FACULTY OF

ENGLISH LANGUAGE AND LITERATURE

English Language and Literature

FHS Handbook

2024 – 2026

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 Simon Horobin

Magdalen College

Chair of the English Faculty Board.

Statement of coverage

This handbook applies to students starting the FHS course in Michaelmas Term 2023. The information in this handbook may be different for students starting in other years.

1.3 Version

Version	Details	Date
1.0	Handbook Published	4th October 2024
1.1	Paper 6 course description amended	14th March 2025
1.2	Change to recommended pattern of teaching (p15) for CII P5a The Material Text; Clarification to scope of CII, Paper 2, Medieval English and Related Literatures 1066-1550 (p26), to align with exam regs.	14th May 2025

1.3	Submission in PDF format; Updated guidelines on disability and neurodiversity	15th October 2025
1.4	Clarification on referring to the same author, or text, in more than one assessment; Minor clarification to marking criteria (from "relevant awareness of literary history…" to "awareness of relevant literary history…"); Removal of automatic requirement for 3rd marking where both raw marks are 1st class; Exam conventions mention faculty policy on AI; Change to MCE procedure; Referencing and recommended word length in timed exams.	29th January 2026

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 here.

This handbook contains essential information about the Faculty and the course that you will need to refer to on a regular basis throughout the next two years. You can find further useful information on the Faculty's Canvas pages for undergraduates. (see section 5.4 for more information about Canvas).

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.

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 examination, it is acceptable to discuss a cross-period author within either or both of the periods into which their work falls (as, for example, might be the case for the works of Milton). However, do not use the same text in more than one assessment and do not repeat material across any parts of the examination, including Papers 1, 6, and the dissertation.

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 4.1 of this handbook.

Note on Content

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

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.

2.2 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. Skills and other attributes

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

i. Intellectual skills:

The ability to:

- listen and read with an open but critical mind;
- exercise critical 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.

Summative assessment is by timed examinations, portfolios of 4,000 and 6,000 words, a 6,000-word extended essay and an 8,000-word dissertation. Summative assessments 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. College practice examinations ("collections") 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.

What is the difference between formative and summative assessment?

Formative assessments provide an opportunity for students to practice their skills and receive feedback – they do not contribute to the final degree outcome. **Summative** assessments must be passed in order to progress through the course, and (in most cases) contribute directly to the final degree classification.

At an undergraduate level, termly collections and weekly tutorial essays are examples of formative assessment; Prelims and Finals (FHS) are the summative assessments, although only Finals contribute to the degree classification.

2.3 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	

2.4 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)				Four 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)		2	6	Six classes of 90 minutes each
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

2.5 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 particularly important.

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. 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). For Paper 6, this rule can be waived if the convenors of the course give explicit permission to the candidate. If students wish to waive this rule, they should discuss their topic and treatment with the convenor in good time and in every case well before the consultation deadline. For Paper 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 option 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.

Where authors' dates span a 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 or both of the periods their work straddles, depending on how you wish to interpret it.

Whilst you may write about the same *author* more than once, you must not duplicate material on the same primary *text* across different essays or assessments, including Paper 6 and the dissertation. Passing references may be made to the same text in different parts of the examination without penalty.

2.5.1 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 from your Prelims papers) 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.

You should pay careful attention to the guidelines governing breadth, noting that works 'by Shakespeare' should be understood as texts now accepted as written or co-authored by Shakespeare himself. Since at least two essays must be on more than one work 'by Shakespeare', a third may be about a topic in Shakespeare studies that is not dependent on works so defined.

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 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. If an edited passage is used, the page may be laid out as a modern edition tends to, with the play text above and the gloss/commentary below; everything can be put in the body of the essay, with a note at the starting saying 'play text not included in word count'. 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 online 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…').

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.

Word Count

Each essay should total between 1500-2000 words, excluding the bibliography and title.

Information on presentation and referencing requirements for submitted essays may be found in sections 3.3. and 3.4 of this handbook.

2.5.2 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 pandemic known as the Black Death. People in Britain and Ireland spoke and wrote in several languages (including dialects of English and Scots; Welsh; Cornish; Irish; French; Latin), and cultural exchange was facilitated by extensive global trade networks stretching well beyond the Mediterranean. In the fifteenth century, the advent of printing, and European encounters with the so-called New World of the Americas are powerful historical markers of change, along with repeated bloody conflict including the Wars of the Roses, and the ongoing Hundred Years' War. By 1550, religious reform, Tudor court politics and humanist scholarship helped change both literary forms and their engagement with larger literate audiences. The literature produced across these two hundred years can be profoundly European, often rooted in classical, Italian and French sources, existing in multilingual manuscripts, and explicitly engaging with international political, religious, and cultural concerns. Much of it also engages colonial and postcolonial concerns in its entanglement with the Crusades and their imaginative aftermath (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 *Mandeville's Travels*). Equally, much of it serves local and personal interests and was circulated amongst small groups of listeners and readers. As you study this paper, you will be encouraged to think about how literature in different varieties of English is

embedded within other literatures, and to interrogate the periodization of 'late 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, and many anonymous texts. Women such as Margery Kempe, who travelled to Jerusalem and Rome and wrote an early 'autobiography,' and Julian of Norwich, an important mystic and theologian, 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). Much of the time you might group your reading not by author, but by genre or manuscript collection. 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. However, the paper includes a great variety of written forms, from love lyrics to chronicles, dream visions to advice books, and from animal fables to Arthurian romances.

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. Medieval literature has also exerted enduring and complex influence on all later periods of literature, and there are many fascinating adaptations, translations, and responses to medieval texts. In this paper, you can work on later responses to medieval texts, from early-modern ballads, through Pre-Raphaelite medievalism, to Zadie Smith's Chaucerian play, but you must show substantial knowledge of texts from 1350-1550 in both essays.

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, though produced probably in the 1330s, may be studied within this paper. You can also work on later responses to medieval texts, from early-modern ballads, through Pre-Raphaelite medievalism, to Zadie Smith's Chaucerian play, but you must show substantial knowledge of texts from 1350-1550 in both essays.

Structure of the examination: This paper is examined by a timed exam. Students will be expected to answer two essay questions, and one commentary question.

2.5.3 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.

Shakespeare's works are excluded from Paper 3 because they are examined separately in Paper 1. You may make brief comparative references to the works of Shakespeare in your answers for Paper 3, but under no circumstances may they be the primary focus of any part of those answers. Note too that you are encouraged to discuss Shakespeare in relation to his contemporaries in Paper 1.

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 Jane 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 timed exam. Students will be expected to answer three essay questions.

2.5.4 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 timed exam. Students will be expected to answer three essay questions.

2.5.5 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 timed exam. Students will be expected to answer three essay questions.

2.5.6 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 two-hour 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 one meeting 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, submitted online 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 3.3, 3.4 and 3.5 of this handbook.

2.5.7 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. 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. You are not permitted to discuss with tutors the content or format of the dissertation after Friday of 6th week, Hilary term.

In Hilary Term, the dissertation will be the main paper you are working on, 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, submitted online 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 3.3 and 3.4 of this handbook.

2.6 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.

Where authors' dates span a 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 or both of the periods their work straddles, depending on how you wish to interpret it.

Whilst you may write about the same *author* more than once, you must not duplicate material on the same primary *text* across different essays or assessments, including Paper 6 and the dissertation. Passing references may be made to the same text in different parts of the examination without penalty.

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.

- 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.

Compulsory Papers

2.6.1 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 timed exam. Students will be expected to answer three essay questions.

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

This paper encourages candidates to work across the entire late medieval period 1066-1550, and to do comparative work across English texts and those in other languages, which you are expected to study in translation: that is, you do not have to develop expertise in languages other than English to do well on the paper. It is a paper on a specified genre or theme, subject to periodic review.

The current specified genre is **Romance.**

Medieval romance ranges from the great narrative cycles about King Arthur to individual tales of love, virtue and betrayal. Its huge variety and the way that its stories circulated throughout Europe make it particularly engaging for comparative study. Candidates are encouraged to develop particular, focused interests which they may trace comparatively, both across different

languages and/or through time. The rubric specifies that candidates must show some knowledge both of earlier literature (1066-1350) and of literature in other languages. The paper requires only that you show that knowledge at some point in the paper; this means that you may write mainly on English texts and mainly on later material if you wish. However, you may instead concentrate mainly on early material and/or texts from other languages. The other insular languages which you may study in translation include the French of England, Latin, Old Norse, Welsh and Irish. Other European literatures that can be studied in translation include continental French, Spanish, German and Italian, as well as continental Latin writings and the rich Arabic storytelling tradition of this period. The texts and linguistic traditions that you study will depend on your own interests, the Faculty seminar topics, and the teaching available via your college-organized tutorials. You may wish to investigate the material context of romances, including their relationship with other arts, such as manuscript illumination. Equally, you can explore the ongoing critical and theoretical debates around romance, and the institutional contexts in which romances have been composed and preserved.

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 timed examination in the Trinity term of your third year. It will require two equally weighted 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).

2.6.3 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. Medieval literature has also exerted enduring and complex influence on all later periods of literature, and there are many fascinating adaptations, translations, and responses to medieval texts. In this paper, you can work on later responses to medieval texts, from early-modern ballads, through Pre-Raphaelite medievalism, to Zadie Smith's Chaucerian play, but you must show substantial knowledge of texts from 1350-1550 in both essays.

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. You can also work on later responses to medieval texts, from early-modern ballads, through Pre-Raphaelite medievalism, to Zadie Smith's Chaucerian play, but you must show substantial knowledge of texts from 1350-1550 in both essays.

Structure of the examination: This paper is examined by a timed exam. Students will be expected to answer two essay questions, and one commentary question.

NB: Candidates are reminded that they must not repeat primary texts 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).

2.6.4 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. The essay questions in Section A will cover subjects such as phonology, morphology, syntax and word order. Broader questions will also be set, but with the understanding that candidates will use detailed linguistic knowledge as the basis of their answer. The commentary questions in Section B will require students to find their own passages for analysis. Credit will be given for the choice of material as well as the quality of its analysis. Passages must not exceed 100 lines in total (i.e.100 lines altogether, not separately). Copies of the texts or passages used in Section B must be included as an appendix to the portfolio.

Guidelines for Paper 4 section B commentary:

i) In choosing your passages for commentary, bear in mind that you must somewhere in the paper show knowledge of a range of periods covered by this paper. You may also find it more profitable to compare passages that are distant in time, rather than ones which are close to one another.

ii) It is useful to translate the passages you choose before you start writing. This will help to ensure that your examples really illustrate the feature you are discussing. It is very easy, for instance, to confuse homographs (e.g. ME tho 'then' for tho 'those') if you do not look at the sense of the whole sentence.

iii) Make sure that you give examples from the passages of every feature you discuss. Ensure that your passages have line numbers and use them for reference.

iv) You should comment on features of various kinds in each passage you choose, and not concentrate on (for example) just vocabulary or just inflexions.

v) The focus of this paper is on the more technical aspects of language; orthography, phonology, morphology, vocabulary, semantics, syntax. Comments on rhetoric or style (more central to papers 1-3) should at most be subordinated to these.

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 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. In the course of your TWO answers you must demonstrate knowledge from a range of periods covered by this paper.

The question paper will be published on **Tuesday of Week 7 of Trinity Term**. Candidates may not consult tutors after the list of themes has been circulated.

The portfolio is to be **submitted online 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)

2.6.5 Paper 5: The Material Text OR Shakespeare

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, Judith* and the illustrated *Wonders of the East*; 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 a wealth of religious prose and poetry, 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 a topic of your choice related to the course of study, 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.

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.

Structure of the Examination: You will write a portfolio comprising: (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 a topic of your choice, 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 portfolio must be submitted online by noon on Monday of 2nd week of Hilary term of the third year.

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 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. If an edited passage is used, the page may be laid out as a modern edition tends to, with the play text above and the gloss/commentary below; everything can be put in the body of the essay, with a note at the starting saying 'play text not included in word count'. 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…').

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.

Word Count

Each essay should total between 1500-2000 words, excluding the bibliography and title.

2.6.6 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 online 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, submitted online 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.

2.6.7 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 online 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 3.4. and 3.5 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 Teaching 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, 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;

	- awareness of relevant 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; - awareness of relevant 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

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

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

Engagement	- identification and clear delineation of a subject, appropriate to a 2,000-word essay; - 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:

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.
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 4 'The History of the Language to c. 1800' portfolio commentaries and essays in public examinations:

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 the History of the English Language to c. 1800 as required; - 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.

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 knowledge, as well as being presented clearly and coherently. Truly outstanding features may compensate for mere high-competence elsewhere.	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 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	Essays will be at least very highly competent across the board, and probably excel in at least one group

		one group of criteria. Relative weaknesses in some areas may be compensated by conspicuous strengths in others.	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; factual knowledge; knowledge	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 style; adequate apparatus.

		of detail; organization and presentation; prose style.	
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 third reader must examine the script, the raw marks, and the respective comments, and make a final determination on the grade. This mark must be within the range identified by the initial markers. Where the initial raw marks are at a variance of 11 or more marks, the script is automatically referred for third marking, *except when both initial raw marks are in the first-class range*. All disagreements between marks that lie within the first-class range should ideally be resolved by discussion between the initial markers. Here markers are encouraged to re-consult the classification criteria and to bear in mind the potential impact these grades have on candidates wishing to proceed to graduate work. If agreement is still not found after such discussion, the case must then be referred for third marking.

e) All marks and classifications are determined without recourse to viva voce (oral) examinations.

f) 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 calendar day or part of a 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 count is exceeded:	Penalty (up to a maximum of -10)
Up to and including 5% over word limit	-1 mark
Up to and including 10% over	-2
Up to and including 15% over	-3
Each further 5% (or part thereof, if less than 5%) over	-1 more

3.1.9 Penalties for under-length submitted work

There are no formal penalties for this, and candidates are reminded that word-limits are not a target, but a maximum. However, work that is significantly shorter than the maximum is likely to be inadequate in its coverage and content, and will be so marked. As a rough guideline, less than three-quarters of the maximum is likely to be inadequate.

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, failure to follow Faculty policy on AI, 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 in isolation.

Candidates who fail to attain a classified result may be admitted again as a candidate in the same Final Honour School to resit all their papers. This resit attempt shall normally be taken in the following academic year, but may be deferred once.

3.1.13 Mitigating circumstances

Where unforeseen factors have impacted an assessment, a candidate may submit a mitigating circumstance notice to the examiners (MCE). A subset of the board (the 'MCE Subcommittee') then considers the MCEs.

The subcommittee will evaluate, on the basis of the information provided to it, the relevance of the circumstances to examinations and assessment, the strength of the evidence provided in support, and the extent of the impact. The subcommittee 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 board of examiners will separately consider whether and how to adjust a candidate's results as a result of the mitigating circumstances, taking into account both the subcommittee's considerations of the notice(s) and the scripts/submissions and marks.

Note that the mitigating circumstance process for exam boards may only be used where an exam was sat or a submission made to the deadline. If there was no submission or a late submission, or if the exam was not attended, then excusal for the non-attendance, late submission or non-submission may be sought by the College, on behalf of the student, from the Proctors. Exam boards do not have the power to excuse non-attendance, late submission or non-submission.

Further information on the procedure is provided in the *Examinations and assessment framework (EAF), Annex E.*

Student guidance about MCEs, and other issues with your exams, can be found here:

https://www.ox.ac.uk/students/academic/exams/problems-completing-your-assessment

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 for past years can be found here: https://oess.web.ox.ac.uk/examiners-reports.

3.1.15 External examiners

External examiners generally serve for three years. The names and institutions of external examiners are published in the Examiners' Reports at the end of the academic year.

3.1.16 Internal examiners

Internal examiners are appointed on an annual basis. The names of internal examiners are published in the Examiners' Reports at the end of the academic year.

3.1.17 Word length and referencing in timed exams

There is no lower or upper word-limit for essays completed in timed exams. A typical range, with appropriate scope and focus to exhibit the qualities named in the exam criteria, is between 900 and 1,700 words. No penalties are applied to essays outside this range, but please note that answers which are shorter or longer may struggle to show the depth, coherence, or incisiveness of argument named in the exam criteria.

Footnotes and bibliographies are not required for timed exams. Candidates must, however, include sufficient detail when referencing primary or secondary sources for the examiners to be able to identify those sources. The *name of the author* and the *short title* of each work (primary or critical) is usually a sufficient reference in the context of an exam.

Note that in this context long titles can be reduced: Julie Orlemanski's 'Between Voice and Name or, Chaucer Theorizes Literary Person-Making' can be given as Orlemanski, 'Between Voice and Name'; Diego Saglia's 'Walter Scott's Troubadours and Post-Napoleonic Europe in *The Talisman and Anne of Geierstein*' can be given as Saglia, 'Walter Scott's Troubadours'.

3.1.18 Old English & Early Middle English character protocol for typed work in timed exams

Most special characters for Old English and Early Middle English letters (æ, ð, þ) are available on Inspera by clicking the Special Characters button (Ω), or they can be copied and pasted from your

computer into the Inspera submission box. Alternatively, candidates who are typing their exams for any reason can represent these 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. **The Proctors regard plagiarism as a serious form of cheating for which offenders can expect to receive severe penalties.**

Resources

All students are required to watch the online English faculty video on avoiding plagiarism, by Professor Adam Smyth.

The university website has information about what plagiarism is and how you can avoid it, as well as an extensive set of resources to help you maintain good academic practice.

Guidance on good referencing practice can be found in section 3.4 of this handbook.

Further to this we would recommend all students use the online learning opportunities to develop their skills further.

There is an online course from the university, providing a useful overview of the issues surrounding plagiarism and practical ways to avoid it.

Auto-plagiarism

You must not submit for summative assessment work you have already submitted for a previous summative assessment (partially or in full), either for your current course or for another qualification of this or any other institution. This counts as "auto-plagiarism". This means, for

instance, that you should not cut and paste sentences or paragraphs from previously submitted essays, or include passages of identical or very similar analysis of the same or similar parts of primary texts.

Where earlier work by you is citable, ie. it has already been published, you must reference it as normal.

3.3 Word limits and appendices

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

Word limits are applied strictly, and there is no acceptable "buffer" before a penalty is applied for over-length work.

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

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

Images, tables and figures are permitted where they may usefully illustrate the argument, and may be included without having to make a special request. Images of text may only be used where this is to illustrate a particular editing convention or visual feature of the manuscript, and may not be used to circumvent the word limit. Unless the visual appearance of the text is of primary importance, quotations should be made in textual, rather than image, format.

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

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

3.4 Presentation of submitted essays

All submitted work must be in PDF format. We recommend that the body of the text should be 1.5 or double-spaced, in either 11 or 12 point of a formal and readable font (such as Times New Roman). Quotations should not be italicized. Short quotations of a single sentence of prose, or

less than three lines of verse, should be incorporated in the main text. 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. You may wish to split your essays into titled sub-sections; this is at your discretion (but remember that starting a new section is no substitute for having a coherent flow of argument). 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. Because references in the text and in footnotes will count against the word limit, 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 'Abbreviated references', below).

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, Year).

8. *Volume number*: in roman numerals. Where necessary, include the publication date of the volume in brackets after the volume number.

9. *Page numbers*: preceded by 'p.' or 'pp.', unless you have included a volume number.

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

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

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

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

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

Paul Strohm, *Social Chaucer*, 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: Hogarth Press, 2009), pp. 306–323.

Journal articles

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

1. Author.

2. *Article title*: in single quotation marks and not italicised.

3. *Journal title*: in italics.

3. *Series number*: in Arabic numerals, not Roman.

4. *Volume number*: in Arabic numerals, not Roman.

5. *Year of publication*: in parentheses.

6. First and last pages of article: without ‘pp.’

7. *Page number of reference*: in parentheses and preceded by ‘p.’ or ‘pp.’

E.g.:

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

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

Film

1. Title: in italics

2. Phrase ‘dir. by’ followed by the director’s forename(s) and surname(s)

3. In brackets, name of distributor followed by a comma, followed by year of release

If recorded:

4. In square brackets, material type (e.g. CD, DVD)

OR

5. Type of source followed by a comma

6. Title of website followed by a comma

7. If available, date published/uploaded

E.g.:

Jacob's Ladder, dir. by Adrian Lyne (Tri-Star Pictures, 1990)

OR

Jacob's Ladder, dir. by Adrian Lyne (Tri-Star Pictures, 1990), streamed online, Paramount Plus, 2021.

Episode of a Television Programme/Series

1. In single inverted commas, title of episode followed by a comma

2. In italics, title of series/programme followed by a comma

2. Name of TV channel followed by a comma

3. Date of broadcast

If recorded:

4. In square brackets, material type (e.g. CD, DVD)

OR

5. Type of source followed by a comma

6. Title of database/website followed by a comma

7. If available, date published/uploaded

E.g.:

'The Renaissance Will Not Be Televised', *Cunk on Earth*, BBC Two, November 2022.

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.

Video Games

References to software should provide the author or designer (if identifiable), the title in italics, the date, and the platform, e.g.:

Emily Short, *Galatea* (2000), Z-machine.

Id Software, *Doom* (1993), MS-DOS and subsequently other platforms.

Neil McFarland and Ken Wong for Ustwo, *Monument Valley* (2014), iOS and Android.

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.

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 Canvas 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. Captions within the text, and 'List of Illustrations' at the end of the essay, should contain the same information but captions should minimally include the following:

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

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

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

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

sure you refer to your illustrations at appropriate points in your text and argument, with the relevant figure number in brackets, thus: (Fig. 10).

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

3.5.6 Online resources

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

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

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

4 ABOUT THE 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, Academic Administration Officer, 01865 (2)71540, undergrad@ell.ox.ac.uk,
- Andy Davice, Academic Administrator, Welfare and Disability Coordinator, 01865 (2)71930 andy.davice@ell.ox.ac.uk
- Tara Hathaway, Academic Administration Assistant, fhs@ell.ox.ac.uk
- Zoe Hart, Education Manager, zoe.hart@ell.ox.ac.uk
- Professor Ankhi Mukherjee, Director of Undergraduate Studies, ankhi.mukherjee@wadham.ox.ac.uk
- Professor Joe Moshenska, Director of Teaching, joseph.moshenska@ell.ox.ac.uk
- Professor Sian Gronlie, Director of Diversity and Equality, sian.gronlie@st-annes.ox.ac.uk

The Director of Undergraduate Studies and Academic Administration Office 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 contact Andy Davice, Academic Administrator and Disability Coordinator, if they have any questions or concerns. The Disability Lead is Professor Simon Horobin, Chair of the English Faculty Board.

Harassment

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.

Until 1st November 2024:

Professor Matthew Bevis, matthew.bevis@ell.ox.ac.uk
Professor Annie Sutherland, annie.sutherland@some.ox.ac.uk

From 2nd November 2024:

Professor Andrew Klevan, andrew.klevan@st-annes.ox.ac.uk
Dr Rachel Burns, rachel.burns@ell.ox.ac.uk

The Harassment Advisors offer confidential support to all members of the Faculty. Seeking support from an Advisor 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 to 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 (2)71055 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

Senior members of the Faculty (i.e. academic staff) are invited to attend meetings of the Faculty (once a term), where key items are discussed. Strategic decisions are taken by the Faculty Board (which meets twice a term), in consultation with the Faculty. 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 a number of standing committees that report to the Faculty Board:

- Undergraduate Studies Committee, plus committees for each of the undergraduate joint schools
- Graduate Studies Committee (for all matters relating to the DPhil and taught graduate courses)
- Research Committee
- Planning, Personnel and Resources Committee
- Equality and Diversity Committee

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 joint consultative committee (JCC) for graduates and one for undergraduates. *See section 4.3 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 are:

Professor Simon Horobin (Magdalen), Chair of the Faculty Board

Professor Ankhi Mukherjee (Wadham), Director of Undergraduate Studies

Professor Joe Moshenska (University College), Director of Teaching

Professor Sos Eltis (Brasenose), Director of Undergraduate Admissions

Professor Matthew Bevis (Keble), Director of Taught Graduate Studies

Professor Pablo Mukherjee (Wolfson), Director of Doctoral Studies

Professor Peter Boxall (New), Director of Research

4.3 The Undergraduate Joint Consultative Committee (JCC)

The Joint Consultative Committee meets once a term, on Wednesday of Week 5. The Committee comprises a number of Faculty post-holders, including the Director of Undergraduate Studies and Chair of the Faculty Board, a library representative, and up to two undergraduate representatives from each college, chosen in Week 6 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 added to 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.

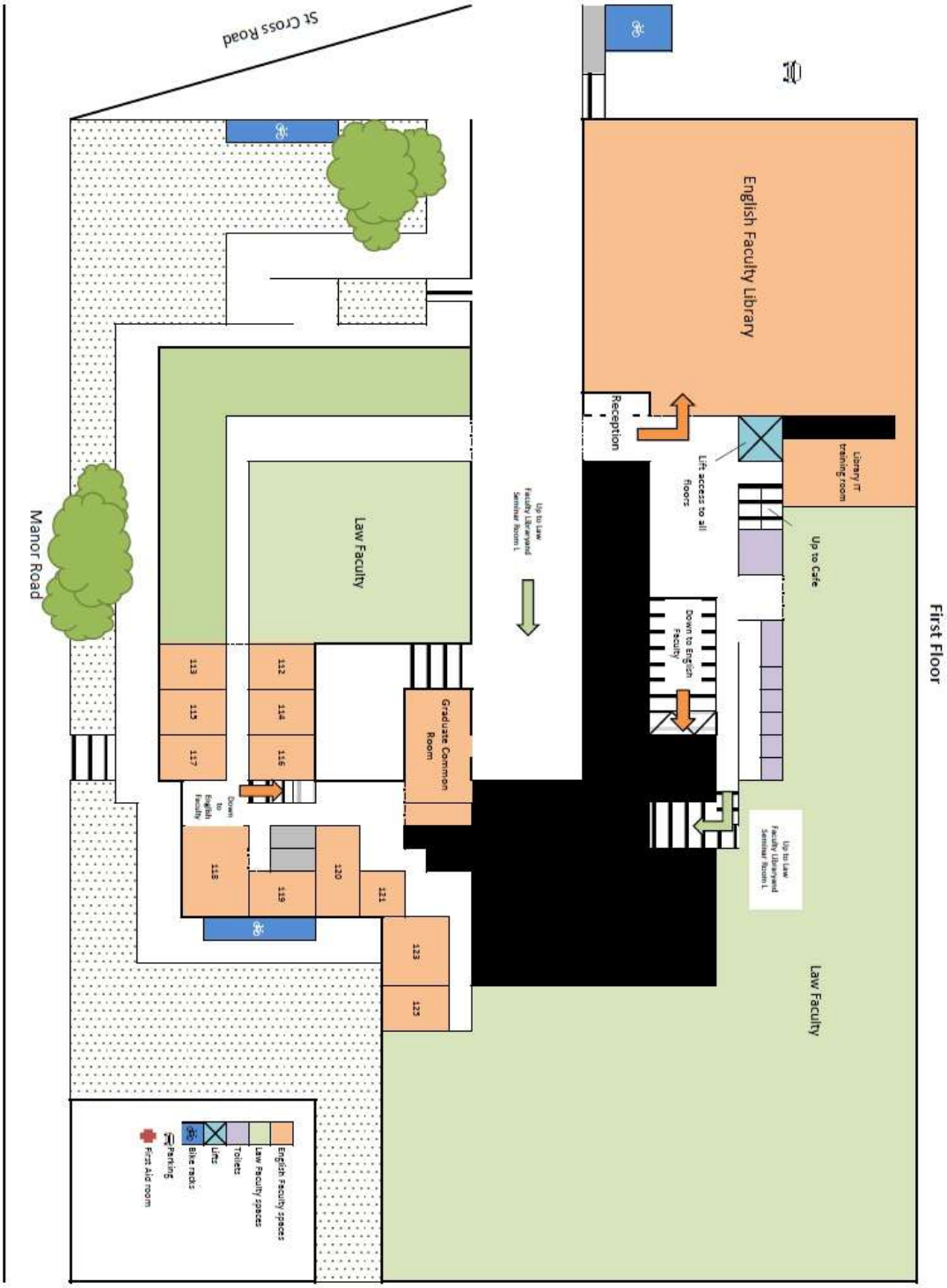
4.4 Evaluation and feedback

The University, Faculty and your college are always keen to receive comments (good or bad) about your experience of studying English at Oxford. You are welcome to discuss any problems with the Director of Undergraduate Studies or the Academic Office (undergrad@ell.ox.ac.uk). Alternatively, you can bring issues or suggestions to your JCC representative who will raise them at the next meeting of the Committee (see section 4.3). All items discussed at JCC meetings are seen by the Undergraduate Studies Committee and the Faculty Board.

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/student-surveys

Final year undergraduate students are surveyed instead through the National Student Survey. Results from previous NSS can be found at discoveruni.gov.uk/

4.5 The 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 (2)71480.

Smokers please note that the only designated smoking area for the St Cross Building is on the top balcony, where a cigarette bin is provided. Please do not smoke on the main steps of the St Cross Building, or in the areas under the overhang of the building at ground level.

4.6 Complaints and academic appeals

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

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 Student Union 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 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 (Professor Ankhi Mukherjee). 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 Simon Horobin). 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.

4.8 Prizes

The faculty runs a number of different prize competitions. Students are invited to interpret the title to produce work that they think addresses or unfolds it in interesting ways; literary and creative and analytic approaches – or a combination of all three – are equally welcome.

Full details, including the subjects of the prizes, can be found here:
https://www.english.ox.ac.uk/prizes-and-studentships

Shelley-Mills Prize

The purpose of the Shelley-Mills Prize is to promote the study of the works of William Shakespeare. This prize is open to all students of the University, who have not been a member of any other university for more than a year. A prize of £500 will be awarded, providing there is an entry of sufficient merit, for the best essay of about 5,000 words on the subject. The subject of the prize is listed on the Faculty website.

Entries should be submitted by email with the subject "Shelley-Mills Prize" to the English Faculty Office, ***not later than Monday of 8th Week, Hilary Term***. Authors should conceal their names and identify their entry documents with a motto. Please complete the contact details form and submit this alongside your entry.

Candidates must also submit a statement by the Head or Senior Tutor of their College that they have not been a member of any university other than Oxford for more than one year.

Chancellor's English Essay Prize

The Chancellor's English Essay Prize, the value of which is £500, providing there is an entry of sufficient merit, is open to students of the University who on the closing date for receipt of essays

have not exceeded four years from the date of their matriculation. The subject of the prize is listed on the Faculty website.
Entries should be submitted by email with the subject "*Chancellor's English Essay Prize*" to the English Faculty Office, ***not later than Monday of 8th Week, Hilary Term***. Authors should conceal their names and identify their entry documents with a motto. Please complete the contact details form and submit this alongside your entry. Essays should not exceed 7,000 words in length (excluding bibliography) and may be considerably shorter than this. The prize will not be awarded twice to the same person.

Sir Roger Newdigate Prize

The Sir Roger Newdigate Prize is awarded for the best composition in English verse not exceeding 300 lines in length. The prize is open to current matriculated undergraduate students of the University. The value of the prize is £500. The subject of the prize is listed on the Faculty website.

Entries should be submitted by email with the subject 'Sir Roger Newdigate Prize' to the English Faculty Office, ***not later than Monday of 8th Week, Hilary Term***. Authors should conceal their names and identify their entry documents with a motto. Multiple entries should also be numbered. Please complete the contact details form and submit this alongside your entry.

Lord Alfred Douglas Memorial Prize
A prize of £500 will be awarded, providing there is an entry of sufficient merit, for the best sonnet or other poem written from 14 to 28 lines in length, written in English in contemporary diction and strict rhyming metre. Any member of the University, who is registered for a degree of the University, whether as an undergraduate or a graduate student, may enter for the prize. The prize shall not be awarded more than once to the same person. A copy of the winning entry shall be deposited in the Bodleian Library.
Entries should be submitted by email with the subject "Lord Alfred Douglas Prize" to the English Faculty Office, ***not later than Monday of 1st Week, Trinity Term***. Authors should conceal their names and identify their entry documents with a motto. Multiple entries should also be numbered. Please complete the contact details form and submit this alongside your entry.

Sir John Rhŷs Prize
This prize, the purpose of which is to promote the study of Celtic Languages, Literature, History, and Antiquities, is administered by the Trustees of the Rhŷs Fund. The prize is open to members of the University who, on the closing date for entries, have not exceeded eight years from their matriculation. Finishing MPhil students and undergraduate finalists are very welcome to submit their entries. £500 will be awarded, providing there is an entry of sufficient merit, for the best essay on a subject relating to Celtic Language, Literature, History and Antiquities. Entrants may submit more than one piece. Candidates are free to choose their own subject. The judges have power to recommend to the trustees that grants be made out of the Rhŷs Fund towards the expenses of printing the whole, or parts, of any essay and/or to enable the successful candidate, or candidates, to carry on the work which has been the subject of the essay. The judges have power to recommend to

the trustees that presents of books may be made to unsuccessful candidates whose essays have shown special excellence
Entries should be submitted by email with the subject "*Sir John Rhŷs Prize*" to the English Faculty Office, ***not later than Friday of 8thWeek, Michaelmas Term***. Authors should conceal their names and identify their entry documents with a motto. Multiple entries should also be numbered. Please complete the contact details form and submit this alongside your entry.

Examination prizes

Passmore Edwards Prizes for Classics and English

There are two prizes, each valued at £200. One will be awarded, if there is a candidate of sufficient merit, by the Examiner in the Preliminary Examinations in Classics and English to the candidate whose performance in that examination they judge the best.

The other prize will be awarded by the Examiners for the Final Honour School of Classics and English, to the candidate whose performance in that examination they judge the best. No special application is required for either prize.

Charles Oldham Shakespeare Prize

Two prizes will be offered, if there are candidates of a sufficient merit, each of a value of £250. The first shall be for the best performance in Course I Paper 1 of the Final Honour School in English and its associated Joint Schools (as judged by the board of examiners for the relevant School).

The second shall be for the best dissertation on a subject dealing with the works of Shakespeare submitted by a candidate for the MSt in English or for Transfer from PRS to DPhil status (as judged by the board of examiners for the MSt course).

The Violet Vaughan Morgan Prize

A prize of £100 shall be awarded for the best dissertation or dissertations, awarded the highest marks by the examiners for the Final Honours School in English Language and Literature in that academic year. No person shall be eligible for a prize who, on the date fixed for the written examination, will have exceeded nine terms from matriculation.

Gibbs Prizes

The Gibbs prizes in English Language and Literature are awarded as follows.

Prizes of £750 each are awarded for the following:

1. the best overall performance in Course I of the Honour School; and
2. the best overall performance in Course II of the Honour School.

A prize of £500 is awarded for the best dissertation, Paper 7.

Seven prizes of £250 each, called ‘Book prizes’, for the next best overall performances.

Any individual Gibbs Prize can be split between two equally meritorious candidates.

5 RESOURCES, FUNDING AND SUPPORT

5.1 Libraries

Oxford has excellent library provision at three levels: college, faculty and university: http://www.ox.ac.uk/research/libraries

Approximately 26 libraries – not college libraries, but including the Bodleian and the English Faculty Library (EFL) – are part of a wider organisation called the Bodleian Libraries of the University of Oxford: http://www.bodleian.ox.ac.uk/

i) College libraries

College libraries vary a good deal: some are extremely well stocked, while others are less well provided for. They are unlikely, wherever you are studying, to supply all the books that you will want to use, but they have certain major advantages: they are often open twenty-four hours a day, they provide a congenial working atmosphere, and you can borrow books from them for long periods. If your college library doesn't hold a particular book which is important to your work, ask your college advisor if it might be possible to order it; budgets differ, but most tutors and college librarians are receptive to useful suggestions.

ii) English Faculty Library (http://www.bodleian.ox.ac.uk/english/)

The EFL holds over 107,000 items, including subscriptions to around 45 current print journals, and has substantial audio-visual collections covering Shakespeare, poetry and film. Most books can be borrowed, but the library also keeps reference copies of titles in heavy demand. It also holds on closed access approximately 9000 rare books, and back runs of literary journals; these can be fetched on demand during office hours, Monday-Friday. The library's special collection relating to Old Norse is accommodated in the Turville-Petre Room and can be accessed on request.

If you have suggestions about books, journals or e-resources you think should be purchased for either the EFL or the Bodleian, contact Helen Scott, the English Subject Librarian for the Bodleian Libraries (helen.scott@bodleian.ox.ac.uk).

EFL and Bodleian Library staff provide induction sessions for new postgraduate students, including an introduction to the Bodleian Libraries and its services, and help with making the best of the online catalogue and the many electronic resources subscribed to by the Bodleian Libraries. Details of sessions on library resources for English will be advertised by email. The Bodleian libraries also run workshops topics such as searching for scholarly materials and using reference management software. See https://www.bodleian.ox.ac.uk/ask/workshops#/ for further details

iii) Bodleian Library (http://www.bodleian.ox.ac.uk)

The Bodleian is a nationally and internationally renowned research library. It has been a legal deposit library since 1610, acquiring copies of everything published in the UK since then, which makes it possible to discover all kinds of writing in its collections whether well-known or obscure. Its budget doesn't stretch to buying every book published overseas, however, and

it's not a lending library; all books have to be read in the reading rooms and if you're ordering books from closed stacks (i.e. the Book Storage Facility at Swindon) you need to specify which reading room you want to read them in.

To get into the Bodleian's various buildings you will need your University Card, which you should have received from your college secretary.

English literature books and journals are held in several different locations:

- on the open shelves in the upper reading room (Upper Camera) of the Radcliffe Camera (mainly critical works relating to the undergraduate syllabus and postgraduate taught courses: shelfmark SE);
- in the Upper Reading Room of the Old Bodleian (primary works, bibliographies, and bibliographical and book history journals: shelfmark A.2, etc.);
- in the Lower Gladstone Link, which houses Bodleian Library high-use Humanities material in an interdisciplinary sequence. The GL also houses an interdisciplinary collection of Humanities print journals (shelfmark PERHums);
- in Duke Humfrey's Library in the Old Bodleian and in the Weston Library Reading Rooms;
- many books and back runs of print journals are held offsite in the Bodleian Libraries Book Storage Facility (BSF) and need to be ordered in advance, so planning your work is essential.

iv) Online catalogue (http://solo.bodleian.ox.ac.uk)

Most books and journals in Oxford's many libraries (including most college libraries) can be found through SOLO (Search Oxford Libraries Online), which incorporates the online catalogue as well as providing links to Oxford University e-Journals and Databases (see below).

v) Electronic resources (https://libguides.bodleian.ox.ac.uk/az.php)

Computers in all Oxford libraries provide access not only to the catalogue SOLO but to Databases A-Z, the Bodleian Libraries platform for major e-resources, through which you can access the huge range of electronic resources subscribed to by the Bodleian Libraries, including databases, electronic reference works, e-journals, and e-book collections. You can also access thousands of full text journal articles electronically via OU e-Journals.

Please note that everyone is welcome to ask library staff for further help and to attend any training sessions. An online guide to SOLO is available here:
http://libguides.bodleian.ox.ac.uk/SOLO

5.2 Computing facilities

When you study at Oxford, you need to be aware of the print and online resources available to you through the various libraries, and of useful academic information available electronically, including student handbooks, lecture lists, reading lists, information on Faculty members' research interests, and concordance programmes, for example.

i) Just off the English Faculty Library is a computer room. This room is regularly used for teaching, but is available at other times for individual use (a weekly timetable is posted by the computer room door). Please note that you cannot save work on these public PCs, so any work you do should be saved to a memory stick. You will need to log in using your Bodleian Libraries username and password, which is not the same as your Single Sign-On account.

For details, see: https://www.bodleian.ox.ac.uk/services/library-account

Library staff will be happy to help if you have any problems with logging on. If you wish to print from these or other Bodleian Libraries PCs, you will need to use the PCAS system which allows you to send print jobs to any of the photocopier/printing machines in any of the Bodleian Libraries, including the EFL

For further details, see: https://www.bodleian.ox.ac.uk/services/pcas

N.B. The computers in the Computer Room are maintained by IT Services (for more information, see below), not the staff at the EFL. If you experience any problems, inform a member of library staff and they will report the problem. Any general IT queries (e.g. non-Bodleian Libraries password or account registration issues) should be addressed to IT Services (http://www.it.ox.ac.uk/).

ii) You can also use the computers in your college. Most colleges have a student computer room and an IT officer who will be able to assist you with any technical questions that you might have. Some also have separate facilities for graduates. In some cases, the IT officer will be able to assist with research questions such as how to access and use SOLO. Most college libraries have terminals for consulting catalogues and other resources. Again, it is important to recognise that every college will have different policies regarding computer use and assistance.

5.3 IT resources

The Databases A-Z gateway is the link to networked electronic resources. It can be accessed by clicking on the Databases A-Z link on the SOLO front page, or directly at https://libguides.bodleian.ox.ac.uk/az.php. You will need your Single Sign On to access many of the resources from off-site.

5.4 Canvas (intranet system)

Canvas is the intranet for the Faculty; it contains information and resources for current students and staff. It includes reading lists for the various courses, the current Lecture List, Guide and Timetable, details of research seminars in the faculty, and information/papers from the Faculty's key committees. You can access the site at https://canvas.ox.ac.uk

You will need your Single Sign On username and password to access the system.

If you have any problems accessing the site, or any queries regarding the content, please contact the Undergraduate Studies Office (undergrad@ell.ox.ac.uk).

5.5 Language Centre

The University of Oxford Language Centre provides a wide range of general and specialised courses in foreign languages and Academic English. See https://www.lang.ox.ac.uk/

It specialises in the teaching of languages for practical purposes. Teaching is offered across 11 modern languages and Academic English - from intensive short courses to in-depth three-term programmes, and from daytime to evening to suit your schedule.

The library contains materials in 200 languages, including a large collection of audio material for those wishing to improve their English. It has lending books, sound recordings, videos, newspapers and online resources. It includes all the languages taught at the Language Centre, other languages, indigenous and heritage languages, less commonly taught languages, pidgins and creoles, as well as material in some endangered languages.

For further information see http://www.lang.ox.ac.uk/. To register, you should visit the Centre as early as possible during the first week of your course.

In addition, the Faculty of Classics offers courses specially-designed for graduates for all levels of acquisition of Latin and Greek. Students should consult the Classics Faculty lecture lists for times.

5.6 Careers Service and employment

Graduate students are advised to give early consideration to their employment prospects when they leave Oxford. The Careers Service of the University, with offices at 56 Banbury Road, can help graduate students to evaluate their prospects of finding employment, both academic and non-academic.

It is open on weekdays from 9am to 5pm. It provides a service for both undergraduates and postgraduates which you are very welcome to use, whether you are contemplating a career within or outside of the academic world. There is a well-stocked information room, and details are kept of a large number of specific job vacancies. Specialist careers advisors are available to offer personal assistance. Amongst other things, they can help you to assess your main strengths and weaknesses, and point you towards the type of job that would suit you best. You are encouraged to arrange an interview with the advisor for your subject area at least a year before the end of your course, so that you can make the most informed choice about your future career.

Their website is available at: http://www.careers.ox.ac.uk/

6 APPENDICES

6.1 Equality and Diversity at Oxford

"The University of Oxford is committed to fostering an inclusive culture which promotes equality, values diversity and maintains a working, learning and social environment in which the rights and dignity of all its staff and students are respected. We recognise that the broad range of experiences that a diverse staff and student body brings strengthens our research and enhances our teaching, and that in order for Oxford to remain a world-leading institution we must continue to provide a diverse, inclusive, fair and open environment that allows everyone to grow and flourish." **University of Oxford Equality Policy**

As a member of the University you contribute towards making it an inclusive environment and we ask that you treat other members of the University community with respect, courtesy and consideration.

The Equality and Diversity Unit works with all parts of the collegiate University to develop and promote an understanding of equality and diversity and ensure that this is reflected in all its processes. The Unit also supports the University in meeting the legal requirements of the Equality Act 2010, including eliminating unlawful discrimination, promoting equality of opportunity and fostering good relations between people with and without the 'protected characteristics' of age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion and/or belief, sex and sexual orientation. Visit our website for further details or contact us directly for advice: edu.web.ox.ac.uk or equality@admin.ox.ac.uk.

The Equality and Diversity Unit also supports a broad network of harassment advisors in departments/faculties and colleges as part of the Harassment Advisory Service. For more information on the University's Harassment and Bullying policy and the support available for students visit: edu.web.ox.ac.uk/harassment-advice

There are a range of faith societies, belief groups, and religious centres within Oxford University that are open to students. For more information visit: https://edu.admin.ox.ac.uk/religion-and-belief-0

6.2 Student Welfare and Support Services

The Disability Advisory Service (DAS) can provide information, advice and guidance on the way in which a particular disability may impact on your student experience at the University and assist with organising disability-related study support. For more information visit: www.ox.ac.uk/students/shw/das

The Counselling Service is here to help you address personal or emotional problems that get in the way of having a good experience at Oxford and realising your full academic and personal potential. They offer a free and confidential service. For more information visit: www.ox.ac.uk/students/shw/counselling

A range of services led by students are available to help provide support to other students, including the peer supporter network, the Oxford SU's Student Advice Service and Nightline. For more information visit: https://www.ox.ac.uk/students/welfare/peersupport

Oxford SU also runs a series of campaigns to raise awareness and promote causes that matter to students. For full details, visit: https://www.oxfordsu.org/representation/campaigns/

There is a wide range of student clubs and societies to get involved in - for more details visit: www.ox.ac.uk/students/life/clubs \

The University's unique and close-knit collegiate system provides a wealth of pastoral and welfare services for students to support engagement with studies and University life, promoting student wellbeing by providing opportunities for social interaction and sport and arts. Additionally, the central Student Welfare and Support Services department offers professional support that complements provision in colleges and departments. More detail can be found in the University's Common Approach to Support Student Mental Health.

The Disability Advisory Service (DAS) can provide information, advice and guidance on reasonable adjustments to teaching and assessment, and assist with organising disability-related study support. For more information visit: www.ox.ac.uk/students/welfare/disability

The Counselling Service is here to help you address personal or emotional problems that get in the way of having a good experience at Oxford and realising your full academic and personal potential. They offer a free and confidential service and the counselling team are committed to providing culturally sensitive and appropriate psychological services. Students can request to see a male or female therapist, a Counsellor of Colour, or to attend a specialist group such as the LGBTQ+ or Students of Colour Groups. All support is free and confidential. For more information visit: www.ox.ac.uk/students/welfare/counselling

The Sexual Harassment and Violence Support Service provides a safe and confidential space for any student, of any gender, sexuality or sexual orientation, who has been impacted by sexual harassment or violence, domestic or relationship abuse, coercive control or stalking, whenever or wherever this took place. More information is available from www.ox.ac.uk/students/welfare/supportservice.

A range of services led by students are available to help provide support to other students, including the peer supporter network, the Oxford SU's Student Advice Service and Nightline. For more information visit: www.ox.ac.uk/students/welfare/peer

Oxford Students' Union also runs a series of campaigns to raise awareness and promote causes that matter to students. For full details, visit: www.oxfordsu.org/communities/campaigns/

There is a wide range of student clubs and societies to get involved in - for more details visit: www.ox.ac.uk/students/life/clubs

6.3 Guidelines for Neurodivergent and Disabled Students

The University is fully committed to exemplary inclusive teaching practice, anticipating the needs of neurodivergent and disabled students and providing inclusive teaching that enables them to thrive and achieve their potential. The university's current access and participation plan includes the objective to increase the proportion of disabled students awarded good degrees to 94% by 2028/29 and to support students' mental health and wellbeing.

The University is also bound by the Equality Act of 2010 to promote equality, diversity and inclusion and abide by its anti-discrimination legislation. This includes the legal responsibility to make reasonable adjustments to educational provision where neurodivergent or disabled students might otherwise be at a substantial disadvantage.

General advice about provision for neurodivergent and disabled students at Oxford can be found on the University's Disability Advisory Service website at https://www.ox.ac.uk/students/welfare/disability. English Faculty contacts for disability and neurodivergence can be found at https://www.english.ox.ac.uk/equality-and-diversity. The disability co-ordinator for the English Faculty is Andy Davice (andy.davice@ell.ox.ac.uk).

UK students should check whether they are eligible for Disabled Students' Allowance: https://www.gov.uk/disabled-students-allowance-dsa/eligibility. This includes disabilities, mental health conditions, and specific learning difficulties that affect your ability to study. It can pay for disability-related study support, such as specialist mentoring, as well as the costs of specialit equipment and assistive software. You can apply for it before you arrive.

Neurodivergent and disabled students who need reasonable adjustments should contact the Disability Advisory Service, who can assess your needs and provide you with a Student Support Plan. You do not need a formal diagnosis to begin this process. There is more information about Student Support Plans here: https://academic.admin.ox.ac.uk/disability/student-support-plan.

If you have a Student Support Plan (SSP), this will be shared with faculty and college disability co-ordinators, who will make it available to your Personal Tutor and, where relevant, Course Convenors. It will not automatically be shared with other tutors or lecturers unless you give explicit permission. It is a good idea to discuss your SSP with your tutors to make sure that they have read it carefully and understand what adjustments they may need to make.

Your SSP will give you extended access to lecture recordings, which are made via the lecture capture service Replay. Currently, lectures are available online to all students for two weeks. For students with an SSP, this access period is extended until the end of 0th week of the following term. The University policy on educational recordings can be found at https://academic.admin.ox.ac.uk/educational-recordings-policy. There are some helpful tips on how to make the best use of recorded lectures at https://www.ox.ac.uk/students/academic/guidance/skills/recorded-lectures and there are answer to FAQs here: https://help.it.ox.ac.uk/replay/faq.

Many reading lists are available electronically on SOLO or on Canvas, although there are still many books not so available. The English Faculty Library staff are also able to provide help and advice,

and to make arrangements for gaining access to particular materials in the libraries. The Library staff can also assist in making special copies (large print, coloured paper, etc.).

If you need adjustments for university examinations, your college office will need to request this and provide supporting evidence by Friday of week 4 of the term in which the exam is due to take place. There is more information about types of adjustments, how to apply, and the evidence required here: https://www.ox.ac.uk/students/academic/exams/examination-adjustments

For more information about neurodivergent-informed teaching practices, and suggestions for adjustments and support, see also NESTL at https://www.education.ox.ac.uk/project/neurodivergent-education-for-students-teaching-learning-nestl/

6.4 Lecture Recording

The University Educational Recordings Policy is located here: academic.admin.ox.ac.uk/educational-recordings-policy

Please note that lecture recordings and all attendant online materials may be used only for your personal and private study, and must not be passed on to any other person (except for transcription purposes, if required due to the nature of a disability, in which case they can only be provided to the transcriber), nor reproduced or published in any form (this includes, but is not limited to, the internet and hard copy publication). Any breach of this agreement or the University's policy on the recording of lectures and other formal teaching sessions will be regarded as a disciplinary offence.

The Faculty supports the primary function of the lecture as a live teaching and learning event, and recognizes that the presence of the lecturer and students together has clear pedagogical benefits. For this reason, lectures are (with very occasional exceptions) delivered as live, in-person events, and students are encouraged to attend in person.

For access and inclusivity, lectures will normally be recorded (unless lecturers have requested to opt out of recording for pedagogical reasons) and made available to all students for a period of two weeks, after which they will be taken offline.

An important exception to this is where students require lectures to be recorded as part of their Student Support Plan (under the Equality Act). In these cases, the recording is available to the individual student, who can view it via Canvas until the start of the following term. All previous lectures are deleted on Friday of 0th week.

Other forms of teaching, including classes, tutorials, seminars etc. will not normally be recorded.

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

6.4.1 EULA (End User Licencing Agreement)

6.4.1.1 About this licence

This user licence sets out the terms on which you may use a recorded lecture made available via Canvas on the English Faculty Panopto 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.

6.4.1.2 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.

6.4.1.3 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

6.4.2 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 Canvas 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 *lecture.list@ell.ox.ac.uk*

6.5 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.

6.5.1 Oxford University Security Services

OUSS Website: https://estates.admin.ox.ac.uk/security-services

General Enquiries (24 hours) & non-emergency incident reporting: (0)1865 (2) 72944

Emergency (24 hours): (0)1865 (2) 89999

E-Mail: ouss.administration@admin.ox.ac.uk