FACULTY OF

ENGLISH LANGUAGE AND LITERATURE

English and Modern Languages Prelims Handbook

2026-2027

1 FOREWORD

1.1 Welcome

A warm welcome to your studies with the Faculties of English and Modern Languages at Oxford. We are very proud of what we can offer you through your course. 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 have more tutors and students than any other Faculty of English or Modern Languages in the UK and regularly come first in University rankings for our subject.

We are by far the largest English Department in the UK and we have a very distinguished research record. The Faculty was ranked first in The Guardian's 2026 league table of English departments in the UK and took the top spot in the QS World University rankings for English Language and Literature for 9 consecutive years from 2016 to 2025. Our teaching has been graded 'Excellent' in every Quality Assurance review. Similarly, the faculty of Medieval and Modern Languages has been ranked first in the Guardian's 2027 league table and the most recent QS world university rankings for Modern Languages.

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 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. We wish you all the best for your time here.

Professor Simon Horobin, Magdalen College, Chair of the English Faculty Board.

Dr Laura Lonsdale, Director of Undergraduate Studies, Modern Languages

1.2 Statement of coverage

This handbook applies to students starting the course in Michaelmas Term 2026. The information in this handbook may be different for students starting in other years.

1.3 Version

Version	Details	Date
Version 1.0	Handbook published	8/10/2026

1.4 Disclaimer

The Examination Regulations relating to this course are available at https://examregs.admin.ox.ac.uk/ 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 as at the time of publication. However, it may be necessary for changes to be made in certain circumstances, as explained here: Potential course changes. If such changes are made the department will publish a new version of this handbook together with a list of the changes and students will be informed.

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2 COURSE INFORMATION

2.1 Overview

This handbook covers the Preliminary Examination in English and Modern Languages, the first year of BA (hons) English and Modern Languages award. Undergraduate awards are located at Levels 4, 5 and 6 of the Frameworks for Higher Education Qualifications. The Subject Benchmark Statement for English and for Languages, Cultures and Societies can be found at https://www.qaa.ac.uk/quality-code/subject-benchmark-statements.

This handbook contains essential information about the Faculties and the course, but further useful information is available via the English Faculty and Modern Languages Faculty Canvas pages for undergraduates, at https://login.canvas.ox.ac.uk/.In particular, you should consult the English Prelims Handbook, Modern Languages Undergraduate Course Handbook and individual language handbooks for the detailed information they provide. These are available online at: https://oess.web.ox.ac.uk/handbooks and https://canvas.ox.ac.uk/courses/20010.

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).

You must not reuse material across assessments. This includes (a) repeating the same or closely similar passages of your own writing, arguments, or examples, and (b) writing substantially on the same primary text more than once (including across different papers or components). Only brief, incidental references are permitted. Substantive reuse of content or topics is not. In Paper 2, Literature in English 650–1350, you may write an essay on the text on which you also write a commentary, but if you do so you must not repeat material.

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 whom to contact are provided in section 4.1 of this handbook.

2.1.1 Note on Content

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

2.2 Educational Aims of the BA in English and Modern Languages

The programme aims to enable its students to

i) Acquire a knowledge of a foreign culture with specific reference to its literature and language, characterised by range, depth and conceptual sophistication

ii) Achieve a high level of competence in the spoken and written language they are studying, and to communicate effectively in formal and informal registers

iii) Acquire some knowledge of the historical development of the expressive resources of the English language and the ways in which this relates to and impacts on the production of literary texts

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

v) Develop the skill of independent thinking and writing, drawing on technical skills in literary and linguistic investigation, and on a sensitive understanding of foreign cultures in the past and in the present

vi) Promote skills of relevance to further professional development of cultural, literary and linguistic understanding, and which are transferable to a wide range of contexts in the workplace and in later life

vii) Engage and enhance their critical skills, imagination and creativity as an intrinsic part of an intense learning experience.

2.3 Intended learning outcomes

A	**Knowledge and understanding of:**	***Related teaching/learning methods and strategies***
1	**How primary evidence is employed in literary-critical, linguistic and philological analysis and argument;**	The detailed study of linguistic structures, literary texts, and films and other artefacts from a range of periods is essential to the course. Literary works are read in their original language, as is some of the associated critical writing. Close attention is paid in lectures, classes and tutorials to the texts' generic, cultural and linguistic specificity.
2	**A broad range of literary and, where chosen, linguistics topics including literary theory, the history of literary criticism, and processes of literary production and dissemination**	On the Modern Languages side, students may study broad topics in the literature of different periods of their choice, ranging from the medieval to the modern, and may also choose from a further wide range of courses more focussed on specific literary and linguistic topics. On the English side, the course allows students to read and analyse literature from a wide range of periods and genres and exposes

		them to a variety of theoretical and ideological approaches to literary and cultural history.
3	**Relevant linguistic skills;**	Students have a variety of language classes throughout their course, and also spend their third year abroad to develop their written and oral skills in the language(s) studied.

Assessment:

In terms of summative assessment, most aspects of the required knowledge and understanding are tested through written examinations held during the course of the third and the twelfth terms of the programme, and by extended essays submitted in the tenth and eleventh terms. Within a range of Special Subjects studied, some options involve coursework. Oral language skills are tested in examinations in the final term of the course.

Formative assessment is provided in both weekly tutorials and practice examinations. Understanding is particularly assessed on a continuous formative basis through the weekly tutorial or seminar, and through language classes. Most colleges also have a regime of termly report reading that offers regular valuable feedback to the student.

B	**Intellectual skills: the ability to**	***Teaching/learning methods and strategies***
1	**Read closely, exercise critical judgement and undertake sophisticated analysis;**	There is emphasis throughout the programme on the skills relevant to the careful and critical reading and exegesis of primary texts. The ability to gather, sift, synthesise and interpret secondary material is also recognised as making a particular contribution to the development of sophisticated analytical skills.
2	**Argue persuasively, using appropriate and accurate critical terminology;**	Practical rhetorical skills are honed within the weekly tutorial context, and in the classes associated with some elements of the course. Student essays and presentations must display the ability to identify issues, to formulate arguments that are susceptible to demonstration, and to marshal evidence and analysis in a logical and coherent way.
3	**Approach problems with creativity and imagination;**	Developing the creative thinking and encouraging the exercise of disciplined imagination of all students is integral to the programme. These attributes are regarded as essential if students are to comprehend the values and expectations of present and past

		societies, and the literary cultures and languages studied.
4	**Develop the exercise of independence of mind, and a readiness to challenge and criticise accepted opinion.**	The study of a foreign culture develops an awareness of contrasts with our native culture. All our learning strategies are designed to inculcate independence of thought, most particularly the vigorous argument that we seek to encourage in our regular tutorials. On literary and linguistic or philological topics, students are expected to acquire familiarity with different and sometimes conflicting approaches and interpretations, and to develop their own views through critical engagement with the work of others. They will also have contact through tutorials and lectures, with post-holders at the forefront of new research whose own work is likely to challenge certain aspects of the status quo within their particular fields.

Assessment:

The formative assessment provided by weekly tutorials is critical to the development and monitoring of the intellectual skills set out here. Students receive weekly scrutiny of these skills through their presentation and defence of written essay material in front of an established academic and, usually, one or more of the student's peer group. In classes, presentations to a larger group of peers need to be thorough, professional, and critically and textually persuasive.

C	**Practical skills: the ability to**	***Teaching/learning methods and strategies***
1	**Write well in a manner which can be adapted for a variety of audiences and contexts;**	The continuous scrutiny of written work, whether produced for tutorials, language classes or examinations, aims to promote writing which is marked by well-structured and coherent argument, in a prose that is clear, appropriate and fluent.
2	**Engage in oral discussion and argument with others, in a way that advances understanding of the problems at issue and the appropriate approaches and solutions to them;**	The weekly tutorials and other classes or seminars provide ample opportunity to develop and refine high-level skills in oral presentation and discussion.

3	**Ensure that a range of evidence and opinion can be brought to bear on a problem, and to develop research skills to this end;**	Emphasis is placed on showing a familiarity with a variety of bibliographical resources and on demonstrating an ability to identify and retrieve primary sources and secondary literature in English and other languages.
4	**Employ advanced language skills in oral and written contexts.**	A range of language classes is provided throughout the undergraduate course. Conversation, discourse and comprehension classes with native speakers develop oral and aural skills in formal and informal contexts. Classes on the written language teach formal grammar and extend students' accuracy and knowledge of different registers through translation into and out of the language(s) studied, and through essay composition and other exercises.
5	**The ability to access, manipulate and assess electronic data**	Induction sessions in IT are supplemented by a range of opportunities to develop skills in this field.

Assessment:

Formative assessment through the weekly tutorial, seminar presentations where appropriate, and language classes enables a continuous monitoring of the development of practical skills. Termly reports from tutors and language teachers identify both points of excellence and of concern, while more formal assessment through termly College-based examinations ('collections') provides opportunities to monitor and provide feedback on skills associated with timed written examinations.

D	**Transferable skills: the ability to**	***Teaching/learning methods and strategies***
1	**Find information, organise and deploy it;**	Information retrieval from printed materials, together with the regular use of IT (library catalogues etc.), is integral to all aspects of the programme.

2	**Draw on such information to consider and analyse complex problems, in ways that are imaginative and sensitive to the norms and traditions of other cultures;**	These are the skills at the heart of our programme. They are eminently transferable to contexts beyond the university and they foster cultural awareness.
3	**Work well independently, with a strong sense of self-direction, but with the ability to work constructively in co-operation with others;**	The tutorial system is designed to promote independent research skills, while Faculty and College-based seminars for certain options encourage collaboration.
4	**Structure and communicate ideas effectively in a variety of written and oral formats;**	Fostering the ability to present ideas effectively and to respond constructively to the ideas of others is integral to the nature and construction of the programme.
5	**Plan and organise the use of time effectively;**	Students who are expected to produce up to four pieces of written work per week (tutorial essay plus language work) learn how to organise their time very efficiently.
6	**Employ language skills at an advanced level.**	Graduates of this programme will have received extensive language training and will normally have spent a year abroad in the relevant country, refining their language skills in a variety of practical contexts.

Assessment:

The transferable skills identified in (1)-(6) above are essential elements of this programme. As such they become the focus of much of the regular comment provided by tutors and language teachers in their weekly contacts with students, and in the various modes of formal feed-back provided to students throughout the course.

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.

2.4 Course structure

The Preliminary Examination (also known as the First Public Examination or FPE) is taken in, or just after, Trinity Term and consists of six papers, four in your modern language and two in English literature. Section 2.6 below gives a general outline of the papers; you should consult the handbooks for English and the language you are studying for further details about each paper.

In the Final Honour School you will take Part 1 (MML Papers), either Part II or Part III (English Papers) and Part IV (Dissertation).

For your Modern Languages papers you will continue with language work including translation, and also choose two option papers.

For the English side of your programme, you will take three papers from the English single honours course, choosing to take all your papers from either English Course I or Course II.

Finally, all students will write a dissertation in any area of English Language or Literature, or combining English with your Modern Language.

In total, up to four papers for EML (including the dissertation) may take the form of submitted work.

2.5 Recommended Pattern of Teaching

Please see the appropriate sections in the relevant handbooks of each parent school for more detailed information on typical patterns of teaching.

2.6 Preliminary Examination Paper Information: English

Every candidate offers two English papers, one compulsory, the other involving a choice from three alternatives. The compulsory paper is Introduction to English Language and Literature. The second

paper must be chosen from Literature in English 650 – 1350, 1830 – 1910, or 1910 – present day, (as below).

2.6.1 Paper 1: Introduction to English Language and Literature

This paper is intended to introduce you to English language and literature as a discipline, and to a variety of approaches to reading texts. It will introduce you to formal study of the English language, with particular reference to its historical development, its use as a literary medium, and the role of cultural and social factors on its development and use. The paper will also acquaint you with a wide range of theoretical issues and reading skills, but in doing so seeks to encourage you to think for yourself and to exercise critical scrutiny.

The English Faculty Library's Guide to Prelims 1: http://ox.libguides.com/english-prelims-paper-1 contains direct links to an invaluable range of online and bibliographic resources. Many of these are essential for work on the language section of the paper.

There is a course of 16 core lectures which run weekly through Michaelmas and Hilary terms. The lectures in Michaelmas Term will cover topics relating to literature, and those in Hilary Term will cover language.

Colleges will normally supplement these by eight college classes spread over those two terms, and by four tutorials. This college teaching will give you the opportunity to practise written work for your portfolio examination, and to explore different types of texts and the analytical approaches that might be used.

NOTE: College tutors will not necessarily base classes and tutorials on the weekly lecture topics and the further reading that accompanies them. The lectures are designed to introduce topics and to suggest approaches to them. Your college work will supplement and challenge what you have learnt in lectures. You will be expected to make connections between and around the lecture topics, and you will want to think about how studying for this paper informs and enriches your first year work as a whole.

Assessment

Assessment for this paper will be by portfolio. The examination paper, consisting of a section on language and a section on literature, will be released by the Faculty on Monday of week 4 of Trinity Term. Your portfolio will consist of two pieces of written work of between 1,500 and 2,000 words each (including footnotes but excluding bibliography and appendix). You may, if you wish, support your analysis with tables or figures, but these should be used sparingly, and any table contents and figure captions should be included in the total word count. You are required to choose one question from each of the two sections. The portfolio must be submitted online on Thursday of week 5, Trinity Term.

Questions in the language section (1A) require an answer in the form of a commentary.

This commentary is based on texts that you choose for yourself. A passage or extract of text is defined as a single continuous extract; brief ellipses in an otherwise continuous text may be

acceptable, but it is not acceptable to take several separate extracts from the same work (e.g. the opening of a novel plus part of chapter 3).

You should be careful to select textual material that meets the precise terms of the question you have chosen to answer. Unless the question specifies otherwise, the texts you choose may be either literary or non-literary, and produced in any historical period (**NB**. If you are using a modern edition of a text written in an earlier period, e.g. a novel by Charles Dickens, you should also cite the original date of publication of the novel as well as the date of the modern edition). You may select texts that include visual images or graphics if you judge that to be appropriate in relation to a particular question, but language is expected to be the primary focus. You should **not** choose texts that contain no verbal material at all. Likewise, candidates should **not** attempt to make their own texts by e.g. transcribing oral material. The texts chosen for commentary must **not** be produced by the candidate.

Copies of your chosen extracts (either screenshots or photocopies) must be included as an appendix to the portfolio, with bibliographical details as appropriate. The combined length of the material you have used must not exceed 70 lines in total. You should indicate the total line length for the material you have used at the top of the first page of your answer. Texts should be clearly annotated with line numbers e.g. every five lines (it is fine to do this by hand). No other annotations should be made on the submitted extracted. Should retyping of your originals be judged necessary (e.g. because it is impossible to make a readable photocopy of your chosen text), it must follow the format of the source exactly (the source text should also be supplied). Photocopied or scanned material must be easily readable—candidates should not submit copies that have been misaligned so that parts of the original are missing, or copies which are too small, too light or too dark to be deciphered.

Bibliographies should appear at the end of the answer to which they pertain rather than as a separate document.

In rare instances, a student may wish to discuss a text containing distressing or offensive language, but not to reproduce in full the words concerned (whether within their commentary, or in retyping an original text in the instances identified above, i.e. where that is judged necessary). If you want to do this, you may use a form of ellipsis mark and provide a note clarifying that this is what you are doing.

Questions in the literature section (1B) require an answer in the form of an essay.

You must avoid duplicating material used in this paper when answering other papers, ie. if writing on a text or extract from a text under this paper, you may not write on the same text under any other Prelims paper. In addition, you are not permitted to duplicate material between the two sections of the portfolio. For the literature section, note that the general rule prohibiting you from writing more than one third of your essay about texts not originally written in English is suspended. Here you may write on non-English primary and secondary texts. However, if you are discussing texts not originally in English, please provide a translation, which will not count towards the word count.

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

2.6.2 Paper 2

Candidates must choose one from the three options below:

2.6.2.1 a) Early Medieval Literature, c. 650 – 1350

This paper introduces literatures characterized by astonishing invention and innovation. In 650 Britain and Ireland comprised numerous competing kingdoms. Christianity, introduced to England in the late sixth century by missionaries from the Roman and Celtic Churches, was assuming a dominant religious and cultural influence. Languages and cultures mingled and clashed, including early English dialects, Irish, Welsh, Pictish, Old Norse, Byzantine, and varieties of Latin. This is the time of the earliest extant English poem ascribed to a named author, Cædmon, yet the seventh century also produced, in Bede, the finest scholar in Europe at the time; in Aldhelm one of the most talented of poets (he wrote in Latin); and at Canterbury the best school in northern Europe, run by an abbot born in North Africa and an archbishop from Tarsus (in what is now south-east Turkey).

By 1350 England was a powerful nation with imperial ambitions, embroiled in wars with Scotland and France, but also ravaged by the Black Death of 1348. King Edward III and his court chroniclers and poets drew upon an extensive cultural and literary heritage, in which history and fiction blended, consciously emulating the legendary King Arthur, holding tournaments and festivals in celebration of court, knighthood and chivalry. And around the middle of the whole period comes the Norman Conquest of 1066 and the subsequent colonization of England and, in time, Wales and parts of Ireland. The Norman castles and cathedrals still prominent in many towns are only one kind of material legacy from 650–1350, in which the development of literacy, manuscript production, the legal system, schools and universities including Oxford gave huge scope for artistic and literary creativity.

The Norman Conquest changed English language and literature profoundly, and helps mark a shift between what we call Old English (to c.1100) and Early Middle English (c.1100 to c.1300 or so). However, it was one of numerous moments of political and demographic change, starting with Germanic migration before this period begins, and including Viking and Danish raiders, settlers and rulers, religious and mercantile travellers, and a significant community of Jews, who became subject to persecution and were eventually expelled in the late thirteenth century. At the same time, successive attempts to capture and control contested holy sites such as Jerusalem fed the development of religious and racial, including racist, ideologies. Throughout this period, questions of identity and belonging are probed across a vast range of literary forms: lyric and epic; debate and dialogue; riddles; secular and saintly biographies; fable and vision; sermons and sagas; history and romance.

In the 3-hour examination you will write two essays, and will be able to choose between writing a critical commentary on a passage of either Old or Early Middle English. The passages set will be taken from the following recommended texts.

i. Old English (All in Bruce Mitchell and Fred C. Robinson, A Guide to Old English (Oxford, 2012), 8th edition.)

- *The Dream of the Rood*
- *The Battle of Maldon*

- *The Wanderer*
- an extract from *Beowulf* ('Beowulf's fight with Grendel', lines 702–897)

ii. Early Middle English

- *The Owl and the Nightingale*, an extract (in John Burrow and Thorlac Turville-Petre, A Book of Middle English, 3rd edn (Oxford, 2005), lines 1–390)
- Laʒamon's *Brut*, an extract (in W.R.J. Barron and S.C. Weinberg, Layamon's Arthur (Exeter, 2001), lines 13971–14297)
- *Havelok*, an extract (in Ronald B. Herzman, Graham Drake, and Eve Salisbury, Four Romances of England (Kalamazoo, 1999), lines 2512–2855)
- *Ancrene Wisse*, an extract (in Robert Hasenfratz, Ancrene Wisse (Kalamazoo, 2000) Part 7, lines 1–194.

(Annotated editions of all of these texts and extracts are available via Canvas)

On the examination paper candidates will be able to choose from a total of four commentary passages each year (two Old English and two Early Middle English). You will be expected to comment on aspects of content and style and to show that you have a good understanding of either Old or Early Middle English as a literary language.

The essay questions will tend to be based on topics rather than individual authors. You can answer them with reference to either Old or Early Middle English literature, or by comparative consideration of the two. You are expected to focus closely on the recommended texts (Old and/or Early Middle English) in your work for this paper as a whole, but there is also scope to read beyond the recommended texts and to work more broadly on some of the major preoccupations of the literature of the period c. 650–1350. You may write an essay on the text on which you also write a commentary, but if you do so you must not repeat material. You must show substantial knowledge of at least THREE texts across the two essays. You may write on texts in languages other than English (e.g. Latin, Anglo-Norman, Middle Welsh, Old Norse) for up to one third of this paper (e.g. all of one essay, or a portion of both essays). However, you are required to show substantial knowledge of Old English and/or Early Middle English language in **both** section A and Section B of the paper.

2.6.2.2 b) Literature in English 1830 - 1910

This paper examines literature in English from roughly 1830 to 1910, though you are permitted to look at material earlier and later than these boundaries in order to make sense of any particular writer's development. The essay questions in the examination tend to be based on topics, rather than authors. This gives you the opportunity to write across a range of authors, focusing on some of the major preoccupations, both thematic and stylistic, of the period. Alternatively, you may choose to focus each of your examination answers on the work of only one or two authors.

Issues that you might choose to cover could include (for example) the development of realism, responses to industrialism, women's writing, concepts of identity and selfhood, guilt and transgression, memory and uses of the past, verbal and metrical experimentation, attitudes towards nation, race and Empire, decadence, the roots of modernism, symbolism, science,

religion, class, domesticity, writing for children and the treatment of childhood, romance, popular fiction, melodrama, the social problem play, drama and identity, theatre and performance issues, the relationship between literature and art. These are only some of the possible topics that might legitimately be studied for this paper; there is no set list of texts or topics you are expected to cover.

Among the authors you might consider studying are the following: Arnold, Braddon, the Brontës, Elizabeth Barrett Browning, Robert Browning, Carlyle, Carroll, Clough, Wilkie Collins, Conrad, Dickens, Emily Dickinson, Frederick Douglass, George Eliot, Emerson, Margaret Fuller, Elizabeth Gaskell, George Gissing, Hardy, Nathaniel Hawthorne, Hopkins, Harriet Jacobs, Henry James, Melville, Meredith, John Stuart Mill, Newman, Pater, Patmore, Charlotte Perkins Gilman, Poe, Christina Rossetti, Ruskin, Olive Schreiner, Shaw, R. L. Stevenson, Swinburne, Harriet Beecher Stowe, Tennyson, Thackeray, Thoreau, Twain, H. G. Wells, Wharton, Whitman, and Oscar Wilde. However, you may also choose to study groups of writers or particular genres, such as spasmodic poetry, Gothic, the dramatic monologue, elegy, and so on.

Candidates are encouraged to read widely within the period. You may discuss any literature written in the English language: there are no exclusions based on the author's citizenship, country of origin, or residence.

Structure of the examination

This paper is examined by a 3-hour written exam. Students will be expected to answer three essay questions, and to show substantial knowledge of the work of at least three authors. You should NOT write more than one essay substantially on the same author. You may write on texts not originally in English for no more than one-third of the paper. If discussing texts not originally in English, you should always assume that the examiner does not have knowledge of the original language.

2.6.2.3 c) Literature in English 1910 – present day

This paper examines 20th and 21st century Literature. The essay questions in the examination tend to be based on topics, rather than authors. This gives you the opportunity to write across a range of authors, focusing on some of the major thematic and stylistic preoccupations of the period. Alternatively you may choose to focus each of your examination answers on the work of only one or two authors.

Issues that you might choose to cover would include (for example) modernism, post-modernism, ideas of literary language, postcolonialism, literary experimentalism, primitivism, national (and other) identities, popular culture, concepts of literary value, journalism, gender, intertextuality, literature and other art forms, technology, innovations in modern theatre, war literature, and representations of the city.

Among the authors you might consider studying are Achebe, Atwood, Auden, James Baldwin, Djuna Barnes, Beckett, Bishop, Bowen, Kamau Brathwaite, Caryl Churchill, Coetzee, Conrad, DeLillo, Duffy, T. S. Eliot, William Faulkner, Forster, Friel, Greene, Heaney, Hemingway, Hill, Langston Hughes, Ted Hughes, Joyce, Larkin, Lawrence, Lessing, Mamet, Mansfield, Miller, Toni Morrison, Muldoon, Nabokov, Naipaul, Ondaatje, Orwell, Osborne, Pinter, Plath, the

poets of the two World Wars, Pound, Roth, Rushdie, Shaw, Soyinka, Stein, Stoppard, Dylan Thomas, Walcott, Waugh, Tennessee Williams, Woolf, and Yeats.

Candidates are encouraged to read widely within the period. You may discuss any literature written in the English language: there are no exclusions based on the author's citizenship, country of origin, or residence

Structure of the examination

This paper is examined by a 3-hour written exam. Students will be expected to answer three essay questions, and to show substantial knowledge of the work of at least three authors. You should NOT write more than one essay substantially on the same author. You may write on texts not originally in English for no more than one-third of the paper. If discussing texts not originally in English, you should always assume that the examiner does not have knowledge of the original language.

2.7 Preliminary Examination Paper Information: Modern Languages

2.7.1 Language Papers

(As specified for papers I, IIA, and IIB in the regulations for the Preliminary Examination for Modern Languages, including certification of attendance and participation in oral classes.)

These papers involve translation from and into the target language and a variety of other language exercises. There is some variation between languages in the type of exercise you will be asked to complete, but they are designed to test your knowledge of grammar and vocabulary and your ability to comprehend and use the language accurately. To translate well requires sensitivity to nuance and register and draws on some of the skills of textual appreciation that you will develop in your preparation of the literature papers.

Regular classes will give you practice in all aspects of the work on which you will be examined. Tutors will offer advice about the use of dictionaries, grammars, online resources and AI. In those languages where students are accepted without an A-level (or equivalent) in the language, separate additional intensive instruction is normally provided to help get your language up to the necessary level. As a rule at least one piece of written work per week will be required during term, and you will be encouraged to develop learning strategies enabling you to expand your knowledge of the language effectively and independently. Considerable emphasis throughout all parts of the course will be placed on developing your reading skills in various registers, so that you learn to read texts closely, while also gaining the confidence to tackle long articles and substantial works.

2.7.2 Literature Papers

(As specified for papers III and IV in the regulations for the Preliminary Examination for Modern Languages.)

Many students begin the course without having had the opportunity to undertake much formal study of foreign literature. Both literature papers require you to undertake close reading in the original of a range of texts selected from different periods and different genres so that you will gradually build up your reading speed, become familiar with the various possible ways of studying texts, and learn how to write critical commentaries and essays. This will provide a sure grounding for the literary study you will do from the second year onwards.

You will gain an understanding of different periods of literature and developments in the language, setting them in context and showing how passages from them might be commented on in detail. You will be encouraged to develop your own ideas and construct a coherent argument in essays, and analyse a text with close attention to detail in commentaries. Your work on prose, drama and poetry will help you gain an appreciation of literary genres and will interact with your language work on non-literary texts to give a broad sense of different registers, modes of expression and media. Throughout the year you will be required to read and write about the prescribed texts for your tutor in college who will discuss your work with you in a series of tutorials or seminars. Lecturers will offer bibliographical advice, as will your tutors.

In 2026-7 one of the literature papers in each language will be certificated, the other examined by 3-hour exam. In all languages except Italian, Paper III will be certificated and Paper IV examined (in Italian this will be the other way round).

Certification means that the relevant paper is awarded a pass or fail on the basis of tutorial work completed. Students must produce four pieces of tutorial work of pass standard or above, with one piece of marked work submitted by the tutor to the Prelim examiners for review. Please see the ML Assessment Modes 2026-7 for further details.

2.8 Creating a Balanced Course

The richness of the EML course is in the range of options from which you can choose: in effect, every EML undergraduate constructs their own course. This means that, together with your College tutors, you need to think carefully about how to arrange your work across the year so as to make it both coherent and manageable.

On the Modern Languages side, you will have compulsory lectures, classes and tutorials during Michaelmas, Hilary, and the first half of Trinity term. You will have half the workload of a student reading single honours Modern Languages.

On the English side, the compulsory lectures for the Introduction to English Language and Literature paper run regularly through Michaelmas and Hilary; colleges will also offer tutorials and classes in these terms. You will readily be able to fit in with these arrangements. The Paper that may need some special attention is your English period paper. In most Colleges, English students study a paper a term: your College tutors will discuss arrangements, and may allow you to study your chosen paper over two terms so as to make the workload manageable.

3 EXAMINATIONS

You can find further study skills advice, including information on the role of tutorials, lectures, classes and seminars at Oxford; essay formatting; revision; exams; plagiarism; faculty policies on the use of AI; and what happens next, in the appendices to the electronic handbooks accessible via: https://canvas.ox.ac.uk/courses/30422 and https://canvas.ox.ac.uk/courses/20010.

3.1 Examination Conventions

Exam conventions are the formal record of the specific assessment standards for the course or courses to which they apply. They set out how your examined work will be marked and how the resulting marks will be used to arrive at a final result and classification of your award. They include information on: marking scales, marking and classification criteria, scaling of marks, progression, resits, penalties for late submission and penalties for over-length work.

3.2 Marking and Classification Criteria

The English and Modern Languages elements of Prelims are considered separately. In order to pass, candidates need to pass separately in English, in the Modern Language subject (a) language papers, and in the Modern Language subject (b) literature papers. The marking conventions applied are those used in the parent schools. For Modern Languages, please see the Marking Descriptors for the Preliminary Examination in Modern Languages on Canvas.

The Preliminary Examination in English and Modern Languages is not classified (in other words candidates are not awarded a First, 2.i etc. as at FHS) . It is designed to ensure that students are sufficiently prepared to proceed to the Honours degree in the second and third years. To this end, all papers must gain a pass mark of 40 or above. If you do not achieve the pass mark, you will re-take the paper. Short weight (incomplete) work will be penalised by a proportionate reduction of the mark(s). The maximum deduction that can be made for short weight will be equivalent to the proportion of the answer that is missing.

The marks profiles for English and Modern Languages Prelims are:

Distinction	English: One mark of 70 and above; no mark below 60; an average of 67 Modern Languages: An average of 70
Pass	Agreed marks of 40 and above on all papers

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

3.2.1 Criteria for Examination Questions in English

These criteria will be used in marking all timed question papers in both public examinations and in the marking of College Collections.

Engagement	- incisiveness of engagement with the question; - depth and sophistication of comprehension of issues and implications of the question; - relevant awareness of literary history and theory and critical traditions; - directness of answer to the question; - grasp and handling of critical materials.
Argument	- coherence of argument; - analytical clarity and power; - intellectually incisive argument and sophistication of conceptualization; - independence of argument; - quality of critical analysis of text in the service of argument**.**
Information	- relevance of deployment of information; - depth, precision and detail of evidence cited; - accuracy of facts; - relevant knowledge of primary texts.
Organisation & Presentation	- clarity and coherence of structure; - clarity, fluency and elegance of prose; - correctness of grammar, spelling, and punctuation.

3.2.2 Criteria for Portfolio Essays in English

These criteria will be used in marking portfolio essays in English Preliminary public examinations.

Engagement	- identification and clear delineation of a subject, appropriate to a 1,500-2,000 word essay; - close attention to the terms of the set theme or question; - for the commentary essay, appropriateness of choice of passages for commentary and the imagination and initiative shown in that choice;

	- awareness of relevant linguistic, theoretical and critical methods and traditions; - precise and appropriate deployment of linguistic terminology as appropriate; - 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 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.

3.2.3 Mark descriptors for English

Numerical Marks	Category	Criteria: Examination scripts	Criteria: Portfolio Essays
86+	Distinction	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 a 1,500-2,000-word essay.
80-85	Distinction	Scripts will excel across the range of criteria.	Essays will excel across the range of the criteria.
75-79	Distinction	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	Distinction	Scripts will be at least very highly competent across the board, and probably excel in at least one group of criteria. Relative weaknesses in some areas may be compensated by conspicuous strengths in others.	Essays will be at least very highly competent across the board, and probably excel in at least one group of criteria. Relative weaknesses in some areas may be compensated by conspicuous strengths in others.
65-69	Pass	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, linguistic or other analysis) may compensate for other weaknesses.
60-64	Pass	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	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

		less range, depth, precision and perhaps clarity. Again, qualities of a higher order may compensate for some weaknesses.	higher order may compensate for some weaknesses.
50-59	Pass	Scripts must show evidence of some solid competence in expounding information and analysis. But they will be marred by a failure on one criterion or another: failure to discuss the question directly, irrelevant citing of information, factual error, lack of detail, or poor organization and presentation, including incorrect prose.	Essays must show evidence of some solid competence in research and analysis, but they will be marred by a failure on one criterion or another: failure to offer a clear argument, lack of research and primary evidence or irrelevance in its deployment, or poor organization and presentation, including incorrect prose and inadequate apparatus.
40-49	Pass	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	Fail	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.

Mark descriptors for individual Modern Languages can be found on Canvas: https://canvas.ox.ac.uk/courses/20010/files/1967133/download?wrap=1

3.3 Examinations

Exam conventions are the formal record of the specific assessment standards for the course or courses to which they apply. They set out how your examined work will be marked and how the resulting marks will be used to arrive at a final result and classification of your award. They include information on: marking scales, marking and classification criteria, scaling of marks, progression, resits, penalties for late submission and penalties for over-length work. Examination conventions are published separately to the handbook.

3.3.1 Examiners and rules on communicating with examiners

Candidates should not under any circumstances seek to make direct contact with individual 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 or on Canvas.

3.3.2 Old English and Early Middle English character protocol for 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.

3.4 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, as is the use of material generated wholly or in part through use of artificial intelligence.

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.

3.4.1 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.

3.5 Presentation of portfolio essays

In ELL, portfolio essays will be submitted online in PDF format. We recommended that the body of the text of your essays should be one and a half 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. Do not indent the first line of the first paragraph, or the first paragraph of a new section of the essays. Indent all subsequent paragraphs. Please remember to number the pages of your essays. 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).

Copies of the texts or passages used must be included as an appendix to the portfolio, and the combined length of all texts you have chosen must not exceed 70 lines in total.

3.5.1 Word limits and appendices

The word limits stated for portfolio essays, extended essays and dissertations in ELL 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, 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.

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.

3.6 References and Bibliography

Neither the English Faculty nor the Modern Languages Faculty imposes 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 Humanities Library, as well as many other Oxford libraries. Style handbooks will go into much greater detail about formatting and writing habits than this Faculty handbook, which only covers methods of referencing.

3.6.1 Sample bibliography of style handbooks

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

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

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

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

* This handbook is also available for free download from the MHRA website at https://www.mhra.org.uk/style/

The Chicago Manual of Style, 16th edn (Chicago; London: University of Chicago Press, 2010)

Turabian, Kate L., *A Manual for Writers of Research Papers, Theses, and Dissertations*, rev. by Wayne C. Booth, Gregory Colomb and Joseph M. Williams, 8th edn (Chicago; London: University of Chicago Press, 2013)

3.6.2 Modern Humanities Research Association (MHRA) referencing

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

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

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

A guide to drawing up your bibliography is also provided below; see 3.5.6. Your bibliography will not count towards any word limits for assessed work, but references in the text and in footnotes will count, so you might like to consider a system (like the author-date system) which reduces the number of words contained in the reference.

3.6.2.1 MHRA (general)

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

Books

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

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

Online resources

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

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

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

E.g.:

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

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

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

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

Abbreviated references

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

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

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

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

If you are writing an essay which consistently refers to a set of primary texts by the same author 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).

3.6.2.2 MHRA (author – date system)

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

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

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

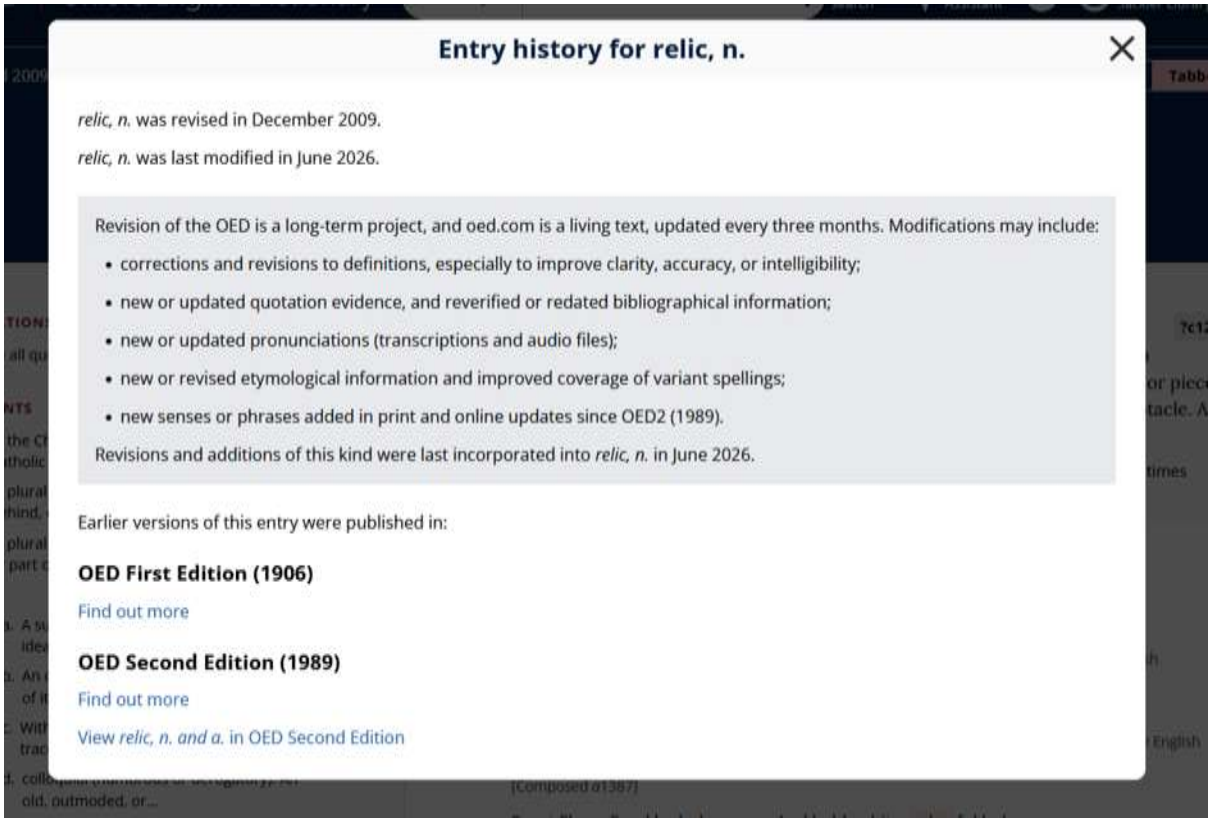
3.6.3 Citing the OED

OED Online (www.oed.com) is an online resource in which the content changes every three months when new and revised entries (along with other editorial and discursive material) are uploaded to the website. When citing *OED Online* as your authority for a definition, or for any other information in an entry (etymology, pronunciation, labelling, 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. As in the sample entry for *relic* (n.), which is given below, you can find this information in the top left-hand corner. This confirms when the entry for a word was last updated, hence 'Revised 2009' for *relic*.

It also provides an option to see the entry history. Clicking on 'entry history' for *relic* reveals that *relic, n.* was **revised** in December 2009 [i.e. this is the date when a full revision was carried out] *relic, n.* was last **modified** in June 2026. [i.e. this is the date when some changes were introduced]. This can be useful when mapping changes across time.
The entry history also lists which earlier editions of the *OED* had entries for this word and offers a direct link to the entry in the 1989 2nd edition.



A sample reference for *relic* (n.), sense 4, would therefore look like:

Relic, n., sense 4.d: '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 Dec 2009, accessed MONTH DAY YEAR). Note that there is no need to cite the URL

Since *OED Online* is a work in progress, some entries, such as that for *yore*, have, however, not been fully revised since the serial publication of the first edition of the *OED* (1884-1928). The entry for *yore* therefore states 'First published 1921; not fully revised' while the entry history gives the information that:

yore, adv. (& adj.) was **first published** in 1921; not fully revised.
yore, adv. (& adj.) was **last modified** in June 2026.

Although this confirms that some changes have been made, these do not amount to a full revision such that the entry may be significantly out of date. For an up-to-date definition of *yore* you would therefore need to use either a good quality recently published print dictionary or a reliable online equivalent.

When citing not fully revised entries you should be sure to specify the date of first publication, e.g. *yore, adv. (& adj.),* sense 1a: 'A long time ago; of old; frequently strengthened by full; also in collocation with *ago*, *agone*. it is (gone) yore (that..): long ago. *Obsolete*.', *OED Online* (entry first published 1921, accessed MONTH DAY YEAR)
As before, there is no need to cite the URL.

You can find more information on OED entries & their updating at:
https://www.oed.com/information/understanding-entries/
https://www.oed.com/information/understanding-entries/revised-and-not-fully-revised-entries/

3.6.4 Guidelines for 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:

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

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

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

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

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

3.6.5 Text Analysis Tools

When citing text analysis tools it is sufficient to simply state the tool which has been used, in the body of the text in parentheses.

For example: ….this passage has a Gunning Fog Index of 18.2 (LexTutor)

3.6.6 Bibliographies

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

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

E.g.:

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

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

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

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

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

3.6.7 Online Resources

The Humanities Library has produced an online guide covering referencing and bibliography. It should be used as a supplement to the information given in this handbook.

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

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

4 ABOUT THE FACULTIES

4.1 Key Contacts and the Faculty Offices

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

If your query or concern relates to the Joint School of English and Modern Languages itself, rather than one of the parent faculties, contact the Chair of the Joint Standing Committee, Professor Ankhi Mukherjee, ankhi.mukherjee@wadham.ox.ac.uk

The English Faculty Office is located on the First Floor of the Schwarzman Centre, and will be able to assist with logistical queries about the lecture list and lecture room locations. During term-time (including week 0 and week 9) the office is open every weekday from 9.00 to 5.30 (4.30 on Fridays). In the vacations, the office is open 9.00 to 5.00 (4.30 on Fridays).

You can also call the office on 01865 271 055 or e-mail english.office@ell.ox.ac.uk.

Students with a disability, as well as students who develop any health issues during the course of their studies, are invited to make contact with Andy Davice, the Academic Administrator, Welfare and Disability Coordinator at the English Faculty, if they have any questions or concerns. The Disability Lead for the Faculty is Professor Simon Horobin (who is also Chair of the Faculty Board).

The Modern Languages Faculty Office is on the Third Floor of the Schwarzman Centre. It is open every weekday between 8.30 and 5.15. You can call on 01865 270 750 or e-mail: office@mod-langs.ox.ac.uk .

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

- Your college tutors
- Lis Allen and Nina Crisp, Academic Administration Officers, 01865 (2) 71541, undergrad@ell.ox.ac.uk
- Andy Davice, Academic Administrator, Student Welfare and Disability Coordinator - English Faculty, 01865 (2)71930, andy.davice@ell.ox.ac.uk
- Catherine Pillonel, Modern Languages Undergraduates Studies and Examinations Officer, and Disability Coordinator 01865 (2)70736, catherine.pillonel@mod-langs.ox.ac.uk
- Dr Laura Lonsdale, Director of Undergraduate Studies (ML), dus@mod-langs.ox.ac.uk
- Professor Annie Sutherland, Director of Diversity and Equality, annie.sutherland@some.ox.ac.uk
- Professor Ankhi Mukherjee, Chair of the English and Modern Languages Joint School Committee, ankhi.mukherjee@wadham.ox.ac.uk

Harassment

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

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

Modern Languages Harassment Advisors
Alejandra Crosta - alejandra.crosta@mod-langs.ox.ac.uk

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

Email: harassment.line@admin.ox.ac.uk

Telephone 01865 (2)70760

The University Sexual Harassment and Violence Support Service provides a safe place for students 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: www.ox.ac.uk/supportservice

Other useful contact numbers:

Faculty Library humlib@bodleian.ox.ac.uk	(2)71050
Modern Languages Faculty Library (Taylor Institution) – tay-enquiries@bodleian.ox.ac.uk	(2)78158
Bodleian Main Desk – reader.services@bodleian.ox.ac.uk	(2)77162
Schwarzman Building Reception (for lost property) enquiries@schwarzmancentre.ox.ac.uk	615501
Oxford University IT Services – contact@it.ox.ac.uk	(2)73200

Oxford SU (Student Union) – advice@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 Faculties

The Modern Languages and English Faculties follow similar decision making procedures, as outlined below:

Strategic decisions are taken by the Faculty Boards, in consultation with the Faculty (in the case of Modern Languages, mainly in consultation with language-based Sub-faculties), and all other committees report to the Faculty Boards. Each Faculty Board is made up of elected representatives of all members of the Faculty, including a graduate and an undergraduate junior member.

There are a number of standing committees that report to the Faculty Boards. In addition to these, there are two joint consultative committees (made up of academics and students) – one for graduates and one for undergraduates. *See section 4.3 below.*

Changes to the English or Modern Languages courses are typically discussed at the Undergraduate Studies Committee (English) or at Sub-Faculty meetings and Undergraduate Studies Committee (Modern Languages), and then referred to the Faculty Boards for approval. 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 Faculties are managed by the Chairs of the Faculty Boards and the Faculty Heads of Administration and Finance.

Changes to the English and Modern Languages course specifically are primarily dealt with by the English and Modern Languages Joint Schools Standing Committee, which meets once a term. All decisions by this committee are then passed on to the Undergraduate Studies Committee (for MML), to the Undergraduate Studies Committee (for English), and follow the normal procedure from then on.

The English academic officers are (2026-27):

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

Professor David Dwan (Hertford), Director of Undergraduate Studies

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

Professor Sos Eltis (Brasenose), Director of Undergraduate Admissions

Professor Rebecca Beasley (Queens), Director of Doctoral Studies

Professor Peter Boxall (New), Director of Research

The Modern Languages academic officers are (2026-2676):

Professor Phillip Rothwell (Schwarzman Centre for the Humanities), Chair of the Faculty Board

Dr Laura Lonsdale (Queens), Director of Undergraduate Studies

Professor Catriona Seth (All Souls), Director of Graduate Studies (Postgraduate Research)

Dr Rajendra Chitnis (University), Director of Masters Courses

4.3 The Undergraduate Joint Consultative Committee (JCC)

The Joint Consultative Committee for each Faculty meets once a term. The Committees comprise a number of Faculty post-holders and two undergraduate representatives from each college.

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 relevant Faculty Board and Undergraduate Studies Committee, the joint schools' committees and the Committee for Library Provision). The JCC will have various items of discussion referred to it by Faculty Board and other committees for consideration, but JCC members, and the students whom they represent, can also ask for items to be put on the agenda for consideration.

If you wish to serve on the English JCC, you should talk to the senior English tutor in your college – they will usually be able to advise you on how nominations are made in your college. For the Modern Languages JCC, you should contact the Undergraduate Studies and Examinations Officer (catherine.pillonel@mod-langs.ox.ac.uk).

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 Schwarzman Centre for the Humanities

Information about the Schwarzman Centre can be found here:
https://www.schwarzmancentre.ox.ac.uk

The English Faculty

- The English Faculty Hub is on the first floor.
- The Theatre for main sessions is in the basement.
- Rooms for individual course meetings may be spread around the building.

The Faculty of Medieval and Modern Languages

- The Faculty Hub is on the third floor.

Access

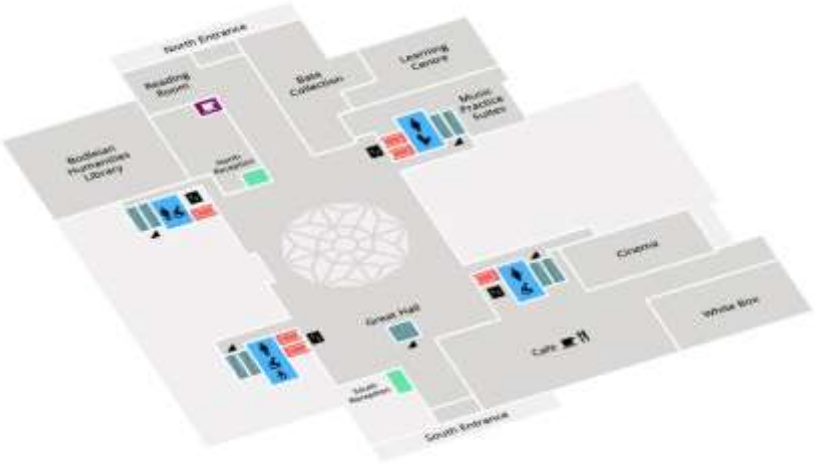
- Access to the staff and student areas of the Centre is granted by use of your University card.
- Access to the upper floors is by card access only. There are access card readers (Salto) on the barriers to stairs, within the lifts and doors to the private areas of the building.
- Please carry your card with you at all times to facilitate access to the Centre and your workspace.
- If you forget your card please report to Reception.

Accessibility

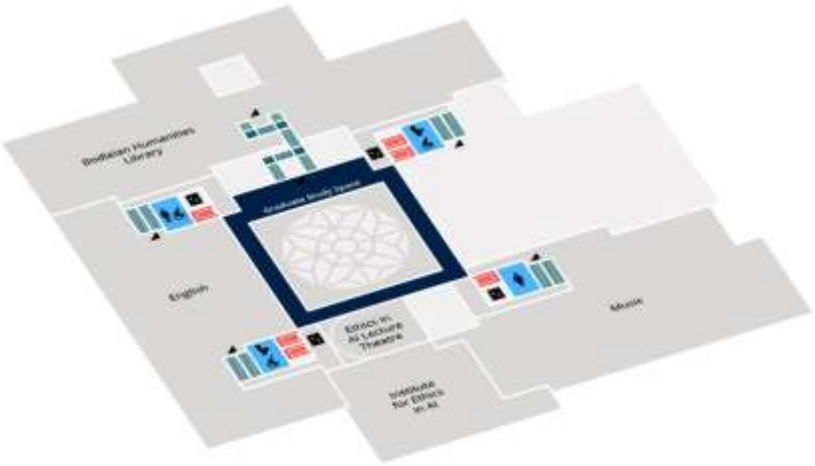
- There is level access to all main entrances to the Schwarzman Centre. The north and south entrances have sensor activated powered doors.
- There are powered doors internally for all key entrances.
- There is ramped access, with visual contrast, within the Great Hall and some performance spaces
- There is visual contrast on internal doors.
- Induction loops are in place in all receptions, the café, bar, cloakrooms, performance spaces and teaching spaces.
- There are nine accessible parking bays to the north and south of the building, close to the main entrances.
- To book an accessible parking space please contact the Building Operations team.
- Each floor in the Centre has male, female and gender neutral toilets. Each floor also has an accessible toilet.

Accessibility information for the building can be found here:
https://www.accessguide.ox.ac.uk/schwarzman-centre-for-the-humanities

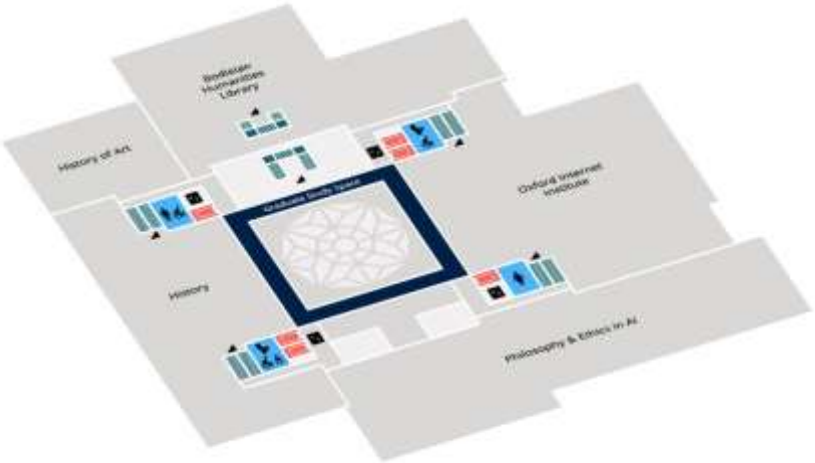
0 **Ground Floor**
Great Hall
North Reception
South Reception
Bodleian Humanities Library
Music Practice Suites
Reading Room
Bate Collection
Learning Centre
White Box
Cinema
Cafe
Coffee Bar
Baby Change
Toilets
Stairs
Lift



1 **First Floor**
Bodleian Humanities Library
English
Music
Institute for Ethics in AI
Ethics in AI Lecture Theatre
Graduate Study Space
Toilets
Stairs
Lift

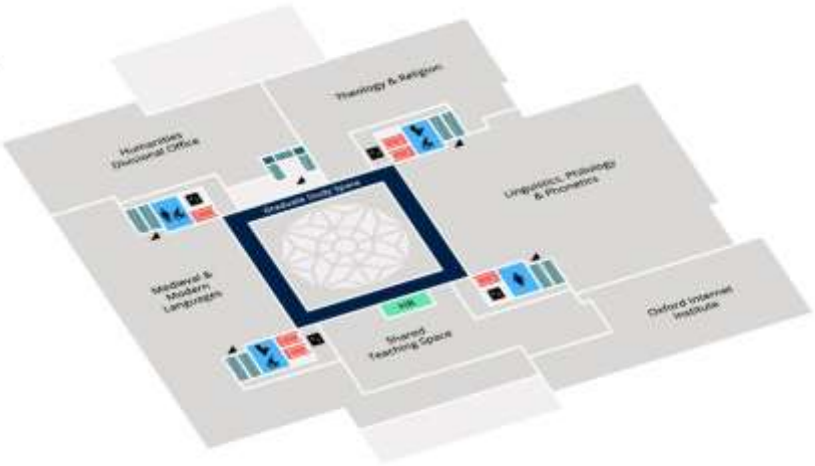


2 **Second Floor**
Bodleian Humanities Library
History
History of Art
Philosophy & Ethics in AI
Oxford Internet Institute
Graduate Study Space
Baby Change
Toilets
Stairs
Lift



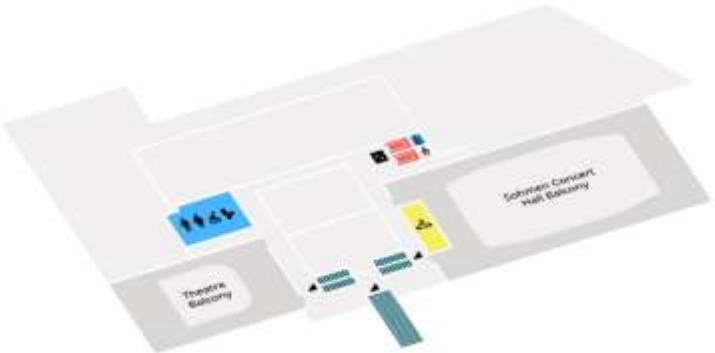
3 Third Floor

Linguistics, Philology & Phonetics
Medieval & Modern Languages
Theology & Religion
Humanities Divisional Office
Oxford Internet Institute
Graduate Study Space
Toilets
Stairs
Lift



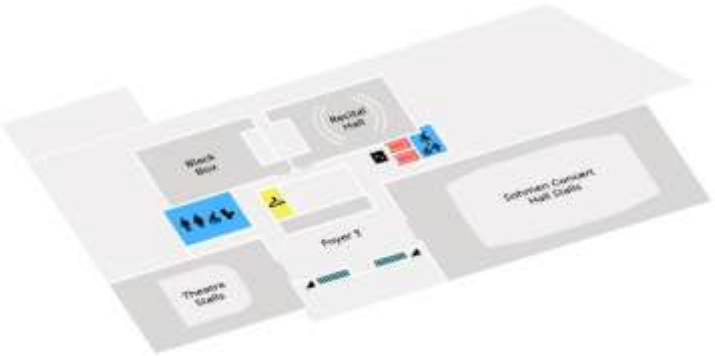
B1 Basement 1

Sohmen Concert Hall Balcony
Theatre Balcony
Cloakroom
Nursing Room
Baby Change
Toilets
Stairs
Lift



B2 Basement 2

Sohmen Concert Hall Stalls
Theatre Stalls
Recital Hall
Black Box
Foyer
Cloakroom
Toilets
Baby Change
Changing Places
Stairs
Lift



4.6 Complaints

Complaints and academic appeals within the faculty of English

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

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

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

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

Complaints

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

Please see the Modern Languages Undergraduate course handbook regarding complaints or academic appeals within the Faculty of Modern Languages.

If your issue relates to the course overall, contact the Chair of the Joint Standing Committee.

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.

Please see the Modern Languages Undergraduate Course handbook for further information on career development for linguists.

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 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

The Mrs Claude Beddington English Literature Prize

The prize, value about £150, will be awarded, if there is a candidate of sufficient merit, by Examiner in the Preliminary Examinations in English Language and Literature in Trinity Term each year to the candidate whose performance in that examination, or in part 2 of the Preliminary Examination in English and Modern Languages in the same term, they judge to be the best. No special application is required.

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 23 libraries – not college libraries, but including the Bodleian Library and the Humanities Library – 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) Humanities Library (https://www.bodleian.ox.ac.uk/libraries/humanities)

The Humanities Library, newly opened at the Schwarzman Centre in September 2025, holds approximately 110,000 books on the open shelves, and this includes a substantial collection on English language and literature which supports teaching, study and research in the English Faculty. Most books in the Humanities Library can be borrowed, but there is a minority of library-use only material, often copies of titles in heavy demand. Print collections are complemented by extensive ebook provision (see below).

There is also a considerable audiovisual collection supporting film studies, and including Shakespeare productions and literary adaptations. This collection of physical format films supplements online access to filmed performances via platforms such as Drama Online, Digital Theatre+, and Box of Broadcasts.

The library also holds a rare books collection of approximately 7,800 pre-1850 volumes, and a significant collection of 19th-century journals; these can be requested via SOLO or in some cases more restricted access via library staff. The library has a special collection relating to Old Norse-Icelandic, accommodated in the Rare Materials Teaching Room within the library.

More information about the English literature and language collections of the Humanities Library can be found here: https://www.bodleian.ox.ac.uk/libraries/humanities/collections-and-resources

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

Library staff provide induction sessions for new students, including an introduction to the Bodleian Libraries and its services, and introductory tours of both the Humanities Library and the Bodleian Library. During the year, Humanities Library staff will offer sessions looking at useful resources for particular undergraduate papers. Details of these sessions will be advertised by email.

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, but it makes extensive acquisitions of materials published abroad. Most of the Bodleian's collections are kept in the Bodleian Offsite Storage facility and need to be requested via SOLO (the library catalogue, see below) and called to a library reading room. Collections on the open shelves of the Bodleian Library are non-lending, as are the many of books in the Bodleian Offsite Storage.

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 Offsite Storage and need to be ordered in advance, so planning your work is essential.

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.

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i) The Humanities Library has a number of PCs that readers can use to work on. 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 Humanities Library.

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. Your username is issued to you via your college on registration.

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.

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: 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.ox.ac.uk/admissions/undergraduate/student-life/do-what-you-love/campaigning

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

6.2.1 Preventing and Responding to Harassment and Sexual Violence

The University of Oxford is committed to fostering a safe environment in which all students can thrive. Harassment and sexual misconduct in any form are not tolerated here. Please find further information here: https://www.ox.ac.uk/about/organisation/harassment-and-sexual-misconduct.

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

Lecture recordings can normally be accessed within a two-week window, but please use these recordings selectively (bearing in mind that lectures are just one form of pedagogy and should not preclude other learning experiences). None of these recordings - either in part or in full - should be downloaded, re-circulated or broadcast without explicit written permission (see Permitted Use, below).

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 end of the following academic year, at which point all recorded lectures are deleted.

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.

6.3.1 EULA (End User Licencing Agreement)

6.3.1.1 About this licence

This user licence sets out the terms on which you may use a recorded lecture made available via the lecture capture service 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.

6.3.1.2 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.

6.3.1.3 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 *lecture.list@ell.ox.ac.uk*

6.3.2 Notice of Recording

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

6.4 EMERGENCY INFORMATION

If the fire alarm sounds walk immediately to the nearest fire exit. 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.

6.4.1 Oxford University Security Services

OUSS Website

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