website at <http://www.mhra.org.uk/Publications/Books/StyleGuide/index.html>.

*The Chicago Manual of Style*, 14<sup>th</sup> edn (Chicago; London: University of Chicago Press, 1993)

Turabian, Kate L., *A Manual for Writers of Research Papers, Theses, and Dissertations*, rev. by Wayne C. Booth, Gregory Colomb and Joseph M. Williams, 7<sup>th</sup> edn (Chicago; London: University of Chicago Press, 2007)

### **3.6.2 Modern Humanities Research Association (MHRA) referencing**

Below is a brief explanation of two MHRA approved referencing systems:

1. MHRA (general)
2. The author-date system

Both of the systems explained below have two points of reference. Firstly, each time you use a quotation, or any other information taken directly from your source, you must place a reference within the text (in parentheses) or in a footnote. Secondly, at the end of your work you will need to include a full bibliography detailing all sources. This is the case even for a system like the first which also provides full bibliographic detail within the text.

A guide to drawing up your bibliography is also provided below; see 3.5.4. Your bibliography will not count towards any word limits for assessed work, but references in the text and in footnotes will count, so you might like to consider a system (like the author-date system) which reduces the number of words contained in the reference.

#### **3.6.2.1 MHRA (general)**

The general MHRA system requires that the first reference to every book, article or other publication in your document should be given in full. Thereafter, references to the same publication may take an abbreviated, but easily identifiable, form (see 1.5, Abbreviated references).

#### **Books**

In general, a full reference to a book would appear in a footnote and be presented in the following order, with each piece of information separated from the next by a comma. (It may not be necessary to include all of this information for every book you refer to):

1. *Author*: in the form given on the title page, and with first name preceding surname. When referring to an edition of a primary work which contains the author's name in the title, as with *The Sermons of John Donne*, it is not essential to repeat 'John Donne' before the title.
2. *Title*: in full and in italics. The initial letters of all principal words should be capitalised.
3. *Editor / translator, etc.*: in the form 'ed. by', 'trans. by', 'rev. by'.
4. *Series*: if the book belongs in a series, give the series title and volume number.
5. *Edition*: if other than the first edition, specify '2<sup>nd</sup> edn', 'rev. edn' etc.
6. *Number of volumes*: if the work is in several volumes, state this in the form '4 vols'.
7. *Details of publication*: these should be enclosed in round brackets, and take the form (Place of publication: Publisher, Year).
8. *Volume number*: in roman numerals. Where necessary, include the publication date of the volume in brackets after the volume number.
9. *Page numbers*: preceded by 'p.' or 'pp.', unless you have included a volume number.

Here are some examples of first references to books under the MHRA system:



Edmund Spenser, *The Shorter Poems*, ed. by Richard McCabe (London: Penguin, 1999), p. 221

Patrick Collinson, *The Religion of Protestants: the Church in English Society 1559-1625* (Oxford: Oxford University Press, 1982), pp.7-12

Francis Bacon, *The Advancement of Learning*, ed. and with introduction, notes and commentary by Michael Kiernan, The Oxford Francis Bacon, IV (Oxford: Clarendon Press, 2000), p. 66

*The Book of Margery Kempe*, ed. by Barry Windeatt (London: Longman, 2000), pp. 41 – 50

Paul Strohm, *Social Chaucer*, 2<sup>nd</sup> edn (Cambridge, Mass: Harvard University Press, 1994), pp. 47 - 83

### Chapters or articles in books

Information about a chapter or an article published in a book should be presented in the following order:

1. *Author*.
2. *Article title*: in single quotation marks and not italicised.
3. *'in'*: preceded by a comma.
4. *Title, editor and publication details of the book* as described above.
5. *First and last pages of article*: preceded by 'pp.'
6. *Page number of reference*: in parentheses and preceded by 'p.' or 'pp.'

E.g.:

Mark Thornton Burnett, "'We are the makers of manners": The Branagh Phenomenon', in *Shakespeare After Mass Media*, ed. by Richard Burt (Basingstoke: Palgrave, 2002), pp. 83–105 (p. 91).

Virginia Woolf, 'A Letter to a Young Poet', in *The Essays of Virginia Woolf: Volume 5, 1929-1932*, ed. by Stuart N. Clarke (London: Hogarth Press, 2009), pp. 306–323.

### Journal articles

A reference to a journal article should be composed as follows:

1. *Author*.
2. *Article title*: in single quotation marks and not italicised.
3. *Journal title*: in italics.
3. *Series number*: in Arabic numerals, not Roman.
4. *Volume number*: in Arabic numerals, not Roman.
5. *Year of publication*: in parentheses.
6. *First and last pages of article*: without 'pp.'
7. *Page number of reference*: in parentheses and preceded by 'p.' or 'pp.'

E.g.:

Brean Hammond, 'Joseph Addison's Opera *Rosamond*: Britishness in the Early Eighteenth Century', *ELH*, 73.3 (Fall 2006), 601–629 (p. 616).

Sylvia Federico, 'Chaucer and the Matter of Spain', *The Chaucer Review*, 45.3 (2011), 299–320 (pp. 301–307).

### Online resources

An increasingly large amount of academic information can be found online. When choosing whether to use an online resource, you should use your judgement in determining the quality of the material. Who has created it, and why? Is it appropriate for academic citation?

When referencing an online source, you should keep as closely as possible to the guidelines given above for printed sources. Information should be supplied in the following order:

1. *Author*
2. *Title*
3. *Title of complete work / resource*: this might be the name of the website or an online database, or might be the bibliographic details for an online journal or text
4. *Publication details*: where known, supply the volume and date
5. *Full web address, URL or DOI* : in angle brackets < > . If you can find a stable URL or the DOI listed, this is better than the sometimes very lengthy web address you will have in your browser window. Avoid using TinyURL or similar for academic citation.
6. *Date of consultation*: in square brackets
7. *Location of reference*: for example, the paragraph number or page number where supplied. Include in parentheses.

E.g.:

Rosemary O'Day, 'Family Galleries: Women and Art in the Seventeenth and Eighteenth Centuries', *Huntingdon Library Quarterly* 71.2 (June 2008),  
<<http://www.jstor.org/stable/10.1525/hlq.2008.71.2.323>>, [accessed 14 March 2011] (p. 332)

Hans J. Hillebrand, 'Reformation' in *Encyclopedia of Religion*,  
<<http://go.galegroup.com/ps/i.do?id=GALE%7CCX3424502608&v=2.1&u=oxford&it=r&p=GURL&sw=w>>, [accessed 6 November 2010] (p. 7657)

Melvyn New, 'Sterne, Lawrence (1713 – 1768)' in *Oxford Dictionary of National Biography*,  
<<http://www.oxforddnb.com/view/article/26412>>, [accessed 22 May 2011] (para. 12 – 16)

As more resources are accessed online, academic sites and databases regularly provide users with detailed bibliographic information about their content (often located at the very end of an article), which can be very useful when composing your footnotes.

### Abbreviated references

After your initial, full reference, you can save space in the rest of your document by using abbreviated references to repeated sources. These abbreviated references can either be included as further footnotes, or can be placed in parentheses in the body of your document. In addition, it is

permissible to include all abbreviated references to primary sources in parentheses and all abbreviated references to secondary sources as footnotes if you so choose.

Abbreviated references will normally consist of the author's name followed by the page reference (and the volume reference where necessary) as: (Strohm, 91).

Where more than one work by an author has been cited, you may also need to include a short version of the title, in addition to author, volume and page:

MHRA discourages the use of 'op. cit.', 'loc. cit.' and 'ibid.'

If you are writing an essay which consistently refers to a set of primary texts by the same author – as might be the case for your dissertation or numerous tutorial essays – you may like to adopt a system of abbreviation. Following your first (full) citation of each text, you might say at the end of a footnote "All subsequent references are to this edition and incorporated into the body of the essay". Thereafter, you can place page numbers in parentheses within the text. If there is any ambiguity as to which primary text you are referring to, include a short title.

Alternatively, if you are consistently referring to a set of original primary sources such as manuscripts, or again, you are relying on a particular group of texts which you need to refer to repeatedly in your work, you may include a section in your bibliography that shows the abbreviations you will use for each source. For example, if you were writing an essay about Bacon's *Advancement of Learning* and you were using the Michael Kiernan edition cited above as your primary text, you might enter it into your list of abbreviations as follows:

<i>AL</i>	Francis Bacon, <i>The Advancement of Learning</i> , ed. and with introduction, notes and commentary by Michael Kiernan, The Oxford Francis Bacon, IV (Oxford: Clarendon Press, 2000)
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You would then label all references to the text with *AL* and the page number (again, you can do this in parentheses or in footnotes).

### **3.6.2.2 MHRA (author – date system)**

This system can save you space when you are working to a word limit. Instead of including full references in the document, all source information is contained in a comprehensive bibliography at the end of your document. Such a bibliography would not be included in any word counts.

Your bibliography should be arranged in alphabetical order by author surname, and multiple works by one author should be arranged by date of publication. If two or more works by the same author share a publication date, you should distinguish between them by marking them e.g. '1995a' and '1995b'. The form of each entry should follow the guidelines below in the section on Bibliographies.

When you need to make a reference in your document, you should include it in the body of the text in parentheses. It should give the author's surname, the date of publication and the page reference, in the following form: (Colclough, 2001: 105). If your text already mentions the author's name, as in "Colclough suggests that...", you may omit the name from the reference in parentheses.

### 3.6.3 Citing the OED

*OED Online* ([www.oed.com](http://www.oed.com)) is an online resource whose content changes every three months, when new and revised entries (along with other editorial and discursive material) are uploaded to the website. When you cite *OED Online* as your authority for a definition, or for any other information in an entry (etymology, pronunciation, range and date of illustrative quotations, etc), you need to specify two things:

(1) The date at which you accessed the website - simply attach the words 'accessed MONTH DAY YEAR' as appropriate to whatever information you cite from the dictionary (2) The date at which the content you cite was published.

Currently, every entry on the website is displayed with an additional central bar, bearing either red or blue rubric, which specifies the first date and origin of the entry. Blue rubric indicates the entry has been revised since 2000 and is up-to-date. Red rubric warns you that the entry was first inserted in the dictionary many years ago and may not have been fully updated.

The noun *relic*, for example, is accompanied by blue rubric stating 'This entry has been updated (OED Third Edition, December 2009)'. So it is a reliable up-to-date entry, and when citing it you should specify the word itself, its grammatical form, the date at which the entry was updated, and your date of access, along with (if relevant) the sense number of the definition you're referring to:

e.g. *relic*, n., sense 3d: 'An old, outmoded, or outdated person or thing; someone or something left over from an earlier era, or having the characteristics of a former time', *OED Online* (revised entry Sept 2009, accessed MONTH DAY YEAR).

You may also find it relevant to quote or otherwise take note of the accompanying label, in this case '*colloq. (humorous or derogatory)*'. Note that there is no need to cite the URL.

By contrast, *slang* n<sup>3</sup> is marked with red rubric stating 'This entry has not yet been fully updated (first published 1911)'. This alerts you that the entry may be significantly out of date. The definition of sense 1 reads 'The special vocabulary used by any set of persons of a low or disreputable character; language of a low and vulgar type'. No dictionary of English published today would intentionally incorporate value judgements in its definitions, and this definition (and its vocabulary) is significantly out of line with current linguistic thinking about slang and its users. For an up-to-date definition of *slang* you need to use either a good quality recently published print dictionary or a reliable online equivalent (to find this via *OED Online* itself, see the link below the red rubric to *Oxford Dictionaries Online* (<http://oxforddictionaries.com>), which defines the word as follows: 'a type of language consisting of words and phrases that are regarded as very informal, are more common in speech than writing, and are typically restricted to a particular context or group of people'.

When citing red rubric entries you should be sure to specify the date of first publication, e.g.

*slang* n<sup>3</sup>, sense 1a: 'The special vocabulary used by any set of persons of a low or disreputable character; language of a low and vulgar type', *OED Online* (entry first published 1911, accessed MONTH DAY YEAR)

As before, there is no need to cite the URL.

Further information on the OED Online and how to cite material from it may be found on the Faculty Canvas page.

### **3.6.4 Citation of objects in written work**

Illustrations may be gathered in one place at the end of the work, or, if you prefer, incorporated with the text. Captions within the text, and ‘List of Illustrations’ at the end of the essay, should contain the same information but captions should minimally include the following:

- artist/architect/maker /manufacturer (e.g. Meissen)
- title of work/name of building/object description (e.g. teapot)
- date of production (date range or century acceptable)
- present location
- brief reference for the source of the illustration

The ‘List of Illustrations’ should include the following information, in the recommended order:

1. artist/architect/maker
2. title of work/name of building/object description
3. size (metric)
4. medium (e.g. engraving; ceramic; textile; mixed media)
5. date of production
6. present location
7. brief reference for the source of the illustration (e.g., your own photograph, a museum photograph, copied from a book or the internet – if the last, give URL as you would for written work).

You should illustrate your work carefully since good illustrations can be vital to supporting your arguments. Wherever possible, you should use good quality, high-resolution illustrations of images, objects or buildings discussed at any length in the text. Illustrations can be in black and white; colour illustrations are only necessary if used to support a specifically ‘colour-related’ point in your argument or discussion. Captions can simply be numbered sequentially as Fig. 1, Fig. 2, etc., since the reader will be able to refer to the ‘List of Illustrations’ for the full information. Make sure you refer to your illustrations at appropriate points in your text and argument, with the relevant figure number in brackets, thus: (Fig. 10).”

Captions and lists of illustrations do not count as part of the overall word limit; neither do illustrations themselves.

### **3.6.5 Bibliographies**

As with referencing, the format of your bibliography may vary according to the system you employ. Again, the most important thing is to maintain consistency in the way you present your sources in your bibliography.

If you have been using the MHRA referencing system outlined above, each item in your bibliography can be presented in much the same way as for the first full reference. The principal difference is that it is general practice to reverse the author's surname and first name, as in the example below. When a work has more than one author or editor, you need only invert the first named author.

E.g. :

Berg, Christian, Frank Durieux, and Geert Lernout, eds., *The Turn of the Century: Modernism and Modernity in Literature and the Arts* (Antwerp: DeGruyter, 1995)

Caws, Mary Ann, ed., *Mallarmé in Prose*, trans. by Rosemary Lloyd and Mary Ann Caws (New York: New Directions, 2001)

Page numbers are not required in a bibliography unless you are listing an article or chapter that appears within another publication.

Your bibliography should be ordered alphabetically and thereafter by date of publication. Do not include full stops after each item in the list.

It is common, but not required, to divide your sources into primary and secondary works.

### **3.6.6 Online referencing**

The English Faculty Library (EFL) has produced an online guide covering referencing and bibliography. It should be used as a supplement to the information given in this handbook. Students taking Course II should first consult their tutors regarding referencing styles.

<https://libguides.bodleian.ox.ac.uk/english/referencing>

The EFL also runs training sessions on referencing, which will be advertised.

## 4 ABOUT THE FACULTIES

### 4.1 The Faculty Offices and Key Contacts

These notes of guidance will provide you with information about the Classics and English FHS course, but if you do have any enquiries, a good first point of contact is the Faculty Office at both the English and the Classics Faculties.

The English Faculty Office is located in the St Cross Building, beneath the Library. During term-time (including week 0 and week 9) the office is open every weekday from 9.00 to 5.30 (4.30 on Fridays). In the vacations, the office is open 9.00 to 5.00 (4.30 on Fridays).

You can also call the office on 01865 271 055 or e-mail [english.office@ell.ox.ac.uk](mailto:english.office@ell.ox.ac.uk).

The Classics Faculty Office is located at 66 St Giles. It is open every weekday between 9.00 and 5.00 (though you can access the building from 7.00a.m. until 11.00p.m.). You can call on 01865 288391.

The following people are also on hand to help you with any queries:

- Your college tutors
- Lis Allen, English Academic Administration Officer, 01865 (2) 71540, [undergrad@ell.ox.ac.uk](mailto:undergrad@ell.ox.ac.uk)
- Tara Hathaway – Academic Administration Assistant, [fhs@ell.ox.ac.uk](mailto:fhs@ell.ox.ac.uk)
- Andrew Dixon, Classics Academic Administrative Officer, 01865 (2) 88388, [undergraduate@classics.ox.ac.uk](mailto:undergraduate@classics.ox.ac.uk)
- Andy Davice, Academic Administrator and Disability Coordinator, English Faculty, 01865 2 71930, [andy.davice@ell.ox.ac.uk](mailto:andy.davice@ell.ox.ac.uk)
- Professor Emma Smith, Director of Teaching, [emma.smith@hertford.ox.ac.uk](mailto:emma.smith@hertford.ox.ac.uk)
- Professor Adam Smyth, Director of Undergraduate Studies, [adam.smyth@ell.ox.ac.uk](mailto:adam.smyth@ell.ox.ac.uk)
- Professor Elleke Boehmer, Director of Diversity and Equality, [elleke.boehmer@ell.ox.ac.uk](mailto:elleke.boehmer@ell.ox.ac.uk)
- Professor Constanze Güthenke (Corpus Christi), Chair of the Classical Language and Literature Sub-Faculty
- TBC, Chair of the Classics and English Joint School Committee

Students with a disability, as well as students who develop any health issues during the course of their studies, are invited to make contact with Andy Davice, the Academic Administrator and Disability Coordinator, if they have any questions or concerns.

Other useful contact numbers:

Faculty Library – <a href="mailto:e-fl-enquiries@bodleian.ox.ac.uk">e-fl-enquiries@bodleian.ox.ac.uk</a>	(2)71050
Classics Subject Librarian (Charlotte Goodall, Sackler Library)	(2)88049

Bodleian Main Desk – <a href="mailto:reader.services@bodleian.ox.ac.uk">reader.services@bodleian.ox.ac.uk</a>	(2)77000
English Faculty Building Porters’ Lodge (for lost property)	(2)71481
Classics Faculty Building reception (for lost property)	(2)88391
University IT Services – <a href="mailto:contact@it.ox.ac.uk">contact@it.ox.ac.uk</a>	(2)73200
Oxford SU (Student Union) – <a href="mailto:enquiries@oxfordsu.ox.ac.uk">enquiries@oxfordsu.ox.ac.uk</a>	(2)88452
University Counselling Service – <a href="mailto:counselling@admin.ox.ac.uk">counselling@admin.ox.ac.uk</a>	(2)70300
Nightline (student run service)	(2)70270
Samaritans (external number)	722122

### Harassment Advisors

#### English:

Professor Matthew Bevis, [matthew.bevis@ell.ox.ac.uk](mailto:matthew.bevis@ell.ox.ac.uk)

Dr Annie Sutherland, [annie.sutherland@some.ox.ac.uk](mailto:annie.sutherland@some.ox.ac.uk)

#### Classics:

Dr Laura Swift, [laura.swift@magd.ox.ac.uk](mailto:laura.swift@magd.ox.ac.uk)

The English and Classics Faculties are committed to creating a happy and healthy working environment, where everyone is treated with respect and dignity. We do not tolerate any form of harassment or bullying.

The Harassment Advisors offer confidential support to all members of their Faculty. Seeking support from one of our Advisors is not the same as making a complaint – this is an informal opportunity to seek confidential advice. In some instances, this may be enough to resolve the issue. In other cases, should you decide to make a complaint, the Harassment Advisor can be a valuable source of support and guidance. Alternatively, if you do not feel comfortable talking to someone from within the Faculty, you can access the University’s anonymous Harassment Line.

Email: [harassment.line@admin.ox.ac.uk](mailto:harassment.line@admin.ox.ac.uk)

Telephone 01865 (2)70760

## 4.2 Committees and Decision-making within the Faculties

The Classics and English Faculties follow much the same decision-making procedure, as outlined below:

Senior members of each Faculty (i.e. academic staff) are invited to attend meetings of the Faculty (once a term), where key items are discussed.

Strategic decisions are taken by the Faculty Board, in consultation with the Faculty, and all other committees report to the Faculty Board. The English Faculty Board is made up of 20 individuals, who are elected from all members of the Faculty, it includes a graduate and two undergraduate junior



members. The Classics Faculty Board has 10 members, six of whom are elected from the sub-faculties of Classical Languages and Literature and Ancient History and Classical Archaeology; the remaining four places belong *ex officio* to the chairmen and directors of graduate studies for each sub-faculty.

In addition to these, there are two joint consultative committees (made up of academics and students) – one for graduates and one for undergraduates. *See section 4.3 below.*

Changes to the English or Classics courses are typically discussed by the relevant Committees that oversee the particular area of study, and then referred to the Faculty Board for approval (with consultation with the Faculty). All significant changes to courses must be agreed by the University's Education Committee, published in the *Gazette* and amended in the *Examination Regulations*.

Changes to the Classics and English course specifically are primarily dealt with by the Classics and English Joint Schools Standing Committee. All decisions by this committee are then passed on to the relevant committee in each Faculty, and follow the normal procedures from then on.

The English academic officers are:

- Professor Marion Turner (Jesus), Chair of the Faculty Board
- Professor Emma Smith (Hertford), Director of Teaching
- Professor Adam Smyth (Balliol), Director of Undergraduate Studies
- Dr David Taylor (St Hugh's), Director of Undergraduate Admissions
- Professor Simon Horobin (Magdalen), Director of Taught Graduate Studies

The Classics academic officers are:

- Dr Neil McLynn (Corpus Christi), Chair of the Faculty Board
- Professor Constanze Güthenke (Corpus Christi), Chair of the Classical Languages and Literature Sub-Faculty, [constanze.guthenke@ccc.ox.ac.uk](mailto:constanze.guthenke@ccc.ox.ac.uk)

### **4.3 The Undergraduate Joint Consultative Committee (JCC)**

The English Joint Consultative Committee meets once a term, on Tuesday of fifth week, and the Classics Joint Consultative Committee meets once a term on Wednesday of second week. Each committee comprises a number of post-holders from the relevant Faculty, along with undergraduate representatives from each college.

The Committees consider all aspects of English and Classics Faculty activity that affect undergraduates, for example: syllabus, teaching and examining arrangements and library facilities (though there are also separate committees for library provision which deal in greater detail with the latter). The JCCs also provide members for the various other Faculty committees and bodies on which students are represented. The JCCs will have various items of discussion referred to them by Faculty Board and other committees for consideration, but JCC members, and the students whom they represent, can also ask for items to be put on the agenda for consideration. If you wish to serve

on the JCC, you should talk to the senior English or Classics tutor in your college – he/she will usually be able to advise you on how nominations are made in your college.

#### **4.4 Evaluation and feedback**

Students on full-time and part-time matriculated courses are surveyed once per year on all aspects of their course (learning, living, pastoral support, college) through the Student Barometer. Previous results can be viewed by students, staff and the general public at:

[www.ox.ac.uk/students/life/feedback](http://www.ox.ac.uk/students/life/feedback)

Final year undergraduate students are surveyed instead through the National Student Survey.

Results from previous NSS can be found at [www.unistats.com](http://www.unistats.com).

#### **4.5 Access to St Cross Building for disabled students**

The accessible entrance to the St Cross Building is via an access ramp at the front of the building, with a lift connecting all floors. Any students with access queries, or needing assistance from a porter, can contact the Facilities Manager on 01865 271 480.

#### **4.6 Complaints**

##### **Complaints and academic appeals within the Faculty of English**

The University, the Humanities Division and the English Faculty all hope that provision made for students at all stages of their course of study will result in no need for complaints (about that provision) or appeals (against the outcomes of any form of assessment).

Where such a need arises, an informal discussion with the person immediately responsible for the issue that you wish to complain about (and who may not be one of the individuals identified below) is often the simplest way to achieve a satisfactory resolution.

Many sources of advice are available from colleges, faculties/departments and bodies like the Counselling Service or the OUSU Student Advice Service, which have extensive experience in advising students. You may wish to take advice from one of those sources before pursuing your complaint.

General areas of concern about provision affecting students as a whole should be raised through Joint Consultative Committees or via student representation on the Faculty/department's committees.

##### **Complaints**

If your concern or complaint relates to teaching or other provision made by the Faculty/department, then you should raise it with Director of Undergraduate Studies. Complaints about departmental facilities should be made to the Departmental administrator. If you feel unable to approach one of those individuals, you may contact the Head of Faculty. The officer concerned will attempt to resolve your concern/complaint informally.

If you are dissatisfied with the outcome, you may take your concern further by making a formal complaint to the Proctors under the University Student Complaints Procedure (<https://www.ox.ac.uk/students/academic/complaints>).

If your concern or complaint relates to teaching or other provision made by your college, you should raise it either with your tutor or with one of the college officers, Senior Tutor, Tutor for Graduates (as appropriate). Your college will also be able to explain how to take your complaint further if you are dissatisfied with the outcome of its consideration.

### **Academic appeals**

An academic appeal is an appeal against the decision of an academic body (e.g. boards of examiners, transfer and confirmation decisions etc.), on grounds such as procedural error or evidence of bias. There is no right of appeal against academic judgement.

If you have any concerns about your assessment process or outcome it is advisable to discuss these first informally with your subject or college tutor, Senior Tutor, course director, director of studies, supervisor or college or departmental administrator as appropriate. They will be able to explain the assessment process that was undertaken and may be able to address your concerns. Queries must not be raised directly with the examiners.

If you still have concerns you can make a formal appeal to the Proctors who will consider appeals under the University Academic Appeals Procedure (<https://www.ox.ac.uk/students/academic/complaints>).

### **4.7 Career development**

A number of English graduates (about 7 %) choose to undertake research, while many more use the communication and analytical skills they develop at Oxford in a range of careers including advertising, acting, publishing, teaching, librarianship, public relations, journalism, the legal profession, management consultancy and finance.

The University Careers Service ([www.careers.ox.ac.uk](http://www.careers.ox.ac.uk)) is open to all students from the beginning of your study. The service is useful for identifying work experience or vacation jobs, and whether you have a clear idea of future career possibilities or not it is worth familiarising yourself with the wide range of advice and events on offer.

Supplementary talks and events at the Faculty will be advertised as appropriate.

## 5. APPENDICES

Remember that further helpful information for Classics can be found on the Faculty Weblearn site via: [weblearn.ox.ac.uk/portal/hierarchy/humdiv/classics](https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/classics) and for English at <https://login.canvas.ox.ac.uk/>

### 4.8 Lecture recording in English

The English Faculty supports the primary function of the lecture as a live teaching and learning event, and recognizes that the presence of the lecturer and students together has clear pedagogical benefits.

An important exception to this is where students require lectures to be recorded as part of their Student Support Plan (under the Equality Act). In these cases, lecturers will be informed in advance. The recording is only available to the individual student, who can view it via Canvas on Panopto/Replay. The lecture is deleted at the start of the following term.

If Faculty members choose to have their lectures captured and available to all students, then the lectures will be available on Panopto/Replay for one week only. They cannot be downloaded. Faculty members are under no obligation to do this.

Students are forbidden to download, share, copy, record, or otherwise re-broadcast a recorded lecture. The lecturer maintains intellectual property rights.

#### 4.8.1 EULA (End User Licencing Agreement)

##### About this licence

*This user licence sets out the terms on which you may use a recorded lecture made available via the Replay lecture capture service on the English Faculty Panopto/Replay pages (the **service**). By continuing to view lectures recorded and provided by the English Faculty, you are agreeing to this user licence and its conditions.*

##### Permitted use

*All rights in a lecture made available on or through the service are reserved. You may access recorded lectures only for the purposes of your own private study and non-commercial research, provided you acknowledge any use of the lecture in accordance with academic custom and any rules or guidance issued by the University. You must not download, broadcast or copy any lecture, or make copies or access details available to another person, or make an adaptation of a lecture, unless specifically authorised in writing or permitted under applicable intellectual property laws. No other personal recording of lectures is permitted except by authorisation of the lecturer, or by recommendation in a Student Support Plan (SSP) from the Disability Advisory Service.*

##### Disclaimer

*The views expressed in any lecture are those of the people making them, and do not necessarily reflect the views of the University or the English Faculty. The English Faculty does not guarantee that the service, or any content on it, will always be available or be uninterrupted. Access to the service is permitted on a temporary basis. The English Faculty may suspend, withdraw, discontinue or change all or any part of the service without notice. The English Faculty will not be liable to you if for any reason the site is unavailable at any time or for any period.*

If you have any questions or concerns about this licence, please contact [undergrad@ell.ox.ac.uk](mailto:undergrad@ell.ox.ac.uk)

#### **4.8.2 Notice of Recording**

*Please be aware that lectures may be recorded in audio format. These recordings may be used by the Faculty of English and accessed via Panopto/Replay by students.*

*At no time will audience members be intentionally recorded, but recordings will generally start and stop automatically on the hour – so conversations held next to the desk, immediately before or after a lecture, may be picked up. Audio pickup is limited by the reach of the microphone at the desk; this may include some questions from the audience.*

*No other personal recording of lectures is permitted except by authorisation of the lecturer, or by recommendation in a Student Support Plan (SSP) from the Disability Advisory Service.*

*For more information about lecture recording at the Faculty of English, please contact [undergrad@ell.ox.ac.uk](mailto:undergrad@ell.ox.ac.uk).*

#### **4.9 EMERGENCY INFORMATION**

If the fire alarm sounds, walk immediately to the front car park on St Cross Street. Do not run, or stop to collect possessions. Do not attempt to re-enter the building until authorised to do so by Faculty staff.

In the unlikely event of an armed incident, leave the area as quickly as possible. The key advice is to:

- RUN - to a place of safety. This is better than trying to surrender or negotiate.
- HIDE - it is better to hide than confront. Barricade yourself in, turn phones to silent and use only when it is safe to do so.
- TELL – the police by calling 999.

##### **4.9.1 Oxford University Security Services**

- OUSS Website - <http://www.admin.ox.ac.uk/ouss/>
- General Enquiries (24 hours) & non-emergency incident reporting (0)1865 (2) 72944
- Emergency (24 hours) (0)1865 (2) 89999
- E-Mail: [security.control@admin.ox.ac.uk](mailto:security.control@admin.ox.ac.uk)