HISTORY AND ENGLISH
AT OXFORD

HANDBOOK

FOR THE FINAL HONOUR SCHOOL
OF
HISTORY AND ENGLISH

2015–17

Boards of the Faculties of History
and English Language and Literature

CONTENTS

Welcome to the History and English FHS Handbook for students taking finals in 2017.

This handbook is a basic guide to the course. It will be useful for you to use it in conjunction with the FHS handbooks produced for the two Main Schools of History and English respectively. These contain more detailed information about the content of the two parts of the course, as well as guidelines on developing study skills, information on teaching and learning methods used at Oxford, Faculty resources and further support structures.

You can find the main school handbooks, as well as other useful information, on WebLearn at: https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/engfac/undergradu/ and https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/histfac/

1. COURSE INFORMATION

1.1 History and English in the second and third years

From the beginning of the second year your engagement with the material you study – historical evidence, literary texts, critical theory and historiography – deepens considerably. Advice on how this might affect your work in either History or English can be found in the Final Honours School handbook for each subject, which you can view on WebLearn. As far as the Joint School is concerned, the main change is that, in your second year, you will take an interdisciplinary 'Bridge' paper and submit an interdisciplinary dissertation in your third year, drawing on your work in both schools. As in the first year, you will need to use this handbook alongside those from the two parent schools, which you can find online at: http://weblearn.ox.ac.uk/portal/hierarchy/humdiv/history/undergrad/general-info/ (History) and https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/engfac/undergradu/ (English)

If you check details online, make sure you are looking at the right version of the handbook. They are numbered by the year you take Finals – which will be the academic year after you are given this booklet, of course.

1.2 Educational Aims

The programme aims to enable its students to:

- acquire a knowledge and understanding, characterised by historical range, depth and conceptual sophistication, of the ways in which literature and language reflect social and cultural contexts and the process of cultural change;
- think critically about the relationship between historical and literary texts, with particular attention to the nature of evidence, styles of argument and changing critical methodologies of the two disciplines;
- develop the skill of independent thinking, drawing on technical and critical skills in historical and literary investigation and exposition, and an increased sensitivity to the human issues at the heart of the analysis of literature and of the past;
- engage and enhance their critical skills, imagination and creativity as an intrinsic part of an intense learning experience;
- acquire skills which are transferable to a wide range of employment contexts and life experiences.

1.3 Paper Information: the FHS course

In your second and third years of the History and English course, you will take a total of seven papers. Overall no more than four of your papers may be examined by submission. You should bear this in mind when making your choices as the Bridge Paper, some papers in English, and Paper (b) of the History Special Subjects are examined only by extended essay.

Paper 1 (Bridge Paper)

Any *one* of:

(a) Representing the City, 1558-1640

(b) Postcolonial Historiography: Writing the (Indian) Nation

See section 1.4 of this handbook for more details about Bridge Papers.

Paper 2 (History)

A period of British History not taken in the First Public Examination.

Details of British History papers may be found in the *Handbook for the Final Honour School of History* and on WebLearn at: http://weblearn.ox.ac.uk/portal/hierarchy/humdiv/history/undergrad/fhs-yrs-2-3/brit-isles/

Paper 3 and Paper 4 (English)

Any two subjects from Course I or Course II of the Honour School of English Language and Literature (you must choose all your English papers from either Course I or Course II, rather than one from each). Period papers are generally assessed by 3-hour written exams; other papers are examined by portfolio or extended essay.

Details of all English papers may be found in the English FHS handbook at: http://weblearn.ox.ac.uk/portal/hierarchy/humdiv/engfac/undergradu/

Paper 5 and Paper 6

Two subjects from the Honour School of History, consisting of either a) Special Subject (which comprises a three hour paper and an extended essay, constituting two papers), or (b) two of the following:
(i) One General History paper from the Honour School of History
(ii) One Further Subject from the Honour School of History
(iii) One additional British History period not taken in the First Public Examination
(iv) One additional subject choosen from papers 1 to 6 of Course I or Course II of the Honour School of English Language and Literature.

All details about Special Subjects in History for the year concerned can be found in the *Handbook for the Final Honour School of History* and on the History website at: https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/history/undergrad/fhs-yrs-2-3/special

All details about Further Subjects in History for the year concerned can be found in the *Handbook for the Final Honour School of History* and on WebLearn at: https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/history/undergrad/fhs-yrs-2-3/further

All details about General History Periods for the year concerned can be found in the *Handbook for the Final Honour School of History* and on the History website at: https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/history/undergrad/fhs-yrs-2-3/general

Paper 7 (Dissertation)

Students will submit an interdisciplinary dissertation of no more than 10,000 words in length (including footnotes, but excluding bibliography), that will be examined under the regulations of the History Faculty.

A form asking you to state that the essay is your own work can be collected from the History Faculty Office and is available on WebLearn: https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/history/undergrad/fhs-yrs-2-3/thesis.

See section 1.4 of this handbook for more details about the dissertation.

1.4 Paper Information

1.4.1 Bridge Papers

These papers will be taught centrally by weekly seminars in Hilary Term of the second year of the course. Students must select one bridge paper from a list of options, and will be asked to sign-up to this option early in Michaelmas Term in the second year. Depending on the availability of teaching resources, it is possible that in some years there may be only a single bridge paper available.

The Bridge Paper options available for 2015-17 are:

(a) Representing the City, 1558-1640

(b) Postcolonial Historiography: Writing the (Indian) Nation

(a) Representing the City, 1558-1640

The course will seek to examine the issue of identity in the early modern metropolis: how Londoners understood their city, and their relationship to it, as well as to each other. It will do so by looking at identities as expressed in a great variety of genres:

plays, civic pageants, pamphlets, sermons, diaries, historical chronicles, maps, and visual representations.

1. London's Spaces Past and Present

In the first session, you will look at the topography of the city, and use it as means of exploring Londoners' sense of identity. How far did Londoners identify with their city, and its constituent communities? What were the implications of rapid urban growth for metropolitan identity? What did Londoners understand of their past, and how did the sense of the past shape their approach to current issues?

2. The Royal Chamber

The second session will look at the implications of London's capital city status. Using royal entries and the texts of lord mayor's shows, it will explore the ambiguities and tensions in the relationship between city and court, and the ways in which those tensions could be articulated within the constraints of genres dedicated to the celebration of a basically harmonious relationship.

3. Manufacture, Trade, and Consumption: The Dilemmas of Wealth

The third session will look at the ways in which economic change was presented and understood in the city. It will stress ambivalent responses: the tension between celebration of commerce and the possibilities for social mobility and charitable endeavour that it entailed on the one hand, and the anxieties generated by the culture of acquisitiveness and rampant consumerism.

4. Status Anxieties: Merchants, Gentlemen and Craftsmen

The fourth session will take further some of these themes by looking at the status anxieties induced by a city undergoing rapid growth and social change, particularly stressing the tensions between court and city, gentry and merchants articulated within the city comedies, though it will seek to demonstrate the complex relationship between the literary representations and the fluidity of social realities.

5. Sex in the City

Gender relations were a key site for the articulation of the anxieties induced by rapid urban change. The fifth session will show how the peculiar position of women in the city made them appear potentially threatening and how these concerns focussed on the commodification of sex, and female participation in the culture of consumption.

6. Godly London?

In the sixth session, you will assess the place of the religious loyalties of Londoners in the articulation of identity. The roles both of Biblical archetypes for the city and of

providentialist discourses in discussions of contemporary London will be examined. How far did such discourses resonate with ordinary Londoners?

7. Outcast London

The seventh session will address the more poorly integrated. How did Londoners understand the marginal members of their community: vagrants, the poor, and criminals? What was the relationship between literary representations and social reality, and how are the dissonances to be explained?

8. Strangers and Citizens

In the final session, you will have a chance to address the problem of the reception of the alien. How did early modern English men and women respond to 'asylum seekers'? What was the relationship between the stereotypical alien and the experiences of ordinary Londoners?

b. Postcolonial Historiography: Writing the (Indian) Nation

This paper will place the terms 'nation', 'history' and 'writing' under interrogation by examining texts relating to 'India' (also a name/concept to be explored). It will identify projects concerned with reconstructing the Indian past in both literature and history (focussing primarily on the colonial and post-Independence periods, roughly 1800-2000), with a view to showing how the vision of the Indian nation—what has been called the 'idea of India'-- is vitally dependant on how this past is viewed. Indian historiography is therefore a contested terrain. The survey will necessarily be selective, but will try to identify the key intellectual figures, movements and trends, and events that constitute this terrain.

Class 1: The first seminar will attempt a broad **overview** of the problematic, and will raise the theoretical questions around the key terms, history, nation and writing. Some recent texts like Benedict Anderson's *Imagined Communities* and Homi Bhabha's edited volume, *Nation and Narration*, will provide its contours. At the same time, some writings on pre-colonial representations of India will be studied (C.A. Bayly, *Origins of South Asian Nationality*.), in order to argue that the 'Indian nation' was not solely a manufacture of European political thought, colonial conquest and anti-colonial nationalism, as has been widely held. Richard Allen and Harish Trivedi, eds. *Literature and Nation* provides a good bibliography of writings on nation and nationalism (including excerpts from Tagore's essay on nationalism). The texts, histories, and controversies around the two Indian national anthems, composed by Bankim Chandra and Tagore respectively, will provide a 'core' around which these questions will be arranged.

Class 2: Here we will try to show how the **early colonial versions of Indian history**, especially James Mill's *History of India* (1811), presented what was to become an influential argument about a static Indian past, a Vedic 'Golden Age' now sunk into torpor. Marx's deployment of this, and its counter/appropriation by early nationalists like Bankim Chandra (*Anandmath)*, will then be examined. Said's *Orientalism* (1978), and examples of the Orientalist-Anglicist controversy in India will also be addressed (Kopf, *Bengal Renaissance.*). Contemporary historians' critiques of Mill (Javed Majeed), Marx (Perry Anderson), and Bankim (Sudipta Kaviraj, Tanika Sarkar), will be included in the reading list. Selections from Richard Allen and

Harish Trivedi, eds. *Literature and Nation*, will be used to understand the 'first encounters' between the British and India.

Class 3: The third class will focus on the period from the late nineteenth century to World War I and the major **writings of Empire** (eg. Rudyard Kipling, Flora Annie Steel and E.M. Forster). The intention is to explore the interconnections between literary and official (Raj) representations of India during the so-called 'High Noon' of Empire, and particularly to notions of **race, nation and class**. Set texts include Kipling's *Kim* and Forster's *Passage to India.* Alongside these we will look at official views of India in government publications such as the decennial census, and at the historiographical controversy over the place of race and class in British colonial thought – seen, for example, in Edward Said's *Orientalism* and David Cannadine's *Ornamentalism*.

Class 4: This seminar will focus on **social reform, the 'Woman Question' and nationalism** in the second half of the nineteenth century. Rabindranath Tagore's *Home and the World* is a key text through which to highlight various key issues: Swadeshi, the image of women as 'Mother India', Hindu-Muslim relations, and 'feudalism'. Historical texts will include Tapan Raychaudhuri's *Europe Reconsidered: Perceptions of the West in Nineteenth Century Bengal* and Sangari and Vaid, eds. *Recasting Women*, which includes Partha Chatterjee's influential 'Nationalist Resolution of the Women Question'.

Class 5: The main topic will be the mainstream Indian National Congress-led **freedom movement**. **Gandhi**'s *Hind Swaraj* (1909), and Raja Rao's fictional account of the Gandhian nationalist movement, *Kanthapura* (1938), will be the chief texts. The reading list will include Judith Brown's biography *Gandhi: Prisoner of Hope* and Richard Fox's anthropological study, *Gandhian Utopia*, as well as some of the Subaltern Studies essays on Gandhi, Shahid Amin's *Event/Metaphor/Memory (*on Chauri Chaura), and Rumina Sethi's critical/exegetical work on *Kanthapura*, *Myths of Nation*.

Jawaharlal **Nehru's *Discovery of India*** *(*1946) is a significant text as a nationalist but also 'secular' history of India. It will be read alongside alternative views of the history of 'the nation', such as V. Savarkar, *Hindutva (1924);* Peter van der Veer*, Religious Nationalism;* Ranajit Guha*, 'Introduction' to Subaltern Studies, vol.1.*

Class 6: Nehru's *Discovery* leads nicely to Salman Rushdie's *Midnight's Children* (1981), a narrative of the Indian nation that is twinned with that of its protagonist Saleem Sinai, one of the eponymous 'midnight's children'. This seminar will discuss **India's independence** in light of the Nehruvian vision of the Indian nation (discussed in Sunil Khilnani's *The Idea of India,* a retrospect written in 1997 to mark the fiftieth year of Indian independence). This seminar will also consider the revisionist work of the Subaltern Studies school, whose Gramscian project has been recuperated by postcolonial theory as a self-consciously post-structuralist mode of history writing. Major secondary readings will be drawn from: Partha Chatterjee, *The Nation and Its Fragments*; Gyanendra Pandey, *The Communal Construction of Colonial North India*; Sumit Sarkar, *Writing Social History*.

Class 7*:* The focus of this seminar will be on the **Partition**, which has been the subject of several recent historical works that ask questions about historiographical method and meaning: Urvashi Butalia's *Other Side of Silence,* Ritu Menon and Kamla Bhasin's *Borders and Boundaries*, Gyanendra Pandey's *Remembering Partition*. These relate to the work of memory, evasion and repression in oral accounts of Partition; their narration as well as elision of violence; the comparison of official with popular versions of events; and the recovery of

stories of women abducted and restored to the 'nation'. Partition raises profound questions about the birth of nations and the formation of national boundaries. The stories of Manto will form the literary component of this session and be counterposed to standard accounts in the Indian 'national' historical tradition, such as Bipan Chandra, et.al, *The Struggle for Indian Independence*.

Seminar 8: The last seminar will bring us up to date, to the contemporary problems of history and the writing of history in India. It will examine the ideology of **Hindutva nationalism** by focussing on issues of religious and caste conflict and the history text-books controversy of the 1990s. Amitava Ghosh's *Shadow Lines* (1988) and Arundhati Roy's *The God of Small Things* (2001) will provide the literary focus to these questions about contemporary Indian nation-hood and Christophe Jaffrelot, *Hindu Nationalism and the Rise of the BJP(1998)* the historical focus.

Written Work for the Bridge Paper

A *minimum* of four pieces of written work per student is required in the course of the term, at least one of which will be marked and returned by the end of third Week.

Each Bridge Paper is reviewed at the end of the term, by means of questionnaires distributed to all students by the course tutor.

Examining the Bridge Paper

Bridge Papers are examined by an extended essay of 5,000 to 6,000 words which is submitted in Trinity Term of your second year. You must write to request the approval for your proposed essay title from the Chair of Examiners of History and English no later than Friday of eighth Week of Hilary Term (in the second year). The essay must be on an interdisciplinary topic relevant to the Bridge Paper concerned. (Please note that you may *not* write within exactly the same terms of reference on a topic which you have written on directly in the course of your essay work for the paper concerned.)

Following the class, you will be allowed a total of two meetings, each no longer than 30 minutes, with one of the bridge paper tutors, to discuss bibliography and the planning of the essay. Tutors may not read any draft of your essay.

The essay must be submitted by **12 noon on Thursday, 8th Week of Trinity Term (in the second year)** to Examination Schools.

1.4.2 Dissertation

The dissertation will be an interdisciplinary piece of work with a maximum word length of 10,000 words, including footnotes and source material but excluding the bibliography. Your topic should be agreed with a supervisor from each school, and will be jointly supervised. The subject of the dissertation may, but need not, overlap any subject or period on which

you have already offered papers. However, you must avoid repetition in your other papers, of materials used in the dissertation.

The dissertation should build upon skills acquired in the course of first- and second-year work: specifically the joint school version of Prelims Paper 1 (Introduction to English Language and Literature) and the bridge paper. It should demonstrate competence in research, and in both literary and historical analysis. The word length is higher than for the English single honours dissertation to enable students to present archival and other comparable historical findings, and to permit, where appropriate, the presentation of statistical or other tables.

You should begin thinking about what topic you might choose in Trinity Term of your second year: tutors will arrange an initial consultation with you during this term, at which you will need to plan your initial reading for the summer vacation. If you choose a topic which none of your college tutors is a specialist in, he or she will find a dissertation supervisor from another college to teach you. Both the History and English Faculties will run information sessions during this term, to give you some suggestions for how to structure your research, and outline the tools which will help you do so.

You will then continue your research through Michaelmas Term of your third year, and will submit an abstract of no more than 200 words to the Chair of Examiners in History and English by Friday, Week 6 of that term. This should be submitted via the History Faculty. You will be informed as to whether your abstract has been approved by the end of Week 6, Michaelmas Term.

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

The dissertation must be submitted by noon on **Thursday, Week 8 of Hilary Term** in the third year.

The texts which form the basis for the Dissertation should be primarily in English. Texts translated from other languages may be included but should not constitute the bulk of the primary source material.

Areas of interaction between language, literature and history may include

- The representation of a historical event or figure in novels, drama, cinema or poetry

- The impact of historical events on literature
- Literature as a historical source or vehicle of social criticism
- Diaries and memoirs as a historical source
- The production, transmission and reception of literary works, whether 'high', 'popular' or 'mass'
- The history of reading or the history of the book
- History writing as a form of narrative
- The shaping of language by historical factors and the shaping of historical identities (political, national, gender, ethnic, religious) by the discourses of historical actors and groups
- The evolution of literary forms such as biography or letter-writing
- Persuasive arts**:** theatre, cinema and song
- Literature as an event, scandal, cause célèbre, the censorship and repression of writers and works

Criteria for Bridge Essays and Interdisciplinary Dissertations

Engagement	- identification and clear delineation of an interdisciplinary subject, appropriate to the word length of the essay/dissertation; - awareness of historiography, literary history and critical traditions where relevant; - depth and sophistication of comprehension of and engagement with issues; - grasp and handling of critical materials.
Argument	- coherence, control, independence and relevance of argument; - clarity and sophistication of development of argument; - conceptual and analytical precision; - originality of argument; - quality of critical analysis of text in the service of argument.
Evidence	- use of primary texts;

	- sophistication of methods of research; - 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 and fluency of prose; - correctness of grammar, spelling, and punctuation; - correctness of apparatus and form of footnotes and bibliography.

Bridge Essay and Interdisciplinary Dissertation Mark Descriptors

The above criteria will inform the following mark bands:

Numerical Marks	**Class**	**Criteria**
86+	**I**	Work at this level will be of essentially publishable quality, featuring a highly sophisticated and critical understanding of the implications of the chosen topic, and of its context in the secondary literature. The essay will be well-written, focused and cogent, answering its own question(s), which will be important ones, and analysing relevant texts and sources incisively and precisely. It will demonstrate a confident grasp of both the challenges and opportunities presented by interdisciplinary work, and will deal both penetratingly and accurately with the disciplinary assumptions of both History and English, and also with relevant critical theories and historiographical debates. The choice of topic, the argument and the selection of evidence will be superbly well-tailored to the demands of the prescribed word length.
70-85	**I**	Typical first-class work will feature a sophisticated and critical understanding of the implications of the chosen topic, and of its context in the secondary literature. The essay will be well-written, focused and cogent, answering its own question(s), which will be worthwhile ones, and analysing relevant texts and sources incisively and precisely. It will demonstrate a firm grasp of both the challenges

		and opportunities presented by interdisciplinary work, and will deal accurately with the disciplinary assumptions of both History and English, and also with relevant critical theories and historiographical debates. Some first-class answers may be distinguished by the sophistication or originality of the argument, approach or interpretation; others may contain a particular wealth of relevant evidence; some of the best work in this range may combine these characteristics. In all cases, the choice of topic, the argument and the selection of evidence will be well-tailored to the demands of the prescribed word length.
60-69	**IIi**	An essay at this level will, in general, be clearly-written, focused and cogent. It will address a suitable interdisciplinary question, and answer it by analysing a respectable range of relevant texts and sources. It will show appropriate awareness and understanding of the relevant secondary literature in both History and English, together with an adequate sense of the implications of interdisciplinary approaches. A given essay may do better justice to either the historical or the literary aspects of its topic, but it will merit a mark in this range if both aspects are present and at least one of them is handled to a high standard. An essay that raises some organisational or evidential problems, but is distinguished by sophisticated or original engagement with an interdisciplinary problem, may also merit a mark in this range.
50-59	**IIii**	Work at this level will generally show evidence of solid preparation and application. It will address an interdisciplinary question; it will comment on at least some primary sources/texts; and it will show some awareness of the secondary literature in both History and English. It is likely to be flawed in two or more of the following ways, however: imprecise answer to the question; inconsistent presentation and referencing; unclear writing; unduly unbalanced emphasis on either the historical or the literary aspects of the question; narrow range of sources; limited awareness/understanding of the historiographical/critical context; poorly-chosen question; failure to integrate parts of the material into an effective analysis/argument; errors of fact.
40-49	**III**	A third-class essay will, as a minimum, address an interdisciplinary question, using at least some source material and showing some understanding of the literary and/or historical context. It will tend to have a larger number of the flaws listed in the box above, and/or will manifest them to a worse degree.

30-39	**Pass**	Provided that the essay addresses a recognisably interdisciplinary question and engages with at least one source, it will typically be worthy of a pass mark. Essays in this category will typically feature many of the flaws in the IIii box, but to a more serious degree. They may also be badly written, full of error, and/or incoherent, as pieces of writing.
Below 30	**Fail**	An essay that does not address an interdisciplinary question and/or does not base any of its content on the analysis of a source, will be deemed to fail. Other reasons for failure may include plagiarism, gross inaccuracy, gross failure of expression, or grossly short weight.

1.5 Structuring the FHS course

Guidance for choosing options in HENG

You are preparing for **seven** papers (NB. History Special Subject counts as **two** papers). When choosing your options (which you should discuss with your tutors on both sides of the course), you might find it useful consider the following issues:

Examination mode

Some of your papers are examined by extended essay, whilst the others have a final exam. Overall you may not submit more than **four** extended essays; this includes the dissertation. You should bear this in mind when making your choices as the bridge paper, some papers in English (e.g. Shakespeare, English Special Option, Paper 4 in Course II), and History Special Subject Paper (b) of the History Special Subjects are examined only by extended essay.

Deadlines

When considering examination mode, you should also think about the extended essay deadlines for submission. The advice below concerns current deadlines for submission, but you ***must*** check them when the History and English FHS Exam Regulations for students taking finals in 2017 are released.

The bridge paper extended essay must be submitted by Thursday, week 8 of Trinity Term Year 2, while the English Course II, Paper 4 portfolio is submitted Thursday, week 9 of Trinity Term, Year 2.

The deadline for the History Special Subject extended essay (paper b) is the last Friday before the beginning of Hilary term of Year 3, the Shakespeare portfolio must be submitted in Hilary Term of Year 3 (Thursday, week 4). The joint History and English dissertation also needs to be submitted in Hilary term of Year 3 (Thursday week 8).

Work for deadlines can often be managed by planning ahead; e.g. writing a draft of the bridge paper essay over the Hilary vacation of the second year is a good idea (especially if you have a heavy Trinity Term). Students taking the History Further Subject should note that the workload in Hilary Term of Year 2 will be such that time must be allocated to preparation during the preceding vacation

Course I and II: On the English side, you can choose papers from **either** Course I or Course II but remember that you **must** then choose ALL English papers from the same course (i.e Course I or Course II).

Pathways

The joint degree programme allows a great deal of flexibility in the choice of options, and some sample pathways are given below in order to illustrate some of the different ways in which History and English papers can be combined. These pathways are by no means exhaustive, but are intended as a guide to enable students to see how workload can vary, and how different choices of paper can be managed across the course as a whole.

The terms indicated are the terms in which these papers are conventionally taught, and in which Faculty lectures will take place; however this may differ between colleges.

1. Pathways on this model probably present the neatest and easiest way through the various options, with a good balance of submitted essays and examined papers.

Year 2	MT	British History period paper **	Literature 1550-1650**
	HT	Compulsory Bridge Paper (classes)	
	TT	[Submission of Bridge Paper – end of TT]	Literature 1760-1830
Year 3	MT	History Special Subject (Extended Essay) – counts as **two** papers [submitted: beginning HT]	
	HT	Compulsory joint HENG dissertation [submitted HT]	
	TT	Revision	

** Some/half of either of these could be done between this term and next to spread the work load more effectively

2.

Year 2	MT	British History period paper	
	HT	History Further subject	Compulsory Bridge Paper (classes)
	TT	History General Paper**	English 1760- 1830** [Submission of Bridge Paper – end of TT]
Year 3	MT		English Special Option paper [submitted end MT]
	HT	Compulsory joint HENG dissertation [submitted HT]	

	TT	Revision

**Some/half of either of these could be spread between this term and next to spread the work load more effectively

3 & 4. If HENG students want to take Shakespeare, this is taught as indicated below which requires the submission of a portfolio in week 4 of HT of Year 3. Teaching for this -- specified as 4 classes and 4 tutorials – is usually carried out in TT of Year 2, and in MT Year 3. Two possible pathways for this are illustrated below:

3.

Year 2	MT		Literature 1550-1660
	HT	History Further subject	Compulsory Bridge paper (classes)
	TT	Literature 1760-1830	Shakespeare (half) [Submission of Bridge Paper – end of TT]
Year 3	MT	British History paper	Shakespeare (half)
	HT	Compulsory joint HENG dissertation [submitted HT]	Submission of Shakespeare portfolio (week 4)
	TT	Revision	

4.

Year 2	MT	British History period paper	English 1350 -1550 (half)
	HT	Compulsory Bridge paper (classes)	English 1350- 1550 (half)
	TT	General History Paper [Submission of Bridge Paper – end of TT]	Shakespeare (half)
Year 3	MT	Literature 1550-1660	Shakespeare (half)
	HT	Compulsory joint HENG dissertation [submitted HT]	Submission of Shakespeare portfolio week 4.
	TT	Revision	

5. This pathway illustrates one way of combining English course II options within the HENG degree.

Year 2	MT	English 650-1100	
	HT	Compulsory Bridge paper (classes)	English 1066-1550
	TT	[Submission of Bridge Paper – end of TT]	History General paper
Year 3	MT	History Special Subject	
	HT	Compulsory joint HENG dissertation [submitted HT]	
	TT	Revision	

6. And a sample pathway with four submitted pieces …

Year 2	MT	British History period paper	English 1350 -1550 (half)
	HT	Compulsory Bridge paper (classes)	English 1350- 1550 (half)
	TT	General History Paper [Submission of Bridge Paper – end of TT]	Shakespeare (half)
Year 3	MT	English Optional Subject (submission end of MT)	Shakespeare (half)
	HT	Compulsory joint HENG dissertation [submitted HT]	Submission of Shakespeare portfolio week 4.
	TT	Revision	

2. STUDYING

2.1 Marking and Classification Criteria

These are the marks profiles for History and English FHS:

First:	Average mark of 68.5 or greater. At least two marks of 70 or above. No mark below 50. An alternative route to a First is available to candidates who get four or more marks of 70 or above, an average mark of 67.5 or greater and no mark below 50.
Upper Second:	Average mark of 59 or greater. At least two marks of 60 or above. No mark below 40.
Lower Second:	Average mark of 49.5 or greater. At least two marks of 50 or above. No mark below 30.
Third:	Average mark of 40 or greater. Not more than one mark below 30.
Pass:	Average mark of 30 or greater. Not more than two marks below 30.

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

Criteria for Examination Questions

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

Engagement:

- directness of engagement with the question
- range of issues addressed
- depth, complexity, and sophistication of comprehension of issues and implications of the question
- effective and appropriate use of historical imagination and intellectual curiosity

Argument: • coherence, control, and independence of argument • conceptual and analytical precision • flexibility: discussion of a variety of views
Evidence: • depth, precision, detail, range and relevance of evidence cited • accuracy of facts • understanding of historical debate • critical engagement with primary and/or secondary sources
Organization & Presentation • clarity and coherence of structure • clarity and fluency of prose • correctness of grammar, spelling, and punctuation

These criteria inform the following mark-bands:

FHS: I **Prelim:** **Distinction**	**86-100**	Scripts will be so outstanding that they could not be better within the framework of a three-hour exam. These marks will be used rarely, for work that shows remarkable originality and sophistication in putting forward persuasive and well-supported new ideas, or making unexpected connections.
	80-85	Scripts will excel against each of the four criteria.
	75-79	Scripts will excel in more than one area, and be at least highly competent in other respects. They must be excellent for some combination of sophisticated engagement with the issues, analytical precision and independence of argument, going beyond paraphrasing the ideas of others; quality of awareness and analysis of both primary evidence and historical debate; and clarity and coherence of presentation. Truly outstanding work measured against some of these criteria may compensate for mere high competence against others.
	70-74	Scripts will be at least very highly competent across the board, and excel in at least one group of criteria. Relative weaknesses in some areas may be compensated by conspicuous strengths in others.

FHS: II.1 **Prelim:Pass**	**65-69**	Scripts will demonstrate considerable competence across the range of the criteria. They must exhibit some essential features, addressing the question directly and relevantly across a good range of issues; offering a coherent argument involving consideration of alternative interpretations; substantiated with accurate use of primary evidence and contextualization in historical debate; and clearly presented. Nevertheless, additional strengths (for instance the range of issues addressed, the sophistication of the arguments, or the range and depth of evidence) may compensate for other weaknesses.
	60-64	Scripts will be competent and should manifest the essential features described above, in that they must offer direct, coherent, substantiated and clear arguments; but they will do so with less range, depth, precision and perhaps clarity. Again, qualities of a higher order may compensate for some weaknesses.
FHS: II.2 **Prelim:Pass**	**50-59**	Scripts must show evidence of some solid competence in expounding evidence and analysis. But they will be marred weakness under one or more criteria: failure to discuss the question directly, irrelevant citing of information, factual error, narrowness in the range of issues addressed or evidence adduced, shortage of detailed evidence, or poor organization and presentation, including incorrect prose. They may be characterized by unsubstantiated assertion rather than argument, or by unresolved contradictions in the argument.
FHS: III **Prelim:Pass**	**40-49**	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.
FHS: Pass **Prelim:Fail (Retake)**	**30-39**	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.
FHS: Fail	**<30**	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.

Criteria for Extended Essays

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

Engagement: • identification and definition of a problem; • location in historiographical context; • range of issues addressed; • depth, complexity and sophistication of comprehension of issues and implications.
Argument: • coherence, control, independence and relevance of argument to problem; • conceptual and analytical precision; • clarity and sophistication of development of argument; • flexibility: discussion of a variety of views.
Evidence: • use of primary material; • sophistication of methods of research; • range of material deployed; • relevance of information deployed; • understanding of historical debate; • depth, precision, detail and accuracy of evidence cited.
Organization & Presentation: • clarity and coherence of structure; • clarity and fluency of prose; • correctness of grammar, spelling, and punctuation; • correctness of apparatus and form of footnotes & bibliography.

Mark descriptors

I	**86-100**	Essays will be so outstanding for their originality and sophistication that they could be immediately published.
	80-85	Essays will excel across the range of the criteria.
	75-79	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 quality of problem-identification and research-design, coherence, clarity and relevance of argument, and quality of primary evidence adduced. Truly outstanding features may compensate for mere high-competence elsewhere.

	70-74	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.
II.1	**65-69**	Essays will demonstrate considerable competence across the range of the criteria. They must exhibit some essential features, identifying a clear problem in historiographical context, and offering a coherent argument based on accurate primary evidence found in research, the whole being clearly-presented. Nevertheless, additional strengths (for instance the range of issues addressed, the sophistication of the arguments, or the range and depth of research and information) may compensate for other weaknesses.
	60-64	Essays will be competent and should manifest the essential features described above, in that they must offer an argument in response to a clearly-identified problem based on evidence acquired in research; but they will do so with less range, depth, precision and perhaps clarity. Again, qualities of a higher order may compensate for some weaknesses.
II.2	**50-59**	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: inadequate definition of the problem or lack of historiographical context, failure to offer a clear argument, narrowness in the range of issues addressed, lack of research and primary evidence or irrelevance in its deployment, or poor organization and presentation, including incorrect prose and inadequate apparatus.
III	**40-49**	Essays will fall down on a number of criteria, but will exhibit some vestiges of the qualities required, such as the ability to define a problem, 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. Very short theses which nevertheless have promise may fall into this band.
Pass	**30-39**	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.
Fail	**<30**	Essays will fail to exhibit any of the required qualities.

2.2 Presentation and word limits of portfolio essays

Your essays should be printed on one side only of good quality, opaque paper. The body of your essays should be one and a half or double-spaced.

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

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.

The word limits stated for portfolio essays include footnotes but exclude bibliographies and appendices. Penalties are likely to be imposed by the Board of Examiners should you fall short of the minimum, or exceed the maximum word limits. Further information will be available in the Prelims Examination Circular to Candidates, which is usually distributed in Hilary Term.

2.3 References and Bibliography – English Faculty Guidelines

The English Faculty does not impose a mandatory referencing system, though your tutors may communicate their own preferences to you in the matter of style. It is compulsory, however, to present your work in a form that complies with academic standards of precision, clarity, and fullness of reference. Whatever system you employ, please remember these three essentials:

i) **Consistency**

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

ii) **Clarity**

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

iii) **Common sense**

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

An introduction to a common referencing system, MHRA (Modern Humanities Research Association), is included below. This is intended for guidance only, and you are free to adopt other scholarly systems if you prefer. Paying close attention to the referencing systems used

in the academic publications you read is another good way to familiarise yourself with habits of scholarly presentation.

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

2.3.1 Sample bibliography of style handbooks

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

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

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

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

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

The Chicago Manual of Style, 14th edn (Chicago; London: University of Chicago Press, 1993)

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

2.3.2 Modern Humanities Research Association (MHRA) referencing

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

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

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

A guide to drawing up your bibliography is also provided below; see 2.3.4. Your bibliography will not count towards any word limits for assessed work, but references in the text and in

footnotes will count, so you might like to consider a system (like the author-date system) which reduces the number of words contained in the reference.

1. MHRA (general)

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

Books

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

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

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

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

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

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

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

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

Chapters or articles in books

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

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

E.g.:

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

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

Journal articles

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

1. *Author*
2. *Article title*: in single quotation marks and not italicised
3. *Journal title*: in italics
3. *Series number*: in Arabic numerals, not Roman
4. *Volume number*: in Arabic numerals, not Roman
5. *Year of publication*: in parentheses
6. *First and last pages of article*: preceded by 'pp.'

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

E.g.:

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

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

Online resources

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

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

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

E.g.:

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

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

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

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

Abbreviated references

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

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

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

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

If you are writing an essay which consistently refers to a set of primary texts by the same author – as in the case of your paper 7 extended essay and numerous tutorial essays – you may like to adopt a system of abbreviation. Following your first (full) citation of each text, you might say at the end of a footnote "All subsequent references are to this edition and incorporated into the body of the essay". Thereafter, you can place page numbers in parentheses within the text. If there is any ambiguity as to which primary text you are referring to, include a short title.

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

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

You would then label all references to the text with *AL* and the page number (again, you can do this in parentheses or in footnotes).

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 section 4.3.3.

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.

2.3.3. Citing the OED

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

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

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

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

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

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

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

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

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

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

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

2.3.4. Bibliographies

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

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

E.g.:

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

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

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

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

It is common to divide your sources into primary and secondary works.

2.4 Plagiarism

Plagiarism is the use of material appropriated from another source or from other sources with the intention of passing it off as one's own work, and may take the form of unacknowledged quotation or substantial paraphrase. Plagiarism can also be the unintended result of careless presentation, if extensive quoted material or close paraphrase are included without acknowledgement. This constitutes 'reckless' plagiarism. Sources of material include all printed and electronically available publications in English or other languages, or unpublished materials, including theses, written by others.

Every time you use another's ideas, you must give them credit - even in your weekly essays. Certainly, should you be found guilty of plagiarism in any piece of work you submitted towards completion of the requirements for a degree of the University, you would be subject to disciplinary action.

The Proctors regard plagiarism as a serious form of cheating for which offenders can expect to receive severe penalties.

You can find further guidance on plagiarism on the Education Committee website, at http://www.admin.ox.ac.uk/epsc/plagiarism/index.shtml

Guidance

Your essays will inevitably sometimes involve the use and discussion of critical material written by others with due acknowledgement and with references given. This is standard critical practice and can be clearly distinguished from appropriating without acknowledgement (and presenting as your own) material produced by others, which is what constitutes plagiarism. If you employ good working habits in preparing your weekly essays and extended essays, there is little danger that you will be accused of plagiarism unjustifiably.

An essay is essentially your view of the subject. While you will be expected to be familiar with critical views and debates in relation to the subject on which you are writing, and to

discuss them as necessary, it is your particular response to the theme or question at issue that is required by tutors and examiners.

When you read the primary texts that you will be discussing in your essay, make sure that you find your own examples of episodes, themes, arguments, etc that you wish to discuss. Note these down, in the back of your own copy of the book, or elsewhere, and make sure that they form the basis of the material you will be discussing in the essay. If you work from your own examples, you will be much less likely to appropriate other people's materials. Get to know your primary texts well before you embark on detailed secondary reading.

Note-taking

When you are taking notes from secondary sources:

- Always note author, title (of book or journal, and essay or article title as appropriate), place of publication (for books), and page numbers.
- Write down the URLs of information you access online, as well as the date you accessed it.
- If you have time, it is a good idea to read the chapter or article through once quickly before you take notes on it. This will make the notes that you take on a second, slower reading, more discriminating, and will make you less likely simply to transcribe quantities of material without thinking it through.
- If you do copy out material word for word from secondary sources, make sure that you identify it as quotation (by putting inverted commas round it) in your notes. This will ensure that you recognise it as such when you are reading it through in preparing your essay.
- At the same time always note down page numbers of quoted material. This will make it easier for you to check back if you are in doubt about any aspect of a reference. It will also be a necessary part of citation.

Writing your essays

When you are writing your essay, always make sure that you identify material quoted from critics or ideas and arguments that are particularly influenced by them. There are various ways of doing this, in your text and in footnotes (see, for example, section 2.3 'References and Bibliography'). If you are substantially indebted to a particular critic's arguments in the formulation of your materials, it may not be enough to cite his or her work once in a footnote at the start or the end of the essay. Make clear, if necessary in the body of your text, the extent of your dependence on these arguments in the generation of your own – and, ideally, how your views develop or diverge from this influence.

An Example of Plagiarism

This is a passage from Barry Windeatt's *Troilus and Criseyde* (The Oxford Guides to Chaucer; Oxford, 1992, p. 196):

> At the very centre of the poem's structure Troilus is at last impelled inside the curtained bed of Criseyde, which stands inside the 'litel closet' within Pandarus' house in the walled and besieged city of Troy. The most intimate experience of *Troilus* lies not only at the centre of its structure as a poem but at the centre of a succession of containing and enclosing structures in the fabric of its setting at Troy, within which the physical union of Troilus and Criseyde is a climax not only intrinsically but also as the fulfilment and completion of a pattern. It is towards this central episode that the poem moves with a 'centrifugal' energy which, once the centre is passed, becomes a centripetal force, and this is given form and shape through the setting and background of the action.

Legitimate use of this passage:

> Like *Sir Gawain and the Green Knight*, or indeed *Beowulf*, *Troilus and Criseyde* is a poem susceptible to a number of different approaches to its structure. The move 'fro wo to wele, and after out of ioie' (I, 4), announced at its opening, focuses on the fortunes of the poem's main protagonist as a key element in its construction. The 'Troy … ioye' rhyme in this stanza (I, 2 and 4) is a recurrent one in the poem and draws attention to the central role that location also has in *Troilus*. As Barry Windeatt notes, as the poem approaches its structural centre, the Trojan locations narrow down to 'the curtained bed of Criseyde, which stands inside the "litel closet" within Pandarus' house in the walled and besieged city of Troy'.[1] As he also observes, this central episode, in which the first physical union of Troilus and Criseyde takes place, is in fact part of a structural sequence, which places this union at the heart of the poem - and one might say, almost at the heart of Troy - and then moves after it to an increasing fragmentation of location and action. But it is arguable that the fact that Chaucer puts 'wele' and human love at the structural centre of *Troilus* is as important as what he puts at its end.
>
> [1] B. Windeatt, *Troilus and Criseyde*, Oxford Guides to Chaucer (Oxford, 1992), p. 196.

This illustration both quotes from and paraphrases parts of the passage in question, but it acknowledges its debts, in footnote (for the quotation) and in the text (for the paraphrase). It also incorporates the material within a set of arguments that are either not dependent on Windeatt's material or develop it in an original direction, and it adds in its own original examples or insights.

Plagiarism:

> What Chaucer puts at the heart of his poem is worthy of note. At the very centre of *Troilus and Criseyde* Troilus is at last brought inside the curtained bed of Criseyde, which stands within the 'litel closet' within Pandarus' house in the walled and besieged city of Troy. The intimacy of this scene is further intensified by the fact that it completes a structural pattern in the poem in which what might be seen as centrifugal and centripetal elements are involved. The poem moves towards this central episode

> so that it forms a climax in the work; after this centre is passed, the centripetal movement takes over.

This version is almost entirely derivative of Windeatt's original passage. It quotes some of it directly or with minimal variation and puts other parts of it into close paraphrase. It contains no new material, nor does it add to the sum of the ideas in the original. It offers no acknowledgment of its source, and gives the impression that its author intends this argument and choice of illustrations to be taken as original to him or her.

3. ABOUT THE FACULTIES

3.1 The Faculty Offices and Key Contacts

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

The English Faculty Office is located in the St Cross Building, beneath the Library. During term-time (including week 0 and week 9) the office is open every weekday from 9.00 to 5.30 (4.30 on Fridays). In the vacations, the office is open 9.00 to 5.00 (4.30 on Fridays). You can also call the office on 01865 271 055 or e-mail english.office@ell.ox.ac.uk.

The History UndergraduateOffice is located at The Old Boys School, George Street. It is open every weekday between 9.00 and 5.00. You can call on 01865 615020 or 615044 or e-mail: undergraduate.office@history.ox.ac.uk.

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

- Your college tutors
- Other members of college staff, such as your Senior Tutor, Chaplain, Dean, Welfare Officer, or Personal Tutor
- Mr Andy Davice, English Academic Administrator, 01865 (2)71930, undergrad@ell.ox.ac.uk and andy.davice@ell.ox.ac.uk
- Ms Angie Johnson, English Examinations Secretary, 01865 (2) 81191, angie.johnson@ell.ox.ac.uk
- Dr Andrea Hopkins, Faculty Administrative Officer, Undergraduate Office, History Faculty, 01865 (6)15020
- Ms Heather Dehnel-Wild, Undergraduate Administrative Assistant, Undergraduate Office, History Faculty, 01865 (6)15044
- Ms Isabelle Moriceau, History Examinations Officer, 01865 (6)15017

Other useful contact numbers:

English Faculty Library – efl-enquiries@bodleian.ox.ac.uk	(2)71050
History Faculty Library – library.history@bodleian.ox.ac.uk%20	(2)77262
Bodleian Main Desk – reader.services@bodleian.ox.ac.uk	(2)77000
Oxford University Computing Services – contact@it.ox.ac.uk	(2)73200
Oxford Student Union – enquiries@ousu.org	(2)88452
University Counselling Service – counselling@admin.ox.ac.uk	(2)70300
Nightline (student run service)	(2)70270
Samaritans (external number)	01865

3.2 Committees and Decision-making within the Faculties

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

Strategic decisions are taken by the Faculty Boards (which meet twice a term), in consultation with the Faculty, 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.

In addition, there are two joint consultative committees (made up of academics and students) – one for graduates and one for undergraduates. *See section 3.3 below.*

Changes to the English or History courses are typically discussed at the respective Undergraduate Studies Committee meetings, 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*.

Changes to the History and English course specifically are primarily dealt with by the HENG Joint Standing Committee, which meets once a term. Undergraduate members also attend these committee meetings. The student representative on the Joint Standing Committee for History and English for 2015-16 is Alexander Peplow (Merton). All decisions by this committee are then passed on to the Undergraduate Studies Committees, and follow the normal procedure from then on.

The English academic officers (2015- 16) are:

Professor Seamus Perry (Balliol), Chair of the Faculty Board

Professor Robert Douglas-Fairhurst (Magdalen), Deputy Chair of the Faculty Board

Dr Margaret Kean (St Hilda's), Director of Undergraduate Studies

Dr Freya Johnston (St Anne's), Director of Graduate Studies

Ms Lucinda Rumsey(Mansfield), Director of Undergraduate Admissions

Professor Nicholas Halmi (University), Director of Graduate Admissions

Dr Lloyd Pratt (Linacre), Equality and Diversity Officer

The History academic officers (2015- 16) are:

Professor Martin Conway (Balliol), Chair of the Faculty Board

Dr Steven Gunn (Merton), Vice-Chair of the Faculty Board

Dr Benjamin Thompson (Somerville), Coordinator of Undergraduate Studies

Dr Ian Archer (Keble), Director of Graduate Studies

Dr Sarah Mortimer (Christ Church), Admissions Officer

3.3 The Undergraduate Joint Consultative Committee (JCC)

One of the most important committees for undergraduates is the Joint Consultative Committee (JCC) of each Faculty, which is made up of elected representatives of all undergraduate colleges and tutors elected by the Faculty Board.

Each JCC meets once a term to consider all aspects of Faculty activity affecting 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 and Faculty Board, the 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 JCC, you should talk to your senior English or History tutor – he/she will usually be able to advise you on how nominations are made in your college.

3.4 Students with a disability

The History and English Faculties are committed to ensuring that disabled students are not treated less favourably than other students, and to providing reasonable adjustment to provision where disabled students might otherwise be at a substantial disadvantage. For students who have declared a disability on entry to the University, the Faculties will have been informed if any special arrangements have to be made. Students who think that adjustments in Faculty teaching, learning facilities or assessment may need to be made should raise the matter first with their college tutor, who will ensure that the appropriate people in the Faculties are informed. Further information on Faculty arrangements can be found in the main school handbooks. General advice about provision for students with disabilities at Oxford University and how best to ensure that all appropriate bodies are informed, can be found on the University's Disability Office website at http://www.admin.ox.ac.uk/eop/disab.

The Disability Co-ordinator for History undergraduate students is the Administrator – administrator@history.ox.ac.uk - he can help with all general enquiries. The Disability Officer for the Department of English Language and Literature is Mr Andy Davice, Tel: (2)78727, E-mail: andy.davice@ell.ox.ac.uk .

Students can also contact Dr Steven Gunn, the Disability Lead and Chair of the History Faculty Disability Working Group (steven.gunn@history.ox.ac.uk) or the Secretary to the Disability Working Group, Dr Jeannie Scott (jeannie.scott@history.ox.ac.uk). Students who need to

record lectures or have a note-taker should contact Heather Dehnel-Wild (heather.wild@history.ox.ac.uk) .

3.5 Feedback and complaints

Both the History Faculty and the English Faculty have systems through which students can provide positive or negative feedback about Faculty-run classes and lectures; feedback can provide valuable guidance on how to improve things. Further details of feedback processes are detailed in each Faculty's Main School handbooks, available at: https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/history/undergrad/fhs-yrs-2-3/general-info and https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/engfac/undergradu/

Both Faculties also have ways of addressing student complaints should you be dissatisfied with any aspect of Faculty teaching or provision – again these are detailed in the Main School handbooks and websites. In addition you have the right to complain about any aspect of University provision directly to the University Proctors – they are the 'independent ombudsmen' of the University. Refer to the *Proctors' and Assessor's Memorandum* or http://www.admin.ox.ac.uk/proctors/info/pam/index.shtml

4. APPENDICES

You can find the following appendices in the electronic single honours handbooks accessible via: weblearn.ox.ac.uk/portal/hierarchy/humdiv/engfac/undergradu/ and https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/history/undergrad/fhs-yrs-2-3/general-info.

1) Libraries and Museums
2) Map of the St Cross Building
3) Regulations Relating to the Use of Information Technology Facilities
4) Code of Practice Relating to Harassment
5) Disability Statement

Remember that you can also find further information on a range of topics on the Faculty WebLearn sites.

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