FACULTY OF
ENGLISH LANGUAGE AND LITERATURE

English Language and Literature
FHS Handbook
2018 – 2020

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 Ros Ballaster

Mansfield College

Chair of the English Faculty Board.

1.1 Statement of coverage

This handbook applies to students starting the FHS course in Michaelmas Term 2018. The information in this handbook may be different for students starting in other years.

1.3 Version

Version	Details	Date
Version 1.0	2018 handbook published	26/09/18
Version 1.1	Clarification of Cii genre paper topic (lyric); Shakespeare portfolio submission date (wk2 HT); and mitigating circumstances (replacing "factors affecting performance"); addition of sexual harassment support service information.	3/10/2018
Version 1.2	Updated description of Paper 5: Literature in English 1760–1830	05/03/2019
Version 1.3	Update to 3.3, Word limits and appendices p.39	11/11/2019

1.4 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 Undergraduate Studies Office in the English Faculty on 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. 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.

1.5 List of contents

2. COURSE INFORMATION

2.1 Overview

This handbook covers the Honours School of English Language and Literature, the final two years of BA (hons) English Language and Literature 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 http://www.qaa.ac.uk/en/Publications/Documents/SBS-English-15.pdf

You will find lots of useful information in this handbook and on the Faculty WebLearn pages at: weblearn.ox.ac.uk/portal/hierarchy/humdiv/engfac/undergradu. Along with your college tutors, the Faculty's Director of Undergraduate Studies, Academic Administrator and Undergraduate Studies Assistant are also happy to be contacted with course queries not covered in these locations, as well as with any concerns or feedback. A list of Faculty contacts may be found in section 4.1 of this handbook.

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.

2.2 Educational Aims of the BA in English Language and Literature

The programme aims to enable and encourage its students to:

i) read widely, acquiring knowledge of written texts in most or all periods of English literary history;

ii) develop as independent learners and thinkers;

iii) develop their critical, analytical and comparative skills by engagement with a wide range of texts written in English;

iv) pursue a curriculum that is broad and balanced in respect of historical and generic range, analytical approach, depth, and conceptual sophistication;

v) acquire knowledge and understanding of the expressive resources of the English language and the ways in which this relates to and impacts on the production of literary texts;

vi) develop skills in the marshalling and deployment of evidence, and in the oral and written exposition of complex ideas through discursive analysis and argument;

vii) develop understanding of the relationship between literary theory and practice, including an awareness of debates regarding the acts of reading and writing;

viii) think critically and in an historicised manner about the complex relationship between literary texts and their social, political, cultural and other relevant contexts;

ix) develop their understanding of the formal and aesthetic dimensions of literary texts;

x) acquire intellectual and personal skills which are transferable to a wide range of employment contexts and life experiences;

xi) select and analyse appropriate examples; weigh evidence; investigate, analyse, and assess competing historical and critical viewpoints;

xii) engage and enhance their enthusiasm for the subject and their awareness of its social and cultural importance;

xiii) be appropriately prepared for further academic work in English or related disciplines.

2.3 Intended learning outcomes

A. Knowledge and understanding

Students will develop a knowledge and understanding of:

- literature written in English between the early Medieval period and the present day;
- 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;
- some aspects of literary theory, and of the history of literary criticism;
- processes of literary production and dissemination operative in different historical periods.

Related teaching/learning methods and strategies:

Teaching is by means of Faculty lectures and classes, alongside tutorials and classes arranged by students' colleges. The general Faculty lectures and classes (open to the whole University) offer instruction in and demonstrations of the application of critical method to literary materials. Faculty seminars are also the vehicle for delivering one of the third year extended essay papers and are an opportunity for group analysis and discussion of a specific literary or linguistic subject area. 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 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 students' 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. 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 complete history of literature/s in English. While not making obligatory any explicitly theorised syllabus content, the course expects all 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. In Year 1 students study a core skills-led paper and three period-based papers. The skills-led paper is studied concurrently with, and supports, the period-based papers. The period papers' avoidance of set texts (except for commentary work in the Medieval Prelims and FHS papers) encourages

wide reading, gives the students freedom to negotiate their own portfolio of authors and allows exploration and innovation alongside study of the 'canon', all within the parameters of guided tutorial work. Work in subsequent years completes the core of period papers and allows more specialised study of specific genres and authors, whilst also requiring compulsory work on Middle English language. Skills are developed cumulatively and are embedded in the assumptions and expectations of the syllabus.

Assessment:

Formally, aspects of the required knowledge and understanding are tested through written University examinations held during the course of the third and ninth terms, portfolios submitted in the third and eighth terms, and by two extended essays submitted in the seventh and eighth terms. At college level, extensive preparation for the organisation and communication of such knowledge and understanding is provided by highly personalised formative assessment offered in (typically) weekly tutorials and by practice examinations set and marked by college tutors. The feedback received in discussion during tutorials is central to student development. All colleges also have a regime of termly report writing that offers regular valuable feedback and formative assessment to the student.

B. Skill 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 judgment and undertake sophisticated synthesis, analysis and evaluation of varying kinds of evidence;
- read closely, analytically, and with understanding, texts from a wide range of historical periods and in many different styles and genres;
- argue persuasively and with appropriate illustration and evidence, both orally and in writing;
- approach literary texts and critical issues 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 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 and one or more of the student's peer group. 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, order and deploy large quantities of information (literary, theoretical, contextual and critical);
- 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;
- group working and presentation skills through seminar and class participation.

Teaching/learning methods and strategies

Classes and tutorials require constant verbal and written interaction with peers and tutors in differently constituted audiences. 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). The Faculty's employment of different modes of assessment, and the imposition of regular long and short term deadlines throughout the course, demand a high level of time management and a commitment to managing personal learning.

Assessment

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 presentations given regularly in college and Faculty classes. These enable continuous monitoring of the development of practical skills. Timed three hour examinations, portfolios of 4,000 and 6,000 words, a 6,000-word extended essay and an 8,000-word dissertation require different strategies of learning and organisation, and encourage the development of a range of writing skills. Termly tutorial 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;
- formulate opinions and argue these confidently, whilst remaining appropriately responsive to the ideas of others;
- 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 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 each 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 extended essays, and more collaborative work in classes organised by the Faculty and within colleges;

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

Course I		Course II	
Year 2	Year 3	Year 2	Year 3
Paper 1: Shakespeare		Paper 1: Literature in English 650-1100	Paper 6: Special Options. 6a, 6b, OR 6c.
Paper 2: Literature in English 1350-1550	Paper 6: Special Options	Paper 2: Medieval English and related Literatures 1066-1550	Paper 7: Dissertation
Paper 3: Literature in English 1550-1660	Paper 7: Dissertation	Paper 3: Literature in English 1350-1550	
Paper 4: Literature in English 1660-1760		Paper 4: History of the English Language to c. 1800	
Paper 5: Literature in English 1760-1830		Paper 5: Shakespeare OR The Material Text	

2.5 Recommended Pattern of Teaching

Course I	English Faculty	College		
Paper	Classes	Tutorials	Classes	*This is a guide to the typical pattern of tutorials and classes offered by colleges. The actual number of classes or tutorials may vary between colleges. All papers are supplemented by optional Faculty lectures.*
Paper 1 (Shakespeare)		4	4	
Paper 2 (1350-1550)		4	6	
Paper 3 (1550-1660)		4	4	
Paper 4 (1660-1760)		4	4	
Paper 5 (1760-1830)		4	4	
Paper 6 (Special Options)	5			Five Faculty seminars in the first term of the final year, supplemented by two individual meetings with course convenors to give feedback on written work
Paper 7 (Dissertation)				4 hours of college-based supervision, including email and phone contact, typically in the second term of the final year

Course II: Course structure: Seven compulsory papers. Students choose between 6a, 6b or 6c.

Course 2	English Faculty	College		
Paper	Classes	Tutorials	Classes	*This is a guide to the typical pattern of tutorials and classes offered by colleges. The actual number of classes or tutorials may vary between colleges. All papers are supplemented by optional Faculty lectures.*
Paper 1 (600-1100)		6	4	
Paper 2 (1066-1550)		4	4	
Paper 3 (1350-1550)		6	4	
Paper 4 (The English Language)		4	4	
Paper 5a (The Material Text)		4	4	
Paper 5b (Shakespeare)		4	4	
Paper 6a (1550-1660)		4	4	
Paper 6b (Special Options)	5			Five Faculty seminars in the first term of the final year, supplemented by two individual meetings with course convenors to give feedback on written work
Paper 6c (Course II Special Options)		2	6	
Paper 7 (Dissertation)				4 hours of college-based supervision, including email and phone contact, typically in the second term of the final year

2.6 Course I Paper Information

You will take each of the following seven papers, which will be assessed by a combination of timed examinations and submitted written work.

The subject matter of 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. You might find that there is greater scope for studying non-British authors on later period papers, where American and postcolonial texts are important aspects of literary study.

In some papers, you might want to include some commentary on texts which were not originally in English. For Papers 1-5, the general rule is that you may write on such texts for no more than one-third of the paper. For Papers 6 and 7, you may refer to writing originally in foreign languages so long as the focus of your essay is on English language or literature in English; and you may discuss translations so long as you focus on their significance in relation to English language or as part of English literature. If a Paper 6 focuses on texts not originally written in English, that will be made clear in the course description. You should always assume that the examiner does not have knowledge of the original language. In the case of medieval literature (up until 1550), you may write on the literatures of the British Isles in that period (such as medieval French, Welsh, and Latin).

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 should not repeat material across different parts of the examination, including Paper 6 and the dissertation.

2.6.1 Paper 1: Shakespeare

The Shakespeare paper provides an opportunity to get to grips with an entire canon and its contexts. Although you can study Shakespeare chronologically or generically (tracing his development from the early plays and poems or through a genre), the exam portfolio (like your tutorials from which the portfolio develops) provides opportunities to mix and match. Thinking thematically, you can place early comedies with later histories (identity in *Comedy of Errors* and *Henry V* for example); thinking generically you can consider sonnets and poems alongside poetry within the plays for instance. This is also a paper in which you can make full use of your reading for Papers 3, 4 and 5 (as well as your knowledge of Victorians and the twentieth/twenty-first centuries) to research an area such as Shakespeare and performance, political receptions, colonial and postcolonial appropriations, cultural attitudes and uses, editorial history, the history of specific actors and actresses, adaptations (in forms from film to novels), or literary theory. Your teaching will cover a representative range of the canon, and you are also expected to have an in-depth knowledge of a number of plays. There is opportunity to investigate genres and periods ('farce'; 'Senecan tragedy'; 'late style') as well as to pursue a topic-based approach. Two of your three portfolio examination answers will require you to address more than one work by Shakespeare. Teaching and lecturing for the paper generally takes place in Trinity term of your second year and Michaelmas of your third year.

Structure of the examination

The paper will be examined by a portfolio of three essays. Each essay is to be a minimum of 1500 words and a maximum of 2000 words. (The word count includes footnotes but excludes bibliography and title). The portfolio is designed to make your Shakespeare topics as exciting and as expansive as possible. This is more feasible with tutorial essays in which you choose your own topics than it is in an exam format. Of the three essays, one can be an attempt to edit a passage (the passage will not be included in the word total; only the glossing will count towards the word limit); a commentary; or something similarly innovative in the scholarly canon but not catered for in the

usual exam format. (Creative writing, however, is not eligible.) There is no obligation to include an essay that is different in this way: analytical essays in the normal format are equally acceptable.

The portfolio must be submitted by noon on Monday, Week 2 Hilary term of the third year.

Breadth and depth

The portfolio is designed to show your depth and range as a scholar. At least two of your essays must be on more than one work by Shakespeare (NB the Sonnets count as a single work.) Reference to Shakespeare's contemporaries is also encouraged: one essay may be on the relation between Shakespeare and his contemporaries. Your portfolio will show your depth/breadth of reading and understanding both of the Shakespeare canon and of critical approaches to Shakespeare's works, covering a range of texts and a variety of ways of thinking about them.

Choosing and consulting

The three essays can be selected from your tutorial work throughout the year or they can be written specially for the portfolio. (If written specially for the portfolio they will not be read or marked by your tutor.) You may rewrite your tutorial essays for submission in the light of discussion during the tutorial and written feedback on your essay; your tutor, however, will not discuss the revised version with you or mark it. You may choose your three essays for submission in consultation with your tutor or independently, but you may not discuss with any tutor your choice of content or the method of handling it after Friday, Week 8 of Michaelmas Term of the third year.

Titles

Each essay in your portfolio must have a title. Titles take many forms. You can choose a Shakespeare quotation. You can choose a quotation from a critic or from another early modern writer or from a writer from any period. (Quotations from previous exam papers are permitted.) Look at journal articles to see how they form their titles. Your title should not look like an exam question ('Discuss Shakespeare's attitude to…'). The title is excluded from the word count.

Bibliography

Each essay should have its own bibliography (if appropriate to the essay). Not all essays require bibliographies – for instance, if you are doing a close reading of language a bibliography may not be appropriate. The bibliography is excluded from the word count.

Word Count

Each essay should total between 1500-2000 words, excluding the bibliography and title. Footnotes are included in the word count.

Information on presentation and referencing requirements for submitted essays may be found in sections 3.5. and 3.6 of this handbook.

2.6.2 Paper 2: Literature in English 1350–1550

At the beginning of this period, Europe was entering into a period of social change in the wake of the Black Death. The poetry of the British Isles was multilingual, and cultural exchange was

facilitated by extensive global trade networks. In the fifteenth century, the advent of print, and European encounters with the so-called New World of the Americas are powerful historical markers of change. By 1550, the Henrician reformation and the development of elaborate court poetry set the scene for Shakespeare's literary world. The literature produced across these two hundred years is profoundly European, often rooted in Italian and French sources in particular, existing in multilingual manuscripts, and explicitly engaging with international political, religious, and cultural concerns. The literature of this period also engages with colonial and postcolonial concerns in its engagement with the crusades (particularly in romance), with European expansionism and encounters with different cultures (for instance in More's *Utopia*), and in its fantasies of travel (for instance in writings by Mandeville). As you study this paper, you will be encouraged to think about how literature in English is embedded within other literatures, and to interrogate the periodization of 'medieval' and 'renaissance' or early modern'.

This paper covers the work of Chaucer and other major fourteenth-century writers (such as Langland, the *Gawain*-poet and Gower), as well as that of less widely-known names. Female writers such as Margery Kempe, who travelled to Jerusalem and Rome and wrote an early 'autobiography,' and Julian of Norwich, an important mystic, are key literary figures in this period. The paper also covers fifteenth-century writers (such as Hoccleve, Malory and the Older Scots poets), and writers of the early Tudor period (such as Skelton, Wyatt, Surrey and More). One of the most important genres across the period is drama: from the religious cycle plays, performed in the streets of cities, to morality plays acted in the round, to household drama (such as Medwall's plays) acted in great halls.

Areas for investigation include: authorship and authority; translation; vernacularity; manuscript culture; early print culture; medieval literary theory; the performance of gender; travel writing; autobiography; heresy and orthodoxy; chivalry; race and ethnicity; subjectivity; genre theory; literature and kingship; literature and the marketplace. As much recent scholarship has demonstrated, a wide range of theoretical and formalist approaches can be taken to the literature of this period. Most colleges teach this paper in the first two terms of your second year and regular lectures covering the literature of the period also take place during these two terms.

The paper will contain a compulsory commentary element designed to ensure that your study of Middle English literature is accompanied by a good acquaintance with its language and registers. The set text for this part of the paper is Chaucer's *Troilus and Criseyde* (Riverside edition). You may also write on Chaucer in the essay section of the exam, but discussion of his works may take up no more than one essay (or equivalent, spread across both essays). It is not advisable to write substantially on *Troilus and Criseyde* in the essay section of the paper. Note that the Auchinleck manuscript may be studied within this paper.

Structure of the examination

This paper is examined by a three-hour timed exam. Students will be expected to answer two essay questions, and one commentary question.

2.6.3 Paper 3: Literature in English 1550–1660, excluding the works of Shakespeare

This paper encompasses the reigns of Edward VI (1547-1553), Mary (1553-1558), Elizabeth I (1558-1603), James VI and I (1603-1625), Charles I (1625-1649) and the Interregnum (1649-

1660). Paper 3 offers a period rich in formal experimentation, in the importation of classical and continental forms, in translation, in literary theory, in religious writing and in historical chronicle. You will find household names throughout Paper 3: the drama of Marlowe, Jonson, Middleton; the epic poetry and pastoral of Edmund Spenser; sonnets by Sidney and Drayton; the metaphysical and religious poetry of Donne, Vaughan, Herbert, Marvell; the Cavalier poetry of Lovelace, Herrick, Cowley, Suckling, Waller, Carew. The prose of the period also offers a rich field. Nonfictional prose was dominant in many forms: sermons, martyrologies, diaries, letters, autobiographies, scientific writing (Bacon), ecclesiastical prose (Richard Hooker), speeches (Queen Elizabeth), travel writing, medical works (Burton). In fiction romance novellas, many of which were used as sources of plays by writers such as Shakespeare, paved the way for what would later become the novel.

This period also provides a wide variety of less well-known but increasingly (or incipiently) canonical authors, including; Anne Lok (or Lock), Mary Sidney, Lady Mary Wroth, Elizabeth Carey and Joanna Lumley. This period responds particularly well to thematic approaches. Topics which are prominent in current academic books (and recent exam papers) include: myth, classical revision and appropriation, Catholicism, Italy, nationhood, London, historiography, grief, the history of the emotions, subjectivity, self-fashioning, magic and the supernatural, death, travel and discovery, service, reputation, myth, law, place, regional or national identity, wantonness in poetry and/or behaviour.

Equally, the period's interest in experimentation and development means that approaches via form, genre, and style are very rewarding: epyllion, elegy, allegory, parody, epithalamion, blazon, epigram, the essay, rogue literature, the masque, romance, sacred texts, satire, pastoral, history, tragedy and comedy and their subsets (revenge tragedy, domestic tragedy, tragicomedy, citizen comedy, humours comedy). And the development of the English language in this period, to say nothing of rhetorical training at school and university, means that linguistic excess, plainness, neologism, commonplacing, 'inkhorn' and 'honeyed' terms, and all aspects of form (visual shape, stanzaic form, metre, rhyme etc) deserve close attention.

Colleges usually teach this paper in the first term of the second year.

Structure of the examination

This paper is examined by a three-hour timed exam. Students will be expected to answer three essay questions.

2.6.4 Paper 4: Literature in English 1660-1760

This is an exciting period of literature which sees the flourishing of new genres (the novel, the periodical, mock-epic), the growth of print and readership, re-energising of older forms to speak to the moment (satire, epic, the emergence of literary criticism). You can in this paper chart the rise of the novel from Aphra Behn through to Laurence Sterne. And explore the subtle poetry of mind and sentiment of Thomson, Akenside, Gray, Collins. Teaching aims to provide a sense of the intellectual history of the period (the history of ideas and thinkers) and the impact on literary modes of expression of important political and social contexts: the Restoration of Charles II, the Wars of the Spanish Succession and the Seven Years War, the growth of party politics and contractual theories of government, the expansion of English empire and with it the beginnings of anti-imperial critique

and abolitionist sentiment, and the entry of women into print in significant numbers along with the birth of feminism.

Topics or genres for study include: libertinism; the Restoration and eighteenth-century stage and the impact of the stage licensing act in 1737; the new philosophy and literature; party and partisan writing; the literature of science and the Royal Society; the representation of women; women as authors and women as readers; politics and genre; life writing; the familiar letter; ideas of nationhood; trade and empire and the city; the oriental tale; labouring class poetry, pastoral and Georgic; epic and mock-epic; satire and theories of satire; travel writing; early landscape writing; representation of racial difference; literature and the visual arts; early American writing; religious writing, prophecy and allegory; the Ancients and Moderns debate; Grub Street and print culture and the relationship between manuscript and print; the literary coterie and court culture; literature and the rise of finance (capital satires).

Paper 4 encompasses a very wide range of authors, both male and female: including Milton (the later poems such as Paradise Lost, Paradise Regained, and Samson Agonistes); Aphra Behn; Katherine Phillips; Anne Finch; Ann Bradshaw; John Bunyan; John Dryden; Andrew Marvell (who can also be studied as part of Paper 3); John Wilmot, Earl of Rochester; Margaret Cavendish; Jonathan Swift; Alexander Pope; John Gay; Bernard Mandeville; Mary Leapor; Lady Mary Wortley Montagu; Samuel Johnson; James Thomson; Thomas Gray; William Collins; Daniel Defoe;

Colleges tend to teach this paper in the second term of the second year; there are regular lecture series covering the major topics and themes of this period. Distinctive to the teaching of this period is that a half-day of short lectures at the start of term (Introduction to Literature and Contexts 1660-1760) aims to introduce students to the major debates, genres, and contexts of the literary period.

Structure of the examination

This paper is examined by a three-hour timed exam. Students will be expected to answer three essay questions.

2.6.5 Paper 5: Literature in English 1760–1830

In this paper you may study texts from the period 1760 to 1830 by author, theme, genre, or historical context. Teaching is designed to give you a sense of the major literary and cultural developments, as well as an opportunity to explore both well-known and less well-known materials in a very diverse period.

The period covers poets such as Anna Letitia Barbauld, William Blake, Robert Burns, George Gordon Lord Byron, John Clare, Samuel Taylor Coleridge, William Cowper, George Crabbe, Felicia Hemans, John Keats, James Macpherson, Percy Bysshe Shelley, Christopher Smart, Charlotte Smith, Phyllis Wheatley, William Wordsworth, Anne Yearsley; novelists such as Jane Austen, Frances Burney, Maria Edgeworth, Thomas Love Peacock, Anne Radcliffe, Mary Shelley, Walter Scott, Laurence Sterne; dramatists such as Joanna Baillie, Richard Brinsley Sheridan, Oliver Goldsmith; and non-fiction prose writers such as James Boswell, Edmund Burke, Olaudah Equiano, William Godwin, William Hazlitt, Charles Lamb, Thomas Paine, Mary Wollstonecraft.

Some of the many topics and lines of enquiry you may wish to pursue in this paper include: genres and modes such as lyric, satire, ballads, pastoral, epic, fragments, the Gothic novel, the fiction of sensibility, closet drama, epistolary fiction, regional novels, life writing, historical fiction, travel writing, literary criticism; aesthetic ideas such as the sublime, the beautiful, and the picturesque; poetry and its relation to the 'sister arts'; the figure of the poet and the defence of poetry; literary language and style; literary influence and reception; the review culture; radical circles and literary coteries; working-class literature; dialect poetry; Orientalism; the Scottish Enlightenment; questions of personal identity, madness, gender, childhood, sexuality, addiction. Also of interest in this paper are issues hotly debated in the literature of the period: national identity, religion, the sense of the past; slavery and the abolition movement; the rights of women; the city; developments in science and philosophy; the French Revolution and the founding of the American republic; Napoleon and war; the union between Britain and Ireland.

Colleges usually teach this paper in the last term of the first year of FHS. Regular lectures covering different aspects of the literature of the period take place in this term and sometimes in earlier terms as well.

Structure of the examination

This paper is examined by a three-hour timed exam. Students will be expected to answer three essay questions.

2.6.6 Paper 6: Special Options

For this paper, you will take for detailed study one topic from a list of options supplied by the Faculty (the list will be updated yearly). There are likely to be topics from the whole range of periods covered by the syllabus; these will not only be period- or subject-based, but will also adopt a wide variety of theoretical, interdisciplinary, trans-historical, generic or cross-generic approaches. All special options will be taught in centrally organised classes of around 8-15 students in Michaelmas Term of your third year, giving you the opportunity to engage in inter-collegiate group work and experience a different style of teaching. There will be five classes held in the first five weeks of term, and two individual meetings each of around 30 minutes with one of the course convenors to receive feedback on written work. You will decide on a theme for your essay in discussion with the option convenors; extended essays do not need to cover the whole course, but can focus on a specific area (including a specific chronological area) of the topic. Essays will usually focus on some of the set texts from the course.

Specialist language options will also be offered (for example, we usually offer Old Norse). You will need to consult with your college tutor before requesting a specialist early language option. *Note that some of these early language options may be examined by written examination in Trinity term, rather than by extended essay.* If this is the case it will be stated in the option description.

Details of the options available will be circulated at the end of Hilary Term in your second year; enrolment will then take place early in the following Trinity Term (specific instructions about the process will be provided by the Faculty). As there will a cap on the numbers of places available on each option, you will be asked to list a number of possible choices and in the case of any over-subscribed options, places will be allocated by random ballot. Confirmation of your special option will be provided to you by the end of Week 6 of Trinity Term. Before the end of Trinity Term, the convenors of your course will provide a reading list for the summer vacation, but you are not expected to formulate a topic for your essay until part way through Michaelmas Term.

Note that you need to avoid duplication when it comes to examinations: you must not write substantially in the period papers on material you have used for this paper. You also may not discuss with any tutor your choice of content or the method of handling it after the conclusion of teaching for the paper on Friday of Week 6 of Michaelmas Term.

Structure of the examination

Unless otherwise specified in the option description, the paper is assessed by one extended essay of 5,000 – 6,000 words (including footnotes but excluding the bibliography and title), submitted by noon on Thursday, Week 8 in Michaelmas Term of the third year.

Information on presentation and referencing requirements for submitted essays may be found in section 3.4 and 3.5 of this handbook.

2.6.7 Paper 7: Dissertation

This paper gives you the chance to explore a particular interest, to develop in more detail work on authors, topics, or genres that you have studied in your tutorials and classes for other papers, or to work on an area you may not have explored before, with a greater degree of freedom than that offered under the Paper 6 Special Options. It is entirely appropriate for a dissertation to have a broad or thematic subject covering more than one period. The focus here is on independent research supervised by a tutor.

You can work on a single author or a range of authors in this paper, although it is advisable to show knowledge of a good range of texts, and you should be able to situate your area of investigation in a wider context, depending on your specific interests and approach. Such contexts may comprise, for example, the history and theory of criticism, concepts of genre and literary tradition, feminist or post-colonial approaches to literature, political and cultural history, or the history and theory of the English Language. The above list is not exhaustive, and these specific contexts need not apply; nor are these broad categories exclusive of one another. You are of course at liberty, in consultation with your tutor, to shape your own particular approach to your topic and choose a title accordingly. Information may be found at the start of this handbook regarding the study of texts which were not originally written in English.

It is not generally advisable to produce a title which looks like an examination question ('How do any two Victorian authors represent London?'). Instead, you might look at recent journal articles and chapters in edited collections to get a sense of the sorts of academic titling that are appropriate. The title should give a clear indication of the principal area to be covered by your dissertation: so 'Lady Mary Wroth in the House of Busirane' is a little opaque; 'Lady Mary Wroth in the House of Busirane: Wroth's use of Spenserian Romance' is preferable, because it gives a clear sense of what the dissertation is about. Remember that part of the task of setting a title is to identify an area you can properly cover within the word limit: an overambitious topic is not likely to give you the best opportunity to show your abilities to the full.

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 in which none of your college tutors is a specialist, 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 have to submit a summary of no more than 100 words to the Chair of Examiners by Thursday, Week 8 of that term. You will be informed as to whether your summary has been approved by the end of the first week of Hilary term.

Overall, you will receive a maximum of four hours supervision 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.

In Hilary Term, the dissertation will be the main paper you are working on (although you may also be re-working essays for your Shakespeare portfolio), and you will be writing first and final drafts. The deadline for submitting the dissertation is noon on Tuesday, Week 9 of Hilary Term.

Structure of the examination

One dissertation of 7,000 - 8,000 words (including footnotes but excluding the bibliography and title), submitted by noon on Tuesday, Week 9 in Hilary Term of the third year.

Information on presentation and referencing requirements for submitted essays may be found in section 3.5 and 3.6 of this handbook.

2.7 Course II Paper Information

Introduction

Course II has a more focused timespan than Course I, but involves a wider range of approaches and methodologies, including the study of manuscripts and editing, the history of the English Language, and the comparative study of English with other European literatures, which may be read in translation.

Building on students' Prelims work in Old and Early Middle English literature, Course II develops detailed knowledge of literature from the Anglo-Saxon to the Early Modern period, and alongside this hones skills in linguistic analysis; in understanding how texts were circulated orally, in manuscript and in print; and in contextualizing literary texts through studying the broader culture of the Middle Ages and Renaissance. Course II students may offer the Shakespeare paper from Course I, and may choose any of the Paper 6 special options or may take the Course I Renaissance literature paper. They must also write a dissertation on any period or approved topic.

Subjects and Modes of Assessment

Course II has four core papers normally studied in Year 2. Two are period papers, which develop students' knowledge of Old English literature (Paper 1) and later medieval literature (Paper 3). The latter is shared with Course I (in which it is called Paper 2), and so for this paper Course II students will be taught and examined with Course I students. Another paper (2) focuses on a particular genre and places it in a Europe-wide cultural context. These three papers are assessed by examination at the end of term 9 of the degree. Paper 1 requires three essays, Paper 2 requires two essays, and Paper 3 requires two essays and one commentary. The other core paper, 4, investigates the development of the English language and is assessed by a portfolio of one essay and one commentary in term 6 of the degree (i.e., the Trinity term of the second year).

Students also choose three special subject papers:

- Special Option: generally taken as an extended essay in term 7. All the Special Options from Course I Paper 6 are available to Course II students. In addition, Special Option Course II choices enable students to develop particular interests in types of medieval literature, language work (both medieval and modern), or work in different medieval languages (other languages currently include Old French, Old Norse and medieval Welsh). Anglo-Saxon Archaeology is also an option in Course II. Some of these options draw on expertise from medievalists in other faculties. Or students may opt to take the Course I 1550–1660 period paper.

- Either 'The Material Text', which introduces the study of medieval manuscripts, scribes and editing; or the Course I Shakespeare paper. Both are assessed by a portfolio of written work. 'The Material Text' is submitted in Week 4 of Term 8, and the Shakespeare portfolio in Week 2 of Term 8.

- Dissertation: this may be on any period(s) and any topic approved by the examiners. Submitted as an essay of up to 8,000 words at the end of Term 8.

2.7.1 Paper 1: Literature in English, 650 – 1100

Anglo-Saxon England was a melting pot of Germanic, Celtic and Mediterranean cultural influences and home to the richest European vernacular literature of the early middle ages. This period saw the emergence of new and sophisticated literary styles and genres, both in verse and prose, influenced by Christian-Latin learning, as well as the preservation of the ancient oral traditions of the continent. Whether or not you have studied Old English for Prelims, Course II Paper 1 allows you to explore in detail the remarkable variety of Old English literature. As well as encountering major literary figures such as Cynewulf, King Alfred, Ælfric and Wulfstan, areas of study could include heroic and epic narratives such as *Beowulf*; lyric and elegiac poetry; riddles, charms and prayers; biblical stories and saints' lives; wisdom literature; travel narrative and romance; chronicles and histories; homilies and sermons; scientific, theological and philosophical writing; manuscripts and material culture You may place the Old English literature you read in a broad range of historical, cultural, linguistic, theoretical and critical contexts. This paper will be taught in college-based tutorials, and will be supplemented by faculty lectures. Teaching will mostly take place in the Michaelmas term of your second year.

Structure of the examination: This paper is examined by a three-hour timed exam. Students will be expected to answer three essay questions.

2.7.2 Paper 2: Medieval English and Related Literatures, 1066–1550

This paper encourages candidates to work across the entire later medieval period 1000-1550 (i.e. including relevant literature from the first half of the eleventh century), and to do comparative work with medieval literature in insular or European languages other than English, which are expected to have been studied in translation. It is a paper on a specified genre or theme, subject to periodic review.

From October 2018, for first examination in Trinity Term 2020, the specified genre will be Lyric.

The lyric mode is one of the earliest and most lasting forms of literature. Standing alongside, in dialogue with, and often embedded within, narrative genres, it is a distinctive form of representation, mediated through a voice with no stable identity. It is understood that definitions of 'lyric' in this period will be necessarily flexible, and that the genre may be taken to include a wide variety of short poems, including ballades, rondeaux, virelais, chansons, songs and carols. It may include individual short poems or sequences of such poems, and it may also include lyrics embedded in other genres, such as plays or sermons. The ubiquity of these kinds of writing throughout Europe in the medieval period, in both vernaculars and varieties of Latin, makes them particularly engaging for comparative or contrastive study. Candidates are encouraged to develop particular, focused interests that they may trace comparatively across different languages and through time. The rubric specifies that candidates must show knowledge both of earlier literature (1000-1350) and of literature in other languages. The paper requires only that such knowledge be shown at some point in the paper, but a candidate who so wishes may concentrate exclusively, or mostly, on such material. The other insular languages that may be studied in translation include the French of England, Latin, Old Norse, Welsh and Irish. Other European literatures studied in translation include continental French, Occitan, Spanish, German, Italian and the Arabic and Hebrew of Spain, as well as

continental Latin writings of the period. You may wish to explore the material contexts in which such texts were disseminated, perhaps taking into account their relationships with other arts, such as music and manuscript illumination. Equally, you may wish to explore relevant critical and theoretical perspectives and topics, such as voice, or the particular social, gendered and institutional contexts that gave rise to these kinds of writing.

This paper will be taught by a combination of central, faculty-based classes or lectures and college-based tutorials. Teaching will take place in the Hilary term of your second year.

Structure of the examination: The paper will be assessed by a three-hour examination in the Trinity term of your third year. It will require two equally weighted 90 minute essays.

NB: Candidates are reminded that they must not repeat material across their FHS examinations as a whole; they must therefore carefully plan their work for this paper in combination with their work for Paper 3 (Course I, Paper 2, 1350–1550).

2.7.3 Paper 3: Literature in English, 1350–1550 (shared with Course I, Paper 2)

At the beginning of this period, Europe was entering into a period of social change in the wake of the Black Death. The poetry of the British Isles was multilingual, and cultural exchange was facilitated by extensive global trade networks. In the fifteenth century, the advent of print, and European encounters with the so-called New World of the Americas are powerful historical markers of change. By 1550, the Henrician reformation and the development of elaborate court poetry set the scene for Shakespeare's literary world. The literature produced across these two hundred years is profoundly European, often rooted in Italian and French sources in particular, existing in multilingual manuscripts, and explicitly engaging with international political, religious, and cultural concerns. The literature of this period also engages with colonial and postcolonial concerns in its engagement with the crusades (particularly in romance), with European expansionism and encounters with different cultures (for instance in More's *Utopia*), and in its fantasies of travel (for instance in writings by Mandeville). As you study this paper, you will be encouraged to think about how literature in English is embedded within other literatures, and to interrogate the periodization of 'medieval' and 'renaissance' or early modern'.

This paper covers the work of Chaucer and other major fourteenth-century writers (such as Langland, the *Gawain*-poet and Gower), as well as that of less widely-known names. Female writers such as Margery Kempe, who travelled to Jerusalem and Rome and wrote an early 'autobiography,' and Julian of Norwich, an important mystic, are key literary figures in this period. The paper also covers fifteenth-century writers (such as Hoccleve, Malory and the Older Scots poets), and writers of the early Tudor period (such as Skelton, Wyatt, Surrey and More). One of the most important genres across the period is drama: from the religious cycle plays, performed in the streets of cities, to morality plays acted in the round, to household drama (such as Medwall's plays) acted in great halls.

Areas for investigation include: authorship and authority; translation; vernacularity; manuscript culture; early print culture; medieval literary theory; the performance of gender; travel writing; autobiography; heresy and orthodoxy; chivalry; race and ethnicity; subjectivity; genre theory; literature and kingship; literature and the marketplace. As much recent scholarship has

demonstrated, a wide range of theoretical and formalist approaches can be taken to the literature of this period. Most colleges teach this paper in the first two terms of your second year and regular lectures covering the literature of the period also take place during these two terms.

The paper will contain a compulsory commentary element designed to ensure that your study of Middle English literature is accompanied by a good acquaintance with its language and registers. The set text for this part of the paper is Chaucer's *Troilus and Criseyde* (Riverside edition). You may also write on Chaucer in the essay section of the exam, but discussion of his works may take up no more than one essay (or equivalent, spread across both essays). It is not advisable to write substantially on *Troilus and Criseyde* in the essay section of the paper. Note that the Auchinleck manuscript may be studied within this paper.

Structure of the examination

This paper is examined by a three-hour timed exam. Students will be expected to answer two essay questions, and one commentary question.

NB: Candidates are reminded that they must not repeat material across their FHS examinations as a whole; they must therefore carefully plan their work for this paper in combination with their work for Paper 2 (Medieval English and Related Literatures 1066-1550).

2.7.4 Paper 4: The History of the English Language to c.1800

This paper allows students to engage with language use and aspects of language change from the earliest stages of spoken and written English to the emergence of Late Modern English. It introduces a range of key topics (e.g. in relation to orthography, phonology, morphology, vocabulary, semantics, syntax) in the development of standard British English but also encourages students to examine regional and social varieties across the history of English, as well as the wider issues which underpin topics such as linguistic codification and control, the documentation of variation and change, or the consequences of language contact, whether in varieties of British English or in English abroad. It also allows students to build on some of the topics studied in Prelims Paper 1 (e.g. advertising, news discourse, letters) within appropriate historical and linguistic perspectives. Comparative work between periods/ types of writing/ text is encouraged. Students must make sure that they demonstrate knowledge of language from a range of periods in their submitted work. The course is taught by a combination of faculty lectures and classes, and college tutorials.

Structure of the Examination: Examination will be by a portfolio of two pieces of written work (of 2,000-2,500 words each) submitted at the end of term 6. The word count includes footnotes but excludes bibliography; the word limit must be strictly adhered to. The examination paper has two sections, Section A (a set of discursive essay questions) and Section B (commentary questions which require candidates to make their own choice of passages for comment and analysis). Candidates must answer one question from each section, making use of detailed linguistic knowledge; comments on style/ rhetoric are not usually part of material covered by this paper.

The portfolio is to be **submitted by noon on the Thursday of Week 9 of Trinity Term** of the second year, and held over to be examined in Finals in the third year.

Optional Papers (Normally studied in Year 3)

2.7.5 Paper 5

Candidates may choose one of the following:

Paper 5(a): The Material Text
This paper will allow you to study the physical and visual forms of Old English and Middle English texts in manuscripts and other media from the Middle Ages to the present. It combines the history of literature and language with the study of material artefacts and of their mediation in modern printed and digital media. What – if anything – does the physical and visual form of a text add to its content? How does it shape the text's reception? How are texts affected by their survival in manuscript, or their transfer to modern media? How do different media shape writing and reading?

Half of the course involves a detailed study of two manuscripts, their texts and those texts' modern transmission: the so-called 'Nowell Codex' (British Library, MS Cotton Vitellius A. xv), dating from around 1000 and containing *Beowulf* and images of marvels; and the so-called 'Vernon Manuscript' (Oxford, Bodleian Library, MS Eng. poet. a. 1), one of the largest medieval English books, dating from the late 1300s, and containing poetry and prose, including lyrics. Both are available in high-quality facsimiles, which you will learn to read and analyse (the Nowell Codex online, the Vernon manuscript in print and on DVD-Rom). Study of these books leads to a commentary of 2,000-2,500 words on pages from your choice of one of the two, reproduced in facsimile with or without a modern edition for comparison.

The other half of the course involves a study of medieval media in general – mostly manuscripts, but also inscriptions and early printed books – and the modern processes of editing them in print and digital form. Some classes will take place in the Bodleian Library with medieval manuscripts on hand. You will write an essay of 2,000-2,500 words on your choice of one of a number of questions, designed to allow you to focus on the two manuscripts for detailed study and/or on other material texts of interest to you, in Old English, Middle English and/or related languages. The materials will raise issues in topics such as, but not limited to, codicology (the physical form of manuscripts), palaeography (the history of writing practices), medieval graphic design, the history of reading, epigraphy (inscriptions on objects), modern editing of medieval texts, and digital versions of medieval texts.

Structure of the Examination: You will write: (i) a commentary of 2,000-2,500 words on your choice of ONE of two pages in facsimile, one of the Nowell Codex, one of the Vernon Manuscript, with or without modern edited versions for comparison; (ii) an essay of 2,000-2,500 words on your choice of one of a number of questions, designed to allow you to focus on the two manuscripts for detailed study and/or on other material texts of interest to you, in Old English, Middle English and/or related languages.

OR

Paper 5(b): Shakespeare (Course I, Paper 1)

The Shakespeare paper provides an opportunity to get to grips with an entire canon and its contexts. Although you can study Shakespeare chronologically or generically (tracing his development from the early plays and poems or through a genre), the exam portfolio (like your tutorials from which the portfolio develops) provides opportunities to mix and match. Thinking thematically, you can place early comedies with later histories (identity in *Comedy of Errors* and *Henry V* for example); thinking generically you can consider sonnets and poems alongside poetry within the plays for instance. This is also a paper in which you can make full use of your reading for Papers 3, 4 and 5 (as well as your knowledge of Victorians and the twentieth/twenty-first centuries) to research an area such as Shakespeare and performance, political receptions, colonial and postcolonial appropriations, cultural attitudes and uses, editorial history, the history of specific actors and actresses, adaptations (in forms from film to novels), or literary theory. Your teaching will cover a representative range of the canon, and you are also expected to have an in-depth knowledge of a number of plays. There is opportunity to investigate genres and periods ('farce'; 'Senecan tragedy'; 'late style') as well as to pursue a topic-based approach. Two of your three portfolio examination answers will require you to address more than one work by Shakespeare. Teaching and lecturing for the paper generally takes place in Trinity term of your second year and Michaelmas of your third year.

Structure of the examination

The paper will be examined by a portfolio of three essays. Each essay is to be a minimum of 1500 words and a maximum of 2000 words. (The word count includes footnotes but excludes bibliography). The portfolio is designed to make your Shakespeare topics as exciting and as expansive as possible. This is more feasible with tutorial essays in which you choose your own topics than it is in an exam format. Of the three essays, one can be an attempt to edit a passage (the passage will not be included in the word total; only the glossing will count towards the word limit); a commentary; or something similarly innovative in the scholarly canon but not catered for in the usual exam format. (Creative writing, however, is not eligible.) There is no obligation to include an essay that is different in this way: analytical essays in the normal format are equally acceptable. The portfolio must be submitted by noon on Monday, Week 2 Hilary term of the third year.

Breadth and depth

The portfolio is designed to show your depth and range as a scholar. At least two of your essays must be on more than one work by Shakespeare (NB the Sonnets count as a single work.) Reference to Shakespeare's contemporaries is also encouraged: one essay may be on the relation between Shakespeare and his contemporaries. Your portfolio will show your depth/breadth of reading and understanding both of the Shakespeare canon and of critical approaches to Shakespeare's works, covering a range of texts and a variety of ways of thinking about them.

Choosing and consulting

The three essays can be selected from your tutorial work throughout the year or they can be written specially for the portfolio. (If written specially for the portfolio they will not be read or

marked by your tutor.) You may rewrite your tutorial essays for submission in the light of discussion during the tutorial and written feedback on your essay; your tutor, however, will not discuss the revised version with you or mark it. You may choose your three essays for submission in consultation with your tutor or independently, but you may not discuss with any tutor your choice of content or the method of handling it after Friday, Week 8 of Michaelmas Term of the third year.

Titles

Each essay in your portfolio must have a title. Titles take many forms. You can choose a Shakespeare quotation. You can choose a quotation from a critic or from another early modern writer or from a writer from any period. (Quotations from previous exam papers are permitted.) Look at journal articles to see how they form their titles. Your title should not look like an exam question ('Discuss Shakespeare's attitude to…'). The title is excluded from the word count.

Bibliography

Each essay should have its own bibliography (if appropriate to the essay). Not all essays require bibliographies – for instance, if you are doing a close reading of language a bibliography may not be appropriate. The bibliography is excluded from the word count.

Word Count

Each essay should total between 1500-2000 words, excluding the bibliography and title. Footnotes are included in the word count.

2.7.6 Paper 6: Special Options

Candidates may choose one of the following:

Paper 6(a) Literature in English from 1550-1660, excluding the works of Shakespeare (Course I, Paper 3)

Structure of the examination

This paper is examined by a three-hour timed exam. Students will be expected to answer three essay questions.

OR

Paper 6(b) For this paper, candidates may choose from any of the options available under Course I, Paper 6.

Structure of the examination

One extended essay of 5,000 – 6,000 words, submitted by noon on Thursday, Week 8 in Michaelmas Term of the third year.

OR

Paper 6(c) For this paper, candidates may choose from a list of Course II specific topics, to be published annually at the same time as the Course I, Paper 6 options. Options for Course II students may include Old Norse, Medieval Welsh, Old Irish, Older Scots, Old High German, Medieval Germanic languages, Medieval French, Medieval German, the English Language and the Archaeology of Anglo-Saxon England.

Structure of the examination

One extended essay of 5,000 – 6,000 words (including footnotes but excluding the bibliography), submitted by noon on Thursday, Week 8 in Michaelmas Term of the third year. OR (for some specific Course II options) by three-hour written examination at the end of Trinity Term of the third year.

2.7.7 Paper 7: Dissertation

As for Course I students, candidates have free choice over their dissertation topic. Course II students may take the opportunity to explore a particular interest in their period, or alternatively might use the dissertation to study alternative periods, genres or authors not falling under the Course II remit.

Further details may be found under the information for Course I, Paper 7

Structure of the examination

One dissertation of 7,000 - 8,000 words, submitted by noon on Tuesday, Week 9 in Hilary Term of the third year.

Information on presentation and referencing requirements for submitted essays may be found in section 3.5. and 3.6 of this handbook.

3 STUDYING

3.1 Examination Conventions

Examination conventions are the formal record of the specific assessment standards for the course. 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 ELL are reviewed annually by the Undergraduate Studies Committee.

3.1.1 Marking and Classification Criteria

These are the marks profiles for English FHS:

First	EITHER: Two marks of 70 or above, an average mark of 68.5 or greater and no mark below 50. OR: Four or more marks of 70 or above, an average mark of 67.5 or greater and no mark below 50.
II.i	Two marks of 60 or above, an average mark of 59 or greater and no mark below 40.
II.ii	Two marks of 50 or above, an average mark of 49.5 or greater and no mark below 30.
III	Average mark of 40 or greater and not more than one mark below 30.
Pass	Average mark of 30 or greater. Not more than two marks below 30.

All papers are equally weighted, and an average is taken.

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

3.1.2 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.

Engagement	- incisiveness of engagement with the question; - depth and sophistication of comprehension of issues and implications of the question; - relevant awareness of literary history and theory and critical traditions; - directness of answer to the question; - grasp and handling of critical materials.

Argument	- coherence of argument; - analytical clarity and power; - intellectually incisive argument and sophistication of conceptualization; - independence of argument; - quality of critical analysis of text in the service of argument.
Information	- relevance of deployment of information; - depth, precision and detail of evidence cited; - accuracy of facts; - relevant knowledge of primary texts; - range of primary texts.
Organisation & Presentation	- clarity and coherence of structure; - clarity, fluency and elegance of prose; - correctness of grammar, spelling, and punctuation.

3.1.3 Criteria for Extended Essays and Dissertations

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

Engagement	- identification and clear delineation of a subject, appropriate to the word length of the essay; - relevant awareness of literary history and theory and critical traditions; - depth and sophistication of comprehension of and engagement with issues; - grasp and handling of critical materials.
Argument	- coherence of argument; - analytical clarity and power; - intellectually incisive argument and sophistication of conceptualization; - independence of argument; - quality of critical analysis of text in the service of argument.
Information	- use of primary texts; - relevance of information deployed; - depth, precision, detail and accuracy of evidence cited; - relevant knowledge of primary texts.
Organisation & Presentation	- clarity and coherence of structure; - clarity, fluency and elegance of prose;

	- correctness of grammar, spelling, and punctuation; - correctness of apparatus and form of footnotes and bibliography.

Criteria for Portfolio Essays

These criteria will be used in marking Course I FHS Paper 1 Shakespeare portfolio essays in public examinations.

The portfolio as a whole is assessed on the following criteria:

- Range of reading and understanding of primary material
- Range of reading and understanding of critical approaches
- Depth of reading and understanding of primary material
- Depth of reading and understanding of critical approaches

Individual essays are assessed on the following criteria:

Engagement	- identification and clear delineation of a subject, appropriate to a 1,500-1,800-word essay; - close attention to the terms of the theme or topic; - detailed understanding of, or engagement with, the appropriate modes of Shakespeare study as required (performance, textual, critical, etc.); - awareness of relevant linguistic, theoretical and critical methods and traditions; - precise and appropriate deployment of terminology; - depth and sophistication of comprehension of and engagement with issues; - grasp and handling of linguistic, theoretical and critical materials.
Argument	- coherence of argument; - analytical clarity and power; - intellectually incisive argument and sophistication of conceptualization; - independence of argument; - quality of linguistic, theoretical or critical analysis (as appropriate) of text or other media in the service of argument.
Information	- use of primary texts; - relevance of information deployed; - depth, precision, detail and accuracy of evidence cited;

	- relevant knowledge of primary texts.
Organisation & Presentation	- clarity and coherence of structure; - clarity, fluency and elegance of prose; - correctness of grammar, spelling, and punctuation; - correctness of apparatus and form of footnotes and bibliography.

These criteria will be used in marking Course II FHS Paper 5 a) 'The Material Text' portfolio commentaries and essays in public examinations.

The portfolio as a whole is assessed on the following criteria:

Range of reading and understanding of primary material

Range of reading and understanding of critical approaches

Depth of reading and of understanding of primary material

Depth of reading and of understanding of critical approaches

Individual commentaries and essays are assessed on the following criteria:

Engagement	- identification and clear delineation of a subject, appropriate to a 2,000-2,500-word commentary and essay; - close attention to the terms of the theme or topic; - detailed understanding of, or engagement with, the appropriate modes of the study of material texts as required (e.g. layout, script, glossing and annotation, compilation, editorial practice, textual transmission, readership, the idea of the book etc.); - awareness of relevant linguistic, theoretical and critical methods and traditions; - precise and appropriate deployment of terminology; - depth and sophistication of comprehension of and engagement with issues; - grasp and handling of linguistic, theoretical and critical materials.
	- coherence of argument; - analytical clarity and power; - intellectually incisive argument and sophistication of conceptualization;

Argument	- independence of argument; - quality of linguistic, theoretical or critical analysis (as appropriate) of text or other media in the service of argument.
Information	- use of primary texts; - relevance of information deployed; - depth, precision, detail and accuracy of evidence cited; - relevant knowledge of primary texts.
Organisation & Presentation	- clarity and coherence of structure; - clarity, fluency and elegance of prose; - correctness of grammar, spelling, and punctuation; - correctness of apparatus and form of footnotes and bibliography.

Mark descriptors

Numerical Marks	Class	Criteria: Examination scripts	Criteria: Extended Essays, Portfolio Essays and Dissertations ('Essays' as used in the criteria refers also to dissertations)
86+	I	Outstanding work of marked independence and sophistication.	Work of a very high standard, excellent handling of scholarly apparatus, wide-ranging research, command of a wide range of primary and secondary material. Excellent choice of subject and handling of arguments to suit the limits of the word length of the essay.
80-85	I	Scripts will excel across the range of criteria.	Essays will excel across the range of the criteria.
75-79	I	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	Essays 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 the quality of choice and delineation of an appropriate subject, incisiveness of argument and critical analysis, quality of primary evidence, textual and

		knowledge, as well as being presented clearly and coherently. Truly outstanding features may compensate for mere high-competence elsewhere.	otherwise, on display, as well as being presented clearly and coherently. Truly outstanding features may compensate for mere high-competence elsewhere.
70-74	I	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.	Essays 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.
65-69	IIi	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.	Essays will demonstrate considerable competence across the range of the criteria. They must exhibit some essential features, identifying a clear subject and offering a coherent argument based on accurate primary evidence and textual analysis, 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.
60-64	IIi	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.	Essays will be competent and should manifest the essential features described above, but they will do so with less range, depth, precision and perhaps clarity. Again, qualities of a higher order may compensate for some weaknesses.
50-59	IIii	Scripts must show evidence of some solid competence in expounding information and analysis. But they will fall down on one or more criteria: ability to discuss the question directly; relevant citing of information;	Essays must show evidence of some solid competence in research and analysis, but they will fall down on one or more criteria: clear argument; research and primary evidence (or relevance in its deployment); organization and presentation; prose

		factual knowledge; knowledge of detail; organization and presentation; prose style.	style; adequate apparatus.
40-49	III	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.	Essays will fall down on a number of criteria, but will exhibit some vestiges of the qualities required, such as the ability to identify a subject, to deploy evidence found in research, or to offer some coherent analysis towards an argument. But 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.
30-39	Pass	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.	Essays will display a modicum of knowledge or understanding of some points, but will display almost none of the higher qualities described in the criteria, and will not be based on any meaningful research. They will be marred by high levels of factual error and irrelevance, generalization and lack of information, and poor organization and presentation; and they may be very brief.

Less than or equal to 29	Fail	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.	Essays will fail to exhibit any of the required qualities.

3.1.4 Verification and reconciliation of marks

a) Each script or extended essay is marked independently by two markers. Markers use a comment sheet to note their assessment of the script against the criteria.

b) An individual mark is given for each question (where there is more than one question) and an overall raw mark is given for each paper by averaging the component marks, unless an additional adjustment has been made e.g. for impressive (or limited) range. The raw mark for each paper is expressed as a whole number, rounding up from 0.5 (e.g. a mark of 39.5 would become 40).

c) The two markers confer in order to reach an agreed mark for each paper. This agreed mark must be within the range set by the higher and lower marks awarded independently by the markers. If the 'raw' marks are the same then agreement is reached automatically.

d) If agreement is not reached about the overall mark, a reading by a third marker, who may be an external examiner, is required. Where the initial raw marks are at a variance of 15 marks or more, or two classes, they should be automatically referred for third marking.

e) The third marker will read the marks and comments of the first and second markers in order to understand the point of dispute. The third marker then uses the criteria to award a mark. The mark of the third marker is the mark that will be recorded. Their mark must be within the range identified by the initial markers.

f) All marks and classifications are determined without recourse to *Viva voce* examinations.

g) All marks and degree classifications are agreed upon and verified by the Board of Examiners, including the external examiners.

3.1.5 Scaling of marks

Runs of marks by pairs of examiners are compared to ensure parity across different marking teams. If necessary, scaling may be used under the advice of external examiners, and an explanation will be given in the Chair's report.

3.1.6 Short weight convention and departure from rubric

"Short weight" is a failure to answer the required number of questions on a paper. Where required questions have not been answered marks will be deducted and notes will not be taken into account in lieu of completed essays. Where some attempt has been made to answer a question, the examiners will mark what is there. The maximum deduction is equal to the value of the unanswered question or questions.

Where there is an infringement of rubrics, the examiners will decide on an appropriate penalty.

3.1.7 Penalties for late or non-submission

Late submission will incur accumulating automatic penalties which can result in the mark for the essay being lowered by a class or more. The Proctors have ruled that computer difficulties are no excuse for late submission.

Penalties for late submissions are as follows:

Late submission	Penalty
Up to one day *(submitted on the day but after the deadline)*	-5 marks
Each additional day *(i.e., two days late = -6 marks, three days late = -7 marks, etc.; note that each weekend day counts as a full day for the purposes of mark deductions)*	-1 mark
Max. deducted marks up to 2 weeks late	-18 marks

More than 2 weeks late	Fail

Note: These penalties apply to all late submissions, including essays, extended essays, dissertations etc.

Failure to submit a required element of assessment will result in the failure of the whole Second Public Examination.

3.1.8 Penalties for over-length submitted work

Penalties for work that exceeds the stipulated maximum word length are as follows:

Percentage by which the maximum word limit is exceeded	Penalty (*up to a maximum of -10)*
Up to 2%	-1 mark
Over 2% and up to 4%	-2 marks
Over 4% and up to 6%	-3 marks
Each further 2%	-1 further mark

3.1.9 Penalties for under-length submitted work

The same criteria will be applied in reverse for work that is below the minimum word count.

3.1.10 Penalties for poor academic practice

Examiners may deduct marks for poor academic practice (lack of adequate referencing, poor use of citation conventions, etc.) of up to 10% of the marks available.

3.1.11 Penalties for non-attendance

Failure to attend an examination will result in the failure of the whole Second Public Examination.

3.1.12 Resits

Candidates who have failed a paper, or fail to attend an examination without permission, are not permitted to resit that paper.

3.1.13 Mitigating circumstances

Where a candidate or candidates have made a submission, under Part 13 of the Regulations for Conduct of University Examinations, that unforeseen factors may have had an impact on their performance in an examination, a subset of the board will meet to discuss the individual applications and band the seriousness of each application on a scale of 1-3 with 1 indicating minor impact, 2 indicating moderate impact, and 3 indicating very serious impact. When reaching this decision, examiners will take into consideration the severity and relevance of the circumstances, and the

strength of the evidence. Examiners will also note whether all or a subset of papers were affected, being aware that it is possible for circumstances to have different levels of impact on different papers. The banding information will be used at the final board of examiners meeting to adjudicate on the merits of candidates. Further information on the procedure is provided in the *Policy and Guidance for examiners, Annex C* and information for students is provided at www.ox.ac.uk/students/academic/exams/guidance.

3.1.14 Details of examiners and rules on communicating with 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 faculty Weblearn pages.

3.1.15 External Examiners

External examiners generally serve for three years. Please refer to Weblearn in Michaelmas term of your final year for the details of the examiners.

3.1.16 Internal Examiners

Internal examiners are appointed on an annual basis. Please refer to Weblearn in Michaelmas term of your final year for the details of the examiners.

3.1.17 Old English & 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 and 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.

3.2 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 at https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/engfac/undergradu/exam

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. Further to this we would recommend all students use the online learning opportunities to develop their skills further; https://weblearn.ox.ac.uk/portal/hierarchy/skills/plag and more guidance on good referencing practice can be found in section 3.6 of this handbook.

3.3 Word Limits & Appendices

The word limits stated for portfolio essays, extended essays and dissertations include footnotes but exclude bibliographies, appendices, and the title of the essay/dissertation. Images, tables and figures are permitted where they may usefully illustrate the argument, and may be included without having to make a special request.

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 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.

3.4 Presentation of Submitted Essays

Your essays should be printed on one side only of good quality, opaque paper. 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.

3.5 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.

3.5.1 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, 14th 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, 7th edn (Chicago; London: University of Chicago Press, 2007)

3.5.2 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 2.3.4. 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.

3.5.2.1 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 '2nd 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, Date).
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*, 2nd 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: The 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*: preceded by '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), pp. 601 – 629 (p. 616)

Sylvia Federico, 'Chaucer and the Matter of Spain', *The Chaucer Review* 45.3 (2011), pp. 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=GVRL&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:

AL	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)

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).

3.5.2.2 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.

3.5.3 Citing the OED

OED Online (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^3 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^3, 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 Weblearn page.

3.5.4 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. The latter arrangement is more complex to achieve, and only recommended if you feel it will enhance your argument. 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 paper or thesis 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.

3.5.5 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 to divide your sources into primary and secondary works.

3.5.6 Online referencing tutorial

An online tutorial covering referencing and bibliography is available on Weblearn. It should be used as a supplement to the information give in this handbook. Students taking Course II should first consult their tutors regarding referencing styles.

The tutorial is in two parts and is available on Weblearn via Undergraduate Studies > FHS Papers and Lecture Resources > Recorded Lectures.

Referencing I

Referencing II

4 ABOUT THE FACULTY

4.1 Key Contacts and the Faculty Office

These notes of guidance will provide you with information about the English Language and Literature FHS course, but if you do have any enquiries, the following people are available to assist:

- Your college tutors
- Lis Allen, Undergraduate Studies Assistant, 01865 (2)71540, undergrad@ell.ox.ac.uk,
- Andy Davice, Academic Administrator and Disability Coordinator, 01865 (2) 71930 andy.davice@ell.ox.ac.uk
- Angie Johnson, Examinations Secretary, 01865 2 81197, angie.johnson@ell.ox.ac.uk
- Dr Marion Turner, Director of Undergraduate Studies, marion.turner@ell.ox.ac.uk
- Dr Sophie Ratcliffe, Equality and Diversity Officer, sophie.ratcliffe@ell.ox.ac.uk

The Director of Undergraduate Studies, Academic Administrator, and Undergraduate Studies Assistant are also available and happy to be contacted should you have any concerns or feedback about the course.

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. The Disability Lead is Professor Ros Ballaster, Chair of the English Faculty Board.

Harassment Advisors

Professor Laura Marcus, laura.marcus@ell.ox.ac.uk
Dr Stefano-Maria Evangelista, stefano-maria.evangelista@trinity.ox.ac.uk

The Faculty is 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 the 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

Telephone 01865 (2)70760

The University Sexual Harassment and Violence Support Service provides a safe place for students be heard - independent of their college or department, offering free support and advice to any student who has been affected by sexual harassment or violence.

The service supports students in all situations, whether the experiences of sexual harassment or violence happened in Oxford or elsewhere, and whether it was recent or in the past.

Email: supportservice@admin.ox.ac.uk

Further information: ox.ac.uk/supportservice

The English Faculty Office is located in the St Cross Building, beneath the Library, and will be able to assist with logistical queries about the lecture list and lecture room locations. 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.

Other useful contact numbers:

Faculty Library – efl-enquiries@bodleian.ox.ac.uk	(2)71050
Bodleian Main Desk – reader.services@bodleian.ox.ac.uk	(2)77162
St Cross Building Porters' Lodge	(2)71481
Oxford University Computing Services – contact@it.ox.ac.uk	(2)73200
Oxford SU (Student Union) – enquiries@oxfordsu.ox.ac.uk	(2)88452
University Counselling Service – counselling@admin.ox.ac.uk	(2)70300
Nightline (student run service)	(2)70270
Samaritans (external number)	01865 722122

4.2 Committees and Decision-making within the Faculty

Strategic decisions are taken by the Faculty Board (which meets twice a term), in consultation with the Faculty, and all other committees report to the Faculty Board. The Board is made up of 20 individuals, who are elected from all members of the Faculty, and includes a graduate and an undergraduate junior member.

There are also two joint consultative committees (made up of academics and students) where student representatives are given a chance to raise issues for the attention of the Faculty. There is one JCC for graduates and one for undergraduates. *See section 3.3 below.*

Changes to the courses are typically discussed at the Undergraduate Studies Committee, and then referred to the Faculty Board for approval (with consultation with the Faculty, if necessary). All significant changes to courses must be agreed by the University's Education Committee, published in the *Gazette* and amended in the *Examination Regulations*.

On a day to day basis, the Faculty is managed by the Chair of the Faculty Board and the Faculty Head of Administration and Finance. The academic officers for 2018-19 are:

Professor Ros Ballaster (Mansfield), Chair of the Faculty Board

Dr Marion Turner (Jesus), Director of Undergraduate Studies

Dr Kantik Ghosh (Trinity), Director of Graduate Studies

Dr Kathryn Murphy (Oriel), Director of Undergraduate Admissions

Dr Michael Whitworth (Merton), Director of Graduate Admissions

4.3 The Undergraduate Joint Consultative Committee (JCC)

The Joint Consultative Committee meets once a term, on Tuesday of fifth week. The Committee comprises a number of Faculty post-holders, including the Director of Undergraduate Studies and Deputy Chair of the Faculty Board, and up to two undergraduate representatives from each college, chosen in sixth week of Michaelmas Term.

The Committee considers all aspects of Faculty activity that affects Undergraduates, for example: syllabus, teaching and examining arrangements and library facilities (though there is also a committee for library provision which deals in greater detail with the latter). The JCC also provides members for the various other committees and bodies on which students are represented (the Faculty Board, Undergraduate Studies Committee, the joint schools' committees and the Committee for Library Provision in English). The JCC will have various items of discussion referred to it 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 tutor in your college who will 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.*

Final year undergraduate students are surveyed instead through the National Student Survey. Results from previous NSS can be found at *www.unistats.com*.

4.5 Accessible entrance to St Cross Building

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 and academic appeals

Complaints and academic appeals within the faculty of English

If you have a complaint, 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 Oxford SU 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, then you should raise it with Director of Undergraduate Studies (Dr Marion Turner). Complaints about departmental facilities should be made to the Departmental administrator (Ms Sadie Slater). If you feel unable to approach one of those individuals, you may contact the Head of Faculty (Professor Ros Ballaster). 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) 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

You can find the following appendices accessible via: weblearn.ox.ac.uk/portal/hierarchy/humdiv/engfac/undergradu:

1) Map of the St Cross Building
2) Regulations Relating to the Use of Information Technology Facilities
3) Code of Practice Relating to Harassment
4) Disability Statement
5) English Faculty Guidelines on Plagiarism
6) Prizes

Remember that you can also find further information on a range of topics on the Faculty WebLearn site, also at:

weblearn.ox.ac.uk/portal/hierarchy/humdiv/engfac/undergradu

5.1 Lecture recording

The English Faculty may sometimes record lectures, either for general student use, or specifically for access purposes. Where lectures are recorded, they will be made available via Weblearn.

5.1.1 EULA (End User Licencing Agreement)

5.1.1.1 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 Weblearn 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.*

5.1.1.2 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.

5.1.1.3 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

5.1.2 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 WebLearn 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.

5.2 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.

5.2.1 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