



**HANDBOOK TO THE
MASTER OF STUDIES
IN WOMEN'S STUDIES
2019-20**

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Contents

Foreword.....	3
Further information	3
Equality and Diversity at Oxford	3
Useful contacts	4
Important dates	5
Course content and structure	5
Course aims.....	5
Intended learning outcomes.....	6
Course structure	7
Teaching and learning.....	9
Induction	9
Feminist Theory Lectures.....	14
Feminist Theory Seminar	20
Approaches to Feminist Research Seminars.....	21
Detailed description of Option Courses.....	30
Assessment	39
Assessment structure.....	39
Submission	40
Examination conventions.....	41
Feedback	41
Graduate Supervision Reporting (GSR).....	42
Good academic practice and avoiding plagiarism	43
Entering for University examinations	44
Examiners' reports.....	44
Other skills training.....	45
Opportunities to engage in the wider research community	46
Student representation, and evaluation and feedback.....	47
Course representation	47
Opportunities to provide evaluation and feedback	48
Student life and support	48
Who to contact for help.....	48
Complaints and appeals.....	49
Student societies.....	51
Policies and regulations	51

Facilities.....	51
University Card.....	51
Libraries.....	51
IT and email.....	52
Appendix 1: Plagiarism and Research Integrity	53
Appendix 2: Guidelines for the presentation of written work	57
Appendix 3: Examination Conventions.....	64

Foreword

This handbook is designed as a guide for postgraduate students undertaking the Master of Studies in Women's Studies. It applies to students starting the course in Michaelmas term 2019. The information in this handbook may be different for students starting in other years.

Version 1.3

The *Examination Regulations* relating to this course are available at (<http://www.admin.ox.ac.uk/examregs/2019-20/mosinwomestud/studentview/>) 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 Graduate Studies Administrator (womens-studies@humanities.ox.ac.uk).

The information in this handbook is accurate as at September 2019, however it may be necessary for changes to be made in certain circumstances, as explained at www.graduate.ox.ac.uk/coursechanges . If such changes are made the department will publish a new version of this handbook together with a list of the changes, and students will be informed.

Further information

The University of Oxford website (www.ox.ac.uk) is a good source of information about the University. Useful information relating to the MSt in Women's Studies is available on the course [Canvas](https://canvas.ox.ac.uk/courses/14667) page at: <https://canvas.ox.ac.uk/courses/14667>

The [University Student Handbook](#) provides general information and guidance you may need to help you to make the most of the opportunities on offer at the University of Oxford. It also gives you formal notification and explanation of the University's codes, regulations, policies and procedures: <https://www.ox.ac.uk/students/academic/student-handbook?wssl=1>

The relevant college handbook, which should be available from your college websites, is another source of valuable information for students, on all matters relating to your college.

For general information on a wide range of matters, you can access the Student Gateway on the University website at www.ox.ac.uk/students/.

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, [Equality Policy \(2013\)](http://www.admin.ox.ac.uk/eop/policy/equality-policy/).
(<http://www.admin.ox.ac.uk/eop/policy/equality-policy/>).

Oxford is a diverse community with staff and students from over 140 countries, all with different cultures, beliefs and backgrounds. 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, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion and/or belief and sexual orientation.

Visit our [website](http://www.admin.ox.ac.uk/eop/) for further details or [contact us](mailto:contactus@admin.ox.ac.uk) directly for advice:

www.admin.ox.ac.uk/eop/ or equality@admin.ox.ac.uk

The Equality and Diversity Unit also supports a broad network of harassment advisors in departments/faculties and colleges and a central Harassment Advisory Service. For more information on the [University's Harassment and Bullying policy](http://www.admin.ox.ac.uk/eop/harassmentadvice) and the support available for students visit: www.admin.ox.ac.uk/eop/harassmentadvice

There is range of faith societies, belief groups, and [religious centres](http://www.admin.ox.ac.uk/eop/religionandbelief/faithsocietiesgroupsorreligiouscentres) within Oxford University that are open to students. For more information visit:

www.admin.ox.ac.uk/eop/religionandbelief/faithsocietiesgroupsorreligiouscentres

Useful contacts

The key academic and administrative contacts for this course are as follows:

Professor Jane Garnett

Co-Director

Email: jane.garnett@history.ox.ac.uk

Dr Pelagia Goulimari

Co-Director

Email: pelagia.goulimari@ell.ox.ac.uk

Dr Goulimari is available every Friday, 4pm during term (venue to be confirmed) to discuss your progress or any other matters relating to the course.

Students are also welcome to contact either co-director by email to arrange a meeting at another time.

Graduate Studies Administrator

Email: womens-studies@humanities.ox.ac.uk

Phone: 01865 615264

Core Course Convenors:

Approaches to Feminist Research: Emily Cousens, emily.cousens@humanities.ox.ac.uk and Levi Hord, levi.hord@wadham.ox.ac.uk

Feminist Theory Lectures and Seminars: Dr Pelagia Goulimari pelagia.goulimari@ell.ox.ac.uk and Dr Katherine Morris katherine.morris@mansfield.ox.ac.uk

Academic Mentor: Ms Emily Cousens, emily.cousens@humanities.ox.ac.uk

The Academic Mentor's role is to help foster a sense of group identity and cohesion amongst the students on MSt in Women's Studies by organising weekly, informal meetings which will contribute to the professional development of students during the course. The academic mentor also contributes to research mentoring and can act in a pastoral capacity as a personal mentor. Meetings will take place:

Tuesdays 4:00 – 5:00,
Venue to be confirmed

Important dates

The dates of Full Term in the academic year 2019-20 are as follows:

Michaelmas 2019	Sunday 13 October – Saturday, 7 December
Hilary 2020	Sunday, 19 January – Saturday, 14 March
Trinity 2019	Sunday, 26 April – Saturday, 20 June

Where there is reference to 'Week 1', 'Week 6', etc., this applies to the weeks of Full Term, during which classes run. 'Week 9', 'Week 10', etc. are the weeks immediately after Full Term. The week immediately before Full Term is commonly known as 'Week 0'. (Note that by convention, Oxford weeks begin on a Sunday.)

Course content and structure

The Master of Studies in Women's Studies is a 9-month course at FHEQ Level 7.

Course aims

The programme aims to enable its students to:

- acquire knowledge and understanding of a wide range of theoretical issues raised by women's studies;
- develop the ability to identify, understand and apply critically key concepts and principles in women's studies;

- reflect on humanities research methodology and ethics, and on the challenges of interdisciplinary work, and to acquire practical research skills which draw creatively on the practice of those academic disciplines relevant to their own interests;
- gain a critical knowledge of the scholarly literature relevant to their particular options and research projects;
- develop skills in written and oral communication, and in the presentation of academic work, displaying sustained argument, independent thought and lucid structure and content;
- pursue further research informed by the approaches and theoretical questions raised by women's studies, or to apply these theories and approaches to other fields of activity.

Intended learning outcomes

Knowledge and understanding

On completion of the course, students will have:

- acquired a general understanding of the theoretical and methodological issues raised by women's studies;
- acquired some specialist knowledge of relevant primary and secondary literature;
- developed greater intellectual flexibility in drawing constructively on approaches and material from different disciplines;
- developed an intellectual depth and grasp of profounder issues.

Intellectual skills

On completion of the course, students will have:

- acquired intellectual sophistication in handling theoretical and methodological issues
- proved able to apply conceptual tools and questions suggested by a range of disciplines to their own particular projects in women's studies;
- gained a grounding in relevant research methods and have written a dissertation, which may constitute a basis for proceeding to a future research degree.

Transferable skills

On completion of the course, students will be able to:

- find information, organise and deploy it, including through the use of libraries and information technology;
- use such information critically and analytically;
- consider and solve complex problems;
- work well independently and in co-operation with others;
- effectively structure and communicate their ideas in a variety of written and oral formats;
- plan and organise the use of time effectively.

Course structure

The Master of Studies in Women's Studies comprises four compulsory elements:

A. Core course on Feminist Theory: Michaelmas Term

Taught through 8 lectures given by specialists from a range of disciplines who all have research experience in the field of women's studies, and a weekly two-hour seminar, chaired by two academics.

B. Core Course on Approaches to Feminist Research: Michaelmas Term

A weekly, one-and-a-half-hour seminar, in which students are introduced to a wide variety of disciplinary approaches.

The Theory and Approaches courses aim to:

- provide familiarity with a wide range of theoretical issues raised by women's studies;
- provide the foundation from which students can explore interdisciplinary approaches to women's studies;
- equip students with practical research skills appropriate to a range of subjects within Humanities;
- promote awareness of different approaches to feminist research;
- foster self-reflexivity in methodological and theoretical approaches to feminist research;
- promote awareness of and foster the ability to use both traditional research aids and those being developed by information technology.

C. Two Option Courses

Students study one Option Course in **Michaelmas Term** and one in **Hilary Term**, selecting from a range of choices offered by tutors who are predominantly in the participating faculties of Modern Languages, History, English, Classics and Philosophy. Option Courses are taught through weekly or fortnightly tutorials or small classes, for which students prepare a number of written papers on which they receive formative feedback. The Option courses are examined by a submitted essay (see below, p.40).

The Option Courses aim to allow students to:

- deepen their knowledge of areas familiar from undergraduate degree experience;
- explore new fields within the Humanities;
- promote their awareness and practice of interdisciplinary enquiry;
- integrate feminist theories and methodologies into academic practice.

D. A Dissertation.

Students work throughout the year with a dissertation supervisor, who will work particularly closely with them in Trinity Term.

The short dissertation aims to provide students the opportunity to:

- create their own research agenda;
- deploy the theoretical sensitivity, methodological sophistication and practical academic skills developed by the earlier elements of the course;
- make an initial foray into an area which may expand into a doctoral thesis.

Teaching and learning

Induction

There will be induction sessions during the week before the start of formal classes (0th week) at the beginning of the academic year in October. The induction takes place on:

**M.St. in Women's Studies
Induction Meeting
Monday, 7 October 2019**

**Colin Matthew Room, Radcliffe Humanities
(Radcliffe Observatory Quarter)**

ATTENDANCE IS OBLIGATORY

9.30: Introductions and Course Overview: Co-Directors and Administrators

Pelagia Goulimari (Co-Director)

Jane Garnett (Co-Director)

Erica Saracino (Interdisciplinary Programmes Manager)

TBC (Course Administrator)

10.15: Introduction to IT Services

Emma Procter-Legg

10.45: Careers Service

Anne Dutton

Short break

11.30: Voice of Experience

Lucy Fleming and Levi Hord (former students)

11.45: Meet the Core Course Convenors

Pelagia Goulimari & Katherine Morris

Levi Hord

12.45: Library Tour

Helen Scott

Meet in Reception of Taylorian building

Michaelmas Term

Michaelmas Term at a glance

Tuesdays

11am-12.30pm: Approaches to Feminist Research seminar
Wadham College (LSK Seminar Room A, staircase 4)

Tuesdays

2-3pm: Theory lecture
Room 8 Examination Schools, High Street

Tuesdays

4– 5pm: Informal meeting with Academic Mentor
Venue TBC

Fridays

10:00 – 12:00: Feminist Theory Seminar
Mansfield College, Seminar Room East

Monday of Week 1, 14th October

IT training room of the English Faculty Library, St Cross Building, Manor Road

11:00am: Finding and assessing information for feminist research in the humanities (Helen Scott, Bodleian Library)

Coursework Deadlines

By the end of 6th Week: Establish who your dissertation supervisor will be.
Select your Hilary Term option

By the end of 8th Week: make contact with your Hilary Option tutor.

A. & B. Core Course: Feminist Theory and Approaches to Feminist Research

Feminist Theory lectures (weekly) and **seminars** (weekly) introduce students to major issues in the development of feminist theory. Lecturers are drawn from several faculties, and provide an opportunity for students to meet a wide range of academics with diverse professional interests in women's studies. The lectures are complemented by **weekly seminars** in which texts and issues are further explored through presentations and discussions. **ATTENDANCE IS OBLIGATORY.**

Approaches to Feminist Research is taught in **weekly seminars**. It aims to develop your understanding of the research process, to familiarize you with key feminist concepts and questions about research methodology, and to introduce you to a range of the approaches and resources used by feminist researchers in the humanities. Taught by a group of feminist researchers from across disciplines, it also provides opportunities for MSt students to engage

in discussion with experienced users of the various approaches covered. **ATTENDANCE IS OBLIGATORY.**

C. Michaelmas Term Option Course

Students should select their Michaelmas Option courses by Monday, 9 September 2019.

Please email a first and second choice to: womens-studies@humanities.ox.ac.uk.

You can expect to see your Michaelmas Term Option tutor for 4-6 small group sessions, for which you will produce pieces of formative written work, and may also prepare oral presentations. Your tutor will explain the precise number/combination of pieces. Option courses vary in their format, but students must meet the obligations established by your tutor. The Michaelmas Option submitted essay should be up to 7,000 words, and not less than 6,000 words, including footnotes and appendices but excluding bibliography.

The Option tutor will provide formative feedback (including a general indication of standard) on a draft of the essay. **This draft should be submitted by Friday of 0th Week of Hilary Term** to allow time for reading and feedback. If students miss this deadline then the Option Tutor is not obliged to offer feedback.

Initial discussions about the topic of the short dissertation (of up to 12,000 words, and not less than 10,000 words, including footnotes and appendices but excluding bibliography) **should take place in Michaelmas Term**. Each student should discuss with Dr Goulimari the proposed research area, so that they can arrange for a dissertation supervisor to be appointed, **by the end of 6th Week of Michaelmas Term at the latest.**

Hilary Term

Hilary Term at a glance

Tuesdays

4:00 – 5:00pm: Informal meeting with Academic Mentor

Venue TBC

Fridays, Weeks 1, 3, 5, 7

2:00 – 4:00pm: Feminist Thinking Seminar

Colin Matthew Room, Radcliffe Humanities

By the end of 0th Week: submit a draft of your Michaelmas Option essay to your Option Tutor for formative feedback.

Noon on Friday of 5th Week: submit the topics of your Michaelmas and Hilary Option essays and Dissertation to Chair of Examiners

Noon on Friday of 8th Week: deadline for submission of Michaelmas Option essay

By the end of 10th Week: submit a draft of your Hilary Option essay to your Option Tutor for formative feedback.

C. Hilary Term Option Course

Students should select their Hilary Option courses by the end of Week 6, Michaelmas Term. Please email a first and second choice to: womens-studies@humanities.ox.ac.uk

Students should expect to see their Hilary Term option tutor for 4-6 small group sessions, for which you will produce pieces of formative written work, and may also prepare oral presentations. Your tutor will explain the precise number/combination of pieces. Option courses vary in their format, but students must meet the obligations established by their tutor. The Hilary Option essay should be up to 7,000 words, and not less than 6,000 words, including footnotes and appendices but excluding bibliography. The Option tutor will provide formative feedback (including a general indication of standard) on a draft of the essay. **This draft should be submitted by Friday of 10th Week of Hilary Term** to allow time for reading and feedback. If students miss this deadline then the Option Tutor is not obliged to offer feedback.

D. Dissertation: Hilary and Trinity Terms

The dissertation (of up to 12,000 words, and not less than 10,000 words, including footnotes and appendices but excluding bibliography) is on a subject of your choice. For those intending to go on to doctoral research the dissertation will normally begin the exploration of the topic which will be further explored in the doctorate. The subject matter of the dissertation may be related to that of either or both of the two pieces of

written work submitted for the Option courses but material deployed in such pieces of work may not be repeated in the dissertation

Students are reminded that they are strongly encouraged to approach potential dissertation supervisors (with the support and guidance of the MSt directors) by Week 6 of Michaelmas Term.

A student should expect to have regular meetings (up to a total of six hours) with a dissertation supervisor during Hilary and Trinity terms. The supervisor may expect some preliminary written work during Hilary Term, and will certainly expect to read one or more drafts of the dissertation during the earlier part of the Trinity Term. When asking supervisors to read work, students should ensure that they give adequate time for such reading and comments.

Supervisors and others are permitted to give bibliographical help with and discuss drafts of dissertations.

Trinity Term

Trinity Term at a glance

Fridays

12:00 – 1:00pm: Informal meeting with Academic Mentor
Venue TBC

Fridays, Weeks 1, 3, 5, 7

2:00 – 4:00pm: Feminist Thinking Seminar
Colin Matthew Room, Radcliffe Humanities

Saturday 23 May 2020

Feminist Thinking Conference
Ryle Room, Radcliffe Humanities

By noon on Friday 1st Week of Trinity Term: deadline for submission of Hilary Term Option essay

By noon on Friday of 8th Week: deadline for submission of Dissertation

Feminist Theory Lectures

Students are advised that they may find some of the content of the feminist theory lectures and seminars potentially disturbing. If you have any concerns please discuss them with the course convenors or the co-Directors.

Michaelmas Term 2019, Tuesdays 2–3 p.m.
Examination Schools, Room 8

Core Texts are those asterisked and bolded, and further reading listed after each lecture title.

Week 1: 15 October 2019
***Women's Studies*: Eleri Watson**

Core texts [*full lecture bibliographies will be provided during the lectures]:

- ***Ros Ballaster**. 'Women's Studies, Gender Studies, Feminist Studies? Designing and Delivering a Course in Gender at Postgraduate Level' in *Teaching Gender*, ed. Alice Ferrebe and Fiona Tolan (2012).
 - ***Wendy Brown**. 'The Impossibility of Women's Studies' in *Women's Studies on the Edge*, ed. Joan Scott (1999).
 - ***Robyn Wiegman**. 'The Possibilities of Women's Studies' in *Women's Studies for the Future: Foundations, Interrogations, Politics*, ed. Elizabeth Lapovsky Kennedy (2005).
 - ***Afsaneh Najmabadi**. 'Teaching and Research in Unavailable Intersections' in *Women's Studies on the Edge*, ed. Joan Scott (1999).
- Eleri Watson and Charlotte De Val. "'This is education as the practice of freedom": Twenty Years of Women's Studies at the University of Oxford' in *Exchanges: The Warwick Research Journal* 3.1
<http://exchanges.warwick.ac.uk/index.php/exchanges/article/view/81>

Week 2: 22 October 2019
***Sex, Gender, and Trans*: Katherine Morris**

Core Texts:

- ***Beauvoir**, Simone de. *Le deuxième sexe*. I-II. Paris: Editions Gallimard, 1949. Beauvoir, Simone de. ***The Second Sex***. Trans. Constance Borde and Sheila Malovany-Chevallier. London: Jonathan Cape – Random House, 2009 [Read at least the '**Facts and Myths: Introduction**' in Volume 1, pp. 1-20, and '**Woman's Situation and Character**' in Volume 2, pp. 653-682].
- ***Butler**, Judith. ***Bodies that Matter***. Routledge: New York and London, 1993 [at least **Introduction** and Ch. 8 ('Critically Queer')].
- ***Stryker**, Susan, "**Transgender studies: queer theory's evil twin**". *GLQ: A Journal of Lesbian and Gay Studies*, Volume 10, Number 2, 2004, pp. 212-215
- ***Jack J. Halberstam**, "**Transgender butch: butch/FTM border wars and the masculine continuum**". In Judith Halberstam, *Female Masculinity*, Duke UP 1998.

Further reading:

- Moi, Toril, *Sex, Gender and the Body*. Oxford: Oxford UP, 2005. [Esp. Part I, Chs. 1-3.]
- Fallaize, Elizabeth. ed. 'Readings of The Second Sex,' in *Simone de Beauvoir: A Critical Reader*. London: Routledge, 1998, pp. 19-108 [This includes readings of The Second Sex by Judith Okely, Judith Butler, Sonia Kruks, Toril Moi and Eva Lundgren Gothlin].
- Le Doeuff, Michèle. 'Engaging with Simone de Beauvoir', in Margaret A. Simons, ed. *The Philosophy of Simone de Beauvoir*. Indiana UP, 2006, chapter 1, pp. 11-19.
- Moore, Henrietta L. 'Understanding Sex and gender'. In *Companion Encyclopedia of Anthropology*, ed. T. Ingold, (1994) AND Moore, Henrietta L. 'Whatever Happened to Men and Women? Gender and other crises in anthropology'. In Henrietta L. Moore, ed., *Anthropological Theory Today*, Polity (1999).
- Prosser, Jay. "Judith Butler: Queer feminisms, transgender and the transubstantiation of sex". In Jay Prosser, *Second Skins: The Body Narratives of Transsexuality*, Columbia UP (1998).
- Namaste, Viviane K., "Tragic misreadings: queer theory's erasure of transgender subjectivity". In *In queery/in theory/in deed: Queer studies; a lesbian, gay, bisexual, & transgender anthology* New York UP (1996).

Week 3: 29 October 2019***Gender and Post-Colonialism*: Jane Hiddleston**

- *Chandra Taplade Mohanty, 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', *Feminist Review* 30, autumn 1988.
[<http://www.jstor.org/stable/pdfplus/1395054.pdf>]
- Gayatri Chakravorty Spivak, *A Critique of Postcolonial Reason: Towards a History of the Vanishing Present* (1999): last section.
- , 'Echo,' *New Literary History* 24.1 (1993): 17-43. <http://www.jstor.org/stable/469267>
- Chilla Bulbeck, *Re-orienting Western Feminisms: Womens Diversity in the Postcolonial World* (Cambridge University Press, 1998).
- *Assia Djebar, 'Women of Algiers in Their Apartment' Anne McClintock, Aamir Mufti, Ella Shohat (eds), *Dangerous Liaisons: Gender, Nations, and Postcolonial Perspectives* (Minneapolis: University of Minnesota Press, 1997)
- *Anne McClintock, 'The Lay of the Land', in *Imperial Leather*
- *Saba Mahmood. 'Feminist Theory, Embodiment, and the Docile Agent: Some Reflections on the Egyptian Islamic Revival', *Cultural Anthropology* 16.2 (2001)
- Fatima Mernissi, *Beyond the Veil: Male-Female Dynamics in Modern Muslim Society* (London: Al Saqu, 1985)
- Marnia Lazreg, "Feminism and Difference: The Perils of Writing as a Woman on Women in Algeria", in *Feminist Studies* 14.1 (1988). <http://www.jstor.org/stable/3178000>

Week 4: 5 November 2019

***Feminism and the Body: Phenomenological, Cultural and Political Perspectives:* Katherine Morris**

Feminist appropriations of Merleau-Ponty:

- *Young, I. M. (1990) **'Throwing like a girl: a phenomenology of feminine body comportment, motility, and spatiality.'** In I. M. Young, *On Female Body Experience: 'Throwing Like a Girl' and Other Essays*. Oxford University Press.
- Chisholm, D. (2008) 'Climbing like a girl: an exemplary adventure in feminist phenomenology.' *Hypatia*, 23(1), 9-40.
- Grimshaw, J. (1999). 'Working out with Merleau-Ponty'. In J. Arthurs and J. Grimshaw, eds. *Women's Bodies: Discipline and Transgression*. Cassell: London, 91-116.
- Allen-Collinson, Jacquelyn. 'Feminist phenomenology and the woman in the running body'. In *Sport, Ethics and Philosophy* vol 5 (2011). *Feminist appropriations of Bourdieu:*
- *J. Butler (1999). **'Performativity's social magic'**. In *Bourdieu: a Critical Reader*, ed. R. Shusterman, Blackwell, 113-28.
- Toril Moi, 'Appropriating Bourdieu: Feminist Theory and Pierre Bourdieu's Sociology of Culture', *New Literary History* 22.4 (Autumn, 1991): 1017-1049; reprinted in her *What is a Woman?*

Feminist appropriations of Foucault:

- *Sandra Lee Bartky. 1990. **'Foucault, femininity, and the modernization of patriarchal power.'** In her *Femininity and Oppression*. 63-82.
- Susan Bordo. 1993. "The body and the reproduction of femininity." In her *Unbearable Weight*.
- See also Dolezal, Luna (2015), *The Body and Shame: Feminism, Phenomenology and the Socially Shaped Body*. 'Living alterities and carnal politics':
- *Al-saji, Alia. **'A phenomenology of hesitation: interrupting racialized habits of seeing'**. In ed Emily S Lee, *Living Alterities: Phenomenology, Embodiment and Race* (2014).
- Fanon, Franz. *Black Skins, White Masks*.
- Alcoff, Linda, 'Towards a phenomenology of racial embodiment', *Radical Philosophy* 95 (1999).
- Other essays in Lee ed. *Living Alterities: Phenomenology, Embodiment and Race* (2014).
- Patterson, Kevin and Bill Hughes. 'Disability studies and phenomenology: the carnal politics of everyday life'. *Disability and Society* 14: 5, 1999.
- Inahara, Minae. (2009). 'This body which is not one: femininity and disability'. *Body and Society*, 15 (1), 47-62.
- Inahara, Minae. (2009). *Abject Love: Undoing the Boundaries of Physical Disability*. Saarbrücken: VDM Verlag.
- Odysseos, Louiza. 'Radical phenomenology, ontology and international political theory'. *Alternatives* 17, 373-405 (2002).
- Ruiz, Elena Flores. 'Linguistic alterity and the multiplicitous self: critical phenomenologies in Latina feminist thought'. *Hypatia* 31:2 (2016), 421-436.
- 'Queer phenomenology':*
- *Ahmed, Sara. (2007). **'A phenomenology of whiteness'**. *Feminist Theory* 8:2.
- Ahmed, Sara. (2006). *Queer Phenomenology*, Introduction and ch. 2.

For more in-depth primary reading:

Sartre, Jean-Paul. *Being and Nothingness*, Part Three Ch. 2 (K. Morris [2008], Sartre, ch. 5 may be useful background)

Merleau-Ponty, Maurice. *The Phenomenology of Perception*, Part One (Katherine Morris [2012], *Starting with Merleau-Ponty*, ch. 3, may be useful background)

Bourdieu, Pierre. *Outline of a Theory of Practice*, Ch. 2. Of more general interest, see also his *Masculine Domination*, Stanford University Press: Stanford (2001).

Foucault, Michel. *Discipline and Punish*.

Week 5: 12 November 2019

Poststructuralism and Feminism: Genealogy, Resignification, Rhizome, Assemblage:

Pelagia Goulimari

Talia Mae Bettcher. 2014. "Trapped in the Wrong Theory: Re-Thinking Trans Oppression and Resistance." *Signs: Journal of Women in Culture and Society* 39.2: 43–65.

Talia Bettcher and Pelagia Goulimari. 2017. "Theorizing Closeness: A Trans Feminist Conversation." *Women Writing Across Cultures: Present, Past, Future*. Special Issue of *Angelaki: Journal of the Theoretical Humanities* 22.1: 49–60; Routledge book.

Rosi Braidotti. 2011. *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory*. 2nd ed.

***Judith Butler**. 1990. *Gender Trouble* [especially "Conclusion: From Parody to Politics"].

Judith Butler. 1993. *Bodies that Matter*.

Judith Butler. 2004. *Undoing Gender*.

Claire Colebrook. 2009. "On the Very Possibility of Queer Theory". In *Deleuze and Queer Theory*.

Rebecca Coleman. 2009. "'Be(come) Yourself only Better': Self-Transformation and the Materialisation of Images." In her *The Becoming of Bodies: Girls, Images, Experience*.

Maria del Guadalupe Davidson. 2010. "Rethinking Black Feminist Subjectivity: Ann duCille and Gilles Deleuze." In *Convergences: Black Feminism and Continental Philosophy*.

Gilles Deleuze and Félix Guattari. 1988. *A Thousand Plateaus*. [especially "Rhizome"]. Ellen K. Feder. 2007. *Family Bonds: Genealogies of Race and Gender*.

Michel Foucault. 1991. *Discipline and Punish*, Part Three.

Michel Foucault. 1991. "Nietzsche, Genealogy, History." In *The Foucault Reader*.

Elizabeth Grosz. 1994. *Volatile Bodies: Toward a Corporeal Feminism*.

Pelagia Goulimari. 2014. *Literary Criticism and Theory: From Plato to Postcolonialism*, chs. 11 and 12 [on poststructuralism].

***Pelagia Goulimari**. 2019. "Genders." In *Oxford Research Encyclopedia of Literature*.

Judith Halberstam. 2005. *In a Queer Time and Place: Transgender Bodies, Subcultural Lives*.

Jack Halberstam. 2018. *Trans*: A Quick and Quirky Account of Gender Variability*.

Laura U. Marks. 2000. *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses*.

Lois McNay. 1992. *Foucault and Feminism: Power, Gender and the Self*.

Ladelle McWhorter. 2004. "Sex, Race, and Biopower: A Foucauldian Genealogy." *Hypatia* 19.3: 38-62.

Chrysanthi Nigianni. 2009. Introduction. In *Deleuze and Queer Theory*.

Dorothea Olkowski. 2009. "Every 'One' – a Crowd, Making Room for the Excluded Middle."

- In *Deleuze and Queer Theory*.
- Diane Perpich. 2010. "Black Feminism, Poststructuralism and the Contested Nature of Experience." In *Convergences*.
- *Jasbir K. Puar. 2005. "Queer Times, Queer Assemblages." *Social Text* 23.3-4. 121-139.
- Jana Sawicki. 2006. "Queering Foucault and the Subject of Feminism." In *The Cambridge Companion to Foucault*, 2nd ed.
- Sima Shakhsari. 2013. "Killing me Softly with your Rights." In *Queer Necropolitics*. Joan Scott. 1992. "Experience". In *Feminists Theorize the Political*.
- *Hortense J. Spillers. 1987. "Mama's Baby, Papa's Maybe". *Diacritics* 17.2 (summer): 64–81.
- Sandy Stone. 2006. "The Empire Strikes Back: A (Post)transsexual Manifesto" [1991]. In *The Transgender Studies Reader*.
- Allison Weir. 2013. *Identities and Freedom: Feminist Theory between Power and Connection*.

Week 6: 19 November 2019

The Straight Mind/The Queer Body: Jeri Johnson

Core Texts:

- *Judith Butler, 'Critically Queer' in J. Butler, *Bodies that Matter: On the Discursive Limits of 'Sex'* (1993).
- Lisa Duggan, 'The trials of Alice Mitchell: Sensationalism, Sexology, and the Lesbian Subject in Turn-of-the-Century America', *Signs* 18 : 4 (1993)
- *Lisa Duggan. 'The New Homonormativity: The Sexual Politics of Neoliberalism', in *Materializing Democracy*
- David Eng, 'Transnational Adoption and Queer Diasporas,' *Social Text* 21.3 (2003)
- Judith Halberstam, 'Masculinity Without Men', in *Female Masculinity* (1998)
- Eve Kosofsky Sedgwick, *Epistemology of the Closet* [Introduction and Chapter 1] (1991)
- *José Esteban Muñoz, Introduction, *Disidentifications*.
- Adrienne Rich, 'Compulsory Heterosexuality and Lesbian Existence' *Signs* 5.4 (Summer 1980):631-60. <http://www.jstor.org/stable/3173834>
- *Gayle Rubin and Judith Butler, 'Sexual Traffic', *differences: a Journal of Feminist Cultural Studies*
- Suzanna Danuta Walters, 'From Here to Queer: Radical Feminism, Postmodernism and the Lesbian Menace', *Signs* 21.4 (1996). <http://www.jstor.org/stable/3175026>
- Monique Wittig, 'The Straight Mind' in M. Wittig, *The Straight Mind* (1992)

Week 7: 26 November 2019

The Postmodernism Debate and the Critique of Identity Politics: Pelagia Goulimari

Core Texts

- Norma Alarcón, "The Theoretical Subjects of *This Bridge Called My Back* and Anglo-American Feminism" in *The Postmodern Turn: New Perspectives on Social Theory* (1994) 140-52.
- Gloria Anzaldúa, "La conciencia de la mestiza: Towards a new Consciousness" *Borderlands/La Frontera* (1987) or *The Norton Anthology of Theory and Criticism* 2211–23.
- Seyla Benhabib, Judith Butler, Drucilla Cornell and Nancy Fraser, *Feminist Contentions* (1995).

- Rosi Braidotti, "Sexual Difference as a Nomadic Political Project" in *Nomadic Subjects* (1994, 2nd ed. 2011).
- ***Rosi Braidotti, "A Critical Cartography of Feminist Post-postmodernism,"** *Australian Feminist Studies* 20.47 (2005): 169-180. Published online: 14 Oct 2010.
- Wendy Brown, "Wounded Attachments" in *Political Theory* 21.3 (August 1993): 380-410.
<http://www.jstor.org/stable/191795>
- Barbara Christian, "The Race for Theory" in *New Black Feminist Criticism, 1985-2000* (2007) 40-50.
- ***Kimberle Crenshaw, "Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color"** in *Stanford Law Review* 43.6 (Jul. 1991): 1241-99.
<http://www.jstor.org/stable/1229039>
- Pelagia Goulimari (ed.), *Postmodernism. What Moment?* (2007) [particularly essays by Jane Flax and Linda Hutcheon].
- Pelagia Goulimari, *Literary Criticism and Theory: From Plato to Postcolonialism* (2014), ch. 9 and ch. 12.
- ***Elizabeth Grosz, "A Politics of Imperceptibility"** in *Philosophy and Social Criticism* 28.4 (July 2002): 463-72. <http://psc.sagepub.com/content/28/4/463>
- Louise Gylter, *The Gendered Unconscious* (2010), esp. chs. 2, 5-7.
- bell hooks, "Postmodern Blackness" (1990) in *The Norton Anthology of Theory and Criticism* 2478-84.
- Linda Hutcheon, *The Politics of Postmodernism* (2nd ed., 2002), ch. 6 and Epilogue.
- Sabina Lovibond, "[Feminism and Postmodernism](#)" in *New Left Review* 178 (Nov.-Dec. 1989): 5-28. <http://www.newleftreview.org/?page=article&view=865>
- Linda Nicholson (ed.), *Feminism/Postmodernism* (1990).
- Johanna Oksala, "Feminism and Neoliberal Governmentality," *Foucault Studies* 16 (Sept. 2013).
- ***Susan Stryker, "(De)subjugated Knowledges: An Introduction to Transgender Studies"** in *The Transgender Studies Reader* (2006). 1-18.

Week 8: 3 December 2019

Sexualities: Emily Cousens

Core Texts

- ***Khanna, A. "Introduction." *Sexualness*.** Available online:
<https://www.sussex.ac.uk/webteam/gateway/file.php?name=sexualness-introduction.pdf&site=58>
- ***Puar, J.K. (2007). 'Introduction'** in *Terrorist assemblages: homonationalism in queer times*.
- ***Weeks, J. (1995) 'History, Desire and Identities'** in R.G. Parker & John H. Gagnon, *Conceiving Sexuality: approaches to sex research in a postmodern world*, New York: Routledge. 33-50.
- ***McRuer, R., 2006. 'Compulsory Able-Bodiedness and Queer/Disabled Existence'** in *Crip theory: cultural signs of queerness and disability*. Available online:
<http://dsfnetwork.org/assets/Uploads/DisabilitySunday/31206.-McRuer-Compulsory-Able-Bodiness.pdf>

Additional Reading

- Domínguez Ruvalcaba, H., 2016. *Translating the queer: body politics and transnational conversations*. 1st ed., London. [Available online: <https://www.sussex.ac.uk/webteam/gateway/file.php?name=dominguez-ruvalcaba.pdf&site=58>]
- Gevisser, M. & Cameron, Edwin, 1995. *Defiant desire*. New York; London: Routledge.
- Hoad, N.W., 2007. *African intimacies: race, homosexuality, and globalization*. Minneapolis: U of Minnesota P.
- Massad, J.A., 2007. *Desiring Arabs*. Chicago, Ill. ; London: U of Chicago P.
- Najmabadi, A., 2005. *Women with mustaches and men without beards: gender and sexual anxieties of Iranian modernity*. Berkeley, CA; London: U of California P.
- Plummer, K., 1992. *Modern homosexualities: fragments of lesbian and gay experience*. London: Routledge.
- Rofel, L., 2007. *Desiring China: experiments in neoliberalism, sexuality, and public culture*. Durham, N.C. ; London: Duke UP.
- Tamale, S., 2011. *African sexualities: a reader*. Oxford: Pambazuka. [An important resource. Chapters can be selected in accordance with research interests.]

Feminist Theory Seminar

The Feminist Theory follow-up seminar, at which attendance is compulsory, will be convened by Dr Pelagia Goulimari (English Faculty) and Dr Katherine Morris (Mansfield College) on Fridays, at 10:00 – 12:00, and will take place at Mansfield College.

AIMS AND OBJECTIVES OF THE SEMINAR:

Aims (longer term and more conceptual):

- to identify key questions and moments in the history of modern feminist theory;
- to develop collective and individual confidence in understanding and explaining difficult conceptual material verbally and on paper;
- to improve an understanding of the interdisciplinarity of women's studies and the role of theory in that project.

Objectives (shorter term and more functional goals):

- to pay close attention to the argument and structure of key texts in or significant to feminist theory based on the shared designated reading carried out by the group;
- to respond to the central core lectures provided in feminist theory through seminar discussion;
- to support the development of thinking and argument in relation to course requirements (Option essays and dissertation).

ORGANISATION:

This seminar will meet weekly on FRIDAYS at 10:00am and will take place at Mansfield College. In order to be prepared for it you must have attended the theory lectures on Tuesdays at 2 p.m. in Examination Schools and have read the **Required Reading** (asterisked

and bolded) for those lectures. The lectures are open to all members of the University but the seminar is only open to those enrolled on the Women's Studies master's programme this year. Attendance is **compulsory** – you must inform the seminar convenors (by email) in good time if you cannot attend and provide your reason. Failure to provide satisfactory reasons and/or repeated or unexplained absence will be followed up through contact with the steering committee and/or your college. The success of the seminar relies on the full and active participation of all its members.

The role of the seminar convenors is to facilitate discussion and share their expertise. We have annotated the reading list to highlight the texts on which we think discussion might most profitably focus. There is a lot of reading for this course but we have selected the works we consider most significant or those that will benefit from more discussion (often because they are more conceptually challenging).

Seminars will usually take the form of a) reviewing of the week's lecture addressing questions, queries, understanding and b) two presentations by MSt students relating to one or more works on the lecture reading list identified as key by the seminar convenors (asterisked texts in bold on your annotated lecture list below). You should expect to sign up for one seminar presentation.

Approaches to Feminist Research Seminars

*These 90 minute classes will take place on **Tuesdays, between 11.00 a.m. and 12.30 p.m.** in **Wadham College** (LSK Seminar Room A, staircase 4).*

Convenors: Emily Cousens (emily.cousens@humanities.ox.ac.uk) and Levi Hord (levi.hord@wadham.ox.ac.uk).

NB: *the following additional session will take place at 11 am on Monday of 1st week (14th October) in the IT training room of the English Faculty Library, St Cross Building, Manor Road: Finding and assessing information for feminist research in the humanities (Helen Scott, Bodleian Library)*

Description

This element of the MSt course aims to develop your understanding of the research process, to familiarize you with key feminist concepts and questions about research methodology, and to introduce you to a range of the approaches and resources used by feminist researchers in the humanities. It is intended to encourage self-reflexivity and critiques pertaining to the nature of feminist knowledge generation.

One purpose of this seminar is to prepare students to undertake their own research for the MSt dissertation—providing a general foundation for the more detailed and specialized work done by individual students with their assigned dissertation supervisors. But it also has a more general purpose, namely helping you to understand and critically evaluate the research literature you will be reading for all parts of the MSt course.

Teaching

There will be eight weekly seminars of 90 minutes. Preparatory reading will be set in most weeks: it is expected that all students will complete this reading in advance of the session so that they can participate fully in discussion of the questions it raises. Most sessions will include a practical task, to be done either before the session or in class in small groups.

Assessment

This element of the course is not formally assessed: you must complete the written assignment satisfactorily, and you will receive formative feedback on it, but it will not be given a mark and will not count towards the final degree result (rather it will feed into the work you do for your dissertation, where your ability to select an appropriate approach and apply it effectively to your chosen research topic will be among the formal assessment criteria).

The assignment is to write a dissertation proposal, which systematically addresses the issues raised by the Approaches course in relation to your own dissertation topic. You should consider the choice of a question and how that question relates to ongoing debates in women's studies; the selection of an approach or approaches to the question; any ethical questions that approach raises and how they will be dealt with; the availability of primary sources (if relevant) and what issues need to be considered when using them; and you should include an indicative bibliography listing a selection of what you consider to be the most important secondary sources which a dissertation on your chosen topic should review and discuss. The deadline for submitting this work is Friday of 0th week in Hilary Term (i.e. 17th January 2020). Individual feedback sessions will be organised by Jane Garnett in the first two weeks of Hilary Term.

Seminars and Reading

PART 1: WHAT IS FEMINIST RESEARCH?

Week 1: What is Feminist Knowledge?

Tuesday 15th October (Emily Cousens and Levi Hord)

This session considers what research is in general terms, and more specifically what is distinctive about feminist research. This will be a wide-ranging, exploratory discussion covering questions spanning: what counts as knowledge, who counts as a knower and how does one conduct feminist inquiry within a hierarchical social world in which the subject and object are themselves contested categories. It will introduce students to key concepts pertinent to the study of feminism, including epistemic privilege and epistemic injustice.

Ahmed, Sara, 'The Phenomenology of Whiteness', *Feminist Theory* 8:2 (2007), 149-68.
Available online via SOLO.

Fricker, M. *Epistemic Injustice: Power and the Ethics of Knowing*. Oxford: Oxford University Press, 2009.

*Madhok, Sumi; Evans, Mary (2014): "Epistemology and Marginality". In: *The Sage Handbook of Feminist Theory*. London: Sage, pp. 1–9. (10 pages).

Oyěwùmí, Oyèrónkẹ (2002): "Conceptualizing Gender: The Eurocentric Foundations of Feminist Concepts and the Challenge of African Epistemologies". In: *Jenda: a Journal of Culture and African Woman Studies*. 2, pp. 1-5. (5 pages) [Available online: <https://www.codesria.org/IMG/pdf/OYEWUMI.pdf>].

Week 2: Contesting Feminist Theory

Tuesday 22nd October (Emily Cousens and Levi Hord)

This session considers the interplay between theory and research and two other aspects of feminism; practice and experience. It considers potential limits of theory with regards to lived experience, questions the drive for theory to accommodate certain experiences and asks: what is the relationship of theory to social and political change?

Christian, B., 1987. The Race for Theory. *Cultural Critique*, (6), pp.51–63.

Namaste, V., 2009. Undoing Theory: The "Transgender Question" and the Epistemic Violence of Anglo-American Feminist Theory. *Hypatia*, 24(3), pp.11–32.

Assignment:

For this session, we should like you to choose an empirical issue (e.g. hate crime, sexual violence, abortion) or lived experience and to provide an example of theory or academic work on it which you think has dealt with the issue well or badly. We will be considering what makes for 'good' theory on 'real-world' issues and what makes for 'bad' theory. Is there such thing as 'bad' theory? What is the role of theory? And what, if any, obligations does the researcher have to her subject matter? Are some issues best addressed outside theory?

PART 2: DISCIPLINARY APPROACHES

Week 3: History – sources for post-1945

Tuesday 29th October (Lucy Golding)

This session considers historical source material that can be used in the study of women's lives in post-war Britain. It focuses on motherhood and employment, and offers a hands-on focus on social surveys, memoir and diaries.

Readings:

Dolly Smith Wilson, 'A New Look at the Affluent Worker: The Good Working Mother in Post-war Britain', *Twentieth Century British History*, 2006, Vol.17(2), pp. 206-229.

Helen McCarthy, 'Women, Marriage and Paid Work in Post-war Britain', *Women's History Review*, 02 January 2017, Vol. 26(1), pp. 46-61.

Ann Oakley, *Father and daughter: patriarchy, gender and social science* (2014), Chapter 13: *Dusting his bookshelves* (SOLO access online – restricted to library computers in Bodleian libraries).

Additional preparation and assignment:

Donald Winnicott, 'The ordinary devoted mother and her baby' (audio recording no.1: A man looks at motherhood): <https://www.oxfordclinicalpsych.com/page/608/the-ordinary-devoted-mother-and-her-baby>

Assignment:

Search the collection list PDF of the great Diary Project:

<https://www.thegreatdiaryproject.co.uk/>

Identify a diary or diaries of potential interest to you, and be ready to discuss how it/they could be useful in a research project.

Week 4: Constructing Feminist Oral Histories

Tuesday 5th November (Emily Cousens and Levi Hord)

Do feminist researchers have a unique interest in the methods of oral history? Can oral histories provide a particularly fruitful methodology for oppressed, historically marginalized groups? Or do oral histories rely excessively on unreliable narratives of experience and reproduce essentialised identity categories? This session will consider what the practice of oral history and how its methods relate to the pursuit of historical inquiry and feminist knowledge. It will focus in particular on issues concerning the relationship of researchers to research participants, the status of 'experience' in feminist research and the use of narrative as a way of making sense of experience.

Bornat, J. & Diamond, H., 2007. Women's History and Oral History: developments and debates. *Women's History Review*, 16(1), pp.19–39.

Boyd, N.A., 2008. Who is the subject? Queer theory meets oral history. *Journal of the history of sexuality*, 17(2), pp.177–189.

Cvetkovich, A., 2003. Chapter 3 'AIDS Activism and Public Feelings: Documenting ACT UP's Lesbians' in: *An archive of feelings: trauma, sexuality, and lesbian public cultures*, Durham, N.C.; London.

Gluck, S.B., 2011. Has feminist oral history lost its radical/subversive edge? *Oral History*, 39(2), pp.63–72

Assignment:

For this session, we should like you to watch three videos from the ACT UP Oral History Project (<http://www.actuporalhistory.org/interviews/index.html>), and select a key quote from each video you watch that you believe generally represents the subject's experience of the AIDS crisis and activism movement (written transcripts are available for every video). We will be sharing these quotes in class and considering how the variety of personal

narratives featured in the project do or do not create a cohesive, nuanced representation of the AIDS crisis. Do these narratives confirm or exist in tension with the grand political narratives of the movement? What does it mean to present a movement autobiographically? What facets of the history captured are heightened by their presentation as oral history, and which are left out?

Week 5: Reading texts

Tuesday 12th November (Lucy Fleming)

Feminist literary scholars develop attentiveness to the inflections that result when theories of gender are applied to texts, whether literary or popular. This session will consider acts of reading and interpretation that reveal the constructedness of texts; the role of the author; the creation of an implied reader, and how women and their 'voices' are represented through literary discourses. We will begin with a short exploration of a particularly contentious literary figure—Geoffrey Chaucer's Wife of Bath and her Tale—and open up to discussing the examples brought by the cohort (see below).

What aspects of the past are accessible to us via text, and what amount of uncertainty must we tolerate? To what extent can literary characters escape the bounds of author biography? In what ways are revisionism and retelling feminist tools? Who tells the story, and why?

Core/background reading:

Chaucer, Geoffrey. 'The Wife of Bath's Prologue and Tale.' In *The Riverside Chaucer*, Third Edition, edited by Larry D. Benson (Oxford: Oxford University Press, 2008). Also available, with interlinear translation, at: <https://sites.fas.harvard.edu/~chaucer/teachslf/wbt-par.htm>

Harris, Carissa M. 'Rape and Justice in the Wife of Bath's Tale.' In *The Open Access Companion to the Canterbury Tales* (September 2017). Available at <https://opencanterburytales.dsl.lsu.edu/wobt1/>

Kaufman, Amy S. 'Chivalry Isn't Dead. But It Should Be.' *The Washington Post*, 7 October 2018. https://www.washingtonpost.com/outlook/2018/10/08/chivalry-isnt-dead-it-should-be/?utm_term=.506e82d730d3.

Optional reading:

Kelly, Joan. 'Did Women have a Renaissance?' In Joan Kelly (ed), *Women, History and Theory: The Essays of Joan Kelly* (Chicago & London: University of Chicago Press, 1984), Chapter 2.

Lorde, Audre. 'An Open Letter to Mary Daly' and 'The Master's Tools Will Never Dismantle the Master's House: Comments at the Second Sex Conference.' In *This Bridge Called My Back: Writings of Radical Women of Color*, Fourth Edition, edited by Cherríe Moraga and Gloria Anzaldúa. Albany, N.Y.: State University of New York Press, 2015, 90–105.

Malhotra, Sheena. 'The Silence in My Belly.' In *Silence, Feminism, Power: Reflections at the Edge of Sound*, edited by Sheena Malhotra and Aimee Carillo Rowe. Basingstoke: Palgrave Macmillan, 2013.

Phyllis Rackin, 'Misogyny is everywhere'. In Dymphna Callaghan (ed), *A Feminist Companion to Shakespeare* (Oxford: Blackwell, 2000).

Adrienne Rich, 'When We Dead Awaken: Writing as Re-Vision'. *College English* 34, no. 1 (1972), pp. 18–30.

Assignment:

Please bring to class a short excerpt (1 page maximum) of a text whose approach to gender and/or gendered issues you have found challenging to interpret. This might be because it is poetically dense or narratively layered; perhaps the author's position is masked by the statements of characters, or the author is unknown; or the piece's historical distance means that character(s) or author(s) present views that are at odds with those of the modern age. Your chosen example may be a literary work (poem, novel excerpt, story, song lyric, etc.) but may well fall in philosophy, theory, literary criticism, or other genre—it may even be a text from earlier in the Women's Studies curriculum. The key is to narrow it to a page, to be able to look in detail at the author's language. (If the work is in translation, it is worth bringing a copy of it in its original language.)

Note: This session will include discussions of sexual violence.

Week 6: Visual Methodologies

Tuesday 19th November (Saul Nelson)

In this session, we will examine a number of feminist and queer approaches to visual culture, beginning with a foundational text of feminist visual studies, Laura Mulvey's 'Visual Pleasure and Narrative Cinema' (1975). We will explore its status as a feminist manifesto and examine some of the critiques of Mulvey's arguments, drawing in particular on haptic film theory. In preparation for the class you will be asked to work in small groups to prepare reflections on a selection of artists/filmmakers. We will also discuss Jennie Livingston's controversial film, *Paris is Burning* (1991), in an ongoing critical context, starting with bell hooks' fierce criticism in *Black Looks* (1992) and Judith Butler's response in *Bodies that Matter* (1993).

Readings:

Mulvey, Laura, 'Visual Pleasure and Narrative Cinema' (1975) [Available online and in various anthologies, but see especially in Mulvey, *Visual and other Pleasures* (2nd edn, 2009)], with reflective new intro by Mulvey]

Evans, Caroline and Lorraine Gamman, 'Reviewing Queer Viewing: Gaze Theory Revisited', in Colin Richardson and Paul Burston (eds), *A Queer Romance: Lesbians, Gay Men and Popular Culture*. London: Routledge, 1995.

bell hooks, 'Is Paris Burning?' in *Black Looks: Race and Representation*. Boston MA: South End Press, 1992, pp.145-156.

Judith Butler, 'Gender is Burning: Questions of Appropriation and Subversion' in *Bodies that Matter: On the Discursive Limits of "Sex"*. London: Routledge, 1993, pp.121-142.

Sobchack, Vivian, *The Address of the Eye: a phenomenology of film experience*. 2002.

Bolton, Lucy, *Film and Female Consciousness* London: Palgrave, 2011.

Jones, Amelia, 'Introduction: Conceiving the Intersection of Feminism and Visual Culture', in *The Feminism and Visual Culture Reader*. London: Routledge, 2003.

Aperture 225: *On Feminism*. 2016 [available via e-journals on SOLO].

Pollock, Griselda, *Vision and Difference: Feminism, Femininity and the Histories of Art*. London: Routledge, 2003.

bell hooks, *Reel to Real: Race, Sex and Class at the Movies* (London and New York: Routledge, 2008).

Keeling, K. *The Witch's Flight: The Cinematic, The Black Femme, and the Image of Common Sense* (Durham NC: Duke University Press, 2008) [Introduction].

B. Ruby Rich, *New Queer Cinema: The Director's Cut* (Durham NC: Duke University Press, 2013).

[**Suggested further reading:** Nochlin, Linda and Maura Reilly, *Women Artists: The Linda Nochlin Reader*. London: Thames and Hudson, 2015 (includes a range of her essays and some recent reflection); Smith, Sidonie and Julia Watson (eds.), *Interfaces: Women/Autobiography/Image/Performance* (University of Michigan Press, 2002), which contains useful essays on women's visual self-representations. Annette Kuhn's *Family Secrets: Acts of Memory and Imagination* (London: Verso, 2002) is interesting on the centrality of photography to modern memory.]

Assignment:

Working in small groups, please prepare an 8-minute presentation on one of the following artists/filmmakers: Louise Bourgeois; Rose Piper; Cindy Sherman; Claude Cahun; Frieda Kahlo; Francesca Woodman; Mmekutmfon Essien; Zanele Muholi; Tracey Emin; Lynne Ramsay; Marzieh Meshkini; Cheryl Dunye; Agnes Varda. (This is not an exhaustive list, so please feel free to work on another practitioner if you want to.) Pay close attention to the form of each artist's work by focusing the presentation on a few images. Rather than leaning too heavily on biography (unless appropriate), try to reflect, using the readings, on your artist's engagement with feminist concerns, on how they politicise the medium in which they work, on how they open space for counter-hegemonic narratives.

PART 3: RESEARCH AND WRITING

Week 7: Doing your own research

Tuesday 26th November (Jane Garnett and Emily Cousens)

This session will focus on students' own research design and planning. It will also cover what goes into a research proposal.

Assignment:

Part 1

(on your own)

1. What area of study interests you?
2. What community/ies of scholars would you like to be engaging with? Is there a particular conversation you want to join?

3. What topic within this conversation do you want to focus on?
4. List several questions about your topic.
5. Evaluate them. Which seems more/most fruitful or significant?
6. Why would it be important to answer this question?
7. Write a statement of purpose in the following form:
 - I am studying X
 - Because I want to find out Z
 - In order to help my reader understand Y
8. What sort of sources will you look at to answer your question?
9. Brainstorm a plan: what is it that you will need to do to fulfil your purpose?

Part 2

(in pairs or threes)

Present what you've come up with to each other.

See how that interaction can help (a) generate questions; and (b) brainstorm possible areas of significance. Ask each other what might be interesting about your respective ideas. What sorts of questions would you have?

For each project, run through the checklist:

1. Does the research question provide a clear idea of what the research project is about?
2. Is the question addressable by research?
3. Is the question researchable?
4. Is the research question feasible given time constraints?
5. Is the question interesting/important? In what ways?

Class

In the class, each pair or three will present their respective individual research focus and also reflect on what the process of brainstorming did to help refine their questions.

Week 8: Writing

Tuesday 3rd December (Jane Garnett and Emily Cousens)

The focus for this week is on what makes good academic writing.

Assignment:

1. Find one published scholarly article which you really admire and would like to emulate in your dissertation.
2. Form a group of three, and discuss your respective choices. There may be differences of disciplinary criteria or convention, there may be cultural distinctions,

there may be subjective differences of taste. Talk these through, and appoint a spokesperson to present the key discussion points.

3. Bring along copies of your individual pieces, and be prepared to talk in general discussion about why you have identified it as the sort of piece you would like to write. If there are particular short sections which vividly characterise the article's strengths, print out some copies of those extracts.

Find an abstract of a paper you're interested in – either the abstract for the article in (1), or for another article either within your discipline or which has some thematic similarity to your project. Consider what makes it good – or less effective.

Detailed description of Option Courses

MICHAELMAS TERM 2019

Feminist Perspectives on the Body

Course convenor: Katherine Morris (katherine.morris@philosophy.ox.ac.uk)

MAXIMUM NUMBER OF STUDENTS: 5

NB: This option may also run in Hilary Term depending on demand.

This course begins from the premise that bodies are not mere physical or biological objects, but centres of ‘lived experience’, the ‘existential ground of culture’, and sites for the exercise of power. The course offers theoretical tools and perspectives from which to examine a variety of *questions* and issues related to bodies which many of us encounter in everyday life. The range of questions covered is to some extent flexible according to the interests of participants, but may include: Is the distinction between the sexes entirely biological? And how many sexes are there? Are trans individuals best conceptualised as ‘trapped in the wrong body’? Are bodily events like menstruation, childbirth and menopause events to be managed by medics? Do men and women occupy space differently (e.g., do men ‘take up more space’ than women)? (If so, why, and what is the significance of this?) Are women’s bodies inherently more vulnerable than men’s, and is vulnerability always something negative? Why do so many women have their bodies surgically altered? (Should feminists be worried by this, and, if so, why?) Why do so many women appear to have such a troubled relationship to food? Is there anything wrong with ‘selling one’s body’?

The Philosophy and Feminism of Simone de Beauvoir

Course convenor: Kate Kirkpatrick (katherine.kirkpatrick@spc.ox.ac.uk)

“One is not born, but rather becomes, a woman.” Simone de Beauvoir’s *The Second Sex* is a benchmark feminist text. But its philosophical claims – and her other philosophical works – were overshadowed for much of her life for personal and professional reasons. For much of the twentieth century she was seen as derivative of her companion, Jean-Paul Sartre, and her work was given partial and problematic English translations that obscured their original richness.

The recent publication in French and English of Beauvoir’s student diaries and philosophical works has shown Beauvoir’s work in new light. Through a selection of Beauvoir’s philosophical, feminist, and literary works, this course introduces Beauvoir’s philosophical feminism, including the concept of the social Other, and the sex/gender distinction.

Women’s Fiction in English, 1789 to the Present

Course convenor: Pelagia Goulimari (pelagia.goulimari@ell.ox.ac.uk)

NB: This option may also run in Hilary Term depending on demand.

The template and syllabus for this course will be finalized after consultation with the students selecting the Option, in view of their interests. Writers to be studied include: Mary

Wollstonecraft, Ann Radcliffe, Jane Austen, Mary Shelley, Elizabeth Gaskell, Harriet Jacobs, the Brontës, George Eliot, Frances E.W. Harper, Kate Chopin, Olive Schreiner, Charlotte Perkins Gilman, Edith Wharton, Willa Cather, Rokeya Sakhawat Hossain, Radclyffe Hall, Jessie Fauset, Virginia Woolf, Katherine Mansfield, Jean Rhys, Zora Neale Hurston, Nella Larsen, Vita Sackville-West, Djuna Barnes, Elizabeth Bowen, Anais Nin, Jane Bowles, Doris Lessing, Iris Murdoch, Etel Adnan, Margaret Laurence, Qurratulain Hyder, Ursula K. Le Guin, Toni Morrison, Sylvia Plath, Audre Lorde, Bertha Harris, Marge Piercy, Margaret Atwood, Angela Carter, Ama Ata Aidoo, Alice Walker, Octavia Butler, Kathy Acker, Leslie Feinberg, Jamaica Kincaid, Anne Carson, Chris Kraus, Jean 'Binta' Breeze, Lorrie Moore, Jeanette Winterson, Tsitsi Dangarembga, Arundhati Roy, Jackie Kay, Ali Smith, Yvonne Vera, Jhumpa Lahiri, Elif Şafak, Maggie Nelson, Roxane Gay, Zadie Smith, Eimear McBride, Chimamanda Ngozi Adichie, Catherynne M. Valente, Kristen Roupenian, Helen Oyeyemi, Daisy Johnson, Sally Rooney.

Topics include: encounters, dialogue and reciprocal interrogation between women's fiction, feminist, queer and transgender theory and practice, literary movements, genres and canons, critical and political movements, cultural and political institutions. Crossing boundaries of nation, gender, class, race and sexuality. Alliances, contentions and power inequalities among women. The private, the public, the Outside, Outsiders' Society, counter-public spaces. Equality and difference. Docility, resistance, (re)construction. Woman, nonbinary, trans. She, they, Mx. The body, intentionality, appetite. Sexualities. Abortion, sterility and excessive fertility, motherhood, other-mothering, killing/resurrecting the mother. Narrative lines of flight and dead-ends (narrative flow and interruption). What is "women's writing"? Metafictional self-theorizing in women's fiction, figuring the woman artist, (re)construction of female ancestors, intertextuality and resignification of the canon, orality, literacy and oraliteracy, mythobiography, autofiction, autotheory, addressing women, interactive narration. Cross-genre experiments and multi-modality.

Postcolonial Perspectives: Race and Gender in Brazil, Mozambique and Portugal

Course convenors: Claudia Pazos Alonso and Claire Williams (claudia.pazos-alonso@mod-langs.ox.ac.uk)

This course examines a selection of key women writers from the Portuguese-speaking world from the 1950s onwards. It interrogates the extent to which racial and sexual differences impact on the production, diffusion and consumption of literary texts in an increasingly globalized market. What does it mean to be a black woman writing a diary in a *favela* in mid-20th century Brazil? Or to write as a black African woman post-independence and in the present day? What can the 'coming of age' biographical experiences of being white and female in Mozambique during the colonial war reveal about conceptualizations of women and nation from a postcolonial perspective? The case-studies may include Carolina Maria de Jesus and Conceição Evaristo (Brazil), Noemia de Sousa Lília Mompote and Paulina Chiziane (Mozambique), Isabela Figueiredo (Portugal). Primary and secondary texts are available in English.

Women and the Theatre, 1660-1820

Course convenor: Ruth Scobie (ruth.scobie@ell.ox.ac.uk)

“Besides, you are a Woman; you must never speak what you think” (*Love for Love*).

In the Restoration theatre, women were allowed to act on a public stage in England for the first time. Theatrical celebrity offered a handful of women, as performers and writers, public visibility and a public voice, as well as economic independence. At the same time, theatre’s sexual objectifications also threatened them with humiliation, scandal, and even physical violence. Incorporating insights from performance studies, celebrity studies, and the ‘global eighteenth century’, as well as theories of gender and sexuality, this course explores the role and representation of gender in the anglophone theatre of the long eighteenth century, focusing mainly on writing by women. We’ll start with the tragedies, comedies, and sexual celebrities of the seventeenth century, reading plays by Restoration playwrights including the spy, adventurer and professional author Aphra Behn, (“she who earned women the right to speak their minds”, according to Virginia Woolf), but also less well-known figures such as Mary Pix, Susanna Centlivre and Delarivier Manley. These writers negotiate and challenge – and sometimes uphold and reinforce – contemporary social conventions around women’s characters, roles, and desires, in ways which intersect vitally with ideas about class, nationality, race, slavery, and disability. The course then continues chronologically to read eighteenth-century and Romantic writers such as Hannah Cowley, Elizabeth Inchbald, Joanna Baillie, Sarah Pogson, and Susanna Rowson, whose plays reflect on the theatre’s own relationship to sensation, emotion, and revolution. We’ll also consider how performers managed (or failed to manage) their public personae through portraits, advertising, and especially biographies and autobiographies, and how concepts of performance and theatricality came to shape ideas and anxieties about gender outside the theatre. In the last week, we’ll also think across periods about the representation of long eighteenth-century gender in twentieth- and twenty first-century film, TV, and theatre.

Nahda: Literature, modernity and institution-building in the Arabic 19th Century

Course convenor: Marilyn Booth (marilyn.booth@orinst.ox.ac.uk)

NB: this option may not run in 2019-20 unless there is sufficient demand

This option provides an introduction to the *nahda* (as Arab intellectuals were calling it before the end of the 19th century) or ‘awakening’ in Arabic letters and cultural activity. Exploring new styles and genres of writing, but equally looking back to the great classical tradition of Arabic literary expression, intellectuals were articulating visions of indigenous modernity as they grappled with how to read the impact of Europe on their societies. As modes of communication changed radically – trains, telegraphs, the press, independent book publishing, regular postal service, electricity, trams, and telephones became features of Arab urban life in the second half of the 19th century – so did ideas about writerly responsibility, audience composition, media of communication, and literary genre. There was now a sense of *publics* that writers helped to build and to which they responded. Equally, there were new ideas to convey, about nationalism and imperial power, about national economies and subjects’ rights, about gender and social organization, about who should be educated and how.

We focus on a range of prose writings published 1838-1901, in the context that gave rise to them. The focus is not specifically on women or gender but gender arrangements and ideologies were key in *nahda* thinkers' approaches to modernity. Eight sets of short core texts will be read in Arabic, supplemented by texts read in English translation or in Arabic with an English translation to hand. Background readings will also be assigned. The paper will be taught as a seminar, combining short lectures to contextualize issues, texts and authors, with group work on the Arabic texts and discussion of the literary and political issues they raise. Reading knowledge of Arabic (intermediate level at least) is essential.

Feminism and Silence

Course convenor: Suzan Meryem Kalayci (suzan.kalayci@history.ox.ac.uk)

This course examines the complex relationships between silence, voice and power. Silence is often equated with oppression and powerlessness, and voice with agency and courage. In this course we will question this binary and discuss how silence can be both enabling and disabling. We will look at women's silences and the patriarchal conditions that produce them, and women's silences as political and aesthetic practices. We will discuss how to respond to textual silences, and those in oral histories, and explore how we can use them to illuminate not just which stories are told and untold, or silenced and suppressed, but how these stories and their silences affect us as their listeners. How do we negotiate and understand the construction of a silence? How can we highlight the absences that we uncover but also respect the silences that we encounter?

We will read core feminist texts on silence by, for example, Tillie Olson, Audre Lorde, Adrienne Rich, Cherríe Moraga, Gloria E. Anzaldúa and Susan Sontag and discuss the artistic practices of Agnes Bernice Martin, Martha Rosler, Eva Leitoif, Cori Olinghouse, and Hera Büyüktaşçıyan.

Women of Archaic and Classical Greece

Course convenor: Karolina Sekita (karolina.sekita@classics.ox.ac.uk)

If you would like to meet women from around 2500 years ago, and learn about their lives, this course is for you. It will offer you an opportunity to explore various female presences, including, but not limited to, the worlds of family life, fashion, politics and social life, philosophy, magic and religion. It will allow you to work not only with written texts, but also with various archaeological materials (the course will start in the Ashmolean Museum in Oxford) which will make ancient Greek women's world(s) more accessible and turn the alien into familiar. The course is also meant to allow participants to understand various methodological intricacies which the study of antiquity involves and to gain a fresh perspective on 'familiar' cultural phenomena, and to explore and problematise a range of constructions of women and their identities.

Feminist and Queer Theologies

Course convenor: Michael Oliver (michael.oliver@theology.ox.ac.uk)

In the last fifty years or so, developments in feminist discourses and gender studies have had significant impact on the field of Christian theology. In this option, we will explore a range of problems and insights brought to Christian theology by these discourses and the ways in which it has responded, adapted, and been transformed. While some have confronted traditional forms of Christianity—and its complicity in misogyny, patriarchy, heterosexism, etc.—taking an oppositional stance, others have sought reform from within. We will track this engagement by looking at earlier feminist approaches and critiques of the Christian tradition, constructive feminist theological approaches, and the growing field of queer theology. As feminist discourse became more engaged with gender studies and queer theory, so too did feminist and liberation theologies. Thus queer theology began to emerge as a wave of theological discourse that took seriously the insights of queer theory, particularly the way in which it destabilizes essentialist notions of identity and the impact that has on previous (gay and lesbian) liberation and feminist theologies. Throughout this course we will be guided by a critical analysis of the ways that feminist and queer theologies have developed and the impact that has made on Christianity and its position in Western society.

HILARY TERM 2019

*Students must choose an option course **by the end of Michaelmas Term** and email their choice (first and second) to womens-studies@humanities.ox.ac.uk. They should arrange to meet the option tutor by the end of Michaelmas term to discuss areas of interest, and to receive a reading list. At this meeting, the option tutor will discuss teaching arrangements for Hilary Term.*

Certain Hilary Term options recommend advance preparation during Michaelmas Term (see the list below); if you are interested in taking one of these, you need to contact the relevant option tutor before the start of Michaelmas Term.

Early 'Feminisms'

Course convenor: Lynn Robson

Women thinking and writing about women's sexual, social, cultural, political and economic roles are much in evidence in the centuries before the word 'feminism' entered the English language in the late 19th century. This option offers the opportunity to study fiction and non-fiction; poetry, prose and drama from the early 17th to late 18th centuries. Reading these texts will allow students to engage in a dialogue between 20th/21st century 'feminisms' and those from earlier centuries, testing the impact that considerations of social rank, political affiliation, religious belief and educational opportunities have on women's writing and how they use that writing to reflect on and negotiate their roles within their own societies.

Writers will include: Aemilia Lanyer, Rachel Speght, Katherine Philips, Margaret Cavendish, Aphra Behn, Mary Astell, and Mary Wollstonecraft.

Topics will include: the *querelle des femmes*; the creation of female utopias; women's education; negotiation of the public literary sphere, and the argument for political and social rights.

Gender and Development

Course convenor: Maria Jaschok (maria.jaschok@geh.ox.ac.uk)

MAXIMUM NUMBER OF STUDENTS: 10

Please email Dr Jaschok at the start of Michaelmas Term and she will direct you to optional preparatory classes held in Michaelmas Term.

This course is designed to provide students the conceptual tools to understand the links between gender and development at a theoretical as well as policy level. The course will cover theories on gender and development, review a variety of gender and development programmes put in place by government and donor agencies, explore the range and impact of NGOs' women empowerment initiatives, and review critiques of the gender and development debates by third world and Muslim feminists. By the end of the course, students should be able to pursue academic research on these themes or apply this learning to design actual development programmes.

Women and Medieval Literature

Course convenor: Helen Swift (helen.swift@st-hildas.ox.ac.uk)

MAXIMUM NUMBER OF STUDENTS 5-6

It is strongly recommended that students choosing this option have a knowledge of French and that they let the course convenor know as early as possible of their intention to choose the topic in order to access background resources in Medieval French Literature.

Although most medieval texts were seemingly written by men and some of them with a fairly misogynistic bias, women were absolutely central to Medieval French Literature. The focus of this course will be twofold. In the first place, it will examine gender issues and women's status in the work of French medieval women writers (such as Marie de France and Christine de Pizan). In the second place, it will envisage the place of women in male-authored texts, whether as characters, patrons or addressees of lyric poems.

Women's Poetry (1700-1830)

Course convenor: Christine Gerrard (christine.gerrard@ell.ox.ac.uk)

NB: this is an option shared with the Faculty of English

This course will explore the rich diversity of verse written by women poets during the eighteenth century and Romantic era. The approach will be thematic and generic, focusing on issues such as manuscript versus print culture, women's coterie writing, the imitation and contestation of male poetic models, amatory and libertine poetry, public and political verse on issues such as dynastic struggle, revolution and slavery, and representations of domestic and manual labour. Students will be encouraged to explore the work of less familiar female poets and to pursue original lines of research. We will be paying particular attention to the work of Ann Finch, Sarah Fyge Egerton, Mary Collier, Mary Leapor, Lady Mary Wortley Montagu, Martha Fowke, Anna Laetitia Barbauld, Ann Yearsley, Charlotte Smith, Hannah More and Anna Seward.

Women's Life Writing and Social and Political Change in Britain and Ireland, 1780 to the present

Course convenor: Christina de Bellaigue (christina.debellaigue@history.ox.ac.uk)

NB: this is an option shared with the Faculty of History. Therefore the deadlines used by the Faculty of History will apply to coursework which will need to be submitted by the end of Week 9 of Hilary Term.

This option will analyse a very broad range of women's life writing, from diaries to oral history to published memoir. We will investigate the relationship between writing, experience, memory and gender, and explore whether we can conceive of gendered or feminine memory, writing or experience. In the process we will explore women's participation in some important social and political movements (for example feminism and nationalism) through their life writing, and explore the place of life writing within these

movements. Finally, we will examine shifts and continuities in women's familial and sexual identities, including "girlhood" and life-cycle changes.

Feminism and Queer Theory

Course convenor: Emily Cousens (evcousens@gmail.com)

This option will give students the opportunity to critically examine the relationship between feminism and queer theory. Queer Theory is intentionally difficult to define. However, this course will explore the question 'what does queer theory mean for feminism?' – both interrogating the implications of each field on the other as well as probing the question of what feminists might want from queer theory. Whereas theorists like Janet Halley embrace feminism's displacement by queer theory, for Judith Butler, the goal is to establish the 'constitutive interrelationship' of these two fields. The issue of how best to articulate a politics of sexuality is at stake and students will be encouraged to develop their own original reflections on the matter.

The course will begin by considering alternative genealogies of queer theory including: AIDS activism, the feminist sex wars, transnational feminism and the 'linguistic turn' in philosophy. It will then use these different histories and queer critiques of identity to interrogate the politics of lesbian feminism. A feminist lens will then be applied to the debate over queer temporalities, with the assumptions and implications of Lee Edelman's polemical *No Future* for differently gendered subjects being contrasted with those of José Muñoz's *Cruising Utopia*. These reflections will then lead to a focus on the renewed emphasis on experience articulated through the work of theorists working with 'affect'. 'Feminist feelings' will be considered in light of the work of theorists such as Eve Kosofsky Sedgwick and Heather Love and the second-wave slogan of 'the personal is political' will be reflected upon in light of these more recent developments in modes of articulating the embodied and subjective dimensions of sexuality.

Gendered Bodies in Visual Art and Culture

Course Convenor: Maria Luisa Coelho (maria.desousacoelho@lang.ox.ac.uk)

This option examines the representation of the gendered body in contemporary art and visual culture, and will consider a range of visual media, such as advertising, painting and photography. Different kinds of body image and forms of embodiment will be encountered, including work which has a strong bodily resonance but which does not obviously depict the human figure, such as abstract, fragmented or artificial bodies. We will address these different forms of embodiment by engaging with theories produced in several critical contexts, such as feminism, psychoanalysis, semiotics and postcolonialism, and we will discuss concepts such as abjection, performativity, fetishism, spectacle, repression and empowerment in relation to specific examples of bodily representation. The body images we will examine include those where masculinity or femininity is more firmly inscribed, but also others that destabilize conventional gender norms. This option aims to provide an understanding of key concerns in contemporary visual art and culture in relation to questions of identity and politics, sexuality and gender.

Crossing fiction and theory: African women writers and African feminism in conversation

Course Convenor: Dorothee Boulanger (dorothee.boulanger@mod-langs.ox.ac.uk)

This option seeks to explore feminist theory through the lens of African fiction written by women authors. Each session will look at a text of fiction (novels by writers such as Tsi-Tsi Dangarembga, Yvonne Vera, Mariama Bâ, Chimamanda Ngozi Adichie) and theoretical sources about African feminism, in order to interrogate the necessity and specificity/ies of a distinctly African form of feminism. At a time when Western control over the production and dissemination of knowledge is increasingly denounced, exploring both African fiction and theory allows one to engage in epistemic debates surrounding the coloniality of power. Using fiction to do so, furthermore, displaces Western disciplinary boundaries and captures the historical relevance and political essence of African narratives. Among the major themes of study we will look at patriarchy and the household, motherhood, gender and the body, religion and the sacred, sexual violence, oral culture, the division of labour, race and diasporic feminist identities.

Sex before the sexual revolution, Europe 1880-1960

Course Convenor: Christina Benninghaus (christina.benninghaus@history.ox.ac.uk)

The history of sexuality has come of age. What used to be a somewhat niche subject has developed into a vibrant field of historical inquiry. This option will provide students with a thorough understanding of the historiographical development of the field and of current debates. Primary materials including expert publications, advice literature, court cases, newspaper reports, advertisements, films and personal writings will be studied alongside research literature. Historical themes include the emergence of sexology as a field of expertise and the corresponding construction of sexual identities; changing ideas and expectations regarding marriage, reproduction and heterosexuality; city life, popular culture and the consumption of sex; sex reform movements and demands for sexual autonomy; transgender, transsexuality and the negotiation of binaries. As indicated, our historical inquiry will focus on the period between the late 19th and the middle of the 20th century. Geographically, our focus will be on Britain and continental Europe, a culturally diverse sphere connected by history and religion and the circulation of discourses, practices and people, yet also torn apart by nationalism, two World Wars and by the unequal pace of economic and cultural development.

Assessment

Assessment structure

The MSt in Women's Studies is examined on the basis of pre-submitted essays and a dissertation by a Board of Examiners drawn from the five faculties centrally involved in the course (Classics, English, Modern History, Modern Languages and Philosophy). The examiners reserve the right to summon any candidate for a *viva voce* examination. They may award a Distinction or a Merit for excellence in the whole examination.

The Examination Regulations for MSt in Women's Studies may be found at:

<https://www.admin.ox.ac.uk/examregs/2019-20/mosinwomestud/studentview>

Students should familiarise themselves with these regulations at an early stage in the year, and be aware of all relevant deadlines.

There are three examined elements to MSt in Women's Studies:

- Two option essays (up to 7,000 words, and not less than 6,000 words, including footnotes and appendices but excluding bibliography)
- One dissertation (up to 12,000 words, and not less than 10,000 words, including footnotes and appendices but excluding bibliography). The dissertation is double-weighted.

- **Option essays**

A form detailing the titles and proposed topics for the Michaelmas Term Option essay and Hilary Term Option essay, countersigned by the dissertation supervisor, must be submitted electronically to the Chair of the Examination Board (c/o womens-studies@humanities.ox.ac.uk) not later than **Friday of Week 5 of Hilary Term** (see [Canvas](#) for the form).

No subsequent change of topic or of title will be permitted to the **Michaelmas Term Option after Friday of Week 5 of Hilary Term**, without the written consent from the Chair of the Examination Board.

No subsequent change of topic or of title will be permitted to the **Hilary Term Option after Friday of Week 8 of Hilary Term**, without the written consent from the Chair of the Examination Board.

- **Dissertation**

Initial discussions about the topic of the short dissertation (of up to 12,000 words, and not less than 10,000 words, including footnotes and appendices but excluding bibliography) **should take place in Michaelmas Term**. Each student should discuss with Dr Goulimari the proposed research area, so that they can arrange for a dissertation supervisor to be appointed, **by the end of 6th Week of Michaelmas Term at the latest**.

A form detailing the title and subject of the dissertation, countersigned by the dissertation supervisor, must be submitted electronically to the Chair of the Examination Board (c/o

womens-studies@humanities.ox.ac.uk not later than **Friday of Week 5 of Hilary Term**. (see Canvas for the form).

No subsequent change of topic or of title will be permitted to the Dissertation **after Friday of Week 4 of Trinity Term**, without the written consent from the Chair of the Examination Board.

Submission

Written work, essays and dissertation, must be submitted by uploading it to the Assignments Section of the MSt in Women's Studies WebLearn only; no concomitant copy submission may be submitted, for any purpose. Electronic submissions must be received by the deadline; technical problems external to the WebLearn system will not be accepted as grounds for excusing lateness. Written work shall be submitted as word-processed files converted to PDF using the course coversheet as first page of the work. File naming conventions are to be found in the Examination Conventions in Appendix 3.

Further instructions, and training if required, will be made available during Michaelmas Term.

Please see [the Canvas course website](#) for the form on which to apply for approval of titles, **Appendix 1 on plagiarism and research integrity**, **Appendix 2 for guidelines as to presentation**, and **Appendix 3 for the examination conventions**.

The WebLearn site for assessment submission is:

https://weblearn.ox.ac.uk/portal/site/:humdiv:xhumdiv:womens_stu:submissions

Michaelmas Option Essay

The Michaelmas Option course must be submitted **not later than noon on Friday 8th Week of Hilary Term**. Students must also submit a brief abstract (no more than 300 words) outlining the rationale and the approach of the option essay. The written work must bear the candidate's examination number but neither their name nor the name of their college.

The written work must be accompanied by a signed statement by the candidate that it is their own work, except where otherwise indicated.

Late submission may incur penalties, as will work that exceeds the word limit.

Hilary Option Essay

The Hilary Option course must be submitted **not later than noon on Friday 1st Week of Trinity Term**. Students must also submit a brief abstract (no more than 300 words) outlining the rationale and the approach of the option essay. The written work must bear the candidate's examination number but neither their name nor the name of their college.

The written work must be accompanied by a signed statement by the candidate that it is their own work, except where otherwise indicated.

Late submission may incur penalties, as will work that exceeds the word limit.

Dissertation

The Dissertation must be submitted **not later than noon on Friday 8th Week of Trinity Term**. Students must also submit a brief abstract (no more than 500 words) outlining the rationale and the approach of the option essay. The written work must bear the candidate's examination number but neither their name nor the name of their college.

The written work must be accompanied by a signed statement by the candidate that it is their own work, except where otherwise indicated.

Late submission may incur penalties, as will work that exceeds the word limit.

Failure to meet deadlines for submitted work

A candidate who fails to submit any of the required three written elements (two option essays and a dissertation) by the dates specified above shall be deemed to have withdrawn from the examination.

Students should pay particular attention to the Hilary Term deadline for approval of topics/subjects. It is their responsibility to consult their supervisors or Option tutors in good time so as to meet the deadline, which is not negotiable. If you feel you need an extension, in case of illness or other relevant circumstances, you will need to speak to your College Senior Tutor who, if in agreement, will apply to the Proctors on your behalf.

[Examination conventions](#)

Examination 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, use of viva voce examinations, penalties for late submission, and penalties for over-length work.

The examination conventions are to be found in Appendix 3.

[Feedback](#)

Opportunities for informal feedback will be provided through discussion with tutors in the small-group teaching environment of the Option courses, interaction with peers (such as

feedback on an oral presentation) in the core course seminars, and discussion with peers and the Academic Mentor in the informal weekly sessions that she convenes. You may also meet with your College Advisor to discuss your academic progress, as s/he will have access to your academic tutors' termly feedback via GSR (see below).

Formative feedback will be provided by tutors on work completed (whether readings prepared, an oral presentation or an essay) during the Option courses; in particular, your Option tutor will give written feedback and a general indication of standard on a draft of the submitted essay, where the draft has been provided in a timely manner (see above). Supervisors will also supply feedback on preparatory work for the Dissertation through oral discussion in supervision meetings and through written feedback on a draft. All your tutors will provide termly written feedback on your progress via the Graduate Supervision Reporting (GSR), an online reporting system (explained in full below).

When students' submitted work (the two Option essays and the Dissertation) is summatively assessed by the Exam Board for MSt in Women's Studies, the detailed mark scheme supplied as part of the Examination Conventions in Appendix 3 of this Handbook is used. Every piece of work is double-marked. A feedback sheet, including the examiners' agreed comments on the marks for the Option essays and Dissertation, is also provided to each candidate after the release of marks. Each year's Exam Board produces a report, which, together with that year's External Examiner's report, is available for students to consult on WebLearn. The report does not identify individual performance, but offers generic feedback on cohort performance and comment on process.

The process of assessment examination is anonymous. In order to minimise any possibility of students being identified, no acknowledgments are to be included in the summative assessments.

Graduate Supervision Reporting (GSR)

At the end of each term, option tutors or dissertation supervisors will submit a report on your academic progress. To facilitate this reporting, the University operates an online Graduate Supervision Reporting (GSR). Within this system, you have the opportunity to contribute to your termly reports by reviewing and commenting on your own progress.

You are strongly encouraged to take the opportunity to review and comment on your academic progress, any skills training you have undertaken or may need to undertake in the future, and on your engagement with the academic community (e.g. seminar/conference attendance).

The reports will review and comment on your academic progress and performance during the current term and assess skills and training needs to be addressed during the next term. They will form the basis for feedback on your progress, for identifying areas where further work is required, for reviewing your progress against an agreed timetable, and for agreeing plans for the term ahead.

When reporting on academic progress, you should review progress during the current term, and measure this progress against the timetable and requirements for your programme of study and briefly describe which subject-specific research skills and more general personal/professional skills you have acquired or developed during the current term. You should include attendance at relevant classes that form part of your programme of study and also include courses, seminars or workshops offered or arranged by faculties in the Humanities Division. Students should also reflect on the skills required to undertake the work they intend to carry out. You should mention any skills you do not already have or you may wish to strengthen through undertaking training.

If you have any complaints about the supervision you are receiving, you should raise this immediately with one Dr Goulimari. Do not wait for the end-of-term supervision reporting process.

Students are asked to report in weeks 6 and 7 of term. Once you have completed your sections of the online form, it will be visible to the directors and to your College Advisor. When the report by one of the convenors is completed, you will be able to view it, as will your College Advisor. College advisors are a source of support and advice to students, and it is therefore important that they are informed of your progress, including concerns (expressed by you and/or your supervisor). It is, however, to Prof Garnett or Dr Goulimari, the co-directors of the programme, that you should turn if any problems with the programme need addressing directly.

To access GSR, please visit <https://www.ox.ac.uk/students/selfservice?wssl=1> You will be able to log on to the site using your single sign-on details. Full details of how to use the site are provided at the on-line help centre; however, should you need additional support, please contact your Graduate Studies Administrator in the first instance.

Good academic practice and avoiding plagiarism

Plagiarism is presenting someone else's work or ideas as your own, with or without their consent, by incorporating it into your work without full acknowledgement. All published and unpublished material, whether in manuscript, printed or electronic form, is covered under this definition. Plagiarism may be intentional or reckless, or unintentional. Under the regulations for examinations, intentional or reckless plagiarism is a disciplinary offence. When you submit a piece of work for assessment, you will be required to sign a certificate confirming that it represents your own unaided work. Further guidance on plagiarism may be found here: www.ox.ac.uk/students/academic/guidance/skills/plagiarism

Properly referencing your sources in written work can not only help you to avoid breaking the University's plagiarism rules, but can also help you to strengthen the arguments you make in your work. The University's advice on referencing may be found in Appendix 2 below. Further general guidance on referencing may be found here: <https://www.ox.ac.uk/students/academic/guidance/skills/referencing>

Entering for University examinations

The Oxford Students website gives information on the examination entry process and alternative examination arrangements: www.ox.ac.uk/students/academic/exams.

Candidates should not under any circumstances seek to make contact with individual internal or external examiners

Examiners' reports

You can access past examiner's reports on the course [Canvas](https://canvas.ox.ac.uk/courses/14667) site
<https://canvas.ox.ac.uk/courses/14667>

Other skills training

Skills development, employability and careers support

There are a number of services and programmes across the University that provide support in developing yourself both personally and professionally. These opportunities complement the development opportunities provided through your own activities – within and beyond your research - and those provided by your faculty.

Humanities Researcher Development and Training Programme

The Humanities Researcher Development and Training Programme is a comprehensive personal and professional development programme of events, opportunities, workshops and resources to support and develop Humanities researchers at all stages of their career from postgraduate level upwards. Some opportunities are bespoke and developed in-house; others are provided through external partners, student support services or in partnership with faculties. The programme serves all the faculties of the Humanities Division and any researchers working in Humanities-related subject areas.

The aims of the programme are:

- To train our postgraduate students and postdoctoral researchers to become research leaders of the future
- To empower postgraduate students and postdoctoral researchers to become pioneers in a range of careers and professions, within and beyond the sphere of higher education
- To enhance our postgraduate students' and postdoctoral researchers' disruptive voice as active citizens who are confident speaking truth to power, and as ambassadors for the Humanities

Experiential, hands-on learning is fundamental to our approach, with student-led and early career researcher-led initiatives and projects being generated and supported through a range of funds and initiatives such as the AHRC-TORCH Graduate Fund, Student Peer Review College, and the annual Public Engagement with Research Summer School. All of these mechanisms are in turn run (with support from the Researcher Development and Training Manager) by early career researchers themselves.

How to get involved

The Humanities Researcher Development and Training Programme is open to all postgraduate students (Master's and DPhil) and early career researchers (including college appointments and those on teaching-only contracts) in the Humanities Division.¹ An extensive programme of opportunities runs throughout the academic year, arranged into a number of 'pathways':

Business and Entrepreneurship – pitch an idea to the Humanities Innovation Challenge Competition and win £2,000, or find out what history can teach us about entrepreneurship through the Said Business School's series of lectures on 'Engaging with the Humanities'

¹ Postgraduate students in social sciences who are in receipt of AHRC funding are also eligible to participate.

Career Confidence – explore your options, develop your CV, draft cover letters for roles within or beyond academia, practise fellowship interview techniques, enhance your digital profile or learn how to give a teaching presentation. We work closely with the Careers Service, who offer tailored support for postgraduate and postdoctoral researchers (see below)

Digital Humanities – learn how to encode text, 3D-scan museum objects and write code, or participate in the world-leading Digital Humanities at Oxford Summer School

Heritage – network with industry leaders in the heritage sector, learn how to set up a research collaboration with a heritage organisation, take a tour of a museum under development with a lead curator, or contribute to [Trusted Source](#), the National Trust’s research-led online knowledge bank

Public Engagement with Research – create a podcast, practise on-camera interviews, learn the techniques of ‘storytelling’ when talking about your research, apply for funding to support a public engagement project for your research through the Graduate Fund, or participate in the annual [Public Engagement with Research Summer School](#)

Preparation for Academic Practice – attend workshops on writing journal articles, preparing for the DPhil viva, organising a conference, or using EndNote. Pitch your idea for a monograph to editors from world-leading publishing houses, and prepare a fieldwork application for ethical review.

Creative Industries – participate in workshops led by organisations in the creative industries, develop a research collaboration, or learn about career opportunities in this sector

Teaching – build on the training offered by your faculty (Preparation for Learning and Teaching at Oxford) and gain accreditation to the Staff and Educational Development Association by enrolling in [Developing Learning and Teaching](#) seminars. Attend workshops on applying your teaching experience to the job application process, or learn how to teach with objects at the Ashmolean Museum.

All our events and opportunities are **free** to attend, and a number of workshops, particularly those in the ‘Preparation for Academic Practice’ pathway, are repeated each term. See www.torch.ox.ac.uk/researcher-training for the calendar of upcoming events and for more information about the programme. You can also email the Humanities Researcher Development and Training Manager, Caroline Thurston, at training@humanities.ox.ac.uk if you have any queries.

[Opportunities to engage in the wider research community](#)

Students are encouraged to benefit from exposure to a variety of forms of scholarship available via research centres and seminars. Students are able to access a number of events in Oxford, the UK and, occasionally, abroad.

Students should also feel welcome to discuss their future professional plans with the Academic Mentor and the co- directors. Some of the lunchtime meetings can be used to invite in external speakers representing different career directions for informal discussion.

- **Oxford Feminist Thinking Seminar and Graduate Conference**

The Feminist Thinking research seminar takes place in Hilary and Trinity Terms in the form of 3-4 events per term: speakers presenting papers or panels debating a topic. The Feminist Thinking Graduate Conference is a full-day event taking place on Saturday of Week 4 of Trinity Term. Both are organised by the course cohort, with particular students co-chairing the organising committee. This is a unique opportunity of academic and professional development for our students.

Students should attend this seminar regularly. Further details will be released at the beginning of Michaelmas Term.

Convenors:

Prof Jane Garnett: jane.garnett@history.ox.ac.uk rr@history.ox.ac.uk

Dr Pelagia Goulimari: pelagia.goulimari@ell.ox.ac.uk

Emily Cousens: emily.cousens@humanities.ox.ac.uk

- **Women in the Humanities**

We encourage students to take advantage of other opportunities on offer through the Women in the Humanities research programme

<http://torch.ox.ac.uk/womenandhumanities>

Other lectures and seminars

Students are encouraged to go to lectures and seminars organised by individual faculties which might help them to frame their immediate or future projects.

Lecture lists for all faculties and departments are available at:

<http://www.ox.ac.uk/students/academic/guidance/lectures>

Previous students have, for example, found helpful resources in Philosophy.

Student representation, and evaluation and feedback

Course representation

The MSt in Women's Studies is run by the Steering Committee for Women's Studies, on which members of all five faculties centrally involved in the course are represented. The Committee is chaired by the co-directors. The Committee meets once a term, and a representative of the student cohort is invited to each meeting to offer, at the start of that meeting, an oral report relaying the students' sources of satisfaction and/or concerns with the course at that point in time, and to discuss these with Committee members. There is no formal process by which the representative is elected; the co-directors delegate this decision to the students themselves and are very happy for the role to rotate across terms and/or for two students to attend the meeting.

The Humanities Division hosts a Graduate Joint Consultative Forum to discuss issues of common interest to students across the Humanities as well as to seek student views on a range of topics relevant to them. Meetings are normally held once per term. Membership will be established at the start of the academic year.

Student representatives sitting on the Divisional Board are selected through a process organised by the Oxford University Student Union (Oxford SU). Details can be found on the Oxford SU website, <https://www.oxfordsu.org/>

Opportunities to provide evaluation and feedback

Students on full-time and part-time matriculated courses are surveyed once per year by the university 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 <https://www.ox.ac.uk/students/life/student-engagement?wssl=1>

As described above, students can offer feedback during the year via representation at the termly Steering Committee meetings. The feedback is discussed at that meeting and an appropriate response or action determined by the Committee. Students may also offer feedback via their GSR self-reporting, in which case either co-director may get in touch with the student to respond to their concerns or wishes.

At the end of the course, the co-directors convene an open discussion meeting with the cohort and also send out a course evaluation questionnaire. Feedback gathered from both of these is taken to the Steering Committee meeting in Michaelmas Term of the following year for analysis and any appropriate action in response.

Student life and support

Who to contact for help

Dr Goulimari, is available to assist students in all aspects of their studies, including pastoral support. The Academic Mentor may also offer advice and support.

Each college has its own system of support for students. Please refer to your College handbook or website for more information on whom to contact and what support is available through your college.

Colleges have many officers with responsibility for pastoral and welfare support. These include the college Tutor for Graduates, a designated College Advisor for each student, the Chaplain, other designated welfare advisors and peer supporters, and the college nurse and doctor. In addition there is peer support from the Middle Common Room (MCR), which elects student officers with special responsibility for welfare. These liaise with the central Oxford University Students Union.

Both colleges and faculties have appointed Harassment Advisers within a network of such advisers organised centrally.

Financial support is available from central university and college hardship funds. Details of the wide range of sources of support are available more widely in the University are available from the Oxford Students website (www.ox.ac.uk/students/welfare), including in relation to mental and physical health and disability.

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: www.ox.ac.uk/students/shw/peer

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

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

Complaints and appeals

Complaints and academic appeals within the Humanities Division

The University, the Humanities Division and the Steering Committee for the MSt in Women's Studies all hope that provision made for students at all stages of their course of study will make the need for complaints (about that provision) or appeals (against the outcomes of any form of assessment) infrequent.

Nothing in the University's complaints procedure precludes 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). This is often the simplest way to achieve a satisfactory resolution.

Many sources of advice are available within colleges, within faculties/departments and from bodies like Student Advice Service provided by Oxford SU or the Counselling Service, which have extensive experience in advising students. You may wish to take advice from one of these 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 Steering Committee for MSt in Women's Studies, then you should raise it with the Assistant Registrar (Education) of the Humanities Division, Pádraig O'Connor. who will attempt to resolve your concern/complaint informally.

If you are dissatisfied with the outcome, then you may take your concern further by making a formal complaint to the University Proctors. The procedures adopted by the Proctors for the consideration of complaints and appeals are described on the [University Student Handbook](#) webpage:

- <https://www.ox.ac.uk/students/academic/student-handbook?wssl=1>
- the relevant Council regulations www.admin.ox.ac.uk/statutes/regulations/247-062.shtml

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 defined as a formal questioning of a decision on an academic matter made by the responsible academic body.

For taught graduate courses, a concern which might lead to an appeal should be raised with your college authorities and the individual responsible for overseeing your work. It must not be raised directly with examiners or assessors. If it is not possible to clear up your concern in this way, you may put your concern in writing and submit it to the Proctors via the Senior Tutor of your college.

As noted above, the procedures adopted by the Proctors in relation to complaints and appeals are described on the Student Handbook webpage:

- <https://www.ox.ac.uk/students/academic/student-handbook?wssl=1>
- the relevant Council regulations www.admin.ox.ac.uk/statutes/regulations/247-062.shtml

Please remember in connection with all the academic appeals that:

- The Proctors are not empowered to challenge the academic judgement of examiners or academic bodies;
- The Proctors can consider whether the procedures for reaching an academic decision were properly followed; i.e. whether there was a significant procedural administrative error;

whether there is evidence of bias or inadequate assessment; whether the examiners failed to take into account special factors affecting a candidate's performance;

- On no account should you contact your examiners or assessors directly.

Student societies

There are over 200 clubs and societies covering a wide variety of interests available for you to join or attend, including clubs and societies for music, sports, dancing, literature, politics, performing arts, media, faiths, national and cultural groups, volunteering and many more. Many of these societies are represented at the Oxford SU Freshers' Fair, which is held in Week -1 before Michaelmas Term at Oxford University Exam Schools. For lists of clubs and societies and for more information visit: <http://www.ox.ac.uk/students/life/clubs>.

Policies and regulations

The University has a wide range of policies and regulations that apply to students. These are easily accessible through the A-Z of University regulations, codes of conduct and policies available on the Oxford Students website:

www.ox.ac.uk/students/academic/regulations/a-z

Facilities

University Card

Your University Card provides you with access to facilities and services such as libraries, computing services and the Language Teaching Centre. In some colleges and faculties you will also need the card as a payment card or to enter buildings. The University Card also acts as a form of identity on college or University premises. Cards are issued to you by your college on arrival in Oxford once registration has been completed.

Libraries

Oxford is extremely rich in libraries, and students should use them to the full. The Bodleian Library, which is housed in various buildings in the centre of the city (the Old Bodleian, the Weston Library), the Radcliffe Camera and the Radcliffe Science Library) is a major reference library.

In addition, each faculty and college has a lending library (and reference collection of periodicals). For the theoretical literature relating to women's studies the Radcliffe Camera and the Philosophy materials in the Lower Reading Room of the Bodleian, together with the lending collections of the Taylor Institution (Modern Languages), the Philosophy, English and Politics libraries will be particularly useful. The Taylor Institution has a special section dedicated to Women's Studies, which is stocked with materials relevant to the core courses. Colleges vary in their holdings, but most college librarians invite suggestions for book purchases.

IT and email

All users of the University's computer network should be aware of the University's rules relating to computer use, which can be found on the website at <http://www.it.ox.ac.uk/rules>.

Once you have received your University Card and activated your Oxford SSO account, you will be able to find out your email address from IT Service's registration website: https://register.it.ox.ac.uk/self/user_info?display=mailin. Access to email is available through Nexus webmail (<https://owa.nexus.ox.ac.uk/>), using a desktop client such as Outlook, Thunderbird or Mac Mail, or using a mobile device such as an iPhone/iPad, Android phone/tablet or Blackberry. For client configuration information see the web pages at <http://www.it.ox.ac.uk/welcome/nexus-email>. The email system is controlled by Oxford University's IT Services and problems should be referred to them.

You are encouraged to use your University email address as your main email address and should check your University account regularly. This will be one of the main ways in which supervisors, administrative staff and other members of the University contact you. It is not practicable to keep track of private email addresses for each individual student.

The Graduate Studies Administrator maintains an email list for circulating important information and other announcements to students.

The IT Services Help Centre at 13 Banbury Road provides a single location and point of contact for user support services, including the following:

- access to extensive PC and Macintosh equipment and software, printing, scanning, email, internet access and self-teach materials;
- computer problem solving and advice;
- advice on the use of computers and help in choosing what to buy;
- an online shop.

The Help Centre is available at the following times:

- For phone contact via 01865 (6)12345 (please have your University Card to hand): available 24/7
- For pre-booked appointments: 8:30am to 4:00pm Monday to Friday
- For emailed enquiries: these can be sent at any time and will be processed between 8:30am and 5:00pm

Further information on all these services can be found on the IT Services website: <http://help.it.ox.ac.uk/helpcentre/index>.

Appendix 1: Plagiarism and Research Integrity

Plagiarism in the research and writing of essays and dissertations

Definition

Plagiarism is the use of material appropriated from another source or sources, passing it off as one's own work. It may take the form of unacknowledged quotation or substantial paraphrase. Sources of material here include all printed and electronically available publications in English or other languages, or unpublished materials, including theses, written by others.

Plagiarism also includes the citation from secondary sources of primary materials which have not been consulted, and are not properly acknowledged (see examples below).
Why does plagiarism matter?

Plagiarism is a **breach of academic integrity**. It is a principle of intellectual honesty that all members of the academic community should acknowledge their debt to the originators of the ideas, words, and data which form the basis for their own work. Passing off another's work as your own is not only poor scholarship, but also means that you have failed to complete the learning process. Deliberate plagiarism is unethical and can have serious consequences for your future career; it also undermines the standards of your institution and of the degrees it issues.

What to avoid

The necessity to reference applies not only to text, but also to other media, such as computer code, illustrations, graphs etc. It applies equally to published text drawn from books and journals, and to unpublished text, whether from lecture handouts, theses or other students' essays. You must also attribute text or other resources downloaded from web sites.

There are various forms of plagiarism and it is worth clarifying the ways in which it is possible to plagiarise:

- **Verbatim quotation without clear acknowledgement**

Quotations must always be identified as such by the use of either quotation marks or indentation, with adequate citation. It must always be apparent to the reader which parts are your own independent work and where you have drawn on someone else's ideas and language.

- **Paraphrasing**

Paraphrasing the work of others by altering a few words and changing their order or by closely following the structure of their argument, is plagiarism because you are deriving your words and ideas from their work without giving due acknowledgement. Even if you include a reference to the original author in your own text you are still creating a misleading impression that the paraphrased wording is entirely your own. It is better to write a brief summary of the author's overall argument in your own words than to paraphrase particular

sections of their writing. This will ensure you have a genuine grasp of the argument and will avoid the difficulty of paraphrasing without plagiarising. You must also properly attribute all material you derive from lectures.

- **Cutting and pasting from the Internet**

Information derived from the Internet must be adequately referenced and included in the bibliography. It is important to evaluate carefully all material found on the Internet, as it is less likely to have been through the same process of scholarly peer review as published sources.

- **Collusion**

This can involve unauthorised collaboration between students, failure to attribute assistance received, or failure to follow precisely regulations on group work projects. It is your responsibility to ensure that you are entirely clear about the extent of collaboration permitted, and which parts of the work must be your own.

- **Inaccurate citation**

It is important to cite correctly, according to the conventions of your discipline. Additionally, you should not include anything in a footnote or bibliography that you have not actually consulted. If you cannot gain access to a primary source you must make it clear in your citation that your knowledge of the work has been derived from a secondary text (e.g. Bradshaw, D. *Title of book*, discussed in Wilson, E., *Title of book* (London, 2004), p. 189).

- **Failure to acknowledge**

You must clearly acknowledge all assistance which has contributed to the production of your work, such as advice from fellow students, laboratory technicians, and other external sources. This need not apply to the assistance provided by your tutor or supervisor, nor to ordinary proofreading, but it is necessary to acknowledge other guidance which leads to substantive changes of content or approach.

- **Professional agencies**

You should neither make use of professional agencies in the production of your work nor submit material which has been written for you. It is vital to your intellectual training and development that you should undertake the research process unaided. Under Statute XI on University Discipline, all members of the University are prohibited from providing material that could be submitted in an examination by students at this University or elsewhere.

- **Autoplagerism**

You must not submit work for assessment which you have already submitted (partially or in full) to fulfil the requirements of another degree course or examination, unless this is specifically provided for in the special regulations for your course.

Relating principles of plagiarism to the research and writing of essays and the dissertation on the MSt in Women's Studies

- Essays and dissertations will invariably involve the use and discussion of material written by others, with due acknowledgement and with references given. This is standard practice, and can clearly be distinguished from appropriating without acknowledgement, and presenting as your own material produced by others, which is what constitutes plagiarism. It is possible to proceed in two ways if you wish to present an idea or theory from one of your sources.
- An argument, for example, from Raymond Gillespie's work on religion in Ireland in the early modern period might be presented by direct quotation as follows:
'The idea of providence [became] powerfully divisive in early modern Ireland since each confessional group was convinced that it had unique access to the power of God.'²

Or, you might paraphrase:

Providence caused conflict in early modern Ireland: each confession claimed particular Divine favour.³

If you adopt the latter course, be aware that you should be expressing ideas essentially in your own words and that any paraphrased material should be brief.

When you conduct research for your dissertation, you should always consult the primary materials, as far as possible, rather than depending on secondary sources. The latter will often point you in the direction of original sources, which you must then pursue and analyse independently.

There may, however, be some occasions on which it is impossible to gain direct access to the relevant primary source (if, for example, it is unprinted and located in a foreign or private archive, or has been translated from a language with which you are unfamiliar). In these circumstances, you may cite from the secondary source, with full acknowledgement. This should be in the following form, here in a Welsh-language example:

'In order to buy this [the Bible] and to be free of oppression, go, sell thy shirt, thou Welshman.'⁴

When choosing your dissertation subject it is important to check that you can gain access to most of the primary materials that you will need, in order to avoid the type of dependence discussed here.

Guidance for note-taking:

The best way to ensure that you do not engage in plagiarism of either of the kinds discussed above is to develop good note-taking practices from the beginning. When you take notes from secondary sources always register author, title, place and date of

² R. Gillespie, *Devoted People: Belief and Religion in Early Modern Ireland* (Manchester, 1997), p. 50

³ R. Gillespie, *Devoted People: Belief and Religion in Early Modern Ireland* (Manchester, 1997), p. 50

⁴ Thomas Jones, *Hen Gwndidau Carolau a Chywyddau*, cited and translated in G. Williams, *Wales and the Reformation* (Cardiff, 1997), p. 358.

publication and page numbers. Above all, if you think you might wish to quote a sentence or phrase directly, put it in quotation marks from the outset: otherwise make sure the summary language is your own.

When you extract a primary source immediately note both its place or origin and situation within your secondary text. If you have any doubts about how to access the primary material, ask for advice at this early stage, not when you come to assemble your ideas prior to writing up the essay or dissertation.

Penalties:

The Proctors regard plagiarism as a serious form of cheating for which offenders can expect to receive severe penalties including the return of a mark of zero on the work submitted. Even the lightest penalties for plagiarism will almost certainly have the effect of pulling down the candidates' overall result. The Examiners will check theses for plagiarism, and will use internet forms of check if it is deemed necessary to do so.

Research integrity

The University is committed to ensuring that its research involving human participants is conducted in a way that respects the dignity, rights, and welfare of participants, and minimises risk to participants, researchers, third parties, and to the University itself. All such research needs to be subject to appropriate ethical review. More information can be found at the [Research Ethics website \(https://researchsupport.admin.ox.ac.uk/governance/ethics\)](https://researchsupport.admin.ox.ac.uk/governance/ethics) and an online training course can be accessed on [Weblearn \(https://weblearn.ox.ac.uk/access/content/group/ecbf7461-4711-4a43-9e28-ab2e1f3679a5/2017/05_art_int_imsdp/05_art/index_05_art.html\)](https://weblearn.ox.ac.uk/access/content/group/ecbf7461-4711-4a43-9e28-ab2e1f3679a5/2017/05_art_int_imsdp/05_art/index_05_art.html).

Appendix 2: Guidelines for the presentation of written work

Your work should be lucid and presented in a scholarly manner. Display such evidence as is essential to substantiate your argument. Elaborate it in a manner which is clear, concise, consistent, accurate and complete.

Styling your work as you write:

There are several sets of conventions and published guides to explain them. None is obligatory, but some will be more appropriate (and generally used) in particular disciplines. The important point is that you should follow one system throughout all the pieces of work submitted.

The Harvard system largely avoids footnotes by citing references in the text, where they take the form of the author's surname followed by the date of publication and any page reference within brackets: e.g. (Johnston, 1989: 289). The works referred to are gathered at the end of the piece of work, arranged alphabetically by author, with full bibliographical details.

An alternative system (Chicago) confines references to footnotes, normally using the full author name, title and publication details in the first reference and an abbreviated form of author and title in subsequent references.

Whichever system you adopt, you should choose it early and learn its conventions so well that you automatically apply them consistently.

The relation of text, notes and appendices:

The ideal relationship is perhaps best expressed as one of scale. The text is self-evidently your major contribution. The word-limits placed on the essays and dissertation assume a scale appropriate to the topic, the time which you have to work on it, and the importance of writing clearly and succinctly. In writing and revising your work, strive always to make it simpler and shorter without prejudicing the substance of your discussion.

When revising your text, you may find it helpful to relegate as much as you can spare of it to footnotes, until your argument stands clear. Then pare down the footnotes until they serve only to offer essential references, citations of primary evidence, or cautionary qualifications. Sometimes fuller citation of a primary document or a brief summary of a contrary view will be necessary, but footnotes should not be used to develop a subsidiary discussion.

The main function of a footnote is to cite the authority for statements which you make in the text, so that your readers may verify them by reference to your sources. It is crucial that these references are accurate. Try to place footnote or endnote number references at the end of sentences or paragraphs.

Footnotes, placed at the bottom of the page on which the material to which they refer is contained, should be indented as paragraphs with the footnote number (raised as superscript) preceding the note itself, and the second (and subsequent) line(s) of the note

returning to the left-hand margin. They should also be single-spaced. Most word-processing programmes use this as standard form. The same holds for endnotes.

Appendices offer a convenient way of keeping your text and footnotes clear. If you have hitherto unpublished evidence of primary importance, especially if it is unlikely to be readily accessible to your examiners, it may be helpful to append it. Every case must be argued in terms of the relevance and intrinsic value of the appended matter. If the appendix takes you over the word limit, you must seek formal approval to exceed that word limit well before submission.

Textual apparatus: if you are presenting an edition of a literary work, the textual apparatus, in single spacing, must normally appear at the foot of the page of text to which it refers.

Quotation in foreign languages:

Quotations in foreign languages should be given in the text in the original language.

Translations into English should be provided in footnotes (such translations do not count against the word limit). If reference is made to a substantive unpublished document in a language other than English, both the document in the original language and a translation should be printed in an appendix.

Abbreviations:

These should be used as little as possible in the body of the text. List any which you do use (other than those in general use, such as: cf., ed., e.g., etc., f., ff., i.e., n., p., pp., viz.) at the beginning of the essay (after the table of contents in the case of the dissertation), and then apply them consistently. Adopt a consistent policy on whether or not you underline abbreviations of non-English origin.

Avoid loc. cit. and op. cit. altogether. Reference to a short title of the work is less confusing and more immediately informative. Use *ibid.* (or *idem/eadem*), if at all, only for immediately successive references.

Italic or Roman?

Be consistent in the forms which you italicise. Use italics for the titles of books, plays, operas, published collections; the names, full or abbreviated, of periodicals; foreign words or short phrases which have not become so common as to be regarded as English.

Use roman for the titles of articles either in periodicals or collections of essays; for poems (unless it is a long narrative poem the title of which should be italicised); and for any titled work which has not been formally published (such as a thesis or dissertation), and place the title within single inverted commas.

For such common abbreviations as cf., e.g., *ibid.*, pp., q.v., etc., use roman type.

Capitals

Reserve these for institutions or corporate bodies; denominational or party terms (Anglican, Labour); and collective nouns such as Church and State. But the general rule is to be sparing in

their use. The convention in English for capitalisation of titles is that the first, last and any significant words are capitalised. If citing titles in languages other than English, follow the rules of capitalisation accepted in that language.

Quotations:

In quotation, accuracy is of the essence. Be sure that punctuation follows the original. For quotations in English, follow the spelling (including capitalisation) of the original. Where there is more than one edition, the most authoritative must be cited, rather than a derivative one, unless you propose a strong reason to justify an alternative text.

Short quotations: if you incorporate a quotation of one or two lines into the structure of your own sentence, you should run it on in the text within single quotation marks.

Longer quotations: these, whether prose or verse or dramatic dialogue, should be broken off from the text, indented from the left-hand margin, and printed in single spacing. No quotation marks should be used.

Quotations within quotations: these normally reverse the conventions for quotation marks. If the primary quotation is placed within single quotation marks, the quotation within it is placed within double quotation marks.

Dates and Numbers

Give dates in the form 27 January 1990. Abbreviate months only in references, not in the text.

Give pages and years as spoken: 20-21, 25-6, 68-9, 100-114, 1711-79, 1770-1827, or from 1770 to 1827.

Use numerals for figures over 100, for ages (but sixtieth year), dates, years, lists and statistics, times with a.m. and p.m. (but ten o'clock). Otherwise use words and be consistent.

Write sixteenth century (sixteenth-century if used adjectivally, as in sixteenth-century architecture), not 16th century.

References

Illustrations, tables etc.: The sources of all photographs, tables, maps, graphs etc. which are not your own should be acknowledged on the same page as the item itself. An itemised list of illustrations, tables etc. should also be provided after the contents page at the beginning of a dissertation, and after the title page in the case of an essay.

Books: Precise references, e.g. in footnotes, should be brief but accurate. In Chicago style, give full details for the first reference, and a consistently abbreviated form thereafter. All such reduced or abbreviated titles should either be included in your list of abbreviated forms or should be readily interpretable from the bibliography. Follow the form: Author's surname; comma; initials or first name (although in footnotes these should precede the surname – e.g. Henry James, W.W. Greg); comma; title (italicised); place of publication; colon; name of publisher; comma; date of publication (all this in parenthesis); comma; volume

(in lower-case roman numerals); full stop; number of page or pages on which the reference occurs; full stop.

For example, an entry in the bibliography should be in the form:

Greg, W.W., *The Calculus of Variants* (Oxford, 1927).

Or:

Greg, W.W., *The Calculus of Variants* (Oxford: Oxford University Press, 1927).

But a reference in a footnote should be in one of the following forms:

(First time cited) Either:

See W.W. Greg, *The Calculus of Variants* (Oxford, 1927), pp. 43-4.

Or: See W.W. Greg, *The Calculus of Variants* (Oxford: Oxford University Press, 1927), pp. 43-4.

(Subsequent citations) Either:

See Greg, *Calculus*, pp. 43-4.

Or: See Greg (1927), pp. 43-4.

Journals: Follow the form:

Author's surname; comma; initials or first name; title of article (in single quotation marks); comma; title of journal (either full title or standard abbreviation, italicised); volume (in lower-case roman numerals); date (in parenthesis); comma; page number(s); full stop.

For example, an entry in the bibliography should be in this form:

Bennett, H.S., 'Fifteenth-Century Secular Prose', *RES* xxi (1945), 257-63.

But a reference in a footnote should be in the form:

(first citation):

H.S. Bennett, 'Fifteenth-Century Secular Prose', *RES* xxi (1945), 257-63.

(subsequent reference):

either: Bennett, 'Secular Prose', p. 258.

Or: Bennett (1945), p. 258.

Plays: In special cases you may wish to use through line numbering, but in most instances follow the form:

Title (italicised); comma; act (in upper-case roman numerals); full stop; scene (in lower-case roman numerals); full stop; line (arabic numerals); full stop.

E.g. *The Winter's Tale*, III.iii.3.

Other works: Many works, series, as well as books of the Bible, have been abbreviated to common forms which should be used. Serial titles distinct from those of works published in the series may often be abbreviated and left in roman. Follow these examples:

Bede, *Historia ecclesiastica* 2.3, ed. B. Colgrave and R.A.B. Mynors (Oxford, 1969), p. 143.

Bede, *Historia ecclesiastica* 2.3, p. 143 (for subsequent references)
Prov. 2:5; Thess. 4:11, 14. (Do not italicise books of the Bible.)

Manuscripts: Both in the text and in the notes the abbreviation MS (plural MSS) is used only when it precedes a shelfmark. Cite the shelfmark according to the practice of the given library followed by either

f. 259r, ff. 259r-260v or fol. 259r, fols. 259r-260v. The forms fo. and fos. (instead of f. or fol.) are also acceptable.

The first reference to a manuscript should give the place-name, the name of the library, and the shelf-mark. Subsequent references should be abbreviated.

e.g. Paris, Bibliothèque Nationale, MS lat. 4117, ff. 108r-145r. Vatican City, Biblioteca Apostolica Vaticana, MS Vat. Lat. 5055, f. 181r.

Bibliography:

A list of works consulted must be provided, usually at the end of the essay or dissertation.

The bibliography should be in alphabetical order by authors' surnames, or titles of anonymous works, or of works (especially of reference works) usually referred to by title, e.g. *Middle English Dictionary*, not under Kurath, H. and Kuhn, S., its editors.

It is sometimes helpful, and therefore preferable, to present the bibliography in sections: manuscripts, source material, and secondary writings. You might follow the pattern:

1. Primary

- A. Manuscripts
- B. Printed Works

2. Secondary

- A. Contemporary with the author(s) or work(s), the subject of your dissertation
- B. Later studies

References must be consistently presented, and consistently punctuated, with a full stop at the end of each item listed.

Either capitalise all significant words in the title, or capitalise the first word and only proper nouns in the rest of the title. In capitalising foreign titles follow the general rule for the given language. In Latin titles, capitalise only the first word, proper nouns and proper adjectives. In French titles, capitalise only the first word (or the second if the first is an article) and proper nouns.

Whereas in footnotes, and for series, publishing details may be placed within parentheses, for books in the bibliography the item stands alone and parenthetical forms are not normally used.

Give the author's surname first, then cite the author's first name or initials. Place the first line flush to the left-hand margin and all subsequent lines indented.

The publishing statement should normally include the place of publication; colon; publisher's name; comma; date of publication. When the imprint includes several places and multiple publishers simplify them to the first item in each case.

The conventional English form of the place-name should be given (e.g. Turin, not Torino), including the country or state if there is possible confusion (Cambridge, Mass., unless it is Cambridge in England).

For later editions and reprints, give the original date of publication only, followed by semicolon; repr. and the later publishing details: *Wuthering Heights*. 1847; repr. London: Penguin, 1989.

For monographs in series, omit the series editor's name and do not italicise the series title. Follow the form:

Borst, A., *Die Katherer*, Schriften der Monumenta Germaniae Historica 12. (Stuttgart, 1953), pp. 45-50.

For edited or translated works, note the distinction in the use of ed. in the following examples: Charles d'Orléans, *Choix de poésies*, ed. John Fox. Exeter: Exeter University Press, 1973. [In this case the abbreviation means that the work is edited by Fox and does not change when there is more than one editor.]

Friedberg, E., ed., *Corpus iuris canonici*. 2 vols. Leipzig, 1879-81. [Here the abbreviation refers to the editor; the plural is eds.]

Bloch, Marc, *Feudal Society*, trans. L.A. Manyon. Chicago: Chicago University Press, 1961.

The Form of your Essay or Dissertation on Submission:

Order of contents: The usual order of contents for a dissertation is:

Title page

Abstract

Preface, if any,

Table of contents, listing with titles and page numbers all the sub-divisions of the dissertation

List of figures, tables, photographs, maps, illustrations

List of abbreviations, cue-titles, symbols etc.

The text, divided into chapters, each with a clear descriptive title

Appendices, with descriptive titles

Bibliography

[Index, if relevant]

An essay will usually not have a table of contents, and will not be divided into chapters, but it should have a title page, list of figures, abbreviations etc. and bibliography.

Text layout: The inner margin must be at least 35 mm wide you should also leave a margin of at least 15 mm on the right hand side and 20 mm top and bottom.

The text must be in double spacing, on one side of each sheet. Indented block quotations, footnotes and endnotes, must be in single spacing. Single spacing should also be used for most tables, documentary material and for entries in the bibliography. Leave the right-hand margin unjustified.

Pagination: Each page should be numbered, preferably at the top right-hand corner, where numbers are most easily seen.

Preliminary pages may be numbered in lower-case roman numerals, counting from the title page. The rest should be numbered in arabic numerals. All inserted maps, diagrams or illustrations should be included in this sequence, as should the appendices, bibliography [and index, if relevant].

It may not always be possible or aesthetically desirable to show the page number, but in your numbering you must allow for any page from which it is omitted. It is invariably left off the title page and is not usually shown on the first page of a chapter or on full-page illustrations.

Title page details: These should include:

- The title of your dissertation or essay as approved
- Your candidate number (available from your Student Self-Service record)
- University of Oxford
- The title of the degree for which you are submitting it
- The term and year of submission
- **DO NOT** give your own name and/or the name of your college

Appendix 3: Examination Conventions

1. INTRODUCTION

This document sets out the examination conventions applying to the MSt in Women's Studies for the academic year 2019-20. These conventions have been approved by the Steering Committee for the MSt in Women's Studies.

Examination conventions are the formal record of the specific assessment standards for the course or courses to which they apply. They set out how examined work will be marked and how the resulting marks will be used to arrive at a final result and classification of an award.

2. RUBRICS FOR INDIVIDUAL PAPERS

Candidates must offer A and B below, two options from C, and a dissertation D.

Written work, essays and dissertation, must be submitted by uploading it to the Assignments Section of the MSt in Women's Studies WebLearn only; no concomitant copy submission may be submitted, for any purpose. Electronic submissions must be received by the deadline; technical problems external to the WebLearn system will not be accepted as grounds for excusing lateness. Written work shall be submitted as word-processed files converted to PDF using the course coversheet as first page of the work. The PDF filename should be in this format: 'Candidate Number' Michaelmas [or Hilary] Essay or Dissertation MSt in Women's Studies; (e.g. 1234567 Dissertation MSt in Women's Studies). The PDF files must bear the candidate's examination number but not their name nor the name of their college). Each submission of written work must be accompanied by a Declaration of Authorship from the candidate that it is their own work except where otherwise indicated, to be completed online at the same time as that of submission.

A. Feminist Theory

B. Approaches to Feminist Research

C. Options. Candidates must follow two of a range of option courses approved by the Steering Committee for Women's Studies.

D. A dissertation of up to 12,000 words (and not less than 10,000), including footnotes but excluding bibliography, on a subject proposed by the candidate in consultation with the dissertation supervisor. Appendices should be avoided but must in any case be approved by the Chair of Examiners on an individual basis. Cases must be made on the basis that they are required for the examiners to understand the content of the dissertation. The subject matter of the dissertation may be related to that of either or both of the two pieces of written work submitted for the Options courses, but material deployed in such pieces of work may not be repeated in the dissertation.

Whilst attendance and participation are compulsory, components A and B are not summatively examined.

In the case of C, candidates will be examined by the submission of written work. The essays submitted under C should be of 6,000-7,000 words, including footnotes and excluding bibliography. The approval form detailing the topics of the written work proposed not later than Friday of fifth week of Hilary Term. The first piece of written work under C must be submitted not later than noon on Friday of eighth week of Hilary Term; the second piece of written work under C must be submitted not later than noon on Friday of first week of Trinity Term. Students must also include in the same documents brief abstracts (no more than 300 words) outlining the rationale and approach of the option essays.

Option course convenors are permitted to give bibliographical help with and to discuss drafts of written work submitted.

In the case of D, the dissertation must be submitted not later than noon on Friday of eighth week of Trinity Term. Students must also include in the same document a brief abstract outlining the rationale and approach of the dissertation. Supervisors or others are permitted to give bibliographical help with and to discuss drafts of dissertations.

A candidate who fails to submit any of the three written elements (that is, the two pieces of Option written work and the Dissertation) by the dates specified above shall be deemed to have withdrawn from the examination.

if a student wishes to substantially change the title of an option essay or the dissertation, they are to notify the course administration who will seek approval from the Chair of the Board of Examiners.

3. MARKING CONVENTIONS

3.1 UNIVERSITY SCALE FOR STANDARDISED EXPRESSION OF AGREED FINAL MARKS

Agreed final marks for individual papers will be expressed using the following scale:

70 - 100	Distinction
65 – 69	Merit
50 - 64	Pass
0-49	Fail

3.2 VERIFICATION AND RECONCILIATION OF MARKS

(i) Each submission will be marked by two markers. The marks will fall within the range of 0 to 100 inclusive.

(ii) Each initial marker determines a mark for each submission independently of the other marker. The initial markers then confer and are encouraged to agree a mark. Where

markers confer, this does not debar them from also re-reading where that may make it easier to reach an agreed mark.

(iii) In every case, the original marks from both markers are entered onto a marksheet available to all examiners, as well as the marks that result from conferring or re-reading.

(iv) If conferring or re-reading (which markers may choose to do more than once) does not reduce the gap between a pair of marks where a mark can be agreed between the markers, the submission is third read by an examiner, who may be an external examiner. For a difference of more than 10 marks between the two marks that cannot be resolved, the External Examiner will adjudicate. Marks will be resolved before the Final Meeting of Examiners.

(vi) The third reader of a submission (whether external or internal) may adjudicate between the two internal marks, and the third reader's mark will be the final mark.

(vii) The Board of Examiners may choose to ask the external examiner to act as an adjudicator, but this is not required by University regulations. The requirement is simply that the external examiner must be in a position to report on the soundness of the procedures used to reach a final agreed mark.

(viii) The expectation is that marks established as a result of third readings would not normally fall outside the range of the original marks. However, it is permissible for the third examiner to recommend to the Board of Examiners a final mark which falls outside the bounds of the two existing marks. Such a recommendation will only be approved by the Board if it can provide clear and defensible reasons for its decision.

(v) Marks are accompanied by comments on the performance of each candidate. Comment sheets are provided by each assessor on each submission. Any comments are made available to external examiners.

(xiii) Numerical marking will be expressed in whole numbers for agreed final marks. These marks will be made available to students (as well as faculties and colleges), and will appear on transcripts generated from the Student System.

3.3 SCALING

Scaling is not used in the assessment of this course.

3.4 SHORT-WEIGHT CONVENTION AND DEPARTURE FROM RUBRIC

The Steering Committee has agreed the following tariff of marks which may be deducted for essays/dissertations which fall short of the minimum word limits:

Percentage by which the length of the work falls below the minimum word limit:	Penalty (up to a maximum of –10)
5% under word limit	-1 mark
10% under	-2
15% under	-3
Each further 5% under	-1 more

3.5 PENALTIES FOR LATE OR NON-SUBMISSION

The scale of penalties agreed by the board of examiners in relation to late submission of assessed items is set out below. Details of the circumstances in which such penalties might apply can be found in the Examination Regulations (Regulations for the Conduct of University Examinations, Part 14.)

Late submission	Penalty
Up to one day <i>(submitted on the day but after the deadline)</i>	-5 marks (- 5 percentage points)
Each additional day <i>(i.e., two days late = -6 marks, three days late = -7 marks, etc.; note that each weekend day counts as a full day for the purposes of mark deductions)</i>	-1 mark (- 1 percentage point)
Max. deducted marks up to 14 days late	-18 marks (- 18 percentage points)
More than 14 days late	Fail

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

3.6 PENALTIES FOR OVER-LENGTH WORK AND DEPARTURE FROM APPROVED TITLES OR SUBJECT-MATTER

The Steering Committee for the MSt in Women's Studies has approved the following tariffs in relation to over-length work:

Percentage by which the maximum word count is exceeded:	Penalty (up to a maximum of –10)
5% over word limit	-1 mark
10% over	-2
15% over	-3
Each further 5% over	-1 more

3.7 PENALTIES FOR POOR ACADEMIC PRACTICE

In the case of poor academic practice, and determined by the extent of poor academic practice, the board shall deduct between 1% and 10% of the marks available for cases of poor referencing where material is widely available factual information or a technical description that could not be paraphrased easily; where passage(s) draw on a variety of sources, either verbatim or derivative, in patchwork fashion (and examiners consider that this represents poor academic practice rather than an attempt to deceive); where some attempt has been made to provide references, however incomplete (e.g. footnotes but no quotation marks, Harvard-style references at the end of a paragraph, inclusion in bibliography); or where passage(s) are 'grey literature' i.e. a web source with no clear owner.

If a student has previously had marks deducted for poor academic practice or has been referred to the Proctors for suspected plagiarism the case will be referred to the Proctors. Also, where the deduction of marks results in failure of the assessment and of the programme the case will be referred to the Proctors.

In addition, any more serious cases of poor academic practice than described above will be referred to the Proctors.

4. PROGRESSION RULES AND CLASSIFICATION CONVENTIONS

4.1 QUALITATIVE DESCRIPTORS OF DISTINCTION, PASS, FAIL

The mark scale and criteria for classification used by the Examiners are as follows:

85-100: work of Highest Distinction level:

Outstanding work of publishable quality demonstrating most of the following: exceptional originality, critical acumen, depth of understanding, subtle analysis, superb use of illustration and evidence and methodology; impeccable scholarly apparatus and presentation.

75-84: work of High/Very High Distinction level

Excellent work with outstanding elements showing the qualities of the lower distinction band but to a greater degree and consistently: a deep and authoritative understanding of the issues involved, the ability to pose and engage with sophisticated questions, originality, wide and detailed knowledge of relevant material, compelling analytical and critical thought, the provision of detailed, insightful and relevant illustration and evidence, sophisticated, incisive and lucid argument, clarity of expression and exposition; excellent scholarly apparatus and presentation.

70-74: work of Distinction level:

Excellent work: a deep and an authoritative understanding of the issues involved, the ability to pose and engage with sophisticated questions, originality, wide and detailed knowledge of relevant material, fine-grained analytical and critical thought, the provision of detailed, insightful and relevant illustration and evidence, sophisticated, incisive and lucid argument, clarity of expression and exposition; very good scholarly apparatus and presentation. There may be some unevenness of performance, and excellence in some areas may compensate for deficiencies in others.

65-69: work at the Merit level:

Very good work showing a proficient understanding of the issues and a sound grasp of relevant literature; clear structure, appropriate scope, lucid critical analysis supported by detailed, insightful and relevant illustration and evidence, solid argumentation, clarity of expression and exposition, appropriate attention paid to scholarly apparatus and presentation. The work may display some of the elements of 'distinction quality' work, but not exhibit the general excellence required of that band or may be flawed in some respect

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57-64: work at the Pass level:

Competent to very competent work showing a reasonable to good grasp of issues and relevant literature. The higher part of this band (60-64) may exhibit many of the qualities listed under 'merit', but some limitations to argumentative structure, exposition, presentation or analysis may distinguish this work from 'merit'. Such work may also display inconsistencies, imbalances or limitations of treatment especially in the lower range.

50-56: work at Low Pass level:

Work demonstrating a broadly satisfactory grasp of issues and relevant literature; limited and narrow argument; avoidance of significant irrelevance and major inaccuracies; the standard of writing and presentation will only be adequate. Work at this level is narrowly of pass quality, and may display serious shortcomings in coverage, use of material, skills, presentation or language.

0-49: Fail

In the upper 40s, work demonstrating some relevant material and analysis; it may be limited by insufficient depth of knowledge, understanding of issues or relevant literature; or by inadequate use of illustration, poor argument or organisation of material; or lack of clarity; or problems relating to scholarly presentation. Such work may display serious omissions or inaccuracies. All of these issues will become progressively more evident in work achieving marks of 45 or lower.

Examiners who award marks in this band must be prepared to indicate, through feedback forms or in a final report, the improvements necessary to bring the work to pass level.

4.2 FINAL OUTCOME RULES

- a) The examiners may award a distinction for excellence in the whole examination. To achieve a Distinction, an average mark of 70 or above across the three elements is required, with marks of 70 or above in at least two elements, one of which will normally be the dissertation (the mark for which must not in any case fall below 68).
- b) The examiners may award a merit in the whole examination. To achieve a Merit, an average mark of 65 or above across the three elements is required, with marks of 65 or above in at least two elements, one of which will normally be the dissertation (the mark for which must not in any case fall below 63).
- c) A candidate achieving an average of 50 or above across the three elements, but whose marks are not sufficient to achieve a Distinction, will be awarded a Pass, subject to the provisions of point (d) below.
- d) If repeated across all three elements of the course, a performance awarded 49 or below would cause the candidate to fail the examination.
- d) A candidate with an average exceeding 50% will still fail if (a) the submissions in BOTH Options should be awarded a fail mark; OR (b) the dissertation should be awarded a fail mark. Such a candidate is permitted to resubmit the elements of the examination which have failed to satisfy the Examiners, on one further occasion only.

4.3 USE OF VIVAS

Candidates should be aware that they may be called to a viva voce examination by the Examiners.

5. RESITS

Where an element, or elements, of an examination have been failed at the first attempt, candidates are entitled to one further attempt. Marks for any element that has been successfully completed at the first attempt may be carried forward, and therefore it will only be necessary for students to resit the failed element(s).

The two pieces of written work submitted for option papers (see 2. above) shall be resubmitted by noon on Friday of Week 1 of the Trinity Term following their first examination. The dissertation shall be resubmitted by not later than noon of Friday of Week 8 of the Trinity Term following their first examination.

The highest mark that may be awarded for resubmitted work is 50 (pass).

6. MITIGATING CIRCUMSTANCES

Where a candidate or candidates have made a submission, under Part 13 of the Regulations for Conduct of University Examinations, that unforeseen factors may have had an impact on their

performance in an examination, a subset of the board will meet to discuss the individual applications and band the seriousness of each application on a scale of 1-3 with 1 indicating minor impact, 2 indicating moderate impact, and 3 indicating very serious impact. When reaching this decision, examiners will take into consideration the severity and relevance of the circumstances, and the strength of the evidence. Examiners will also note whether all or a subset of papers were affected, being aware that it is possible for circumstances to have different levels of impact on different papers. The banding information will be used at the final board of examiners meeting to adjudicate on the merits of candidates. Further information on the procedure is provided in the Policy and Guidance for examiners, Annex B and information for students is provided at <https://www.ox.ac.uk/students/academic/exams/guidance?wssl=1>